THE NEW GROVE

Dictionary of Music and Musicians

SECOND EDITION

Edited by
Stanley Sadie

Executive editor
John Tyrrell

新格罗夫

音乐与音乐家辞典

第二版



主　　编：斯坦利·萨迪

执行主编：约翰·泰瑞尔

Glinka TO *Harp*

GROVE

CTS | 湖南文艺出版社

THE NEW GROVE

Dictionary of Music and Musicians

SECOND EDITION

Edited by

Stanley Sadie

Executive editor

John Tyrrell

VOLUME 10

Glinka to Harp

GROVE

An imprint of Oxford University Press

图书在版编目（CIP）数据

新格罗夫音乐与音乐家辞典 = The New Grove Dictionary of Music and Musicians : 2001. 第 2 版 : 全 29 卷 : 英文 / (英) 萨迪 (Sadie,S.) 主编 . —长沙 : 湖南文艺出版社 , 2012.8

ISBN 978-7-5404-5623-8

Ⅰ . ①新… Ⅱ . ①萨… Ⅲ . ①音乐 – 词典 – 英文 ②音乐家 – 世界 – 词典 – 英文 Ⅳ . ① J6-61 ② K815.76-61

中国版本图书馆 CIP 数据核字 (2012) 第 120200 号

新格罗夫音乐与音乐家辞典

（2001，第 2 版）

主　　编：斯坦利 · 萨迪
执行主编：约翰 · 泰瑞尔

出 品 人：刘清华
策　　划：孙　佳
责任编辑：孙佳、王雨、张玥、唐敏、刘建辉、熊宇亮
版权经理：唐　敏
美术编辑：李　杰
发 行 人：胥艳阳
印务总监：邓华强

湖南文艺出版社出版、发行
（长沙市雨花区东二环一段 508 号 邮编：410014）网址：www.hnwy.net

湖南省新华书店总经销 湖南新华精品印务有限公司印刷
2012 年 10 月第 1 版第 1 次印刷　开本：787mm × 1092mm 1/16　印张：1742.50　字数：25，000，000
ISBN 978-7-5404-5623-8　定价：6980.00 元（全 29 卷）
音乐发行部邮购电话：0731-85983102　音乐发行部传真：0731-85983016
打击盗版举报专线：0731-85983084、85983019、85983102
若有质量问题，请直接与本社出版科联系调换（电话：0731-85983028）



THE NEW GROVE DICTIONARY OF MUSIC AND MUSICIANS

Volume Ten

CNS PUBLISHING & MEDIA | 湖南文艺出版社

牛津大学出版社
牛津　纽约
奥克兰　曼谷　布宜诺斯艾利斯　开普敦　金奈
达累斯萨拉姆　德里　香港　伊斯坦布尔　卡拉奇　加尔各答
吉隆坡　马德里　墨尔本　墨西哥城　孟买　内罗毕
圣保罗　上海　台北　东京　多伦多

《音乐与音乐家辞典》的第一版由乔治·格罗夫爵士策划和主编，四卷，附录由 J.A. 富勒·迈特兰主编，目录由埃德蒙·沃德豪斯夫人主编，1878 年、1880 年、1883 年、1889 年出版
再次印刷：1890 年、1900 年

第二版：J.A. 富勒·迈特兰主编，五卷，1904 年至 1910 年出版

第三版：H.C. 科利斯主编，五卷，1927 年出版

第四版：H.C. 科利斯主编，五卷，外加增补卷，1940 年出版

第五版：埃里克·布卢姆主编，九卷，1954 年出版；增补卷，1961 年出版
再次印刷：1961 年、1973 年、1975 年

美国增补卷，沃尔多·塞尔登·普拉特主编，一卷，1920 年出版
再次印刷：1928 年，此次重印增加了新内容，后又多次重印

《新格罗夫音乐与音乐家辞典》第一版，斯坦利·萨迪主编，二十卷，1980 年出版
再次印刷：1981 年、1984 年、1985 年、1986 年、1987 年、1988 年、1989 年、1990 年、1991 年、1992 年、1993 年、1994 年、1995 年
平装版加印：1995 年、1996 年、1997 年、1998 年

《新格罗夫音乐与音乐家辞典》第二版，斯坦利·萨迪主编 / 约翰·泰瑞尔执行主编，
二十九卷，麦克米兰出版有限公司 2001 年出版

文字输入：英国牛津埃尔顿书籍排版公司
数据库管理：英国布莱顿塞曼蒂科公司
页码编排：英国苏福克郡克罗厄斯集团

General Abbreviations

A	alto, contralto [voice]
a	alto [instrument]
AA	Associate of the Arts
AB	Alberta; Bachelor of Arts
ABC	American Broadcasting Company; Australian Broadcasting Commission
Abt.	Abteilung [section]
ACA	American Composers Alliance
acc.	accompaniment, accompanied by
accdn	accordion
addl	additional
addn(s)	addition(s)
ad lib	ad libitum
aft(s)	afterpiece(s)
Ag	Agnus Dei
AGMA	American Guild of Musical Artists
AIDS	Acquired Immune Deficiency Syndrome
AK	Alaska
AL	Alabama
all(s)	alleluia(s)
AM	Master of Arts
a.m.	ante meridiem [before noon]
AMC	American Music Center
Amer.	American
amp	amplified
AMS	American Musicological Society
Anh.	Anhang [appendix]
anon.	anonymous(ly)
ant(s)	antiphon(s)
appx(s)	appendix(es)
AR	Arkansas
arr(s).	arrangement(s), arranged by/for
a-s	all-sung
ASCAP	American Society of Composers, Authors and Publishers
ASOL	American Symphony Orchestra League
attrib(s).	attribution(s), attributed to; ascription(s), ascribed to
Aug	August
aut.	autumn
AZ	Arizona
aztl	*azione teatrale*
B	bass [voice], bassus
B	Brainard catalogue [Tartini], Benton catalogue [Pleyel]
b	bass [instrument]
b	born
BA	Bachelor of Arts
bal(s)	ballad opera(s)
bap.	baptized
Bar	baritone [voice]
bar	baritone [instrument]
B-Bar	bass-baritone
BBC	British Broadcasting Corporation
BC	British Columbia
BCE	before Common Era [BC]
bc	basso continuo
Bd.	Band [volume]
BEd	Bachelor of Education
Beds.	Bedfordshire
Berks.	Berkshire
Berwicks.	Berwickshire
BFA	Bachelor of Fine Arts
BFE	British Forum for Ethnomusicology
bk(s)	book(s)
BLitt	Bachelor of Letters/Literature
blq(s)	burlesque(s)
blt(s)	burletta(s)
BM	Bachelor of Music
BME, BMEd	Bachelor of Music Education
BMI	Broadcast Music Inc.
BMus	Bachelor of Music
bn	bassoon
BRD	Federal Republic of Germany (Bundesrepublik Deutschland [West Germany])
Bros.	Brothers
BRTN	Belgische Radio en Televisie Nederlands
BS, BSc	Bachelor of Science
Bs	Benedictus
BSM	Bachelor of Sacred Music
Bte	Benedicite
Bucks.	Buckinghamshire
Bulg.	Bulgarian
bur.	buried
BVM	Blessed Virgin Mary
BWV	Bach-Werke-Verzeichnis [Schmieder, catalogue of J.S. Bach's works]
C	contralto
c	circa [about]
¢	cent
CA	California
Cambs.	Cambridgeshire
Can.	Canadian
CanD	Cantate Domino
cant(s).	cantata(s)
cap.	capacity
carn.	Carnival
cb	contrabass [instrument]
CBC	Canadian Broadcasting Corporation
CBE	Commander of the Order of the British Empire
CBS	Columbia Broadcasting System
CBSO	City of Birmingham Symphony Orchestra
CD(s)	compact disc(s)
CE	Common Era [AD]
CeBeDeM	Centre Belge de Documentation Musicale
cel	celesta
CEMA	Council for the Encouragement of Music and the Arts
cf	confer [compare]
c.f.	cantus firmus
CFE	Composers Facsimile Edition
CG	Covent Garden, London
CH	Companion of Honour
chap(s).	chapter(s)
chbr	chamber
Chin.	Chinese
chit	chitarrone
choreog(s).	choreography, choreographer(s), choreographed by
Cie	Compagnie
cimb	cimbalom
cl	clarinet
clvd	clavichord
cm	centimetre(s); *comédie en musique*
cmda	*comédie mêlée d'ariettes*

CNRS	Centre National de la Recherche Scientifique
CO	Colorado
Co.	Company; County
Cod.	Codex
col(s).	column(s)
coll.	collected by
collab.	in collaboration with
com	*componimento*
comm(s)	communion(s)
comp(s).	composer(s), composed (by)
conc(s).	concerto(s)
cond(s).	conductor(s), conducted by
cont	continuo
contrib(s).	contribution(s)
Corp.	Corporation
c.p.s.	cycles per second
cptr(s)	computer(s)
Cr	Credo, Creed
CRI	Composers Recordings, Inc.
CSc	Candidate of Historical Sciences
CT	Connecticut
Ct	Contratenor, countertenor
CUNY	City University of New York
CVO	Commander of the Royal Victorian Order
Cz.	Czech
D	Deutsch catalogue [Schubert]; Dounias catalogue [Tartini]
d.	denarius, denarii [penny, pence]
d	died
DA	Doctor of Arts
Dan.	Danish
db	double bass
DBE	Dame Commander of the Order of the British Empire
dbn	double bassoon
DC	District of Columbia
Dc	Discantus
DD	Doctor of Divinity
DDR	German Democratic Republic (Deutsche Demokratische Republik [East Germany])
DE	Delaware
Dec	December
ded(s).	dedication(s), dedicated to
DeM	Deus misereatur
Dept(s)	Department(s)
Derbys.	Derbyshire
DFA	Doctor of Fine Arts
dg	*dramma giocoso*
dir(s).	director(s), directed by
diss.	dissertation
dl	*drame lyrique*
DLitt	Doctor of Letters/Literature
DM	Doctor of Music
dm	*dramma per musica*
DMA	Doctor of Musical Arts
DME, DMEd	Doctor of Musical Education
DMus	Doctor of Music
DMusEd	Doctor of Music Education
DPhil	Doctor of Philosophy
Dr	Doctor
DSc	Doctor of Science/Historical Sciences
DSM	Doctor of Sacred Music
Dut.	Dutch
E.	East, Eastern
EBU	European Broadcasting Union
ed(s).	editor(s), edited (by)
EdD	Doctor of Education
edn(s)	edition(s)
EdS	Education Specialist
EEC	European Economic Community
e.g.	exempli gratia [for example]
el-ac	electro-acoustic
elec	electric, electronic
EMI	Electrical and Musical Industries
Eng.	English
eng hn	english horn
ENO	English National Opera
ens	ensemble
ENSA	Entertainments National Service Association
EP	extended-play (record)
esp.	especially
etc.	et cetera
EU	European Union
ex., exx.	example, examples
f, ff	following page, following pages
f., ff.	folio, folios
f	forte
fa(s)	farsa(s)
facs.	facsimile(s)
fasc(s).	fascicle(s)
Feb	February
ff	fortissimo
fff	fortississimo
fig(s).	figure(s) [illustration(s)]
FL	Florida
fl	flute
fl	floruit [he/she flourished]
Flem.	Flemish
fp	fortepiano [dynamic marking]
Fr.	French
frag(s).	fragment(s)
FRAM	Fellow of the Royal Academy of Music, London
FRCM	Fellow of the Royal College of Music, London
FRCO	Fellow of the Royal College of Organists, London
FRS	Fellow of the Royal Society, London
fs	full score
GA	Georgia
Gael.	Gaelic
GEDOK	Gemeinschaft Deutscher Organisationen von Künstlerinnen und Kunstfreundinnen
GEMA	Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfaltingungsrechte
Ger.	German
Gk.	Greek
Gl	Gloria
Glam.	Glamorgan
glock	glockenspiel
Glos.	Gloucestershire
GmbH	Gesellschaft mit Beschränkter Haftung [limited-liability company]
grad(s)	gradual(s)
GSM	Guildhall School of Music, London (to 1934)
GSMD	Guildhall School of Music and Drama, London (1935–)
gui	guitar
H	Hoboken catalogue [Haydn]; Helm catalogue [C.P.E. Bach]
Hants.	Hampshire
Heb.	Hebrew
Herts.	Hertfordshire
HI	Hawaii
hmn	harmonium
HMS	His/Her Majesty's Ship
HMV	His Master's Voice
hn	horn
Hon.	Honorary; Honourable
hp	harp
hpd	harpsichord
HRH	His/Her Royal Highness
Hung.	Hungarian
Hunts.	Huntingdonshire
Hz	Hertz [c.p.s.]
IA	Iowa
IAML	International Association of Music Libraries
IAWM	International Alliance for Women in Music
ibid.	ibidem [in the same place]
ICTM	International Council for Traditional Music
ID	Idaho
i.e.	id est [that is]
IFMC	International Folk Music Council
IL	Illinois
ILWC	International League of Women Composers

IMC	International Music Council
IMS	International Musicological Society
IN	Indiana
Inc.	Incorporated
inc.	incomplete
incid	incidental
incl.	includes, including
inst(s)	instrument(s), instrumental
int(s)	intermezzo(s), introit(s)
IPEM	Instituut voor Psychoakoestiek en Elektronische Muziek, Ghent
IRCAM	Institut de Recherche et Coordination Acoustique/Musique
ISAM	Institute for Studies in American Music
ISCM	International Society for Contemporary Music
ISDN	Integrated Services Digital Network
ISM	Incorporated Society of Musicians
ISME	International Society for Music Education
It.	Italian
Jan	January
Jap.	Japanese
Jb	Jahrbuch [yearbook]
JD	Doctor of Jurisprudence
Jg.	Jahrgang [year of publication/volume]
jr	junior
Jub	Jubilate
K	Kirkpatrick catalogue [D. Scarlatti]; Köchel catalogue [Mozart: no. after '/' is from 6th edn; also Fux]
kbd	keyboard
KBE	Knight Commander of the Order of the British Empire
KCVO	Knight Commander of the Royal Victorian Order
kg	kilogram(s)
Kgl	Königlich(e, er, es) [Royal]
kHz	kilohertz [1000 c.p.s.]
km	kilometre(s)
KS	Kansas
KY	Kentucky
Ky	Kyrie
£	libra(e) [pound(s) sterling]
L.	no. of song in R.W. Linker: *A Bibliography of Old French Lyrics* (University, MS, 1979)
L	Longo catalogue [A. Scarlatti]
LA	Louisiana
Lanarks.	Lanarkshire
Lancs.	Lancashire
Lat.	Latin
Leics.	Leicestershire
LH	left hand
lib(s)	libretto(s)
Lincs.	Lincolnshire
lit(s)	litany (litanies)
Lith.	Lithuanian
LittD	Doctor of Letters/Literature
LLB	Bachelor of Laws
LLD	Doctor of Laws
loc. cit.	loco citato [in the place cited]
LP	long-playing record
LPO	London Philharmonic Orchestra
LSO	London Symphony Orchestra
Ltd	Limited
Ltée	Limitée
M, MM.	Monsieur, Messieurs
m	metre(s)
MA	Massachusetts; Master of Arts
Mag	Magnificat
MALS	Master of Arts in Library Sciences
mand	mandolin
mar	marimba
MAT	Master of Arts and Teaching
MB	Bachelor of Music; Manitoba
MBE	Member of the Order of the British Empire
MD	Maryland
ME	Maine

MEd	Master of Education
mel	*melodramma, mélodrame*
mels	*melodramma serio*
melss	*melodramma semiserio*
Met	Metropolitan Opera House, New York
Mez	mezzo-soprano
mf	mezzo-forte
MFA	Master of Fine Arts
MGM	Metro-Goldwyn-Mayer
MHz	megahertz [megacycles]
MI	Michigan
mic	microphone
Middx	Middlesex
MIDI	Musical Instrument Digital Interface
MIT	Massachusetts Institute of Technology
MLitt	Master of Letters/Literature
Mlle, Mlles	Mademoiselle, Mesdemoiselles
MM	Master of Music
M.M.	Metronome Maelzel
mm	millimetre(s)
MMA	Master of Musical Arts
MME, MMEd	Master of Music Education
Mme, Mmes	Madame, Mesdames
MMT	Master of Music in Teaching
MMus	Master of Music
MN	Minnesota
MO	Missouri
mod	modulator
Mon.	Monmouthshire
movt(s)	movement(s)
MP(s)	Member(s) of Parliament
mp	mezzo-piano
MPhil	Master of Philosophy
Mr	Mister
Mrs	Mistress; Messieurs
MS	Master of Science(s); Mississippi
MS(S)	manuscript(s)
MSc	Master of Science(s)
MSLS	Master of Science in Library and Information Science
MSM	Master of Sacred Music
MT	Montana
Mt	Mount
mt(s)	music-theatre piece(s)
MTNA	Music Teachers National Association
MusB, MusBac	Bachelor of Music
muscm(s)	musical comedy (comedies)
MusD, MusDoc	Doctor of Music
musl(s)	musical(s)
MusM	Master of Music
N.	North, Northern
n(n).	footnote(s)
nar(s)	narrator(s)
NB	New Brunswick
NBC	National Broadcasting Company
NC	North Carolina
ND	North Dakota
n.d.	no date of publication
NDR	Norddeutscher Rundfunk
NE	Nebraska
NEA	National Endowment for the Arts
NEH	National Endowment for the Humanities
NET	National Educational Television
NF	Newfoundland and Labrador
NH	New Hampshire
NHK	Nippon Hōsō Kyōkai [Japanese broadcasting system]
NJ	New Jersey
NM	New Mexico
no(s).	number(s)
Nor.	Norwegian
Northants.	Northamptonshire
Notts.	Nottinghamshire
Nov	November
n.p.	no place of publication
nr	near
NRK	Norsk Rikskringkasting [Norwegian broadcasting system]

NS	Nova Scotia
NSW	New South Wales
NT	North West Territories
Nunc	Nunc dimittis
NV	Nevada
NY	New York [State]
NZ	New Zealand
ob	*opera buffa*; oboe
obbl	obbligato
OBE	Officer of the Order of the British Empire
obl	*opéra-ballet*
OC	Opéra-Comique, Paris [the company]
oc	*opéra comique* [genre]
Oct	October
off(s)	offertory (offertories)
OH	Ohio
OK	Oklahoma
OM	Order of Merit
ON	Ontario
op(s)	opera(s)
op., opp.	opus, opera [plural of opus]
op. cit.	opere citato [in the work cited]
opt.	optional
OR	Oregon
orat(s)	oratorio(s)
orch	orchestra(tion), orchestral
orchd	orchestrated (by)
org	organ
orig.	original(ly)
ORTF	Office de Radiodiffusion-Télévision Française
os	*opera seria*
oss	*opera semiseria*
OUP	Oxford University Press
ov(s).	overture(s)
Oxon.	Oxfordshire
P	Pincherle catalogue [Vivaldi]
p.	*pars*
p., pp.	page, pages
p	piano [dynamic marking]
PA	Pennsylvania
p.a.	per annum [annually]
pan(s)	pantomime(s)
PBS	Public Broadcasting System
PC	no. of chanson in A. Pillet and H. Carstens: *Bibliographie der Troubadours* (Halle, 1933)
PE	Prince Edward Island
perc	percussion
perf(s).	performance(s), performed (by)
pf	piano [instrument]
pfmr(s)	performer(s)
PhB	Bachelor of Philosophy
PhD	Doctor of Philosophy
PhDEd	Doctor of Philosophy in Education
pic	piccolo
pl(s).	plate(s); plural
p.m.	post meridiem [after noon]
PO	Philharmonic Orchestra
Pol.	Polish
pop.	population
Port.	Portuguese
posth.	posthumous(ly)
POW(s)	prisoner(s) of war
pp	pianissimo
ppp	pianississimo
PQ	Province of Quebec
PR	Puerto Rico
pr.	printed
prep pf	prepared piano
PRO	Public Record Office, London
prol(s)	prologue(s)
PRS	Performing Right Society
Ps(s)	Psalm(s)
ps(s)	psalm(s)
pseud(s).	pseudonym(s)
pt(s)	part(s)
ptbk(s)	partbook(s)
pubd	published
pubn(s)	publication(s)
PWM	Polskie Wydawnictwo Muzyczne
QC	Queen's Counsel
qnt(s)	quintet(s)
qt(s)	quartet(s)
R	[in signature] editorial revision
R	photographic reprint [edn of score or early printed source]
R.	no. of chanson in G. Raynaud, *Bibliographie des chansonniers français des XIIIe et XIVe siècles* (Paris, 1884)
R	Ryom catalogue [Vivaldi]
r	recto
R	response
RAF	Royal Air Force
RAI	Radio Audizioni Italiane
RAM	Royal Academy of Music, London
RCA	Radio Corporation of America
RCM	Royal College of Music, London
re(s)	response(s) [type of piece]
rec	recorder
rec.	recorded [in discographic context]
recit(s)	recitative(s)
red(s).	reduction(s), reduced for
reorchd	reorchestrated (by)
repr.	reprinted
resp(s)	respond(s)
Rev.	Reverend
rev(s).	revision(s); revised (by/for)
RH	right hand
RI	Rhode Island
RIAS	Radio im Amerikanischen Sektor
RIdIM	Répertoire International d'Iconographie Musicale
RILM	Répertoire International de Littérature Musicale
RIPM	Répertoire International de la Presse Musicale
RISM	Répertoire International des Sources Musicales
RKO	Radio-Keith-Orpheum
RMCM	Royal Manchester College of Music
rms	root mean square
RNCM	Royal Northern College of Music, Manchester
RO	Radio Orchestra
Rom.	Romanian
r.p.m.	revolutions per minute
RPO	Royal Philharmonic Orchestra
RSFSR	Russian Soviet Federated Socialist Republic
RSO	Radio Symphony Orchestra
RTÉ	Radio Telefís Éireann
RTF	Radiodiffusion-Télévision Française
Rt Hon.	Right Honourable
RTVB	Radio-Télévision Belge de la Communauté Française
Russ.	Russian
RV	Ryom catalogue [Vivaldi]
S	San, Santa, Santo, São [Saint]; soprano [voice]
S	sound recording
S.	South, Southern
$	dollars
s	soprano [instrument]
s.	solidus, solidi [shilling, shillings]
SACEM	Société d'Auteurs, Compositeurs et Editeurs de Musique
San	Sanctus
sax	saxophone
SC	South Carolina
SD	South Dakota
sd	*scherzo drammatico*
SDR	Süddeutscher Rundfunk
Sept	September
seq(s)	sequence(s)
ser(s)	serenata(s)
ser.	series
Serb.	Serbian
sf, *sfz*	sforzando, sforzato
sing.	singular
SJ	Societas Jesu [Society of Jesus]
SK	Saskatchewan
SO	Symphony Orchestra

SOCAN	Society of Composers, Authors and Music Publishers of Canada
Sp.	Spanish
spkr(s)	speaker(s)
Spl	Singspiel
SPNM	Society for the Promotion of New Music
spr.	spring
sq	square
sr	senior
SS	Saints (It., Sp.); Santissima, Santissimo [Most Holy]
SS	steamship
SSR	Soviet Socialist Republic
St(s)	Saint(s)/Holy, Sankt, Sint, Szent
Staffs.	Staffordshire
STB	Bachelor of Sacred Theology
Ste	Sainte
str	string(s)
sum.	summer
SUNY	State University of New York
Sup	superius
suppl(s).	supplement(s), supplementary
Swed.	Swedish
SWF	Südwestfunk
sym(s).	symphony (symphonies), symphonic
synth	synthesizer, synthesized
T	tenor [voice]
t	tenor [instrument]
tc	*tragicommedia*
td(s)	*tonadilla*(s)
TeD	Te Deum
ThM	Master of Theology
timp	timpani
tm	*tragédie en musique*
TN	Tennessee
tpt	trumpet
Tr	treble [voice]
tr(s)	tract(s); treble [instrument]
trad.	traditional
trans.	translation, translated by
transcr(s).	transcription(s), transcribed by/for
trbn	trombone
TV	television
TWV	Menke catalogue [Telemann]
TX	Texas
U.	University
UCLA	University of California at Los Angeles
UHF	ultra-high frequency
UK	United Kingdom of Great Britain and Northern Ireland
Ukr.	Ukrainian
unacc.	unaccompanied
unattrib.	unattributed
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNICEF	United Nations International Children's Emergency Fund
unorchd	unorchestrated
unperf.	unperformed
unpubd	unpublished
UP	University Press
US	United States [adjective]
USA	United States of America
USSR	Union of Soviet Socialist Republics
UT	Utah
v, vv	voice, voices
v., vv.	verse, verses
v	verso
v.	versus
V	versicle
VA	Virginia
va	viola
vc	cello
vcle(s)	versicle(s)
VEB	Volkseigener Betrieb [people's own industry]
Ven	Venite
VHF	very high frequency
VI	Virgin Islands
vib	vibraphone
viz	videlicet [namely]
vle	violone
vn	violin
vol(s).	volume(s)
vs	vocal score, piano-vocal score
VT	Vermont
W.	West, Western
WA	Washington [State]
Warwicks.	Warwickshire
WDR	Westdeutscher Rundfunk
WI	Wisconsin
Wilts.	Wiltshire
wint.	winter
WNO	Welsh National Opera
WoO	Werke ohne Opuszahl
Worcs.	Worcestershire
WPA	Works Progress Administration
WQ	Wotquenne catalogue [C.P.E. Bach]
WV	West Virginia
ww	woodwind
WY	Wyoming
xyl	xylophone
YMCA	Young Men's Christian Association
Yorks.	Yorkshire
YT	Yukon Territory
YWCA	Young Women's Christian Association
YYS	(Zhongguo yishu yanjiuyuan) Yinyue yanjiusuo and variants (Music Research Institute (of the Chinese Academy of Arts))
Z	Zimmermann catalogue [Purcell]
zar(s)	zarzuela(s)
zargc	*zarzuela género chico*

Bibliographical Abbreviations

All bibliographical abbreviations used in this dictionary are listed below, following the typography used in the text of the dictionary. Broadly, *italic* type is used for periodicals and for reference works; roman type is used for anthologies, series etc. (titles of individual volumes are italicized).

Full bibliographical information is not normally supplied in the list below if it is available elsewhere in the dictionary. Its availability is indicated as follows: D – in the list of 'Dictionaries and encyclopedias of music'; E – in the list of 'Editions, historical'; and P – in the list of 'Periodicals'; these lists are located in vol.28. For other items, in particular national (non-musical) biographical dictionaries, basic bibliographical information is given here; and in some cases extra information is supplied to clarify the abbreviation used.

Festschriften and congress reports are not generally covered in this list. Although Festschrift titles are sometimes shortened in the dictionary, sufficient information is always given for unambiguous identification (dedicatee; occasion, if the same person is dedicatee of more than one Festschrift; place and date of publication; and name(s) of editor(s) if known). For fuller information on musical Festschriften up to 1967 see W. Gerboth: *An Index to Musical Festschriften and Similar Publications* (New York, 1969). The published titles of congress reports are generally reduced to their essentials, but sufficient information is always given for purposes of identification (society or topic; place and date of occurrence; journal issue if published in a periodical; editor(s) and publication details in unfamiliar cases). A comprehensive list of musical and music-related 'Congress reports' appears in vol.28. Further information can be found in J. Tyrrell and R. Wise: *A Guide to International Congress Reports in Music, 1900–1975* (London, 1979).

19CM	*19th Century Music* P
ACAB	*American Composers Alliance Bulletin* P
AcM	*Acta musicologica* P
ADB	*Allgemeine deutsche Biographie* (Leipzig, 1875–1912)
AdlerHM	G. Adler, ed.: *Handbuch der Musikgeschichte* (Frankfurt, 1924, 2/1930/*R*)
AfM	*African Music* P
AH	Analecta hymnica medii aevi E
AllacciD	L. Allacci: *Drammaturgia* D
AM	*Antiphonale monasticum pro diurnis horis* (Tournai, 1934)
AmbrosGM	A.W. Ambros: *Geschichte der Musik* (Leipzig, 1862–82/*R*)
AMe, *AMeS*	*Algemene muziekencyclopedie* and suppl. D
AMf	*Archiv für Musikforschung* P
AMI	L'arte musicale in Italia E
AMMM	Archivium musices metropolitanum mediolanense E
AMP	Antiquitates musicae in Polonia E
AMw	*Archiv für Musikwissenschaft* P
AMZ	*Allgemeine musikalische Zeitung* (1798–1848, 1863–5, 1866–82) P
AMz	*Allgemeine (deutsche) Musik-Zeitung/Musikzeitung* (1874–1943) P
Anderson2	E.R. Anderson: *Contemporary American Composers: a Biographical Dictionary* D
AnM	*Anuario musical* P
AnMc, AnMc	*Analecta musicologica* P
AnnM	*Annales musicologiques* P
AnthonyFB	J.R. Anthony: *French Baroque Music from Beaujoyeulx to Rameau* (London, 1973, 3/1997)
AntMI	Antiquae musicae italicae E
AÖAW	*Anzeiger der Österreichischen Akademie der Wissenschaften, philosophisch-historische Klasse* (1948–)
ApelG	W. Apel: *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel, 1967; Eng. trans., rev., 1972)
AR	*Antiphonale sacrosanctae romanae ecclesiae pro diurnis horis* (Paris, Tournai and Rome, 1949)
AS	W.H. Frere, ed.: *Antiphonale sarisburiense* (London, 1901–25/*R*)
AshbeeR	A. Ashbee: *Records of English Court Music* (Snodland/Aldershot, 1986–95)
AsM	*Asian Music* P
AudaM	A. Auda: *La musique et les musiciens de l'ancien pays de Liège* D
AusDB	*Australian Dictionary of Biography* (Melbourne, 1966–96)
Baker5[–8]	*Baker's Biographical Dictionary of Musicians* D
BAMS	*Bulletin of the American Musicological Society* P
BDA	*A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800* (Carbondale, IL, 1973–93)
BDECM	A. Ashbee and D. Lasocki, eds.: *A Biographical Dictionary of English Court Musicians, 1485–1714* (Aldershot, 1998)
BDRSC	A. Ho and D. Feofanov, eds.: *Biographical Dictionary of Russian/Soviet Composers* D
BeckEP	J.H. Beck: *Encyclopedia of Percussion* D
BeJb	*Beethoven-Jahrbuch* P
BenoitMC	M. Benoit: *Musiques de cour: chapelle, chambre, écurie, 1661–1733* (Paris, 1971)
BenzingB	J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts* (Wiesbaden, 1963, 2/1982)
BerliozM	H. Berlioz: *Mémoires* (Paris, 1870; ed. and trans. D. Cairns, 1969, 2/1970); ed. P. Citron (Paris, 1969, 2/1991)
BertolottiM	A. Bertolotti: *Musici alla corte dei Gonzaga in Mantova dal secolo XV al XVIII* (Milan, 1890/*R*)

BicknellH S. Bicknell: *The History of the English Organ* (Cambridge, 1996)
BJb *Bach-Jahrbuch* P
BladesPI J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)
BlumeEK F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/*R*, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)
BMB Bibliotheca musica bononiensis (Bologna, 1967–)
BMw *Beiträge zur Musikwissenschaft* P
BNB *Biographie nationale [belge]* (Brussels, 1866–1986)
BoalchM D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D
BoetticherOL W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)
Bouwsteenen: JVNM *Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P
BoydenH D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)
BPM *Black Perspective in Music* P
BrenetC M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/*R*)
BrenetM M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/*R*)
BrookB B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)
BrookSF B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)
BrownI H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)
Brown-Stratton BMB J.D. Brown and S.S. Stratton: *British Musical Biography* D
BSIM *Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P
BUCEM E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)
BurneyFI C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)
BurneyGN C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)
BurneyH C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/*R*) [p. nos. refer to this edn]
BWQ *Brass and Woodwind Quarterly* P

CaffiS F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/*R*); ed. E. Surian (Florence, 1987)
CaM Catalogus musicus (Kassel, 1963–)
CampbellGC M. Campbell: *The Great Cellists* D
CampbellGV M. Campbell: *The Great Violinists* D
CAO Corpus antiphonalium officii (Rome, 1963–79)
CBY *Current Biography Yearbook* (1955–)
CC B. Morton and P. Collins, eds.: *Contemporary Composers* D
CeBeDeM directory *CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)
CEKM Corpus of Early Keyboard Music E
CEMF Corpus of Early Music (in Facsimile) (Brussels, 1970–72)
CHM *Collectanea historiae musicae* (1953–66)
Choron-FayolleD A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D
ClinkscaleMP M.N. Clinkscale: *Makers of the Piano* D
CM Le choeur des muses E
CMc *Current Musicology* P
CMI I classici musicali italiani (Milan, 1941–56)
CMM Corpus mensurabilis musicae E
ČMm *Časopis Moravského musea* [*muzea*, 1977–] P
CMR *Contemporary Music Review* P
CMz *Cercetări de muzicologie* P
CohenE A.I. Cohen: *International Encyclopedia of Women Composers* D
CohenWE Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)
COJ *Cambridge Opera Journal* P
CooverMA J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)
CoussemakerS C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/*R*, 2/1908, ed. U. Moser)
CroceN B. Croce: *I teatri di Napoli* (Naples, 1891/*R*, 5/1966)
ČSHS *Československy hudební slovník* D
CSM Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)
CSPD *Calendar of State Papers (Domestic)* (London, 1856–1972)
Cw Das Chorwerk E

DAB *Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)
DAM *Dansk aarbog for musikforskning* P
Day-Murrie ESB C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)
DBF *Dictionnaire de biographie française* (Paris, 1933–)
DBI *Dizionario biografico degli italiani* (Rome, 1960–)
DBL, DBL2, DBL3 *Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)
DBNM, DBNM *Darmstädter Beiträge zur neuen Musik* P
DBP E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)
DČHP Dějiny české hudby v příkladech (Prague, 1958)
DDT Denkmäler deutscher Tonkunst E
DEMF A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D
DEUMM *Dizionario enciclopedico universale della musica e dei musicisti* D
DeutschMPN O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)
DHM Documenta historica musicae E
Dichter-ShapiroSM H. Dichter and E. Shapiro: *Early American Sheet Music* D
DJbM *Deutsches Jahrbuch der Musikwissenschaft* P
DlabacžKL G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* D
DM Documenta musicologica (Kassel, 1951–)
DMt *Dansk musiktidsskrift* P
DMV Drammaturgia musicale veneta (Milan, 1983–)
DNB *Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)
DoddI G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)
DTB Denkmäler der Tonkunst in Bayern E
DTÖ Denkmäler der Tonkunst in Österreich E
DugganIMI M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)
DVLG *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)

ECCS The Eighteenth-Century Continuo Sonata E
ECFC The Eighteenth-Century French Cantata E
EDM Das Erbe deutscher Musik E
EECM Early English Church Music E
EG *Etudes grégoriennes* P
EI *The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)
EinsteinIM A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/*R*)
EIT *Yezhegodnik imperatorskikh teatrov* P
EitnerQ R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D
EitnerS R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/*R*)
EKM Early Keyboard Music E
EL The English School of Lutenist Songwriters, rev. as The English Lute-Songs E
EM The English Madrigal School, rev. as The English Madrigalists E
EMc *Early Music* P
EMC1, 2 *Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

EMDC	A. Lavignac and L. de La Laurencie, eds.: *Encyclopédie de la musique et dictionnaire du Conservatoire* D
EMH	*Early Music History* P
EMN	Exempla musica neerlandica E
EMS	see EM
EMuz	*Encyklopedia muzyczne* D
ERO	Early Romantic Opera E
ES	English Song 1600–1675 (New York, 1986–9)
ES	*Enciclopedia dello spettacolo* D
ESLS	see EL
EthM	*Ethnomusicology* P
EthM Newsletter	*Ethno[-]musicology Newsletter* P
EwenD	D. Ewen: *American Composers: a Biographical Dictionary* D
FAM	*Fontes artis musicae* P
FasquelleE	*Encyclopédie de la musique* D
FCVR	Florilège du concert vocal de la Renaissance E
FellererG	K.G. Fellerer: *Geschichte der katholischen Kirchenmusik* (Düsseldorf, 1939, enlarged 2/1949; Eng. trans., 1961/*R*)
FellererP	K.G. Fellerer: *Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des 18. Jahrhunderts* (Augsburg, 1929/*R*)
FenlonMM	I. Fenlon: *Music and Patronage in Sixteenth-Century Mantua* (Cambridge, 1980–82)
FétisB, FétisBS	F.-J. Fétis: *Biographie universelle des musiciens* and suppl. D
FisherMP	W.A. Fisher: *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1933)
FiskeETM	R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973, 2/1986)
FlorimoN	F. Florimo: *La scuola musicale di Napoli e i suoi conservatorii* (Naples, 1880–83/*R*)
FO	French Opera in the 17th and 18th Centuries (New York, 1983–)
FortuneISS	N. Fortune: *Italian Secular Song from 1600 to 1635: the Origins and Development of Accompanied Monody* (diss., U. of Cambridge, 1954)
Friedlaender DL	M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)
FrotscherG	G. Frotscher: *Geschichte des Orgelspiels und der Orgelkomposition* (Berlin, 1935–6/*R*, music suppl. 1966)
FuldWFM	J.J. Fuld: *The Book of World-Famous Music* D
FullerPG	S. Fuller: *The Pandora Guide to Women Composers: Britain and the United States (1629 – Present)* D
FürstenauG	M. Fürstenau: *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2/*R*)
GänzlBMT	K. Gänzl: *The British Musical Theatre* (London, 1986)
GänzlEMT	K. Gänzl and A. Lamb: *Encyclopedia of Musical Theatre* D
GaspariC	G. Gaspari: *Catalogo della Biblioteca del Liceo musicale di Bologna*, i–iv (Bologna, 1890–1905/*R*); v, ed. U. Sesini (Bologna, 1943/*R*)
GerberL	E.L. Gerber: *Historisch-biographisches Lexikon der Tonkünstler* D
GerberNL	E.L. Gerber: *Neues historisch-biographisches Lexikon der Tonkünstler* D
GerbertS	M. Gerbert: *Scriptores ecclesiastici de musica sacra potissimum* (St Blasien, 1784/*R*, 3/1931)
GEWM	*The Garland Encyclopedia of World Music* D
GfMKB	*Gesellschaft für Musikforschung: Kongress-Bericht* [1950–]
GiacomoC	S. di Giacomo: *I quattro antichi conservatorii musicali di Napoli* (Milan, 1924–8)
GLMT	Greek and Latin Music Theory (Lincoln, NE, 1984–)
GMB	Geschichte der Musik in Beispielen E
GMM	*Gazzetta musicale di Milano* P
GOB	German Opera 1770–1800, ed. T. Bauman (New York, 1985–6)
GöhlerV	A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/*R*)
GoovaertsH	A. Goovaerts: *Histoire et bibliographie de la typographie musicale dans les Pays-Bas* (Antwerp, 1880/*R*)
GR	*Graduale sacrosanctae romanae ecclesiae* (Tournai, 1938)
Grove1[–5]	G. Grove, ed.: *A Dictionary of Music and Musicians* D
Grove6	*The New Grove Dictionary of Music and Musicians* D
GroveA	*The New Grove Dictionary of American Music* D
GroveI	*The New Grove Dictionary of Musical Instruments* D
GroveJ	*The New Grove Dictionary of Jazz* D
GroveJapan	*The New Grove Dictionary of Music and Musicians*, Jap. trans. D
GroveO	*The New Grove Dictionary of Opera* D
GroveW	*The New Grove Dictionary of Women Composers* D
GS	W.H. Frere, ed.: *Graduale sarisburiense* (London, 1894/*R*)
GSJ	*Galpin Society Journal* P
GSL	K.J. Kutsch and L. Riemann: *Grosses Sängerlexikon* D
GV	R. Celletti: *Le grandi voci: dizionario critico-biografico dei cantanti* D
HAM	Historical Anthology of Music E
Harrison MMB	F.Ll. Harrison: *Music in Medieval Britain* (London, 1958, 4/1980)
HawkinsH	J. Hawkins: *A General History of the Science and Practice of Music* (London, 1776)
HBSJ	*Historical Brass Society Journal* P
HDM	W. Apel: *Harvard Dictionary of Music* D
HJb	*Händel-Jahrbuch* P
HJbMw	*Hamburger Jahrbuch für Musikwissenschaft* P
HM	Hortus musicus E
HMC	Historical Manuscripts Commission [Publications]
HMT	*Handwörterbuch der musikalischen Terminologie* D
HMw	Handbuch der Musikwissenschaft (Potsdam, 1927–34)
HMYB	*Hinrichsen's Musical Year Book* P
HoneggerD	M. Honegger: *Dictionnaire de la musique* D
HopkinsonD	C. Hopkinson: *A Dictionary of Parisian Music Publishers 1700–1950* D
Hopkins-RimbaultO	E.J. Hopkins and E.F. Rimbault: *The Organ: its History and Construction* (London, 1855, 3/1887/*R*)
HPM	Harvard Publications in Music E
HR	*Hudební revue* P
HRo	*Hudební rozhledy* P
Humphries-SmithMP	C. Humphries and W.C. Smith: *Music Publishing in the British Isles* D
HV	*Hudební věda* P
ICSC	The Italian Cantata in the Seventeenth Century (New York, 1985–6)
IIM	Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries E
IIM	*Izvestiya na Instituta za muzika* P
IMa	Instituta et monumenta E
IMi	Istituzioni e monumenti dell'arte musicale italiana (Milan, 1931–9, new ser., 1956–64)
IMSCR	*International Musicological Society: Congress Report* [1930–]
IMusSCR	*International Musical Society: Congress Report* [II–IV, 1906–11]
IO	The Italian Oratorio 1650–1800 E
IOB	Italian Opera 1640–1770, ed. H.M. Brown E
IOG	Italian Opera 1810–1840, ed. P. Gossett E
IRASM	*International Review of the Aesthetics and Sociology of Music* P
IRMAS	*International Review of Music Aesthetics and Sociology* P
IRMO	S.L. Ginzburg: *Istoriya russkoy muzïki v notnïkh obraztsakh* (Leningrad, 1940–52, 2/1968–70)
ISS	Italian Secular Song 1606–1636 (New York, 1986)
IZ	*Instrumentenbau-Zeitschrift* P
JAMIS	*Journal of the American Musical Instrument Society* P
JAMS	*Journal of the American Musicological Society* P
JASA	*Journal of the Acoustical Society of America* P
JazzM	*Jazz Monthly* P
JBIOS	*Journal of the British Institute of Organ Studies* P

JbLH	*Jahrbuch für Liturgik und Hymnologie* P
JbMP	*Jahrbuch der Musikbibliothek Peters* P
JbO	*Jahrbuch für Opernforschung* P
JbSIM	*Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* P
JEFDSS	*Journal of the English Folk Dance and Song Society* P
JFSS	*Journal of the Folk-Song Society* P
JIFMC	*Journal of the International Folk Music Council* P
JJ	*Jazz Journal* P
JJI	*Jazz Journal International* P
JJS	*Journal of Jazz Studies* P
JLSA	*Journal of the Lute Society of America* P
JM	*Journal of Musicology* P
JMR	*Journal of Musicological Research* P
JMT	*Journal of Music Theory* P
JoãoIL	[João IV:] *Primeira parte do index da livraria de musica do muyto alto, e poderoso Rey Dom João o IV. nosso senhor* (Lisbon, 1649); ed. J. de Vasconcellos (Oporto, 1874–6)
Johansson FMP	C. Johansson: *French Music Publishers' Catalogues* (Stockholm, 1955)
JohanssonH	C. Johansson: *J.J. & B. Hummel: Music Publishing and Thematic Catalogues* (Stockholm, 1972)
JR	*Jazz Review* P
JRBM	*Journal of Renaissance and Baroque Music* P
JRMA	*Journal of the Royal Musical Association* P
JRME	*Journal of Research in Music Education* P
JT	*Jazz Times* P
JVdGSA	*Journal of the Viola da Gamba Society of America* P
JVNM	see *Bouwsteenen: JVNM*
KdG	*Komponisten der Gegenwart*, ed. H.-W. Heister and W.-W. Sparrer D
KermanEM	J. Kerman: *The Elizabethan Madrigal: a Comparative Study* (New York, 1962)
KidsonBMP	F. Kidson: *British Music Publishers, Printers and Engravers* D
KingMP	A.H. King: *Four Hundred Years of Music Printing* (London, 1964)
KJb	*Kirchenmusikalisches Jahrbuch* P
KM	*Kwartalnik muzyczny* P
KöchelKHM	L. von Köchel: *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* (Vienna, 1869/*R*)
KretzschmarG	H. Kretzschmar: *Geschichte des neuen deutschen Liedes* (Leipzig, 1911/*R*)
KrummelEMP	D.W. Krummel: *English Music Printing* (London, 1975)
LaborD	*Diccionario de la música Labor* D
La BordeE	J.-B. de La Borde: *Essai sur la musique ancienne et moderne* D
LabordeMP	L.E.S.J. de Laborde: *Musiciens de Paris, 1535–1792* D
LafontaineKM	H.C. de Lafontaine: *The King's Musick* (London, 1909/*R*)
La Laurencie EF	L. de La Laurencie: *L'école française de violon de Lully à Viotti* (Paris, 1922–4/*R*)
LAMR	*Latin American Music Review* P
LaMusicaD	*La musica: dizionario* D
LaMusicaE	*La musica: enciclopedia storica* D
LangwillI7	see *Waterhouse-LangwillI*
LedeburTLB	C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/*R*)
Le HurayMR	P. Le Huray: *Music and the Reformation in England, 1549–1660* (London, 1967, 2/1978)
LipowskyBL	F.J. Lipowsky: *Baierisches Musik-Lexikon* D
LM	*Lucrări de muzicologie* P
Lockwood MRF	L. Lockwood: *Music in Renaissance Ferrara* (Oxford, 1984)
LoewenbergA	A. Loewenberg: *Annals of Opera, 1597–1940* D
LPS	The London Pianoforte School 1766–1860 E
LS	*The London Stage, 1660–1800* (Carbondale, IL, 1960–68)
LSJ	*Lute Society Journal* P
LU	*Liber usualis missae et officii pro dominicis et festis duplicibus cum cantu gregoriano* (Solesmes, 1896, and later edns incl. Tournai, 1963)
Lütgendorff GL	W.L. von Lütgendorff: *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* D
LZMÖ	*Lexikon zeitgenössischer Musik aus Österreich* (Vienna, 1997)
MA	*Musical Antiquary* P
MAB	Musica antiqua bohemica E
MAk	*Muzïkal'naya akademiya* P
MAM	Musik alter Meister E
MAMS	Monumenta artis musicae Sloveniae E
MAn	*Music Analysis* P
MAP	Musica antiqua polonica E
MAS	Musical Antiquarian Society [Publications] E
Mattheson GEP	J. Mattheson: *Grundlage einer Ehren-Pforte* (Hamburg, 1740); ed. Max Schneider (Berlin, 1910/*R*)
MB	Musica britannica E
MC	Musica da camera E
McCarthyJR	A. McCarthy: *Jazz on Record* (London, 1968)
MCL	H. Mendel and A. Reissmann, eds.: *Musikalisches Conversations-Lexikon* (Berlin, 1870–80, 3/1890–91/*R*)
MD	*Musica disciplina* P
ME	*Muzïkal'naya entsiklopediya* D
MEM	Mestres de l'Escolanía de Montserrat E
MersenneHU	M. Mersenne: *Harmonie universelle* D
MeyerECM	E.H. Meyer: *English Chamber Music* (London, 1946/*R*, rev. 3/1982 with D. Poulton as *Early English Chamber Music*)
MeyerMS	E.H. Meyer: *Die mehrstimmige Spielmusik des 17. Jahrhunderts* (Kassel, 1934)
MF	Music in Facsimile (New York, 1983–91)
Mf	*Die Musikforschung* P
MG	*Musik und Gesellschaft* P
MGG1, 2	*Die Musik in Geschichte und Gegenwart* D
MGH	Monumenta Germaniae historica
MH	Música hispana E
MischiatiI	O. Mischiati: *Indici, cataloghi e avvisi degli editori e librai musicali italiani* (Florence, 1984)
MISM	*Mitteilungen der Internationalen Stiftung Mozarteum* P
MJb	*Mozart-Jahrbuch* [Salzburg, 1950–] P
ML	*Music & Letters* P
MLE	Music for London Entertainment 1660–1800 E
MLMI	Monumenta lyrica medii aevi italica E
MM	*Modern Music* P
MMA	*Miscellanea musicologica* [Australia] P
MMB	Monumenta musicae byzantinae E
MMBel	Monumenta musicae belgicae E
MMC	*Miscellanea musicologica* [Czechoslovakia] P
MME	Monumentos de la música española E
MMFTR	Monuments de la musique française au temps de la Renaissance E
MMg	*Monatshefte für Musikgeschichte* P
MMI	Monumenti di musica italiana E
MMMA	Monumenta monodica medii aevi E
MMN	Monumenta musica neerlandica E
MMP	Monumenta musicae in Polonia E
MMR	*Monthly Musical Record* P
MMRF	Les maîtres musiciens de la Renaissance française E
MMS	Monumenta musicae svecicae E
MNAN	Music of the New American Nation E
MO	*Musical Opinion* P
MooserA	R.-A. Mooser: *Annales de la musique et des musiciens en Russie au XVIIIme siècle* D
MoserGV	A. Moser: *Geschichte des Violinspiels* (Berlin, 1923, rev. 2/1966–7 by H.J. Nösselt)
MQ	*Musical Quarterly* P
MR	*Music Review* P
MRM	Monuments of Renaissance Music E
MRS	Musiche rinascimentali siciliane E
MS	*Muzïkal'nïy sovremennik* P
MSD	Musicological Studies and Documents E
MT	*Musical Times* P
MusAm	*Musical America* P
MVH	Musica viva historica E
MVSSP	Musiche vocali e strumentali sacre e profane E
Mw	Das Musikwerk E
MZ	*Muzikološki zbornik* P
NA	*Note d'archivio per la storia musicale* P
NBeJb	*Neues Beethoven-Jahrbuch* P
NBL	*Norsk biografisk leksikon* (Oslo, 1923–83)
NDB	*Neue deutsche Biographie* (Berlin, 1953–)

Neighbour-TysonPN O.W. Neighbour and A. Tyson: *English Music Publishers' Plate Numbers* (London, 1965)
NericiS L. Nerici: *Storia della musica in Lucca* (Lucca, 1879/*R*)
NewcombMF A. Newcomb: *The Madrigal at Ferrara, 1579–1597* (Princeton, NJ, 1980)
NewmanSBE W.S. Newman: *The Sonata in the Baroque Era* (Chapel Hill, NC, 1959, 4/1983)
NewmanSCE W.S. Newman: *The Sonata in the Classic Era* (Chapel Hill, NC, 1963, 3/1983)
NewmanSSB W.S. Newman: *The Sonata since Beethoven* (Chapel Hill, NC, 1969, 3/1983)
NicollH A. Nicoll: *The History of English Drama, 1660–1900* (Cambridge, 1952–9)
NM Nagels Musik-Archiv E
NMÅ *Norsk musikkgranskning årbok* P
NNBW *Nieuw Nederlandsch biografisch woordenboek* (Leiden, 1911–37)
NÖB *Neue österreichische Biographie* (Vienna, 1923–35)
NOHM, NOHM *The New Oxford History of Music* (Oxford, 1954–90)
NRMI *Nuova rivista musicale italiana* P
NZM *Neue Zeitschrift für Musik* P

OHM, OHM *The Oxford History of Music* (Oxford, 1901–5, 2/1929–38)
OM *Opus musicum* P
ÖMz *Österreichische Musikzeitschrift* P
ON *Opera News* P
OQ *Opera Quarterly* P
OW *Opernwelt* P

PalMus Paléographie musicale E
PAMS *Papers of the American Musicological Society* P
PÄMw Publikation älterer praktischer und theoretischer Musikwerke E
PazdírekH B. Pazdírek: *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* (Vienna, 1904–10/R)
PBC Publicaciones del departamento de música E
PEM C. Dahlhaus and S. Döhring, eds.: *Pipers Enzyklopädie des Musiktheaters* (Munich and Zürich, 1986–97)
PG *Patrologiae cursus completus*, ii: Series graeca, ed. J.-P. Migne (Paris, 1857–1912)
PGfM see PÄMw
PierreH C. Pierre: *Histoire du Concert spirituel 1725–1790* (Paris, 1975)
PIISM Pubblicazioni dell'Istituto italiano per la storia della musica E
PirroHM A. Pirro: *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe* (Paris, 1940)
PirrottaDO N. Pirrotta and E. Povoledo: *Li due Orfei: da Poliziano a Monteverdi* (Turin, 1969, enlarged 2/1975; Eng. trans., 1982, as *Music and Theatre from Poliziano to Monteverdi*)
PitoniN G.O. Pitoni: *Notitia de contrapuntisti e de compositori di musica* (MS, *c*1725, *I-Rvat* C.G.I/1–2); ed. C. Ruini (Florence, 1988)
PL *Patrologiae cursus completus*, i: Series latina, ed. J.-P. Migne (Paris, 1844–64)
PM Portugaliae musica E
PMA *Proceedings of the Musical Association* P
PMFC Polyphonic Music of the Fourteenth Century E
PMM *Plainsong and Medieval Music* P
PNM *Perspectives of New Music* P
PraetoriusSM M. Praetorius: *Syntagma musicum*, i (Wittenberg and Wolfenbüttel, 1614–15, 2/1615/*R*); ii (Wolfenbüttel, 1618, 2/1619/*R*; Eng. trans., 1986, 2/1991); iii (Wolfenbüttel, 1618, 2/1619/*R*)
PraetoriusTI M. Praetorius: *Theatrum instrumentorum* [pt ii/2 of *PraetoriusSM*]
PRM *Polski rocznik muzykologiczny* P
PRMA *Proceedings of the Royal Musical Association* P
Przywecka-SameckaDM M. Przywecka-Samecka: *Drukarstwo muzyczne w Polsce do końca XVIII wieku* (Kraków, 1969)
PSB *Polskich słownik biograficzny* (Kraków, 1935)
PSFM Publications [Société française de musicologie] E

Quaderni della RaM *Quaderni della Rassegna musicale* P

Rad JAZU *Rad Jugoslavenske akademije znanosti i umjetnosti* P
RaM *Rassegna musicale* P
RBM *Revue belge de musicologie* P
RdM *Revue de musicologie* P
RdMc *Revista de musicología* P
ReeseMMA G. Reese: *Music in the Middle Ages* (New York, 1940)
ReeseMR G. Reese: *Music in the Renaissance* (New York, 1954, 2/1959)
RefardtHBM E. Refardt: *Historisch-biographisches Musikerlexikon der Schweiz* D
ReM *Revue musicale* P
RFS Romantic French Song 1830–1870 E
RGMP *Revue et gazette musicale de Paris* P
RHCM *Revue d'histoire et de critique musicales* P
RicciTB C. Ricci: *I teatri di Bologna nei secoli XVII e XVIII: storia aneddotica* (Bologna, 1888/*R*)
RicordiE C. Sartori and R. Allorto: *Enciclopedia della musica* D
RiemannG H. Riemann: *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (Berlin, 2/1921/*R*; Eng. trans. of pts i–ii, 1962/*R*, and pt iii, 1977)
RiemannL11, 12 *Hugo Riemanns Musiklexikon* (11/1929, 12/1959–75) D
RIM *Rivista italiana di musicologia* P
RIMS *Rivista internazionale di musica sacra* P
RM *Ruch muzyczny* P
RMARC *R.M.A. [Royal Musical Association] Research Chronicle* P
RMC *Revista musical chilena* P
RMF Renaissance Music in Facsimile (New York, 1986–8)
RMFC *Recherches sur la musique française classique* P
RMG *Russkaya muzikal'naya gazeta* P
RMI *Rivista musicale italiana* P
RMS Renaissance Manuscript Studies (Stuttgart, 1975–)
RN *Renaissance News* P
RosaM C. de Rosa, Marchese di Villarosa: *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840)
RRAM Recent Researches in American Music E
RRMBE Recent Researches in the Music of the Baroque Era E
RRMCE Recent Researches in the Music of the Classical Era E
RRMMA Recent Researches in the Music of the Middle Ages and Early Renaissance E
RRMNETC Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries E
RRMR Recent Researches in the Music of the Renaissance E

SachsH C. Sachs: *The History of Musical Instruments* (New York, 1940)
SainsburyD J.H. Sainsbury: *A Dictionary of Musicians* D
SartoriB C. Sartori: *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence, 1952–68)
SartoriD C. Sartori: *Dizionario degli editori musicali italiani* D
SartoriL C. Sartori: *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990–94)
SBL *Svenskt biografiskt lexikon* (Stockholm, 1918–)
SCC The Sixteenth-Century Chanson E
ScheringGIK A. Schering: *Geschichte des Instrumental-Konzerts* (Leipzig, 1905, 2/1927/*R*)
ScheringGO A. Schering: *Geschichte des Oratoriums* (Leipzig, 1911/*R*)
SchillingE G. Schilling: *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst* D
SČHK *Slovník české hudební kultury* (Prague, 1997)
SchmidlD, *SchmidlDS* C. Schmidl: *Dizionario universale dei musicisti* and suppl. D
SchmitzG E. Schmitz: *Geschichte der weltlichen Solokantate* (Leipzig, 1914, 2/1955)
SchullerEJ G. Schuller: *Early Jazz* (New York, 1968/*R*)
SchullerSE G. Schuller: *The Swing Era* (New York, 1989)
SchwarzGM B. Schwarz: *Great Masters of the Violin* D
SCISM Seventeenth-Century Italian Sacred Music E
SCKM Seventeenth-Century Keyboard Music (New York, 1987–8)
SCMA Smith College Music Archives E
SCMad Sixteenth-Century Madrigal E

SCMot	Sixteenth-Century Motet E
SeegerL	H. Seeger: *Musiklexikon* D
SEM	Series of Early Music [University of California] E
SennMT	W. Senn: *Musik und Theater am Hof zu Innsbruck* (Innsbruck, 1954)
SH	*Slovenská hudba* P
SIMG	*Sammelbände der Internationalen Musik-Gesellschaft* P
SKM	*Sovetskiye kompozitorï i muzïkovedï* (Moscow, 1978–89)
SM	see *SMH*
SMA	*Studies in Music* [Australia] P
SMC	*Studies in Music from the University of Western Ontario* [Canada] P
SMd	Schweizerische Musikdenkmäler E
SMH	*Studia musicologica Academiae scientiarum hungaricae* P
SmitherHO	H. Smither: *A History of the Oratorio* (Chapel Hill, NC, 1977–)
SML	*Schweizer Musikerlexikon* D
SMM	Summa musicae medii aevi E
SMN	*Studia musicologica norvegica* P
SMP	*Słownik muzyków polskich* D
SMSC	Solo Motets from the Seventeenth Century (New York, 1987–8)
SMw	*Studien zur Musikwissenschaft* P
SMz	*Schweizerische Musikzeitung/Revue musicale suisse* P
SOB	Süddeutsche Orgelmeister des Barock E
SOI	L. Bianconi and G. Pestelli, eds.: *Storia dell'opera italiana* (Turin, 1987–; Eng. trans., 1998–)
SolertiMBD	A. Solerti: *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence, 1905/*R*)
SouthernB	E. Southern: *Biographical Dictionary of Afro-American and African Musicians* D
SovM	*Sovetskaya muzïka* P
SpataroC	B.J. Blackburn, E.E. Lowinsky and C.A. Miller: *A Correspondence of Renaissance Musicians* (Oxford, 1991)
SPFFBU	*Sborník prací filosofické [filozofické] fakulty brněnské university [univerzity]* P
SpinkES	I. Spink: *English Song: Dowland to Purcell* (London, 1974, repr. 1986 with corrections)
StevensonRB	R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970)
Stevenson SCM	R. Stevenson: *Spanish Cathedral Music in the Golden Age* (Berkeley, 1961/*R*)
StevensonSM	R. Stevenson: *Spanish Music in the Age of Columbus* (The Hague, 1960/*R*)
StiegerO	F. Stieger: *Opernlexikon* D
STMf	*Svensk tidskrift för musikforskning* P
StrohmM	R. Strohm: *Music in Late Medieval Bruges* (Oxford, 1985)
StrohmR	R. Strohm: *The Rise of European Music* (Cambridge, 1993)
StrunkSR1, 2	O. Strunk: *Source Readings in Music History* (New York, 1950/*R*, rev. 2/1998 by L. Treitler)
SubiráHME	J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953)
TCM	Tudor Church Music E
TCMS	Three Centuries of Music in Score (New York, 1988–90)
Thompson1 [–11]	O. Thompson: *The International Cyclopedia of Music and Musicians*, 1st–11th edns D
TM	Thesauri musici E
TSM	*Tesoro sacro musical* P
TVNM	*Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* [and earlier variants] P
UVNM	Uitgave van oudere Noord-Nederlandsche Meesterwerken E
Vander Straeten MPB	E. Vander Straeten: *La musique aux Pays-Bas avant le XIXe siècle* D
VannesD	R. Vannes, with A. Souris: *Dictionnaire des musiciens (compositeurs)* D
VannesE	R. Vannes: *Essai d'un dictionnaire universel des luthiers* D
VintonD	J. Vinton: *Dictionary of Contemporary Music* D
VirdungMG	S. Virdung: *Musica getutscht* (Basle, 1511/*R*)
VMw	*Vierteljahrsschrift für Musikwissenschaft* P
VogelB	E. Vogel: *Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500 bis 1700* (Berlin, 1892/*R*)
WalterG	F. Walter: *Geschichte des Theaters und der Musik am kurpfalzischen Hofe* (Leipzig, 1898/*R*)
WaltherML	J.G. Walther: *Musicalisches Lexicon, oder Musicalische Bibliothec* D
Waterhouse-LangwillI	W. Waterhouse: *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors* D
WDMP	Wydawnictwo dawnej muzyki polskiej E
WE	The Wellesley Edition E
WECIS	Wellesley Edition Cantata Index Series (Wellesley, MA, 1964–72)
Weinmann WM	A. Weinmann: *Wiener Musikverleger und Musikalienhändler von Mozarts Zeit bis gegen 1860* (Vienna, 1956)
WilliamsNH	P. Williams: *A New History of the Organ: from the Greeks to the Present Day* (London, 1980)
WinterfeldEK	C. von Winterfeld: *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (Leipzig, 1843–7/*R*)
WolfeMEP	R.J. Wolfe: *Early American Music Engraving and Printing* (Urbana, IL, 1980)
WolfH	J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/*R*)
WurzbachL	C. von Wurzbach: *Biographisches Lexikon des Kaiserthums Oesterreich* (Vienna, 1856–91)
YIAMR	*Yearbook, Inter-American Institute for Musical Research*, later *Yearbook for Inter-American Musical Research* P
YIFMC	*Yearbook of the International Folk Music Council* P
YoungHI	P.T. Young: *4900 Historical Woodwind Instruments* (London, 1993) [enlarged 2nd edn of *Twenty Five Hundred Historical Woodwind Instruments* (New York, 1982)]
YTM	*Yearbook for Traditional Music* P
ZahnM	J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*)
ZDADL	*Zeitschrift für deutsches Altertum und deutsche Literatur* (1876–)
ZfM	*Zeitschrift für Musik* P
ŹHMP	Źródła do historii muzyki polskiej E
ZI	*Zeitschrift für Instrumentenbau* P
ZIMG	*Zeitschrift der Internationalen Musik-Gesellschaft* P
ZL	*Zenei lexikon* D
ZMw	*Zeitschrift für Musikwissenschaft* P
ZT	*Zenetudományi tanulmányok* P

Discographical Abbreviations

20C	20th Century
20CF	20th Century-Fox
AAFS	Archive of American Folksong (Library of Congress)
A&M Hor.	A&M Horizon
ABC-Para.	ABC-Paramount
AH	Artists House
AIMP	Archives Internationales de Musique Populaire (Musée d'Ethnographie, Geneva), pubd by VDE-Gallo
Ala.	Aladdin
AM	American Music
Amer.	America
AN	Arista Novus
Ant.	Antilles
Ari.	Arista
Asy.	Asylum
Atl.	Atlantic
Aut.	Autograph
Bak.	Bakton
Ban.	Banner
Bay.	Baystate
BB	Black and Blue
Bb	Bluebird
Beth.	Bethlehem
BH	Bee Hive
BL	Black Lion
BN	Blue Note
Bruns.	Brunswick
BS	Black Saint
BStar	Blue Star
Cad.	Cadence
Can.	Canyon
Cand.	Candid
Cap.	Capitol
Car.	Caroline
Cas.	Casablanca
Cat.	Catalyst
Cen.	Century
Chi.	Chiaroscuro
Cir.	Circle
CJ	Classic Jazz
Cob.	Cobblestone
Col.	Columbia
Com.	Commodore
Conc.	Concord
Cont.	Contemporary
Contl	Continental
Cot.	Cotillion
CP	Charlie Parker
CW	Creative World
Del.	Delmark
DG	Deutsche Grammophon
Dis.	Discovery
Dra.	Dragon
EB	Electric Bird
Elec.	Electrola
Elek.	Elektra
Elek. Mus.	Elektra Musician
EmA	EmArcy
ES	Elite Special
Eso.	Esoteric
Ev.	Everest
EW	East Wind
Ewd	Eastworld
FaD	Famous Door
Fan.	Fantasy
FD	Flying Dutchman
FDisk	Flying Disk
Fel.	Felsted
Fon.	Fontana
Fre.	Freedom
FW	Folkways
Gal.	Galaxy
Gen.	Gennett
GM	Groove Merchant
Gram.	Gramavision
GTJ	Good Time Jazz
HA	Hat Art
Hal.	Halcyon
Har.	Harmony
Harl.	Harlequin
HH	Hat Hut
Hick.	Hickory
HM	Harmonia Mundi
Hor.	Horizon
Hyp.	Hyperion
IC	Inner City
IH	Indian House
ImA	Improvising Artists
Imp.	Impulse!
Imper.	Imperial
IndN	India Navigation
Isl.	Island
JAM	Jazz America Marketing
Jlgy	Jazzology
Jlnd	Jazzland
Jub.	Jubilee
Jwl	Jewell
Jzt.	Jazztone
Key.	Keynote
Kt.	Keytone
Lib.	Liberty
Lml.	Limelight
Lon.	London
Mdsv.	Moodsville
Mer.	Mercury
Met.	Metronome
Metro.	Metrojazz
MJR	Master Jazz Recordings
Mlst.	Milestone
Mlt.	Melotone
Moers	Moers Music
MonE	Monmouth-Evergreen
Mstr.	Mainstream
Musi.	Musicraft

Nat.	National
NewJ	New Jazz
Norg.	Norgran
NW	New World
OK	Okeh
OL	Oiseau-Lyre
Omni.	Omnisound
PAct	Pathé Actuelle
PAlt	Palo Alto
Para.	Paramount
Parl.	Parlophone
Per.	Perfect
Phi.	Philips
Phon.	Phontastic
PJ	Pacific Jazz
PL	Pablo Live
Pol.	Polydor
Prog.	Progressive
Prst.	Prestige
PT	Pablo Today
PW	Paddle Wheel
Qual.	Qualiton
Reg.	Regent
Rep.	Reprise
Rev.	Revelation
Riv.	Riverside
Roul.	Roulette
RR	Red Records
RT	Real Time
Sack.	Sackville
Sat.	Saturn
SE	Strata-East
Sig.	Signature
Slnd	Southland
SN	Soul Note
SolS	Solid State
Son.	Sonora
Spot.	Spotlite
Ste.	Steeplechase
Sto.	Storyville
Sup.	Supraphon
Tak.	Takoma
Tan.	Tangent
TE	Toshiba Express
Tei.	Teichiku
Tel.	Telefunken
The.	Theresa
Tim.	Timeless
TL	Time-Life
Tran.	Transition
UA	United Artists
Upt.	Uptown
Van.	Vanguard
Var.	Variety
Vars.	Varsity
Vic.	Victor
VJ	Vee-Jay
Voc.	Vocalion
WB	Warner Bros.
WP	World Pacific
Xan.	Xanadu

Library Sigla

The system of library sigla in this dictionary follows that used by Répertoire International des Sources Musicales, Kassel, as listed in its publication *RISM-Bibliothekssigel* (Kassel, 1999). Below are listed the sigla to be found; a few of them are additional to those published in the RISM list, but have been established in consultation with the RISM organization. Some original RISM sigla that have now been changed are retained here.

More information on individual libraries is available in the libraries list in volume 28.

In the dictionary, sigla are always printed in *italic*. In any listing of sources a national sigillum applies without repetition until it is contradicted.

Within each national list, entries are alphabetized by sigillum, first by capital letters (showing the city or town) and then by lower-case ones (showing the institution or collection).

	A: AUSTRIA
A	Admont, Benediktinerstift, Archiv und Bibliothek
DO	Dorfbeuren, Pfarramt
Ed	Eisenstadt, Domarchiv, Musikarchiv
Ee	——, Esterházy-Archiv
Eh	——, Haydn-Museum
Ek	——, Stadtpfarrkirche
El	——, Burgenländisches Landesmuseum
ETgoëss	Ebenthal (nr Klagenfurt), Goëss private collection
F	Fiecht, St Georgenberg, Benediktinerstift, Bibliothek
FB	Fischbach (Oststeiermark), Pfarrkirche
FK	Feldkirch, Domarchiv
Gd	Graz, Diözesanarchiv
Gk	——, Universität für Musik und Darstellende Kunst
Gl	——, Steiermärkische Landesbibliothek am Joanneum
Gmi	——, Institut für Musikwissenschaft
Gu	——, Universitätsbibliothek
GÖ	Göttweig, Benediktinerstift, Musikarchiv
GÜ	Güssing, Franziskaner Kloster
H	Herzogenburg, Augustiner-Chorherrenstift, Musikarchiv
HE	Heiligenkreuz, Zisterzienserkloster
Ik	Innsbruck, Tiroler Landeskonservatorium
Imf	——, Tiroler Landesmuseum Ferdinandeum
Imi	——, Musikwissenschaftliches Institut der Universität
Iu	——, Universitätsbibliothek
Kk	Klagenfurt, Kärntner Landeskonservatorium, Stiftsbibliothek
Kla	——, Landesarchiv
Kse	——, Schlossbibliothek Ebental
KN	Klosterneuburg, Augustiner-Chorherrenstift, Stiftsbibliothek
KR	Kremsmünster, Benediktinerstift, Musikarchiv
L	Lilienfeld, Zisterzienser-Stift, Musikarchiv und Bibliothek
LA	Lambach, Benediktinerstift
LIm	Linz, Oberösterreichisches Landesmuseum
LIs	——, Bundesstaatliche Studienbibliothek
M	Melk, Benediktiner-Superiorat Mariazell
MB	Michaelbeuern, Benediktinerabtei
MS	Mattsee, Stiftsarchiv
MT	Maria Taferl (Niederösterreich), Pfarre
MZ	Mariazell, Benediktiner-Priorat, Bibliothek und Archiv
N	Neuburg, Pfarrarchiv
R	Rein, Zisterzienserstift
RB	Reichersberg, Stift
Sca	Salzburg, Carolino Augusteum: Salzburger Museum für Kunst und Kulturgeschichte, Bibliothek
Sd	——, Dom, Konsistorialarchiv, Dommusikarchiv
Sk	——, Kapitelbibliothek
Sl	——, Landesarchiv
Sm	——, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana
Smi	——, Universität Salzburg, Institut für Musikwissenschaft, Bibliothek
Sn	——, Nonnberg (Benediktiner-Frauenstift), Bibliothek
Sp	——, Bibliothek des Priesterseminars
Ssp	——, Erzabtei St Peter, Musikarchiv
Sst	——, Bundesstaatliche Studienbibliothek [in *Su*]
Su	——, Universitätsbibliothek
SB	Schlierbach, Stift
SCH	Schlägl, Prämonstratenser-Stift, Bibliothek
SE	Seckau, Benediktinerabtei
SEI	Seitenstetten, Benediktinerstift, Musikarchiv
SF	St Florian, Augustiner-Chorherrenstift, Stiftsbibliothek, Musikarchiv
SL	St Lambrecht, Benediktiner-Abtei, Bibliothek
SPL	St Paul, Benediktinerstift St Paul im Lavanttal
ST	Stams, Zisterzienserstift, Musikarchiv
STEp	Steyr, Stadtpfarre
TU	Tulln, Pfarrkirche St Stephan
VOR	Vorau, Stift
Wa	Vienna, St Augustin, Musikarchiv
Waf	——, Pfarrarchiv Altlerchenfeld
Wdo	——, Zentralarchiv des Deutschen Orden
Wdtö	——, Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich
Wgm	——, Gesellschaft der Musikfreunde
Wh	——, Pfarrarchiv Hernals
Whh	——, Haus-, Hof- und Staatsarchiv
Whk	——, Hofburgkapelle [in *Wn*]
Wk	——, St Karl Borromäus
Wkm	——, Kunsthistorisches Museum
Wlic	——, Pfarrkirche Wien-Lichtental
Wm	——, Minoritenkonvent
Wmi	——, Institut für Musikwissenschaft der Universität
Wn	——, Österreichische Nationalbibliothek, Musiksammlung
Wp	——, Musikarchiv, Piaristenkirche Maria Treu
Ws	——, Schottenabtei, Musikarchiv
Wsa	——, Stadtarchiv
Wsfl	——, Schottenfeld, Pfarrarchiv St Laurenz

Wsp ——, St Peter, Musikarchiv
Wst ——, Stadt- und Landesbibliothek, Musiksammlung
Wu ——, Universitätsbibliothek
Wwessely ——, Othmar Wessely, private collection
WAIp Waidhofen (Ybbs), Stadtpfarre
WIL Wilhering, Zisterzienserstift, Bibliothek und Musikarchiv
Z Zwettl, Zisterzienserstift, Stiftsbibliothek

AUS: AUSTRALIA

CAnl Canberra, National Library of Australia
Msl Melbourne, State Library of Victoria
Pml Perth, Central Music Library
PVgm Parkville, Grainger Museum, University of Melbourne
Sb Sydney, Symphony Australia National Music Library
Scm ——, New South Wales State Conservatorium of Music
Sfl ——, University of Sydney, Fisher Library
Smc ——, Australia Music Centre Ltd, Library
Sml ——, Music Branch Library, University of Sydney
Sp ——, Public Library
Ssl ——, State Library of New South Wales, Mitchell Library

B: BELGIUM

Aa Antwerp, Stadsarchief
Aac ——, Archief en Museum voor het Vlaamse Culturleven
Ac ——, Koninklijk Vlaams Muziekconservatorium
Ak ——, Onze-Lieve-Vrouw-Kathedraal, Archief
Amp ——, Museum Plantin-Moretus
As ——, Stadsbibliotheek
Asj ——, Collegiale en Parochiale Kerk St-Jacob, Bibliotheek en Archief
Ba Brussels, Archives de la Ville
Bc ——, Conservatoire Royal, Bibliothèque, Koninklijk Conservatorium, Bibliotheek
Bcdm ——, Centre Belge de Documentation Musicale [CeBeDeM]
Bg ——, Cathédrale St-Michel et Ste-Gudule [in *Bc* and *Br*]
Bmichotte ——, Michotte private collection [in *Bc*]
Br ——, Bibliothèque Royale Albert 1er/Koninlijke Bibliotheek Albert I, Section de la Musique
Brtb ——, Radiodiffusion-Télévision Belge
Bsp ——, Société Philharmonique
BRc Bruges, Stedelijk Muziekconservatorium, Bibliotheek
BRs ——, Stadsbibliotheek
D Diest, St Sulpitiuskerk
Gc Ghent, Koninklijk Muziekconservatorium, Bibliotheek
Gcd ——, Culturele Dienst Province Oost-Vlaanderen
Geb ——, St Baafsarchief
Gu ——, Universiteit, Centrale Bibliotheek, Handskriftenzaal
La Liège, Archives de l'État, Fonds de la Cathédrale St Lambert
Lc ——, Conservatoire Royal de Musique, Bibliothèque
Lg ——, Musée Grétry
Lu ——, Université de Liège, Bibliothèque
LVu Leuven, Katholieke Universiteit van Leuven
MA Morlanwelz-Mariemont, Musée de Mariemont, Bibliothèque
MEa Mechelen, Archief en Stadsbibliotheek
Tc Tournai, Chapitre de la Cathédrale, Archives
Tv ——, Bibliothèque de la Ville

BR: BRAZIL

Rem Rio de Janeiro, Universidade Federal do Rio de Janeiro, Escola de Música, Biblioteca Alberto Nepomuceno
Rn ——, Fundação Biblioteca Nacional, Divisão de Música e Arquivo Sonoro

BY: BELARUS

MI Minsk, Biblioteka Belorusskoj Gosudarstvennoj Konservatorii

C: CUBA

HABn Havana, Biblioteca Nacional José Martí

CDN: CANADA

Cu Calgary, University of Calgary, Library
E Edmonton (AB), University of Alberta
HNu Hamilton (ON), McMaster University, Mills Memorial Library, Music Section
Lu London (ON), University of Western Ontario, Music Library
Mc Montreal, Conservatoire de Musique, Centre de Documentation
Mcm ——, Centre de Musique Canadienne
Mm ——, McGill University, Faculty and Conservatorium of Music Library
Mn ——, Bibliothèque Nationale
On Ottawa, National Library of Canada, Music Division
Qmu Quebec, Monastère des Ursulines, Archives
Qsl ——, Musée de l'Amérique Française
Qul ——, Université Laval, Bibliothèque des Sciences Humaines et Sociales
Tcm Toronto, Canadian Music Centre
Tu ——, University of Toronto, Faculty of Music Library
Vcm Vancouver, Canadian Music Centre
VIu Victoria, University of Victoria

CH: SWITZERLAND

A Aarau, Aargauische Kantonsbibliothek
Bab Basle, Archiv der Evangelischen Brüdersozietät
Bps ——, Paul Sacher Stiftung, Bibliothek
Bu ——, Universität Basel, Öffentliche Bibliothek, Musikabteilung
BEb Berne, Burgerbibliothek/Bibliothèque de la Bourgeoisie
BEl ——, Schweizerische Landesbibliothek/Bibliothèque Nationale Suisse/Biblioteca Nationale Svizzera/Biblioteca Naziunala Svizra
BEsu ——, Stadt- und Universitätsbibliothek
BM Beromünster, Musikbibliothek des Stifts
BU Burgdorf, Stadtbibliothek
CObodmer Cologny-Geneva, Fondation Martin Bodmer, Bibliotheca Bodmeriana
D Disentis, Stift, Musikbibliothek
E Einsiedeln, Benedikterkloster, Musikbibliothek
EN Engelberg, Kloster, Musikbibliothek
Fcu Fribourg, Bibliothèque Cantonale et Universitaire
FF Frauenfeld, Thurgauische Kantonsbibliothek
Gc Geneva, Conservatoire de Musique, Bibliothèque
Gpu ——, Bibliothèque Publique et Universitaire
Lmg Lucerne, Allgemeine Musikalische Gesellschaft
Lz ——, Zentralbibliothek
LAac Lausanne, Archives Cantonales Vaudoises
LAcu ——, Bibliothèque Cantonale et Universitaire
LU Lugano, Biblioteca Cantonale
MSbk Mariastein, Benediktinerkloster
MÜ Müstair, Frauenkloster St Johann
N Neuchâtel, Bibliothèque Publique et Universitaire
OB Oberbüren, Kloster Glattburg
P Porrentruy, Bibliothèque Cantonale Jurasienne (incl. Bibliothèque du Lycée Cantonal)
R Rheinfelden, Christkatholisches Pfarramt
S Sion, Bibliothèque Cantonale du Valais
SAf Sarnen, Benediktinerinnen-Abtei St Andreas
SAM Samedan, Biblioteca Fundaziun Planta
SGd St Gallen, Domchorarchiv
SGs ——, Stiftsbibliothek, Handschriftenabteilung
SGv ——, Kantonsbibliothek (Vadiana)
SH Schaffhausen, Stadtbibliothek
SO Solothurn, Zentralbibliothek, Musiksammlung
SObo ——, Bischöfliches Ordinariat der Diözese Basel, Diözesanarchiv des Bistums Basel
W Winterthur, Stadtbibliothek
Zi Zürich, Israelitische Kultusgemeinde
Zma ——, Schweizerisches Musik-Archiv [in *Nf*]
Zz ——, Zentralbibliothek
ZGm Zug, Pfarrarchiv St Michael

CO: COLOMBIA

B Bogotá, Archivo de la Catedral

CZ: CZECH REPUBLIC

Bam Brno, Archiv města Brna
Bb ——, Klášter Milosrdnych Bratří [in *Bm*]
Bm ——, Moravské Zemské Muzeum, Oddělení Dějin Hudby
Bsa ——, Státní Oblastní Archiv
Bu ——, Moravská Zemeská Knihovna, Hudební Oddělení
BER Beroun, Statní Okresní Archiv
BROb Broumov, Knihovna Benediktinů [in *HK*]
CH Cheb, Okresní Archiv
CHRm Chrudim, Okresní Muzeum
D Dačice, Knihovna Františkánů [in *Bu*]
H Hronov, Muzeum
HK Hradec Králové, Státní Vědecká Knihovna
HKm ——, Muzeum Východních Čech
HR Hradiště u Znojma, Knihovna Křižovníků[in *Bu*]
JIa Jindřichův Hradec, Státní Oblastní Archív Třeboňi
K Český Krumlov, Státní Oblastní Archiv v Třeboni, Hudební Sbírka
KA Kadaň, Děkansky Kostel
KL Klatovy, Státní Oblastní Archiv v Plzni, Pobočka Klatovy
KR Kroměříž, Knihovna Arcibiskupského Zámku
KRa ——, Státní y Zámek a Zahrady, Historicko-Umělecké Fondy, Hudební Archív
KRA Králíky, Kostel Sv. Michala [in *UO*]
KU Kutná Hora, Okresní Muzeum [in *Pnm*]
LIa Česká Lípa, Okresní Archív
LIT Litoměřice, Státní Oblastní Archiv
LO Loukov, Farní Kostel
LUa Louny, Okresní Archív
ME Mělník, Okresní Muzeum [on loan to *Pnm*]
MH Mnichovo Hradiště, Vlastivědné Muzeum
MHa ——, Státní Oblatní Archiv v Praze – Pobočka v Mnichovoě Hradiští
MT Moravská Třebová, Knihovna Františkánů [in *Bu*]
NR Nová Říše, Klášter Premonstrátů, Knihovna a Hudební Sbírka
OLa Olomouc, Zemeský Archiv Opava, Pracoviště Olomouc
OP Opava, Slezské Muzeum
OS Ostrava, Česky Rozhlas, Hudební Archiv
OSE Osek, Knihovna Cisterciáků [in *Pnm*]
Pa Prague, Státní Ústřední Archiv
Pak ——, Pražská Metropolitní Kapitula
Pdobrovského ——, Národní Muzeum, Dobrovského (Nostická) Knihovna
Pk ——, Konservatoř, Archiv a Knihovna
Pn ——, Knihovna Národního Muzea
Pnd ——, Národní Divadlo, Hudební Archiv
Pnm ——, Národní Muzeum
Pr ——, Česky Rozhlas, Archívní a Programové Fondy, Fond Hudebnin
Ps ——, Památník Národního Písemnictví, Knihovna
Psj ——, Kostel Sv. Jakuba, Farní Rad
Pst ——, Knihovna Kláštera Premonstrátů (Strahovská Knihovna) [in *Pnm*]
Pu ——, Národní Knihovna, Hudenbí Oddělení
Puk ——, Karlova Univerzita, Filozofická Fakulta, Ústav Hudební Vědy, Knihovna
PLa Plzeň, Městský Archiv
PLm ——, Západočeské Muzeum, Uměleckoprůmyslové Oddělení
POa Poděbrady, Okresní Archiv Nymburk, Pobočka Poděbrady
POm ——, Muzeum
R Rajhrad, Knihovna Benediktinského Kláštera [in *Bm*]
RO Rokycany, Okresní Muzeum
ROk ——, Děkansky Úřad, Kostel
SE Semily, Okresní Archiv v Semilech se Sídlem v Bystré nad Jizerou
SO Sokolov, Okresní Archiv se Sídlem Jindřchovice, Zámek
TC Třebíč, Městsky Archiv
TU Turnov, Muzeum, Hudební Sbírka [in *SE*]
VB Vyšší Brod, Knihovna Cisterciáckého Kláštera
Z Žatec, Muzeum
ZI Žitenice, Státní Oblastní Archiv v Litoměřicích
ZL Zlonice, Památník Antonína Dvořáka

D: GERMANY

Aa Augsburg, Kantoreiarchiv St Annen
Aab ——, Archiv des Bistums Augsburg
Af ——, Fuggersche Domänenkanzlei, Bibliothek
Ahk ——, Heilig-Kreuz-Kirche, Dominikanerkloster, Biliothek [in *Asa*]
As ——, Staats- und Stadtbibliothek
Asa ——, Stadtarchiv
Au ——, Universität Augsburg, Universitätsbibliothek
AAm Aachen, Domarchiv (Stiftsarchiv)
AAst ——, Öffentliche Bibliothek, Musikbibliothek
AB Amorbach, Fürstlich Leiningische Bibliothek
ABG Annaberg-Buchholz, Kirchenbibliothek St Annen
ABGa ——, Kantoreiarchiv St Annen
AG Augustusburg, Evangelisch-Lutherisches Pfarramt der Stadtkirche St Petri, Musiksammlung
AIC Aichach, Stadtpfarrkirche [on loan to *FS*]
ALa Altenburg, Thüringisches Hauptstaadtsarchiv Weimar, Aussenstelle Altenburg
AM Amberg, Staatliche Bibliothek
AN Ansbach, Staatliche Bibliothek
ANsv ——, Sing- und Orchesterverein (Ansbacher Kantorei), Archiv [in *AN*]
AÖhk Altötting, Kapuziner-Kloster St Konrad, Bibliothek
ARk Arnstadt, Evangelisch-Lutherisches Pfarramt, Bibliothek
ARsk ——, Stadt- und Kreisbibliothek
ASh Aschaffenburg, Schloss Johannisburg, Hofbibliothek
ASsb ——, Schloss Johannisburg, Stiftsbibliothek
Ba Berlin, Amerika-Gedenkbibliothek, Musikabteilung [in *Bz*]
Bda ——, Akademie der Künste, Stiftung Archiv
Bdhm ——, Hochschule für Musik Hanns Eisler
Bga ——, Geheimes Staatsarchiv, Stiftung Preussischer Kulturbesitz
Bgk ——, Bibliothek zum Grauen Kloster [in *Bs*]
Bhbk ——, Staatliche Hochschule für Bildende Kunst, Bibliothek
Bhm ——, Hochschule der Künste, Hochschulbibliothek, Abteilung Musik und Darstellende Kunst
Bim ——, Staatliches Institut für Musikforschung, Bibliothek
Bk ——, Staatliche Museen Preussischer Kulturbesitz, Kunstbibliothek
Bkk ——, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett
Br ——, Deutsches, Rundfunkarchiv Frankfurt am Main – Berlin, Historische Archive, Bibliothek
Bs ——, Stadtbibliothek, Musikbibliothek [in *Bz*]
Bsb ——, Staatsbibliothek zu Berlin Preussischer Kulturbesitz
Bsommer ——, Sommer private collection
Bsp ——, Evangelische Kirche Berlin-Brandenburg, Sprachenkonvikt, Bibliothek
Bst ——, Stadtbücherei Wilmersdorf, Hauptstelle
BAa Bamberg, Staatsarchiv
BAs ——, Staatsbibliothek
BAL Ballenstedt, Stadtbibliothek
BAR Bartenstein, Fürst zu Hohenlohe-Bartensteinsches Archiv [on loan to *NEhz*]
BAUd Bautzen, Domstift und Bischöfliches Ordinariat, Bibliothek und Archiv
BAUk Bautzen, Stadtbibliothek
BAUm ——, Stadtmuseum
BB Benediktbeuern, Pfarrkirche, Bibliothek
BDk Brandenburg, Dom St Peter und Paul, Domstiftsarchiv und -bibliothek
BDH Bad Homburg vor der Höhe, Stadtbibliothek
BDS Bad Schwalbach, Evangelisches Pfarrarchiv
BE Bad Berleburg, Fürstlich Sayn-Wittgenstein-Berleburgsche Bibliothek

BEU Beuron, Bibliothek der Benediktiner-Erzabtei
BFb Burgsteinfurt, Fürst zu Bentheimsche Musikaliensammlung [on loan to *MÜu*]
BG Beuerberg, Stiftskirche
BGD Berchtesgaden, Stiftkirche, Bibliothek [on loan to *FS*]
BH Bayreuth, Stadtbücherei
BIB Bibra, Pfarrarchiv
BIT Bitterfeld, Kreis-Museum
BKÖs Bad Köstritz, Forschungs- und Gedenkstätte Heinrich-Schütz-Haus
BMs Bremen, Staats- und Universitätsbibliothek
BNba Bonn, Beethoven-Haus, Beethoven-Archiv
BNms ——, Musikwissenschaftliches Seminar der Rheinischen Friedrich-Wilhelm-Universität
BNsa ——, Stadtarchiv und Wissenschaftliche Stadtbibliothek
BNu ——, Universitäts- und Landesbibliothek
BO Bollstedt, Evangelische Kirchengemeinde, Pfarrarchiv
BOCHmi Bochum, Ruhr-Universität, Fakultät für Geschichtswissenschaft, Musikwissenschaftliches Institut
BS Brunswick, Stadtarchiv und Stadtbibliothek
BUCH Buchen (Odenwald), Bezirksmuseum, Kraus-Sammlung
Cl Coburg, Landesbibliothek, Musiksammlung
Cs ——, Staatsarchiv
Cv ——, Kunstsammlung der Veste Coburg, Bibliothek
CEbm Celle, Bomann-Museum, Museum für Volkskunde Landes- und Stadtgeschichte
CR Crimmitschau, Stadtkirche St Laurentius, Notenarchiv
CZ Clausthal-Zellerfeld, Kirchenbibliothek [in *CZu*]
CZu ——, Technische Universität, Universitätsbibliothek
Dhm Dresden, Hochschule für Musik Carl Maria von Weber, Bibliothek [in *Dl*]
Dl ——, Sächsische Landesbibliothek – Staats- und Universitäts-Bibliothek, Musikabteilung
Dla ——, Sächsisches Hauptstaatsarchiv
Dmb ——, Städtische Bibliotheken, Haupt- und Musikbibliothek [in *Dl*]
Ds ——, Sächsische Staatsoper, Notenbibliothek [in *Dl*]
DB Dettelbach, Franziskanerkloster, Bibliothek
DEl Dessau, Anhaltische Landesbücherei
DEsa ——, Stadtarchiv
DGs Duisburg, Stadtbibliothek, Musikbibliothek
DI Dillingen an der Donau, Kreis- und Studienbibliothek
DL Delitzsch, Museum, Bibliothek
DM Dortmund, Stadt- und Landesbibliothek, Musikabteilung
DO Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek
DS Darmstadt, Hessische Landes- und Hochschulbibliothek, Musikabteilung
DSim ——, Internationales Musikinstitut, Informationszentrum für Zeitgenössische Musik, Bibliothek
DSsa Darmstadt, Hessisches Staatsarchiv
DT Detmold, Lippische Landesbibliothek, Musikabteilung
DTF Dietfurt, Franziskanerkloster [in *Ma*]
DÜha ——, Nordrhein-Westfälisches Hauptstaatsarchiv
DÜk Düsseldorf, Goethe-Museum, Bibliothek
DÜl ——, Universitätss- und Landesbibliothek, Heinrich Heine Universität
DWc Donauwörth, Cassianeum
Ed Eichstätt, Dom [in *Eu*]
Es ——, Staats- und Seminarbibliothek [in *Eu*]
Eu ——, Katholische Universität, Universitätsbibliothek
Ew ——, Benediktinerinnen-Abtei St Walburg, Bibliothek
EB Ebrach, Katholisches Pfarramt, Bibliothek
EC Eckartsberga, Pfarrarchiv
EF Erfurt, Statd- und Regionalbibliothek, Abteilung Wissenschaftliche Sondersammlungen
EIa Eisenach, Stadtarchiv, Bibliothek
EIb ——, Bachmuseum
EN Engelberg, Franziskanerkloster, Bibliothek
ERu Erlangen, Universitätsbibliothek
ERP Landesberg am Lech-Erpfting, Katholische Pfarrkirche [on loan to *Aab*]
EW Ellwangen (Jagst), Stiftskirche
F Frankfurt, Stadt- und Universitätsbibliothek
Ff ——, Freies Deutsches Hochstift, Frankfurter Goethe-Museum, Bibliothek
Frl ——, Musikverlag Robert Lienau
Fsa ——, Stadtarchiv
FBa Freiberg (Lower Saxony), Stadtarchiv
FBo ——, Geschwister-Scholl-Gymnasium, Andreas-Möller-Bibliothek
FLa Flensburg, Stadtarchiv
FLs Flensburg, Landeszentralbibliothek Schleswig-Holstein
FRu Freiburg, Albert-Ludwigs-Universität, Universitätsbibliothek, Abteilung Handschriften, Alte Drucke und Rara
FRva ——, Deutsches Volksliedarchiv
FRIts Friedberg, Bibliothek des Theologischen Seminars der Evangelischen Kirche in Hessen und Nassau
FS Freising, Erzbistum München und Freising, Dombibliothek
FUl Fulda, Hessische Landesbibliothek
FÜS Füssen, Katholisches Stadtpfarramt St Mang
FW Frauenchiemsee, Benediktinerinnenabtei Frauenwörth, Archiv
Ga Göttingen, Staatliches Archivlager
Gb ——, Johann-Sebastian-Bach-Institut
Gms ——, Musikwissenschaftliches Seminar der Georg-August-Universität
Gs ——, Niedersächsische Staats- und Universitätsbibliothek
GBR Grossbreitenbach (nr Arnstadt), Pfarramt, Archiv
GD Goch-Gaesdonck, Collegium Augustinianum
GI Giessen, Justus-Liebig-Universität, Bibliothek
GLAU Glauchau, St Georgen, Musikarchiv
GM Grimma, Göschenhaus-Seume-Gedenkstätte
GMl ——, Landesschule [in *Dl*]
GOa Gotha, Augustinerkirche, Notenbibliothek
GOl ——, Forschungs- und Landesbibliothek, Musiksammlung
GÖs Görlitz, Oberlausitzische Bibliothek der Wissenschaften bei den Städtischen Sammlungen
GOL Goldbach (nr Gotha), Pfarrbibliothek
GRu Greifswald, Universitätsbibliothek
GRH Gerolzhofen, Katholische Pfarrei [on loan to *WÜd*]
GÜ Güstrow, Museum der Stadt
GZsa Greiz, Thüringisches Staatsarchiv Rudolstadt, Aussenstelle Greiz
Ha Hamburg, Staatsarchiv
Hkm ——, Kunstgewerbemuseum, Bibliothek
Hmb ——, Öffentlichen Bücherhallen, Musikbücherei
Hs ——, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung
HAf Halle, Hauptbibliothek und Archiv der Franckeschen Stiftungen
HAh ——, Händel-Haus
HAmi ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt, Institut für Musikwissenschaft, Bibliothek
HAmk ——, Marktkirche Unser Lieben Frauen, Marienbibliothek
HAu ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt
HAR Hartha (Kurort), Kantoreiarchiv
HB Heilbronn, Stadtarchiv
HEms Heidelberg, Musikwissenschaftliches Seminar der Rupert-Karls-Universität
HEu ——, Ruprecht-Karls-Universität, Universitätsbibliothek, Abteilung Handschriften und Alte Drucke
HER Herrnhut, Evangelische Brüder-Unität, Archiv
HGm Havelberg, Prignitz-Museum, Bibliothek
HL Haltenbergstetten, Schloss (über Niederstetten, Baden-Württemburg), Fürst zu Hohenlohe-Jagstberg'sche Bibliothek [in *Mbs*]

HOE Hohenstein-Ernstthal, Kantoreiarchiv der Christophorikirche
HR Harburg (nr Donauwörth), Fürstlich Oettingen-Wallerstein'sche Bibliothek Schloss Harburg [in *Au*]
HRD Arnsberg-Herdringen, Schlossbibliothek (Bibliotheca Fürstenbergiana) [in *Au*]
HSj Helmstedt, Ehemalige Universitätsbibliothek
HSk ——, Kantorat St Stephani [in *W*]
HVkm Hanover, Bibliothek des Kestner-Museums
HVl ——, Niedersächsische Landesbibliothek
HVs ——, Stadtbibliothek, Musikbibliothek
HVsa ——, Staatsarchiv
IN Markt Indersdorf, Katholisches Pfarramt, Bibliothek [on loan to *FS*]
ISL Iserlohn, Evangelische Kirchengemeinde, Varnhagen-Bibliothek
Jmb Jena, Ernst-Abbe-Bücherei und Lesehalle der Carl-Zeiss-Stiftung, Musikbibliothek
Jmi Jena, Friedrich-Schiller-Universität, Sektion Literatur- und Kunstwissenschaften, Bibliothek des ehem. Musikwissenschaftlichen Instituts [in *Ju*]
Ju ——, Friedrich-Schiller-Universität, Thüringer Universitäts- und Landesbibliothek
JE Jever, Marien-Gymnasium, Bibliothek
Kdma Kassel, Deutsches Musikgeschichtliches Archiv
Kl ——, Gesamthochschul-Bibliothek, Landesbibliothek und Murhardsche Bibliothek, Musiksammlung
Km ——, Musikakademie, Bibliothek
Ksp ——, Louis Spohr-Gedenk- und Forschungsstätte, Archiv
KA Karlsruhe, Badische Landesbibliothek
KAsp ——, Pfarramt St Peter
KAu ——, Universitätsbibliothek
KBs Koblenz, Stadtbibliothek
KFp Kaufbeuren, Protestantisches Kirchenarchiv
KIl Kiel, Schleswig-Holsteinische Landesbibliothek
KIu ——, Universitätsbibliothek
KMs Kamenz, Stadtarchiv
KNa Cologne, Historisches Archiv der Stadt
KNd ——, Kölner Dom, Erzbischöfliche Diözesan- und Dombibliothek
KNh ——, Staatliche Hochschule für Musik, Bibliothek
KNmi ——, Musikwissenschaftliches Institut der Universität
KNu ——, Universitäts- und Stadtbibliothek
KPs Kempten, Stadtbücherei
KPsl ——, Stadtpfarrkirche St Lorenz, Musikarchiv
KR Kleinröhrsdorf (nr Bischofswerda), Pfarrkirchenbibliothek
KZa Konstanz, Stadtarchiv
Lm Lüneburg, Michaelisschule
Lr ——, Ratsbücherei, Musikabteilung
LA Landshut, Historischer Verein für Niederbayern, Bibliothek
LB Langenburg, Fürstlich Hohenlohe-Langenburg'sche Schlossbibliothek [on loan to *NEhz*]
LEb Leipzig, Bach-Archiv
LEbh ——, Breitkopf & Härtel, Verlagsarchiv
LEdb ——, Deutsche Bücherei, Musikaliensammlung
LEm ——, Leipziger Städtische Bibliotheken, Musikbibliothek
LEmi ——, Universität, Zweigbibliothek Musikwissenschaft und Musikpädagogik [in *LEu*]
LEsm ——, Stadtgeschichtliches Museum, Bibliothek, Musik- und Theatergeschichtliche Sammlungen
LEst ——, Stadtbibliothek [in *LEu* and *LEm*]
LEt ——, Thomanerchor, Bibliothek [in *LEb*]
LEu ——, Karl-Marx-Universität, Universitätsbibliothek, Bibliotheca Albertina
LFN Laufen, Stiftsarchiv
LI Lindau, Stadtbibliothek
LIM Limbach am Main, Pfarrkirche Maria Limbach
LST Lichtenstein, Stadtkirche St Laurentius, Kantoreiarchiv
LÜh Lübeck, Bibliothek der Hansestadt, Musikabteilung
LUC Luckau, Stadtkirche St Nikolai, Kantoreiarchiv

Ma Munich, Franziskanerkloster St Anna, Bibliothek
Mb ——, Benediktinerabtei St Bonifaz, Bibliothek
Mbm ——, Bibliothek des Metropolitankapitels
Mbn ——, Bayerisches Nationalmuseum, Bibliothek
Mbs ——, Bayerische Staatsbibliothek
Mf ——, Frauenkirche [on loan to *FS*]
Mh ——, Staatliche Hochschule für Musik, Bibliothek
Mhsa ——, Bayerisches Hauptstaatsarchiv
Mk ——, Theatinerkirche St Kajetan
Mm ——, Bibliothek St Michael
Mo ——, Opernarchiv
Msa ——, Staatsarchiv
Mth ——, Theatermuseum der Clara-Ziegler-Stiftung
Mu ——, Ludwig-Maximilians-Universität, Universitätsbibliothek, Abteilung Handschriften, Nachlässe, Alte Drucke
MAl Magdeburg, Landeshauptarchiv Sachsen-Anhalt [in *WERa*]
MAs ——, Stadtbibliothek Wilhelm Weitling, Musikabteilung
ME Meissen, Stadt- und Kreisbibliothek
MEIk Meiningen, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde
MEIl ——, Thüringisches Staatsarchiv
MEIr ——, Meininger Museen, Abteilung Musikgeschichte/Max-Reger-Archiv
MERa Merseburg, Domstift, Stiftsarchiv
MG Marburg, Westdeutsche Bibliothek [in *Bsb*]
MGmi ——, Musikwissenschaftliches Institut der Philipps-Universität, Abteilung Hessisches Musikarchiv
MGs ——, Staatsarchiv und Archivschule
MGu ——, Philipps-Universität, Universitätsbibliothek
MGB Mönchen-Gladbach, Bibliothek Wissenschaft und Weisheit, Johannes-Duns-Skotus-Akademie der Kölnischen Ordens-Provinz der Franziskaner
MH Mannheim, Wissenschaftliche Stadtbibliothek
MHrm ——, Städtisches Reiss-Museum
MHst ——, Stadtbücherei, Musikbücherei
MLHb Mühlhausen, Blasiuskirche, Pfarrarchiv Divi Blasii [on loan to *MLHm*]
MLHm ——, Marienkirche
MLHr ——, Stadtarchiv
MMm Memmingen, Evangelisch-Lutherisches Pfarramt St Martin, Bibliothek
MR Marienberg, Kirchenbibliothek
MT Metten, Abtei, Bibliothek
MÜd Münster, Bischöfliches Diözesanarchiv
MÜp ——, Bischöflishes Priesterseminar, Bibliothek
MÜs ——, Santini-Bibliothek [in *MÜp*]
MÜu ——, Westfälische Wilhelms-Universität, Universitäts- und Landesbibliothek, Musiksammlung
MÜG Mügeln, Evangelisch-Lutherisches Pfarramt St Johannis, Musikarchiv
MY Mylau, Kirchenbibliothek
MZmi Mainz, Musikwissenschaftliches Institut der Johannes-Gutenberg-Universität
MZp ——, Bischöfliches Priesterseminar, Bibliothek
MZs ——, Stadtbibliothek
MZsch ——, Musikverlag B. Schott's Söhne, Verlagsarchiv
MZu ——, Johannes-Gutenberg-Universität, Universitätsbibliothek, Musikabteilung
Ngm Nuremberg, Germanisches National-Museum, Bibliothek
Nla ——, Bibliothek beim Landeskirchlichen Archiv
Nst ——, Bibliothek Egidienplatz
NA Neustadt an der Orla, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
NAUs Naumburg, Stadtarchiv
NAUw ——, St Wenzel, Bibliothek
NEhz Neuenstein, Hohenlohe-Zentralarchiv
NH Neresheim, Bibliothek der Benediktinerabtei
NL Nördlingen, Stadtarchiv, Stadtbibliothek und Volksbücherei
NLk ——, Evangelisch-Lutherisches Pfarramt St Georg, Musikarchiv
NM Neumünster, Schleswig-Holsteinische Musiksammlung der Stadt Neumünster [in *KIl*]

NNFw	Neunhof (nr Nürnberg), Freiherrliche Welser'sche Familienstiftung
NO	Nordhausen, Wilhelm-von-Humboldt-Gymnasium, Bibliothek
NS	Neustadt an der Aisch, Evangelische Kirchenbibliothek
NT	Neumarkt-St Veit, Pfarrkirche
NTRE	Niedertrebra, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
OB	Ottobeuren, Benediktinerabtei
OBS	Gessertshausen-Oberschönenfeld, Abtei
OF	Offenbach am Main, Verlagsarchiv André
OLH	Olbernhau, Evangelisch-Lutherisches Pfarramt, Pfarrarchiv
ORB	Oranienbaum, Landesarchiv
Pg	Passau, Gymnasialbibliothek
Po	——, Bistum, Archiv
PA	Paderborn, Erzbischöfliche Akademische Bibliothek [in *HRD*]
PE	Perleberg, Pfarrbibliothek
PI	Pirna, Stadtarchiv
PL	Plauen, Stadtkirche St Johannis, Pfarrarchiv
PO	Pommersfelden, Graf von Schönbornsche Schlossbibliothek
POL	Polling, Katholisches Pfarramt
POTh	Potsdam, Fachhochschule Potsdam, Hochschulbibliothek
Rp	Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek
Rs	——, Staatliche Bibliothek
Rtt	——, Fürst Thurn und Taxis Hofbibliothek
Ru	——, Universität Regensburg, Universitätsbibliothek
RAd	Ratzeburg, Domarchiv
RB	Rothenburg ob der Tauber, Stadtarchiv und Rats- und Konsistorialbibliothek
RH	Rheda, Fürst zu Bentheim-Tecklenburgische Musikbibliothek [on loan to *MÜu*]
ROmi	Rostock, Universitätsbibliothek, Fachbibliothek Musikwissenschaften
ROs	——, Stadtbibliothek, Musikabteilung
ROu	——, Universität, Universitätsbibliothek
RT	Rastatt, Bibliothek des Friedrich-Wilhelm-Gymnasiums
RUh	Rudolstadt, Hofkapellarchiv [in *RUl*]
RUl	——, Thüringisches Staatsarchiv
Sl	Stuttgart, Württembergische Landesbibliothek
SBj	Straubing, Kirchenbibliothek St Jakob [in *Rp*]
SCHOT	Schotten, Liebfrauenkirche
SHk	Sondershausen, Stadtkirche/Superintendentur, Bibliothek
SHm	——, Schlossmuseum
SHs	——, Schlossmuseum, Bibliothek [in *SHm*]
SI	Sigmaringen, Fürstlich Hohenzollernsche Hofbibliothek
SNed	Schmalkalden, Evangelisches Dekanat, Bibliothek
SPlb	Speyer, Pfälzische Landesbibliothek, Musikabteilung
STBp	Steinbach (nr Bad Salzungen), Evangelische-Lutherisches Pfarramt, Pfarrarchiv
STOm	Stolberg (Harz), Pfarramt St Martini, Pfarrarchiv
SUH	Suhl, Wissenschaftliche Allgemeinbibliothek, Musikabteilung
SÜN	Sünching, Schloss
SWl	Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musiksammlung
SWs	——, Stadtbibliothek, Musikabteilung [in *SWl*]
SWth	——, Mecklenburgisches Staatstheater, Bibliothek
Tl	Tübingen, Schwäbisches Landesmusikarchiv [in *Tmi*]
Tmi	——, Bibliothek des Musikwissenschaftlichen Institut
Tu	——, Eberhard-Karls-Universität, Universitätsbibliothek
TEG	Tegernsee, Pfarrkirche
TEGha	——, Herzogliches Archiv
TEI	Teisendorf, Katholisches Pfarramt, Pfarrbibliothek
TIT	Tittmoning, Pfarrkirche [in *Fs*]
TO	Torgau, Evangelische Kirchengemeinde, Johann-Walter-Kantorei
TRb	Trier, Bistumarchiv
TRs	——, Stadtbibliothek
TZ	Bad Tölz, Katholisches Pfarramt Maria Himmelfahrt [in *FS*]
Us	Ulm, Stadtbibliothek
Usch	——, Von Schermar'sche Familienstiftung, Bibliothek
UDa	Udestedt, Evangelisch-Lutherisches Pfarramt [in *Dl*]
URS	Ursberg, St Josef-Kongregation, Orden der Franziskanerinnen
W	Wolfenbüttel, Herzog August Bibliothek, Handschriftensammlung
Wa	——, Niedersächsisches Staatsarchiv
WA	Waldheim, Stadtkirche St Nikolai, Bibliothek
WAB	Waldenburg, St Bartholomäus, Kantoreiarchiv
WD	Wiesentheid, Musiksammlung des Grafen von Schönborn-Wiesentheid
WERhb	Wernigerode, Harzmuseum, Harzbücherei
WEY	Weyarn, Pfarrkirche, Bibliothek [on loan to *FS*]
WF	Weissenfels, Schuh- und Stadtmuseum Weissenfels (mit Heinrich-Schütz-Gedenkstätte) [on loan to *BKÖs*]
WFe	——, Ephoralbibliothek
WFmk	——, Marienkirche, Pfarrarchiv [in *HAmk*]
WGl	Wittenberg, Lutherhalle, Reformationsgeschichtliches Museum
WGH	Waigolshausen, Katholische Pfarrei [on loan to *WÜd*]
WH	Bad Windsheim, Stadtbibliothek
WIl	Wiesbaden, Hessische Landesbibliothek
WINtj	Winhöring, Gräflich Toerring-Jettenbachsche Bibliothek [on loan to *Mbs*]
WO	Worms, Stadtbibliothek und Öffentliche Büchereien
WRdn	Weimar, Deutsches Nationaltheater und Staatskappelle, Archiv
WRgm	——, Goethe-National-Museum (Goethes Wohnhaus)
WRgs	——, Stiftung Weimarer Klassik, Goethe–Schiller-Archiv
WRh	——, Hochschule für Musik Franz Liszt
WRiv	——, Hochschule für Musik Franz Liszt, Institut für Volksmusikforschung
WRl	——, Thüringisches Hauptstaatsarchiv Weimar
WRtl	——, Thüringische Landesbibliothek, Musiksammlung [in *WRz*]
WRz	——, Stiftung Weimarer Klassik, Herzogin Anna Amalia Bibliothek
WS	Wasserburg am Inn, Chorarchiv St Jakob, Pfarramt [on loan to *FS*]
WÜd	Würzburg, Diözesanarchiv
WÜst	——, Staatsarchiv
WÜu	——, Bayerische Julius-Maximilians-Universität, Universitätsbibliothek
Z	Zwickau, Ratsschulbibliothek, Wissenschaftliche Bibliothek
Zsa	——, Stadtarchiv
Zsch	——, Robert-Schumann-Haus
ZE	Zerbst, Stadtarchiv
ZEo	——, Gymnasium Francisceum, Bibliothek
ZGh	Zörbig, Heimatmuseum
ZI	Zittau, Christian-Weise-Bibliothek, Altbestand [in *Dl*]
ZL	Zeil, Fürstlich Waldburg-Zeil'sches Archiv
ZZs	Zeitz, Stiftsbibliothek

DK: DENMARK

A	Århus, Statsbiblioteket
Ch	Christiansfeld, Brødremenigheden (Herrnhutgemeinde)
Kar	Copenhagen, Det Arnamagnaeanske Institut
Kc	——, Carl Claudius Musikhistoriske Samling [in *Km*]
Kk	——, Kongelige Bibliotek
Kmk	——, Kongelige Danske Musikkonservatorium
Ku	——, Det Kongelige Bibliotek Fiolstraede
Kv	——, Københavns Universitét, Musikvidenskabeligt Institut, Bibliotek
Ol	Odense, Landsarkivet for Fyen

Ou	——, Universitetsbibliotek, Musikafdelingen
Sa	Sorø, Sorø Akademi, Biblioteket
Tv	Tåsinge, Valdemars Slot

E: SPAIN

Ac	Avila, S Apostólica Iglesia Catedral de el Salvador, Archivo Catedralicio
Asa	——, Monasterio de S Ana
AL	Alquézar, Colegiata
ALB	Albarracín, Catedral, Archivo
AR	Aránzazu, Archivo Musical del Monasterio de Aránzazu
AS	Astorga, Catedral
Bac	Barcelona, Archivo de la Corona de Aragón/Arixiu de la Corona d'Aragó
Bbc	——, Biblioteca de Catalunya, Seccíon de Música
Bc	——, S.E. Catedra Basiclica, Arixiu
Bcd	——, Centro de Documentació Musical de la Generalitat de Catalunya 'El Jardi Dels Tarongers'
Bih	——, Arixiu Históric de la Ciutat
Bim	——, Consejo Superior de Investigaciones Científicas, Departamento de Musicología, Biblioteca
Bit	——, Institut del Teatre, Centre d'Investigació, Documentació i Difusió
Boc	——, Orfeó Catalá, Biblioteca
Bu	——, Universitat Autónoma
BA	Badajoz, Catedral, Archivo Capitular
BUa	Burgos, Catedral, Archivo
BUlh	——, Cistercian Monasterio de Las Huelgas
C	Córdoba, S Iglesia Catedral, Archivo de Música
CA	Calahorra, Catedral
CAL	Calatayud, Colegiata de S María
CU	Cuenca, Catedral, Archivo Capitular
CUi	——, Instituto de Música Religiosa
CZ	Cádiz, Archivo Capitular
E	San Lorenzo de El Escorial, Monasterio, Real Biblioteca
G	Gerona, Catedral, Archivo/Arxiu Capitular
Gp	——, Biblioteca Pública
GRc	Granada, Catedral Metropolitana, Archivo Capitular [in *GRcr*]
GRcr	——, Capilla Real, Archivo de Música
GRmf	——, Archivo Manuel de Falla
GU	Guadalupe, Real Monasterio de S María, Archivo de Música
H	Huesca, Catedral
J	Jaca, Catedral, Archivo Musical
JA	Jaén, Catedral, Archivo Capitular
JEc	Jerez de la Frontera, Colegiata
L	León, Catedral, Archivo Histórico
Lc	——, Real Basilica de S Isidoro
LEc	Lérida, Catedral
LPA	Las Palmas de Gran Canaria, Catedral de Canarias
Mah	Madrid, Archivo Histórico Nacional
Mba	——, Archivo de Música, Real Academia de Bellas Artes de S Fernando
Mc	——, Real Conservatorio Superior de Música, Biblioteca
Mca	——, Casa de Alba
Mcns	——, Congregación de Nuestra Señora
Md	——, Centro de Documentación Musical del Ministerio de Cultura
Mdr	——, Convento de las Descalzas Reales
Mm	——, Biblioteca Histórica Municipal
Mmc	——, Casa Ducal de Medinaceli, Biblioteca
Mn	——, Biblioteca Nacional
Mp	——, Patrimonio Nacional
Msa	——, Sociedad General de Autores y Editores
MA	Málaga, Catedral, Archivo Capitular
MO	Montserrat, Abadía
MON	Mondoñedo, Catedral, Archivo
OL	Olot, Biblioteca Popular
ORI	Orihuela, Catedral, Archivo
OV	Oviedo, Catedral Metropolitana, Archivo
P	Plasencia, Catedral, Archivo de Música
PAc	Palma de Mallorca, Catedral, Archivo
PAp	——, Biblioteca Provincial
PAL	Palencia, Catedral de S Antolín, Archivo de Música
PAMc	Pamplona, Catedral, Archivo
PAS	Pastrana, Museo Parroquial
RO	Roncesvalles, Monasterio S María, Biblioteca
Sc	Seville, Institución Colombina
SA	Salamanca, Catedral, Archivo Catedralicio
SAc	——, Conservatorio Superior de Música de Salamanca, Biblioteca
SAu	——, Biblioteca Universitaria
SAN	Santander, Biblioteca de la Universidad Menéndez, Sección de Música
SC	Santiago de Compostela, Catedral Metropolitana
SCu	——, Biblioteca de la Universidad
SD	Santo Domingo de la Calzada, Catedral Archivo
SE	Segovia, Catedral, Archivo Capitular
SEG	Segorbe, Archivo de la Catedral
SI	Silos, Abadía de S Domingo, Archivo
SU	Seo de Urgel, Catedral
Tc	Toledo, Catedral, Archivo y Biblioteca Capítulares
Tp	——, Biblioteca Pública Provincial y Museo de la S Cruz
TAc	Tarragona, Catedral
TE	Teruel, Catedral, Archivo Capitular
TO	Tortosa, Catedral
TUY	Tuy, Catedral
TZ	Tarazona, Catedral, Archivo Capitular
V	Valladolid, Catedral Metropolitana, Archivo de Música
Vp	——, Parroquia de Santiago
VAa	Valencia, Archivo Municipal
VAc	——, Catedral Metropolitana, Archivo y Biblioteca, Archivo de Música
VAcp	——, Real Colegio: Seminario de Corpus Christi, Archivo Musical del Patriarca
VAu	——, Biblioteca Universitaria
VI	Vich, Museu Episcopal
Zac	Zaragoza, Catedrale de La Seo y Basílica del Pilar, Archivo de Música de las Catedrales
Zcc	——, Colegio de las Escuelas Pías de S José de Calasanz, Biblioteca
Zs	——, La Seo, Biblioteca Capitular [in *Zac*]
Zvp	——, Iglesia Metropolitana [in *Zac*]
ZAc	Zamora, Catedral

ET: EGYPT

Cn	Cairo, National Library (Dar al-Kutub)
MSsc	Mount Sinai, St Catherine's Monastery

EV: ESTONIA

TALg	Tallinn, National Library of Estonia

F: FRANCE

A	Avignon, Médiathèque Ceccano
Ac	——, Bibliothèque du Conservatoire
AB	Abbeville, Bibliothèque Nationale
AG	Agen, Archives Départementales de Lot-et-Garonne
AI	Albi, Bibliothèque Municipale
AIXc	Aix-en-Provence, Bibliothèque du Conservatoire
AIXm	——, Bibliothèque Méjanes
AIXmc	——, Bibliothèque de la Maîtrise de la Cathédrale
AL	Alençon, Bibliothèque Municipale
AM	Amiens, Bibliothèque Municipale
AN	Angers, Bibliothèque Municipale
APT	Apt, Basilique Ste Anne
AS	Arras, Médiathèque Municipale
ASOlang	Asnières-sur-Oise, Collection François Lang
AUT	Autun, Bibliothèque Municipale
AVR	Avranches, Bibliothèque Nationale
B	Besançon, Bibliothèque Municipale
Ba	——, Bibliothèque de l'Archevêché
BE	Beauvais, Bibliothèque Municipale
BG	Bourg-en-Bresse, Bibliothèque Municipale
BO	Bordeaux, Bibliothèque Municipale
BS	Bourges, Bibliothèque Municipale
C	Carpentras, Bibliothèque Municipale (Inguimbertine)

CA	Cambrai, Médiathèque Municipale
CAc	——, Cathédrale
CC	Carcassonne, Bibliothèque Municipale
CF	Clermont-Ferrand, Bibliothèque Municipale et Interuniversitaire, Département Patrimoine
CH	Chantilly, Musée Condé
CHd	——, Musée Dobrie
CHRm	Chartres, Bibliothèque Municipale
CLO	Clermont-de-l'Oise, Bibliothèque
CO	Colmar, Bibliothèque de la Ville
COM	Compiègne, Bibliothèque Municipale
CSM	Châlons-en-Champagne, Bibliothèque Municipale
Dc	Dijon, Conservatoire Jean-Philippe Rameau, Bibliothèque
Dm	——, Bibliothèque Municipale
DI	Dieppe, Fonds Anciens et Local, Médiathèque Jean Renoir
DO	Dôle, Bibliothèque Municipale
DOU	Douai, Bibliothèque Nationale
E	Epinal, Bibliothèque Nationale
EMc	Embrun, Trésor de la Cathédrale
EV	Evreux, Bibliothèque Municipale
F	Foix, Bibliothèque Municipale
G	Grenoble, Bibliothèque Municipale
Lad	Lille, Archives Départementales du Nord
Lc	——, Bibliothèque du Conservatoire
Lm	——, Bibliothèque Municipale Jean Levy
LA	Laon, Bibliothèque Municipale
LG	Limoges, Bibliothèque Francophone Municipale
LH	Le Havre, Bibliothèque Municipale
LM	Le Mans, Bibliothèque Municipale Classée, Médiathèque Louis Aragon
LYc	Lyons, Conservatoire National de Musique
LYm	——, Bibliothèque Municipale
Mc	Marseilles, Conservatoire de Musique et de Déclamation
MD	Montbéliard, Bibliothèque Municipale
ME	Metz, Médiathèque
MH	Mulhouse, Bibliothèque Municipale
ML	Moulins, Bibliothèque Municipale
MO	Montpellier, Bibliothèque de l'Université
MOf	——, Bibliothèque Inter-Universitaire, Section Médecine
MON	Montauban, Bibliothèque Municipale Antonin Perbosc
Nm	Nantes, Bibliothèque Municipale, Médiathèque
NAc	Nancy, Bibliothèque du Conservatoire
O	Orléans, Médiathèque
Pa	Paris, Bibliothèque de l'Arsenal
Pan	——, Archives Nationales
Pc	——, Conservatoire [in *Pn*]
Pcf	——, Bibliothèque de la Comédie Française
Pcnrs	——, Centre National de la Recherche Scientifique, Bibliothèque
Pd	——, Centre de Documentation de la Musique Contemporaire
Pe	——, Schola Cantorum
Peb	——, Ecole Normale Supérieure des Beaux-Arts, Bibliothèque
Pgm	——, Gustav Mahler, Bibliothèque Musicale
Phanson	——, Collection Hanson
Pi	——, Bibliothèque de l'Institut de France
Pim	——, Bibliothèque Pierre Aubry
Pm	——, Bibliothèque Mazarine
Pmeyer	——, André Meyer, private collection
Pn	——, Bibliothèque Nationale de France
Po	——, Bibliothèque-Musée de l'Opéra
Ppincherle	——, Marc Pincherle, private collection
Ppo	——, Bibliothèque Polonaise de Paris
Prothschild	——, Germaine, Baronne Edouard de Rothschild, private collection
Prt	——, Radio France, Documentation Musicale
Ps	——, Bibliothèque de la Sorbonne
Psal	——, Editions Salabert
Pse	——, Société des Auteurs, Compositeurs et Editeurs de Musique
Psg	——, Bibliothèque Ste-Geneviève
Pshp	——, Société d'Histoire du Protestantisme Français, Bibliothèque
Pthibault	——, Geneviève Thibault, private collection [in *Pn*]
R	Rouen, Bibliothèque Municipale
Rc	——, Bibliothèque du Conservatoire
RS	Reims, Bibliothèque Municipale
RSc	——, Maîtrise de la Cathédrale
Sc	Strasbourg, Bibliothèque du Conservatoire
Sgs	——, Union Sainte Cécile, Bibliothéque Musicale du Grand Séminaire
Sim	——, Université des Sciences Humaines, Institut de Musicologie
Sm	——, Bibliothèque Municipale
Sn	——, Bibliothèque Nationale et Universitaire
Ssp	——, Bibliothèque du Séminaire Protestant
SDI	St Dié, Bibliothèque Municipale
SEm	Sens, Bibliothèque Municipale
SERc	Serrant, Château
SO	Solesmes, Abbaye de St-Pierre
SOM	St Omer, Bibliothèque Municipale
SQ	St Quentin, Bibliothèque Municipale
T	Troyes, Bibliothèque Municipale
TLm	Toulouse, Bibliothèque Municipale
TOm	Tours, Bibliothèque Municipale
V	Versailles, Bibliothèque
VA	Vannes, Bibliothèque Municipale
VAL	Valenciennes, Bibliothèque Municipale
VN	Verdun, Bibliothèque Municipale

FIN: FINLAND

A	Turku, Åbo Akademi, Sibelius Museum, Bibliotek ja Arkiv
Hy	Helsinki, Helsingin Yliopiston Kirjasto/Helsinki University Library/Suomen Kansalliskikjasto
Hyf	——, Helsingin Yliopiston Kirjasto, Department of Finnish Music

GB: GREAT BRITAIN

A	Aberdeen, University, Queen Mother Library
AB	Aberystwyth, Llyfryell Genedlaethol Cymru/National Library of Wales
ABu	——, University College of Wales
ALb	Aldeburgh, Britten-Pears Library
AM	Ampleforth, Abbey and College Library, St Lawrence Abbey
AR	Arundel Castle, Archive
Bp	Birmingham, Public Libraries
Bu	——, Birmingham University
BA	Bath, Municipal Library
BEcr	Bedford, Bedfordshire County Record Office
BEL	Belton (Lincs.), Belton House
BENcoke	Bentley (Hants.), Gerald Coke, private collection
BEV	Beverley, East Yorkshire County Record Office
BO	Bournemouth, Central Library
BRp	Bristol, Central Library
BRu	——, University of Bristol Library
Ccc	Cambridge, Corpus Christi College, Parker Library
Ccl	——, Central Library
Cclc	——, Clare College Archives
Ce	——, Emmanuel College
Cfm	——, Fitzwilliam Museum, Dept of Manuscripts and Printed Books
Cgc	——, Gonville and Caius College
Cjc	——, St John's College
Ckc	——, King's College, Rowe Music Library
Cmc	——, Magdalene College, Pepys Library
Cp	——, Peterhouse College Library
Cpc	——, Pembroke College Library
Cpl	——, Pendlebury Library of Music
Cssc	——, Sidney Sussex College
Ctc	——, Trinity College, Library
Cu	——, University Library
CA	Canterbury, Cathedral Library
CDp	Cardiff, Public Libraries, Central Library
CDu	——, University of Wales/Prifysgol Cymru
CF	Chelmsford, Essex County Record Office
CH	Chichester, Diocesan Record Office
CHc	——, Cathedral
CL	Carlisle, Cathedral Library
DRc	Durham, Cathedral Church, Dean and Chapter Library

DRu	——, University Library
DU	Dundee, Central Library
En	Edinburgh, National Library of Scotland, Music Dept
Ep	——, City Libraries, Music Library
Er	——, Reid Music Library of the University of Edinburgh
Es	——, Signet Library
Eu	——, University Library, Main Library
EL	Ely, Cathedral Library [in *Cu*]
EXcl	Exeter, Cathedral Library
Ge	Glasgow, Euing Music Library
Gm	——, Mitchell Library, Arts Dept
Gsma	——, Scottish Music Archive
Gu	——, University Library
GL	Gloucester, Cathedral Library
GLr	——, Record Office
H	Hereford, Cathedral Library
HAdolmetsch	Haslemere, Carl Dolmetsch, private collection
HFr	Hertford, Hertfordshire Record Office
Ir	Ipswich, Suffolk Record Office
KNt	Knutsford, Tatton Park (National Trust)
Lam	London, Royal Academy of Music, Library
Lbbc	——, British Broadcasting Corporation, Music Library
Lbc	——, British Council Music Library
Lbl	——, British Library
Lcm	——, Royal College of Music, Library
Lcml	——, Central Music Library
Lco	——, Royal College of Organists
Lcs	——, English Folk Dance and Song Society, Vaughan Williams Memorial Library
Ldc	——, Dulwich College Library
Lfm	——, Faber Music
Lgc	——, Guildhall Library
Lk	——, King's Music Library [in *Lbl*]
Lkc	——, King's College Library
Llp	——, Lambeth Palace Library
Lmic	——, British Music Information Centre
Lmt	——, Minet Library
Lpro	——, Public Record Office
Lrcp	——, Royal College of Physicians
Lsp	——, St Paul's Cathedral Library
Lspencer	——, Woodford Green: Robert Spencer, private collection
Lst	——, Savoy Theatre Collection
Lu	——, University of London Library, Music Collection
Lue	——, Universal Edition
Lv	——, Victoria and Albert Museum, Theatre Museum
Lwa	——, Westminster Abbey Library
Lwcm	——, Westminster Central Music Library
LA	Lancaster, District Central Library
LEbc	Leeds, University of Leeds, Brotherton Library
LEc	——, Leeds Central Library, Music and Audio Dept
LF	Lichfield, Cathedral Library
LI	Lincoln, Cathedral Library
LVp	Liverpool, Libraries and Information Services, Humanities Reference Library
LVu	——, University, Music Department
Mch	Manchester, Chetham's Library
Mp	——, Central Library, Henry Watson Music Library
Mr	——, John Rylands Library, Deansgate
MA	Maidstone, Kent County Record Office
NH	Northampton, Record Office
NO	Nottingham, University of Nottingham, Department of Music
NTp	Newcastle upon Tyne, Public Libraries
NW	Norwich, Central Library
NWhamond	——, Anthony Hamond, private collection
NWr	——, Record Office
Oas	Oxford, All Souls College Library
Ob	——, Bodleian Library
Oc	——, Coke Collection
Occc	——, Corpus Christi College Library
Och	——, Christ Church Library
Ojc	——, St John's College Library
Olc	——, Lincoln College Library
Omc	——, Magdalen College Library
Onc	——, New College Library
Ouf	——, Faculty of Music Library
Owc	——, Worcester College
P	Perth, Sandeman Public Library
PB	Peterborough, Cathedral Library
PM	Parkminster, St Hugh's Charterhouse
R	Reading, University, Music Library
SA	St Andrews, University of St Andrews Library
SB	Salisbury, Cathedral Library
SC	Sutton Coldfield, Oscott College, Old Library
SH	Sherborne, Sherborne School Library
SHR	Shrewsbury, Salop Record Office
SHRs	——, Library of Shrewsbury School
SOp	Southampton, Public Library
SRfa	Studley Royal, Fountains Abbey [in *LEc*]
STb	Stratford-on-Avon, Shakespeare's Birthplace Trust Library
STm	——, Shakespeare Memorial Library
T	Tenbury Wells, St Michael's College Library [in *Ob*]
W	Wells, Cathedral Library
WA	Whalley, Stonyhurst College Library
WB	Wimborne, Minster Chain Library
WC	Winchester, Chapter Library
WCc	——, Winchester College, Warden and Fellows' Library
WCr	——, Hampshire Record Office
WMl	Warminster, Longleat House Old Library
WO	Worcester, Cathedral Library
WOr	——, Record Office
WRch	Windsor, St George's Chapel Library
WRec	——, Eton College, College Library
Y	York, Minster Library
Ybi	——, Borthwick Institute of Historical Research

GCA: GUATEMALA

Gc	Guatemala City, Cathedral, Archivo Capitular

GR: GREECE

Aels	Athens, Ethniki Lyriki Skini
Akounadis	——, Panayis Kounadis, private collection
Aleotsakos	——, George Leotsakos, private collection
Am	——, Mousseio ke Kendro Meletis Ellinikou Theatrou
An	——, Ethnikē Bibliotēkē tēs Hellados
AOd	Mt Athos, Mone Dionysiou
AOdo	——, Mone Dohiariou
AOh	——, Mone Hilandariou
AOi	——, Mone ton Iveron
AOk	——, Mone Koutloumousi
AOml	——, Mone Megistis Lávras
AOpk	——, Mone Pantokrátoros
AOva	——, Vatopedi Monastery
P	Patmos
THpi	Thessaloniki, Patriarhikó Idryma Paterikon Meleton, Vivliotheke

H: HUNGARY

Ba	Budapest, Magyar Tudományos Akadémia Könytára
Bami	——, Magyar Tudományos Akadémia Zenetudományi Intézet, Könyvtár
Bb	——, Bartók Béla Zeneművészeti Szakközépiskola, Könyvtár [in *Bl*]
Bl	——, Liszt Ferenc Zeneművészeti Főiskola, Könyvtár
Bn	——, Országos Széchényi Könyvtár
Bo	——, Állami Operaház
Br	——, Ráday Gyűjtemény
Bs	——, Központi Szemináriumi Könyvtár
Bu	——, Eötvös Loránd Tudományegyetem, Egyetemi Könyvtár
BA	Bártfá, St Aegidius [in *Bn*]
Efko	Esztergom, Főszékesegyházi Kottatár
Efkö	——, Főszékesegyházi Könyvtár
Gc	Győr, Püspöki Papnevelő Intézet Könyvtára
Gk	——, Káptalan Magánlevéltár Kottatára
GYm	Gyula, Múzeum

K Kalocsa, Érseki Könyvtár
KE Keszthely, Helikon Kastélymúzeum, Könyvtár
P Pécs, Székesegyházi Kottatár
PH Pannonhalma, Főapátság, Könyvtár
Se Sopron, Evangélikus Egyházközség Könyvtára
SFm Székesfehérvár, István Király Múzeum
VEs Veszprém, Székesegyházi Kottatár

HR: CROATIA

Dsmb Dubrovnik, Franjevački Samostan Male Braće, Knjižnica
KIf Kloštar Ivanić, Franjevački Samostan
OMf Omiš, Franjevački Samostan
R Rab, Župna Crkva
Sk Split, Glazbeni Arhiv Katedrale Sv. Dujma
SMm Samobor, Samoborski Muzej
Vu Varaždin, Uršulinski Samostan
Zaa Zagreb, Hrvatska Akademija Znanosti i Umjetnosti, Arhiv
Zh ——, Hrvatski Glazbeni Zavod, Knjižnica i Arhiv
Zha ——, Zbirka Don Nikole Udina-Algarotti [on loan to *Zh*]
Zhk ——, Arhiv Hrvatsko Pjevačko Društvo Kolo [in *Zh*]
Zs ——, Glazbeni Arhiv Nadbiskupskog Bogoslovnog Sjemeništa
Zu ——, Nacionalna i Sveučilišna Knjižnica, Zbirka Muzikalija i Audiomaterijala
ZAzk Zadar, Znanstvena Knjižnica

I: ITALY

Ac Assisi, Biblioteca Comunale [in *Af*]
Ad ——, Cattedrale S Rufino, Biblioteca dell'Archivio Capitolare
Af ——, Sacro Convento di S Francesco, Biblioteca-Centro di Documentazione Francescana
ALTsm Altamura, Associazione Amici della Musica Saverio Mercadante, Biblioteca
AN Ancona, Biblioteca Comunale Luciano Benincasa
AO Aosta, Seminario Maggiore
AOc ——, Cattedrale, Biblioteca Capitolare
AP Ascoli Piceno, Biblioteca Comunale Giulio Gabrielli
APa ——, Archivio di Stato
AT Atri, Basilica Cattedrale di S Maria Assunta, Biblioteca Capitolare e Museo
Baf Bologna, Accademia Filarmonica, Archivio
Bam ——, Collezioni d'Arte e di Storia della Casa di Risparmio (Biblioteca Ambrosini)
Bas ——, Archivio di Stato, Biblioteca
Bc ——, Civico Museo Bibliografico Musicale
Bca ——, Biblioteca Comunale dell'Archiginnasio
Bl ——, Conservatorio Statale di Musica G.B. Martini, Biblioteca
Bof ——, Congregazione dell'Oratorio (Padri Filippini), Biblioteca
Bpm ——, Università degli Studi, Facoltà di Magistero, Cattedra di Storia della Musica, Biblioteca
Bsf ——, Convento di S Francesco, Biblioteca
Bsm ——, Biblioteca del Convento di S Maria dei Servi e della Cappella Musicale Arcivescovile
Bsp ——, Basilica di S Petronio, Archivio Musicale
Bu ——, Biblioteca Universitaria, sezione Musicale
BAca Bari, Biblioteca Capitolare
BAcp ——, Conservatorio di Musica Niccolò Piccinni, Biblioteca
BAn ——, Biblioteca Nazionale Sagarriga Visconti-Volpi
BAR Barletta, Biblioteca Comunale Sabino Loffredo
BDG Bassano del Grappa, Biblioteca Archivo Museo (Biblioteca Civica)
BE Belluno, Biblioteche Lolliniana e Gregoriana
BGc Bergamo, Biblioteca Civica Angelo Mai
BGi ——, Civico Istituto Musicale Gaetano Donizetti, Biblioteca
BI Bitonto, Biblioteca Comunale E. Bogadeo (ex Vitale Giordano)
BRc Brescia, Conservatorio Statale di Musica A. Venturi, Biblioteca
BRd ——, Archivio e Biblioteca Capitolari
BRq ——, Biblioteca Civica Queriniana
BRs ——, Seminario Vescovile Diocasano, Archivio Musicale
BRsmg ——, Chiesa della Madonna delle Grazie (S Maria), Archivio
BV Benevento, Biblioteca Capitolare
BZa Bolzano, Archivio di Stato, Biblioteca
BZf ——, Convento dei Minori Francescani, Biblioteca
BZtoggenburg ——, Count Toggenburg, private collection
CAcon Cagliari, Conservatorio di Musica Giovanni Pierluigi da Palestrina, Biblioteca
CARc Castell'Arquato, Archivio Capitolare (Parrocchiale)
CARcc ——, Chiesa Collegiata dell'Assunta, Archivio Musicale
CAS Cascia, Monastero di S Rita, Archivio
CATa Catania, Archivio di Stato
CATc ——, Biblioteche Riunite Civica e Antonio Ursino Recupero
CATm ——, Museo Civico Belliniano, Biblioteca
CATus ——, Università degli Studi di Catania, Facoltà di Lettere e Filosofia, Dipartimento di Scienze Storiche, Storia della Musica, Biblioteca
CC Città di Castello, Duomo, Archivio Capitolare [in *CCsg*]
CCc ——, Biblioteca Comunale Giosuè Carducci
CCsg ——, Biblioteca Stori Guerri e Archivi Storico
CDO Codogno, Biblioteca Civica Luigi Ricca
CEc Cesena, Biblioteca Comunale Malatestiana
CF Cividale del Friuli, Duomo (Parrocchia di S Maria Assunta), Archivio Capitolare
CFm ——, Museo Archeologico Nazionale, Biblioteca
CFVd Castelfranco Veneto, Duomo, Archivio
CHc Chioggia, Biblioteca Comunale Cristoforo Sabbadino
CHf ——, Archivio dei Padri Filippini [in *CHc*]
CHTd Chieti, Biblioteca della Curia Arcivescovile e Archivio Capitolare
CMac Casale Monferrato, Duomo di Sant'Evasio, Archivio Capitolare
CMbc ——, Biblioteca Civica Giovanni Canna
CMs ——, Seminario Vescovile, Biblioteca
COc Como, Biblioteca Comunale
COd ——, Duomo, Archivio Musicale
CORc Correggio, Biblioteca Comunale
CRas Cremona, Archivio di Stato
CRd ——, Biblioteca Capitolare [in *CRsd*]
CRg ——, Biblioteca Statale
CRsd ——, Archivio Storico Diocesano
CRE Crema, Biblioteca Comunale
CT Cortona, Biblioteca Comunale e dell'Accademia Etrusca
DO Domodossola, Biblioteca e Archivio dei Rosminiani di Monte Calvario [in *ST*]
E Enna, Biblioteca e Discoteca Comunale
Fa Florence, Ss Annunziata, Archivio
Fas ——, Archivio di Stato, Biblioteca
Fbecherini ——, Becherini private collection
Fc ——, Conservatorio Statale di Musica Luigi Cherubini
Fd ——, Opera del Duomo (S Maria del Fiore), Biblioteca e Archivio
Ffabbri ——, Mario Fabbri, private collection
Fl ——, Biblioteca Medicea Laurenziana
Fm ——, Biblioteca Marucelliana
Fn ——, Biblioteca Nazionale Centrale, Dipartimento Musica
Folschki ——, Olschki private collection
Fr ——, Biblioteca Riccardiana
Fs ——, Seminario Arcivescovile Maggiore, Biblioteca
Fsa ——, Biblioteca Domenicana di S Maria Novella
Fsl ——, Parrocchia di S Lorenzo, Biblioteca
Fsm ——, Convento di S Marco, Biblioteca
FA Fabriano, Biblioteca Comunale
FAd ——, Duomo (S Venanzio), Biblioteca Capitolare
FAN Fano, Biblioteca Comunale Federiciana
FBR Fossombrone, Biblioteca Civica Passionei
FEc Ferrara, Biblioteca Comunale Ariostea
FEd ——, Duomo, Archivio Capitolare
FELc Feltre, Museo Civico, Biblioteca

FEM	Finale Emilia, Biblioteca Comunale
FERaa	Fermo, Archivio Storico Arcivescovile con Archivio della Pietà
FERas	——, Archivio di Stato di Ascoli Piceno, sezione di Fermo
FERc	——, Biblioteca Comunale
FERd	——, Metropolitana (Duomo), Archivio Capitolare [in *FERaa*]
FERvitali	——, Gualberto Vitali-Rosati, private collection
FOc	Forlì, Biblioteca Comunale Aurelio Saffi
FOLc	Foligno, Biblioteca Comunale
FOLd	——, Duomo, Archivio
FRa	Fara in Sabina, Monumento Nazionale di Farfa, Biblioteca
FZac	Faenza, Basilica Cattedrale, Archivio Capitolare
FZc	——, Biblioteca Comunale Manfrediana, Raccolte Musicali
Gc	Genoa, Biblioteca Civica Berio
Gim	——, Civico Istituto Mazziniano, Biblioteca
Gl	——, Conservatorio di Musica Nicolò Paganini, Biblioteca
Gremondini	——, P.C. Remondini, private collection
Gsl	——, S Lorenzo (Duomo), Archivio Capitolare
Gu	——, Biblioteca Universitaria
GO	Gorizia, Seminario Teologico Centrale, Biblioteca
GR	Grottaferrata, Biblioteca del Monumento Nazionale
GUBd	Gubbio, Biblioteca Vescovile Fonti e Archivio Diocesano (con Archivio del Capitolo della Cattedrale)
I	Imola, Biblioteca Comunale
IBborromeo	Isola Bella, Borromeo private collection
IE	Iesi, Biblioteca Comunale
IV	Ivrea, Cattedrale, Biblioteca Capitolare
La	Lucca, Archivio di Stato
Las	——, Biblioteca-Archivio Storico Comunale
Lc	——, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile
Lg	——, Biblioteca Statale
Li	——, Istituto Musicale L. Boccherini, Biblioteca
Ls	——, Seminario Arcivescovile, Biblioteca
LA	L'Aquila, Biblioteca Provinciale Salvatore Tommasi
LANc	Lanciano, Biblioteca Diocesano (con Archivio della Cattedrale)
LT	Loreto, Santuario della S Casa, Archivio Storico
LU	Lugo, Biblioteca Comunale Fabrizio Trisi
LUi	——, Istituto Musicale Pareggiato G.L. Malerbi
Ma	Milan, Biblioteca Ambrosiana
Malfieri	——, Familglia Trecani degli Alfieri, private collection
Mas	——, Archivio di Stato
Mb	——, Biblioteca Nazionale Braidense
Mc	——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Mcap	——, Archivio Capitolare di S Ambrogio, Biblioteca
Mcom	——, Biblioteca Comunale Sormani
Md	——, Capitolo Metropolitano, Biblioteca e Archivio
Mgallini	——, Natale Gallini, private collection
Mr	——, Biblioteca della Casa Ricordi
Ms	——, Biblioteca Teatrale Livia Simoni
Msartori	——, Claudio Sartori, private collection [in *Mc*]
Msc	——, Chiesa di S Maria presso S Celso, Archivio
Mt	——, Biblioteca Trivulziana e Archivio Storico Civico
Mu	——, Università degli Studi di Milano, Facoltà di Giurisprudenza, Biblioteca
Muc	——, Università Cattolica del Sacro Cuore, Biblioteca
MAa	Mantua, Archivio di Stato
MAad	——, Archivio Storico Diocesano
MAav	——, Accademia Nazionale Virgiliana di Scienze, Lettere ed Arti, Archivio Musicale
MAc	——, Biblioteca Comunale
MAC	Macerata, Biblioteca Comunale Mozzi-Borgetti
MC	Montecassino, Monumento Nazionale di Montecassino, Biblioteca
MDAegidi	Montefiore dell'Aso, Francesco Egidi, private collection
ME	Messina, Biblioteca Regionale Universitaria
MEs	——, Biblioteca Painiana (del Seminario Arcivescovile S Pio X)
MOd	Modena, Duomo, Biblioteca e Archivio Capitolare
MOe	——, Biblioteca Estense e Universitaria
MOs	——, Archivio di Stato [in *MOe*]
MTc	Montecatini Terme, Biblioteca Comunale
MTventuri	——, Antonio Venturi, private collection [in *MTc*]
MZ	Monza, Parrocchia di S Giovanni Battista, Biblioteca Capitolare
Na	Naples, Archivio di Stato
Nc	——, Conservatorio di Musica S Pietro a Majella, Biblioteca
Nf	——, Biblioteca Oratoriana dei Gerolamini (Filippini)
Ng	——, Monastero di S Gregorio Armeno, Archivio
Nlp	——, Biblioteca Lucchesi Palli [in *Nn*]
Nn	——, Biblioteca Nazionale Vittorio Emanuele III
NON	Nonantola, Seminario Abbaziale, Biblioteca
NOVd	Novara, S Maria (Duomo), Biblioteca Capitolare
NOVg	——, Seminario Teologico e Filosofico di S Gaudenzio, Biblioteca
NOVi	——, Istituto Civico Musicale Brera, Biblioteca
NT	Noto, Biblioteca Comunale Principe di Villadorata
Od	Orvieto, Opera del Duomo, Biblioteca
OFma	Offida, Parrocchia di Maria Ss Assunta, Archivio
OS	Ostiglia, Opera Pia G. Greggiati Biblioteca Musicale
Pas	Padua, Archivio di Stato
Pc	——, Duomo, Biblioteca Capitolare, Curia Vescovile
Pca	——, Basilica del Santo, Biblioteca Antoniana
Pci	——, Biblioteca Civica
Pl	——, Conservatorio Cesare Pollini
Ps	——, Seminario Vescovile, Biblioteca
Pu	——, Biblioteca Universitaria
PAac	Parma, Duomo, Archivio Capitolare con Archivio della Fabbriceria
PAas	——, Archivio di Stato
PAc	——, Biblioteca Palatina, sezione Musicale
PAcom	——, Biblioteca Comunale
PAp	——, Biblioteca Nazionale Palatina
PAt	——, Archivio Storico del Teatro Regio [in *PAcom*]
PAVc	Pavia, Chiesa di S Maria del Carmine, Archivio
PAVs	——, Seminario Vescovile, Biblioteca
PAVu	——, Biblioteca Universitaria
PCc	Piacenza, Biblioteca Comunale Passerini Landi
PCcon	——, Conservatorio di Musica G. Nicolini, Biblioteca
PCd	——, Duomo, Biblioteca e Archivio Capitolare
PCsa	——, Basilica di S Antonino, Biblioteca e Archivio Capitolari
PEas	Perugia, Archivio di Stato
PEc	——, Biblioteca Comunale Augusta
PEd	——, Biblioteca Domincini
PEl	——, Conservatorio di Musica Francesco Morlacchi, Biblioteca
PEsf	——, Congregazione dell' Oratorio di S Filippo Neri, Biblioteca e Archivio
PEsl	——, Duomo (S Lorenzo), Archivio
PEsp	——, Basilica Benedettina di S Pietro, Archivo e Museo della Badia
PEA	Pescia, Biblioteca Comunale Carlo Magnani
PESc	Pesaro, Conservatorio di Musica G. Rossini, Biblioteca
PESd	——, Duomo, Archivio Capitolare [in *PESdi*]
PESdi	——, Biblioteca Diocesana
PESo	——, Ente Olivieri, Biblioteca e Musei Oliveriana
PESr	——, Fondazione G. Rossini, Biblioteca
PIa	Pisa, Archivio di Stato
PIp	——, Opera della Primaziale Pisana, Archivio Musicale
PIraffaelli	——, Raffaelli private collection
PIst	——, Chiesa dei Cavalieri di S Stefano, Archivio
PIt	——, Teatro Verdi
PIu	——, Biblioteca Universitaria
PLa	Palermo, Archivio di Stato
PLcom	——, Biblioteca Comunale
PLcon	——, Conservatorio di Musica Vincenzo Bellini, Biblioteca

PLi ——, Università degli Studi, Facoltà di Lettere e Filosofia, Istituto di Storia della Musica, Biblioteca
PLn ——, Biblioteca Centrale della Regione Sicilia tex (Nazionale)
PLpagano ——, Roberto Pagano, private collection
PO Potenza, Biblioteca Provinciale
PR Prato, Archivio Storico Diocesano, Biblioteca (con Archivio del Duomo)
PS Pistoia, Basilica di S Zeno, Archivio Capitolare
PSc ——, Biblioteca Comunale Forteguerriana
PSrospigliosi ——, Rospigliosi private collection
Ra Rome, Biblioteca Angelica
Raf ——, Accademia Filarmonica Romana
Ras ——, Archivio di Stato, Biblioteca
Rbompiani ——, Bompiani private collection
Rc ——, Biblioteca Casanatense, sezione Musica
Rcg ——, Curia Generalizia dei Padre Gesuiti, Biblioteca
Rchg ——, Chiesa del Gesù, Archivio
Rcsg ——, Congregazione dell'Oratorio di S Girolamo della Carità, Archivio [in *Ras*]
Rdp ——, Archivio Doria Pamphili
Rf ——, Congregazione dell'Oratorio S Filippo Neri
Ria ——, Istituto di Archeologia e Storia dell'Arte, Biblioteca
Ribimus ——, Istituto di Bibliografia Musicale, Biblioteca [in *Rn*]
Rig ——, Istituto Storico Germanico di Roma, sezione Storia della Musica, Biblioteca
Rims ——, Pontificio Istituto di Musica Sacra, Biblioteca
Rli ——, Accademia Nazionale dei Lincei e Corsiniana, Biblioteca
Rlib ——, Basilica Liberiana, Archivio
Rmalvezzi ——, Lionello Malvezzi, private collection
Rmassimo ——, Massimo princes, private collection
Rn ——, Biblioteca Nazionale Centrale Vittorio Emanuele II
Rp ——, Biblioteca Pasqualini [in *Rsc*]
Rps ——, Chiesa di S Pantaleo (Padri Scolipi), Archivio
Rrai ——, RAI-Radiotelevisione Italiana, Archivio Musica
Rrostirolla ——, Giancarlo Rostirolla, private collection [in *Fn* and *Ribimus*]
Rsc ——, Conservatorio di Musica S Cecilia
Rscg ——, Abbazia di S Croce in Gerusalemme, Biblioteca
Rsg ——, Basilica di S Giovanni in Laterano, Archivio Musicale
Rslf ——, Chiesa di S Luigi dei Francesi, Archivio
Rsm ——, Basilica di S Maria Maggiore, Archivio Capitolare [in *Rvat*]
Rsmm ——, S Maria di Monserrato, Archivio
Rsmt ——, Basilica di S Maria in Trastevere, Archivio Capitolare [in *Rvic*]
Rsp ——, Chiesa di S Spirito in Sassia, Archivio
Rss ——, Curia Generalizia dei Domenicani (S Sabina), Biblioteca
Ru ——, Biblioteca Universitaria Alessandrina
Rv ——, Biblioteca Vallicelliana
Rvat ——, Biblioteca Apostolica Vaticana
Rvic ——, Vicariato, Archivio
RA Ravenna, Duomo (Basilica Ursiana), Archivio Capitolare [in *RAs*]
RAc ——, Biblioteca Comunale Classense
RAs ——, Seminario Arcivescovile dei Ss Angeli Custodi, Biblioteca
REm Reggio nell'Emilia, Biblioteca Panizzi
REsp ——, Basilica di S Prospero, Archivio Capitolare
RI Rieti, Biblioteca Diocesana, sezione dell'Archivio Musicale del Duomo
RIM Rimini, Biblioteca Civica Gambalunga
RPTd Ripatransone, Duomo, Archivio
RVE Rovereto, Biblioteca Civica Girolamo Tartarotti
RVI Rovigo, Accademia dei Concordi, Biblioteca
Sac Siena, Accademia Musicale Chigiana, Biblioteca
Sas ——, Archivio di Stato
Sc ——, Biblioteca Comunale degli Intronati
Sco ——, Convento dell'Osservanza, Biblioteca
Sd ——, Opera del Duomo, Archivio Musicale
Smo Asciano (nr Siena), Abbazia Benedettina di Monte Oliveto Maggiore, Biblioteca
SA Savona, Biblioteca Civica Anton Giulio Barrili
SAa ——, Seminario Vescovile, Biblioteca
SE Senigallia, Biblioteca Comunale Antonelliana
SO Sant'Oreste, Collegiata di S Lorenzo sul Monte Soratte, Biblioteca
SPc Spoleto, Biblioteca Comunale Giosuè Carducci
SPd ——, Biblioteca Capitolare (Duomo di S Lorenzo)
SPE Spello, Collegiata di S Maria Maggiore, Archivio
SPEbc ——, Biblioteca Comunale Giacomo Prampolini
ST Stresa, Biblioteca Rosminiana
STE Vipiteno, Convento dei Cappuccini (Kapuzinerkloster), Biblioteca
Ta Turin, Archivio di Stato
Tci ——, Civica Biblioteca Musicale Andrea della Corte
Tco ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Td ——, Cattedrale Metropolitana di S Giovanni Battista, Archivio Capitolare, Fondo Musicale della Cappella dei Cantori del Duomo e della Cappella Regia Sabauda
Tf ——, Accademia Filarmonica, Archivio
Tfanan ——, Giorgio Fanan, private collection
Tn ——, Biblioteca Nazionale Universitaria, sezione Musicale
Tr ——, Biblioteca Reale
Trt ——, RAI – Radiotelevisione Italiana, Biblioteca
TAc Taranto, Biblioteca Civica Pietro Acclavio
TE Terni, Istituto Musicale Pareggiato Giulio Briccialdi, Biblioteca
TEd ——, Duomo, Archivio Capitolare
TLp Torre del Lago Puccini, Museo di Casa Puccini
TOL Tolentino, Biblioteca Comunale Filelfica
TRa Trent, Archivio di Stato
TRbc ——, Castello del Buon Consiglio, Biblioteca [in *TRmp*]
TRc ——, Biblioteca Comunale
TRcap ——, Biblioteca Capitolare con Annesso Archivio
TRfeininger ——, Biblioteca Musicale Laurence K.J. Feininger [in *TRmp*]
TRmd ——, Museo Diocesano, Biblioteca
TRmp ——, Castello del Buonconsiglio: Monumenti e Collezioni Provinciali, Biblioteca
TRmr ——, Museo Trentino del Risorgimento e della Lotta per la Libertà, Biblioteca
TRE Tremezzo, Count Gian Ludovico Sola-Cabiati, private collection
TRP Trapani, Biblioteca Fardelliana
TSci Trieste, Biblioteca Comunale Attilio Hortis
TScon ——, Conservatorio di Musica Giuseppe Tartini, Biblioteca
TSmt ——, Civico Museo Teatrale di Fondazione Carlo Schmidl, Biblioteca
TVco Treviso, Biblioteca Comunale
TVd ——, Biblioteca Capitolare della Cattedrale
Us Urbino, Cappella del Ss Sacramento (Duomo), Archivio
UD Udine, Duomo, Archivio Capitolare [in *UDs*]
UDa ——, Archivio di Stato
UDc ——, Biblioteca Comunale Vincenzo Joppi
UDs ——, Seminario Arcivescovile, Biblioteca
URBcap Urbania, Biblioteca Capitolare [in *URBdi*]
URBdi ——, Biblioteca Diocesana
Vas Venice, Archivio di Stato
Vc ——, Conservatorio di Musica Benedetto Marcello, Biblioteca
Vcg ——, Casa di Goldoni, Biblioteca
Vgc ——, Fondazione Giorgio Cini, Istituto per le Lettere, il Teatro ed il Melodramma, Biblioteca
Vlevi ——, Fondazione Ugo e Olga Levi, Biblioteca
Vmarcello ——, Andrighetti Marcello, private collection
Vmc ——, Museo Civico Correr, Biblioteca d'Arte e Storia Veneziana
Vnm ——, Biblioteca Nazionale Marciana
Vqs ——, Fondazione Querini-Stampalia, Biblioteca
Vs ——, Seminario Patriarcale, Archivio
Vsf ——, Biblioteca S Francesco della Vigna

Vsm	——, Procuratoria di S Marco [in *Vlevi*]
Vsmc	——, S Maria della Consolazione detta Della Fava
Vt	——, Teatro La Fenice, Archivio Storico-Musicale
VCd	Vercelli, Biblioteca Capitolare
VEaf	Verona, Accademia Filarmonica, Biblioteca e Archivio
VEas	——, Archivio di Stato
VEc	——, Biblioteca Civica
VEcap	——, Biblioteca Capitolare
VEss	——, Chiesa di S Stefano, Archivio
VIb	Vicenza, Biblioteca Civica Bertoliana
VId	——, Biblioteca Capitolare
VIs	——, Seminario Vescovile, Biblioteca
VIGsa	Vigévano, Biblioteca del Capitolo della Cattedrale
VRNs	Chiusi della Verna, Santuario della Verna, Biblioteca

IL: ISRAEL

J	Jerusalem, Jewish National and University Library, Music Dept
Jgp	——, Greek Orthodox Patriarchate, Library (Hierosolymitike Bibliotheke)
Jp	——, Patriarchal Library
Ta	Tel-Aviv, American for Music Library in Israel, Felicja Blumental Music Center and Library
Tmi	——, Israel Music Institute

IRL: IRELAND

C	Cork, Boole Library, University College
Da	Dublin, Royal Irish Academy Library
Dam	——, Royal Irish Academy of Music, Monteagle Library
Dc	——, Contemporary Music Centre
Dcb	——, Chester Beatty Library
Dcc	——, Christ Church Cathedral, Library
Dm	——, Archbishop Marsh's Library
Dmh	——, Mercer's Hospital [in *Dtc*]
Dn	——, National Library of Ireland
Dpc	——, St Patrick's Cathedral
Dtc	——, Trinity College Library, University of Dublin

J: JAPAN

Tma	Tokyo, Musashino Ongaku Daigaku, Ioshokan
Tn	——, Nanki Ongaku Bunko

LT: LITHUANIA

V	Vilnius, Lietuvos Muzikos Akademijos Biblioteka
Va	——, Lietuvos Moksly Akademijos Biblioteka

LV: LATVIA

J	Jelgava, Muzei
R	Riga, Latvijas Mūzikas Akademijas Biblioteka

M: MALTA

Vnl	Valletta, National Library

MD: MOLDOVA

KI	Chişinău, Biblioteka Gosudarstvennoj Konservatorii im. G. Muzyčesku

MEX: MEXICO

Mc	Mexico City, Catedral Metropolitana, Archivo Musical
Pc	Puebla, Catedral Metropolitana, Archivo del Cabildo

N: NORWAY

Bo	Bergen, Offentlige Bibliotek, Griegsamlingen
Ou	Oslo, Universitetsbiblioteket
Oum	——, Nasjonalbiblioteket, Avdeling Oslo, Norsk Musikksamling
T	Trondheim, Norges Teknisk-Naturvitenskapelige Universitet, Gunnerusbiblioteket

NL: THE NETHERLANDS

At	Amsterdam, Toonkunst-Bibliotheek
Au	——, Universiteitsbibliotheek
DEta	Delden, Huisarchief Twickel
DHa	The Hague, Koninklijk Huisarchief
DHgm	——, Haags Gemeentemuseum, Muziekafdeling
DHk	——, Koninklijke Bibliotheek
E	Enkhuizen, Archief Collegium Musicum
L	Leiden, Gemeentearchief
Lml	——, Museum Lakenhal
Lt	——, Bibliotheca Thysiana [in *Lu*]
Lu	——, Rijksuniversiteit, Bibliotheek
LE	Leeuwarden, Provinciale Bibliotheek van Friesland
R	Rotterdam, Gemeentebibliotheek
SH	's-Hertogenbosch, Illustre Lieve Vrouwe Broederschap
Uim	Utrecht, Letterenbibliotheek, Universiteit
Uu	——, Universiteit Utrecht, Universiteitsbibliotheek

NZ: NEW ZEALAND

Aua	Auckland, University of Auckland, Archive of Maori and Pacific Music
Wt	Wellington, Alexander Turnbull Library

P: PORTUGAL

AR	Arouca, Mosteirode de S Maria, Museu de Arte Sacra, Fundo Musical
BRp	Braga, Arquivo Distrital
BRs	——, Arquivo da Sé
Cmn	Coimbra, Museu Nacional de Machado de Castro
Cs	——, Arquivo da Sé Nova
Cug	——, Universidade de Coimbra, Biblioteca Geral, Impressos e Manuscritos Musicais
Cul	——, Faculdade de Letras da Universidade
Em	Elvas, Biblioteca Municipal
EVc	Évora, Arquivo da Sé, Museu Regional
EVp	——, Biblioteca Pública e Arquivo Distrital
F	Figueira da Foz, Biblioteca Pública Municipal Pedro Fernandes Tomás
G	Guimarães, Arquivo Municipal Alfredo Pimenta
La	Lisbon, Biblioteca da Ajuda
Lac	——, Academia das Ciências, Biblioteca
Lant	——, Arquivo Nacional da Torre do Tombo
Lc	——, Biblioteca do Conservatório Nacional
Lcg	——, Fundação Calouste Gulbenkian, Biblioteca Geral de Arte, Serviço de Música
Lf	——, Fabrica da Sé Patriarcal
Ln	——, Biblioteca Nacional, Centro de Estudos Musicológicos
Lt	——, Teatro Nacional de S Carlos
LA	Lamego, Arquivo da Sé
Mp	Mafra, Palácio Nacional, Biblioteca
Pm	Porto, Biblioteca Pública Municipal
Va	Viseu, Arquivo Distrital
Vs	——, Arquivo da Sé
VV	Vila Viçosa, Fundaçao da Casa de Brangança, Biblioteca do Paço Ducal, Arquivo Musical

PL: POLAND

B	Bydgoszcz, Wojewódzka i Miejska Biblioteka Publiczna, Dział Zbiorów Specjalnych
BA	Barczewo, Kościóła Parafialny, Archiwum
CZ	Częstochowa, Klasztor Ojców Paulinów: Jasna Góra Archiwum
GD	Gdańsk, Polska Akademia Nauk, Biblioteka Gdańska
GDp	——, Wojewódzka Biblioteka Publiczna
GNd	Gniezno, Archiwum Archidiecezjalne
GR	Grodzisk Wielkopolski, Kościół Parafialny św. Jadwigi [in *Pa*]
Kc	Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
Kcz	——, Muzeum Narodowe, Biblioteka Czapskich
Kd	——, Biblioteka Studium OO. Dominikanów
Kj	——, Uniwersytet Jagielloński, Biblioteka Jagiellońska
Kk	——, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej
Kn	——, Muzeum Narodowe
Kp	——, Biblioteka Polskiej Akademii Nauk
Kpa	——, Archiwum Państwowe
Kz	——, Biblioteka Czartoryskich
KA	Katowice, Biblioteka Śląska

KO Kórnik, Polska Akademia Nauk, Biblioteka Kórnicka
KRZ Krzeszów, Cysterski Kościół Parafialny [in *KRZk*]
KRZk ——, Klasztor Ss Benedyktynek
Lw Lublin, Wojewódzka Biblioteka Publiczna im. H. Lopacińskiego
LA Łańcut, Biblioteka-Muzeum Zamku
LEtpn Legnica, Towarzystwa Przyaciół Nauk, Biblioteka
LZu Łódź, Biblioteka Uniwersytecka
MO Mogiła, Opactwo Cystersów, Archiwumi Biblioteka
OB Obra, Klasztor OO. Cystersów
Pa Poznań, Archiwum Archidiecezjalna
Pm ——, Biblioteka Zakładu Muzykologii Uniwersytetu Poznańskiego
Pr ——, Miejska Biblioteka Publiczna im. Edwarda Raczyńskiego
Pu ——, Uniwersytet im. Adama Mickiewicza, Biblioteka Uniwersytecka, Sekcja Zbiorów Muzycznych
PE Pelplin, Wyższe Seminarium Duchowne, Biblioteka
R Raków, Kościół Parafialny, Archiwum
SA Sandomierz, Wyższe Seminarium Duchowne, Biblioteca
SZ Szalowa, Archiwum Parafialne
Tm Toruń, Książnica Miejska im. M. Kopernika
Tu ——, Uniwersytet Mikołaja Kopernika, Biblioteka Głowna, Oddział Zbiorów Muzycznych
Wm Warsaw, Muzeum Narodowe, Biblioteka
Wn ——, Biblioteka Narodowa
Wtm ——, Warszawskie Towarzystwo Muzyczne im Stanisława Moniuszki, Biblioteka, Muzeum i Archiwum
Wu ——, Uniwersytet Warszawski, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych
WL Wilanów, Biblioteka [in *Wn* and *Wm*]
WRk Wrocław, Biblioteka Kapitulna
WRu ——, Uniwersytet Wrocławski, Biblioteka Uniwersytecka
WRzno ——, Zakład Narodowy im. Ossolińskich, Biblioteka

RO: ROMANIA

Ba Bucharest, Academiei Române, Biblioteca
BRm Braşov, Biblioteca Judeteana
Cu Cluj-Napoca, Universitatea Babes Bolyai, Biblioteca Centrală Universitară Lucian Blaga
J Iaşi, Biblioteca Centrală Universitară Mihai Eminescu, Departmentul Colecţii Speciale
Sa Sibiu, Direcţia Judeţeană a Arhivelor Naţionale
Sb ——, Muzeul Naţional Bruckenthal, Biblioteca

RUS: RUSSIAN FEDERATION

KA Kaliningrad, Oblastnaya Universal'naya Nauchnaya Biblioteka
KAg ——, Gosudarstvennaya Biblioteka
KAu ——, Nauchnaya Biblioteka Kalingradskogo Gosudarstvennogo Universiteta
Mcl Moscow, Rossiyskiy Gosudarstvenniy Arkhiv Literaturi i Iskusstva (RGALI)
Mcm ——, Gosudarstvenniy Tsentral'niy Muzey Musïkal'noy Kul'turï imeni M.I. Glinki
Mim ——, Gosudarstvenniy Istoricheskiy Muzey
Mk ——, Moskovskaya Gosudarstvennaya Konservatoriya im. P.I. Chaykovskogo, Nauchnaya Muzikal'naya Biblioteka imeni S.I. Taneyeva
Mm ——, Gosudarstvennaya Publichnaya Istoricheskaya Bibliotheka
Mrg ——, Rossiyskaya Gosudarstvennaya Biblioteka
Mt ——, Gosudarstvenniy Tsentral'niy Teatral'niy Musey im. A. Bakhrushina
SPan St Petersburg, Rossiyskaya Akademiya Nauk, Biblioteka
SPia ——, Gosudarstvenniy Tsentral'niy Istoricheskiy Arkhiv
SPil ——, Biblioteka Instituta Russkoy Literaturi Rossiyskoy Akademii Nauk (Pushkinskiy Dom)
SPit ——, Rossiyskiy Institut Istorii Iskusstv
SPk ——, Biblioteka Gosudarstvennoy Konservatorii im. N.A. Rimskogo-Korsakova
SPph ——, Gosurdarstvennaya Filarmoniya im D.D. Shostakovicha
SPsc ——, Rossiyskaya Natsional'naya Biblioteka
SPtob ——, Gosudarstvenniy Akademichesky Mariinsky Teatr, Tsentral'naya Muzikal'naya Biblioteka

S: SWEDEN

A Arvika, Ingesunds Musikhögskola
B Bålsta, Skoklosters Slott
Gu Göteborg, Universitetsbiblioteket
Hfryklund Helsingborg, Daniel Fryklund, private collection [in *Skma*]
HÄ Härnösand, Länsmuseet-Murberget
HÖ Höör, Biblioteket
J Jönköping, Per Brahegymnasiet
K Kalmar, Stadtsbibliotek, Stifts- och Gymnasiebiblioteket
Klm ——, Länsmuseet
L Lund, Universitet, Universitetsbiblioteket, Handskriftsavdelningen
LB Leufsta Bruk, De Geer private collection [in *Uu*]
LI Linköping, Linköpings Stadsbibliotek, Stiftsbiblioteket
N Norrköping, Stadsbiblioteket
Sdt Stockholm, Drottningholms Teatermuseum
Sfo ——, Frimurare Orden, Biblioteket
Sic ——, Svensk Musik
Sk ——, Kungliga Biblioteket: Sveriges Nationalbibliotek
Skma ——, Statens Musikbibliothek
Sm ——, Musikmuseet, Arkiv
Smf ——, Stiftelsen Musikkulturens Främjande
Sn ——, Nordiska Museet, Arkivet
Ssr ——, Sveriges Radio Förvaltning, Musikbiblioteket
St ——, Kung. Teatern [in *Skma*]
Sva ——, Svenskt Visarkiv
STr Strängnäs, Roggebiblioteket
Uu Uppsala, Universitetsbiblioteket
V Västerås, Stadsbibliotek, Stiftsavdelningen
VIl Visby, Landsarkivet
VX Växjö, Landsbiblioteket

SI: SLOVENIA

Lf Ljubljana, Frančiškanski Samostan, Knjižnica
Ln ——, Narodna in Univerzitetna Knjižnica, Glavni Knjižni Fond
Lna ——, Nadškofijski Arhiv
Lng ——, Narodna in Univerzitetna Knjižnica, Glasbena Zbirka
Lnr ——, Narodna in Univerzitetna Knjižnica, Rokopisna Zbirka
Ls ——, Katedral, Glazbeni Arhiv
Nf Novo Mesto, Frančiškanski Samostan, Knjižnica
Nk ——, Kolegiatni Kapitelj, Knjižnica
Pk Ptuj, Knjižnica Ivana Potrča

SK: SLOVAKIA

BRa Bratislava, Štátny Oblastny Archív
BRhs ——, Knižnica Hudobného Seminára Filozofickej Fakulty Univerzity Komenského
BRm ——, Archív Mesta Bratislavy
BRmp ——, Miestne Pracovisko Matice Slovenskej [in *Mms*]
BRnm ——, Slovenské Národné Múzeum, Hudobné Múzeum
BRsa ——, Slovenský Národný Archív
BRsav ——, Ústav Hudobnej Vedy Slovenská Akadémia Vied
BRu ——, Univerzitná Knižnica, Narodné Knižničné Centrum, Hudobný Kabinet
BSk Banská Štiavnica, Farský Rímsko-Katolícky Kostol, Archív Chóru
J Júr pri Bratislave, Okresny Archív, Bratislava-Vidiek [in *MO*]
KRE Kremnica, Štátny Okresny Archív Žiar nad Hronom
Le Levoča, Evanjelická a.v. Cirkevná Knižnica
Mms Martin, Matica Slovenská
Mnm ——, Slovenské Národné Múzeum, Archív

MO Modra, Štátny Okresny Archív Pezinok
NM Nové Mesto nad Váhom, Rímskokatolícky Farsky Kostol
TN Trenčín, Štátny Okresny Archív
TR Trnava, Štátny Okresny Archív

TR: TURKEY

Ino Istanbul, Nuruosmania Kütüphanesi
Itks ——, Topkapi Sarayi Müzesi
Iü ——, Üniversite Kütüphanesi

UA: UKRAINE

Kan Kiev, Natsional'na Akademiya Nauk Ukraïni, Natsional'na Biblioteka Ukraïni im V.I. Vernads'kyy
Km ——, Spilka Kompozytoriv Ukrainy, Centr. 'Muz. Inform'
LV L'viv, Biblioteka Vyshchoho Muzychnoho Instytutu im. M. Lyssenka

US: UNITED STATES OF AMERICA

AAu Ann Arbor, University of Michigan, Music Library
AB Albany (NY), New York State Library
AKu Akron (OH), University of Akron, Bierce Library
ATet Atlanta (GA), Emory University, Pitts Theology Library
ATu ——, Emory University Library
ATS Athens (GA), University of Georgia Libraries
AU Aurora (NY), Wells College Library
AUS Austin, University of Texas at Austin, The Harry Ransom Humanities Research Center
AUSm ——, University of Texas at Austin, Fine Arts Library
Ba Boston, Athenaeum Library
Bc ——, New England Conservatory of Music, Harriet M. Spaulding Library
Bfa ——, Museum of Fine Arts
Bgm ——, Isabella Stewart Gardner Museum, Library
Bh ——, Harvard Musical Association, Library
Bhs ——, Massachusetts Historical Society Library
Bp ——, Public Library, Music Department
Bu ——, Boston University, Mugar Memorial Library, Department of Special Collections
BAep Baltimore, Enoch Pratt Free Library
BAhs ——, Maryland Historical Society Library
BApi ——, Arthur Friedheim Library, Johns Hopkins University
BAu ——, Johns Hopkins University Libraries
BAue ——, Milton S. Eisenhower Library, Johns Hopkins University
BAw ——, Walters Art Gallery Library
BAR Baraboo (WI), Circus World Museum Library
BEm Berkeley, University of California at Berkeley, Music Library
BER Berea (OH), Riemenschneider Bach Institute Library
BETm Bethlehem (PA), Moravian Archives
BL Bloomington (IN), Indiana University Library
BLl ——, Indiana University, Lilly Library
BLu ——, Indiana University, Cook Music Library
BO Boulder (CO), University of Colorado at Boulder, Music Library
BU Buffalo (NY), Buffalo and Erie County Public Library
Cn Chicago, Newberry Library
Cp ——, Chicago Public Library, Music Information Center
Cu ——, University, Joseph Regenstein Library, Music Collection
Cum ——, University of Chicago, Music Collection
CA Cambridge (MA), Harvard University, Harvard College Library
CAe ——, Harvard University, Eda Kuhn Loeb Music Library
CAh ——, Harvard University, Houghton Library
CAt ——, Harvard University Library, Theatre Collection
CAward ——, John Milton Ward, private collection [on loan to *CA*]
CF Cedar Falls (IA), University of Northern Iowa, Library
CHua Charlottesville (VA), University of Virginia, Alderman Library
CHum ——, University of Virginia, Music Library
CHAhs Charleston (SC), The South Carolina Historical Society
CHH Chapel Hill (NC), University of North Carolina at Chapel Hill
CIhc Cincinnati, Hebrew Union College Library: Jewish Institute of Religion, Klau Library
CIp ——, Public Library
CIu ——, University of Cincinnati College – Conservatory of Music, Music Library
CLp Cleveland, Public Library, Fine Arts Department
CLwr ——, Western Reserve University, Freiberger Library and Music House Library
CLAc Claremont (CA), Claremont College Libraries
COhs Columbus (OH), Ohio Historical Society Library
COu ——, Ohio State University, Music Library
CP College Park (MD), University of Maryland, McKeldin Library
CR Cedar Rapids (IA), Iowa Masonic Library
Dp Detroit, Public Library, Main Library, Music and Performing Arts Department
DAu Dallas, Southern Methodist University, Music Library
DAVu Davis (CA), University of California at Davis, Peter J. Shields Library
DMu Durham (NC), Duke University Libraries
DN Denton (TX), University of North Texas, Music Library
DO Dover (NH), Public Library
E Evanston (IL), Garrett Biblical Institute
Eu ——, Northwestern University
EDu Edwardsville (IL), Southern Illinois University
EU Eugene (OR), University of Oregon
FAy Farmington (CT), Yale University, Lewis Walpole Library
FW Fort Worth (TX), Southwestern Baptist Theological Seminary
G Gainesville (FL), University of Florida Library, Music Library
GB Gettysburg (PA), Lutheran Theological Seminary
GR Granville (OH), Denison University Library
GRB Greensboro (NC), University of North Carolina at Greensboro, Walter C. Jackson Library
Hhc Hartford (CT), Hartt College of Music Library, The University of Hartford
Hm ——, Case Memorial Library, Hartford Seminary Foundation [in *ATet*]
Hs ——, Connecticut State Library
Hw ——, Trinity College, Watkinson Library
HA Hanover (NH), Dartmouth College, Baker Library
HG Harrisburg (PA), Pennsylvania State Library
HO Hopkinton (NH), New Hampshire Antiquarian Society
I Ithaca (NY), Cornell University
IDt Independence (MO), Harry S. Truman Library
IO Iowa City (IA), University of Iowa, Rita Benton Music Library
K Kent (OH), Kent State University, Music Library
KC Kansas City (MO), University of Missouri: Kansas City, Miller Nichols Library
KCm ——, Kansas City Museum, Library and Archives
KN Knoxville (TN), University of Tennessee, Knoxville, Music Library
Lu Lawrence (KS), University of Kansas Libraries
LAcs Los Angeles, California State University, John F. Kennedy Memorial Library
LApiatigorsky ——, Gregor Piatigorsky, private collection [in *STEdrachman*]
LAs ——, The Arnold Schoenberg Institute Archives
LAuc ——, University of California at Los Angeles, William Andrews Clark Memorial Library
LAum ——, University of California at Los Angeles, Music Library

LAur ——, University of California at Los Angeles, Special Collections Dept, University Research Library
LAusc ——, University of Southern California, School of Music Library
LBH Long Beach (CA), California State University
LEX Lexington (KY), University of Kentucky, Margaret I. King Library
LOu Louisville, University of Louisville, Dwight Anderson Music Library
LT Latrobe (PA), St Vincent College Library
M Milwaukee, Public Library, Art and Music Department
Mc ——, Wisconsin Conservatory of Music Library
MAhs Madison (WI), Wisconsin Historical Society
MAu ——, University of Wisconsin
MB Middlebury (VT), Middlebury College, Christian A. Johnson Memorial Music Library
MED Medford (MA), Tufts University Library
MG Montgomery (AL), Alabama State Department of Archives and History Library
MT Morristown (NJ), National Historical Park Museum
Nf Northampton (MA), Forbes Library
Nsc ——, Smith College, Werner Josten Library
NA Nashville (TN), Fisk University Library
NAu ——, Vanderbilt University Library
NBu New Brunswick (NJ), Rutgers – The State University of New Jersey, Music Library, Mabel Smith Douglass Library
NEij Newark (NJ), Rutgers – The State University of New Jersey, Rutgers Institute of Jazz Studies Library
NH New Haven (CT), Yale University, Irving S. Gilmore Music Library
NHoh ——, Yale University, Oral History Archive
NHub ——, Yale University, Beinecke Rare Book and Manuscript Library
NO Normal (IL), Illinois State University, Milner Library, Humanities/Fine Arts Division
NORsm New Orleans, Louisiana State Museum Library
NORtu ——, Tulane University, Howard Tilton Memorial Library
NYamc New York, American Music Center Library
NYbroude ——, Broude private collection
NYcc ——, City College Library, Music Library
NYcu ——, Columbia University, Gabe M. Wiener Music & Arts Library
NYcub ——, Columbia University, Rare Book and Manuscript Library of Butler Memorial Library
NYgo ——, University, Gould Memorial Library [in *NYu*]
NYgr ——, The Grolier Club Library
NYgs ——, G. Schirmer, Inc.
NYhs ——, New York Historical Society Library
NYhsa ——, Hispanic Society of America, Library
NYj ——, The Juilliard School, Lila Acheson Wallace Library
NYkallir ——, Rudolf F. Kallir, private collection
NYlehman ——, Robert O. Lehman, private collection [in *NYpm*]
NYlibin ——, Laurence Libin, private collection
NYma ——, Mannes College of Music, Clara Damrosch Mannes Memorial Library
NYp ——, Public Library at Lincoln Center, Music Division
NYpl ——, Public Library, Center for the Humanities
NYpm ——, Pierpont Morgan Library
NYpsc ——, New York Public Library, Schomburg Center for Research in Black Culture in Harlem
NYq ——, Queens College of the City University, Paul Klapper Library, Music Library
NYu ——, University Bobst Library
NYw ——, Wildenstein Collection
NYyellin ——, Victor Yellin, private collection
OAm Oakland (CA), Mills College, Margaret Prall Music Library
OB Oberlin (OH), Oberlin College Conservatory of Music, Conservatory Library
OX Oxford (OH), Miami University, Amos Music Library
Pc Pittsburgh, Carnegie Library, Music and Art Dept
Ps ——, Theological Seminary, Clifford E. Barbour Library
Pu ——, University of Pittsburgh
Puf ——, University of Pittsburgh, Foster Hall Collection, Stephen Foster Memorial
PHci Philadelphia, Curtis Institute of Music, Library
PHf ——, Free Library of Philadelphia, Music Dept
PHff ——, Free Library of Philadelphia, Edwin A. Fleisher Collection of Orchestral Music
PHgc ——, Gratz College
PHhs ——, Historical Society of Pennsylvania Library
PHlc ——, Library Company of Philadelphia
PHmf ——, Musical Fund Society [on loan to *PHf*]
PHphs ——, The Presbyterian Historical Society Library [in *PHlc*]
PHps ——, American Philosophical Society Library
PHu ——, University of Pennsylvania, Van Pelt-Dietrich Library Center
PO Poughkeepsie (NY), Vassar College, George Sherman Dickinson Music Library
PRs Princeton (NJ), Theological Seminary, Speer Library
PRu ——, Princeton University, Firestone Memorial Library
PRw ——, Westminster Choir College
PROhs Providence (RI), Rhode Island Historical Society Library
PROu ——, Brown University
PRV Provo (UT), Brigham Young University
R Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music
Su Seattle, University of Washington, Music Library
SA Salem (MA), Peabody and Essex Museums, James Duncan Phillips Library
SBm Santa Barbara (CA), Mission Santa Barbara
SFp San Francisco, Public Library, Fine Arts Department, Music Division
SFs ——, Sutro Library
SFsc ——, San Francisco State University, Frank V. de Bellis Collection
SJb San Jose (CA), Ira F. Brilliant Center for Beethoven Studies, San José State University
SL St Louis, St Louis University, Pius XII Memorial Library
SLug ——, Washington University, Gaylord Music Library
SLC Salt Lake City, University of Utah Library
SM San Marino (CA), Huntington Library
SPma Spokane (WA), Moldenhauer Archives
SR San Rafael (CA), American Music Research Center, Dominican College
STu Palo Alto (CA), University, Memorial Library of Music, Department of Special Collections of the Cecil H. Green Library
STEdrachmann Stevenson (MD), Mrs Jephta Drachman, private collection; Mrs P.C. Drachman, private collection
STO Stony Brook (NY), State University of New York at Stony Brook, Frank Melville jr Memorial Library
SY Syracuse (NY), University Music Library
SYkrasner ——, Louis Krasner, private collection [in *CAh* and *SY*]
TA Tallahassee (FL), Florida State University, Robert Manning Strozier Library
U Urbana (IL), University of Illinois, Music Library
Uplamenac ——, Dragan Plamenac, private collection [in *NH*]
V Villanova (PA), Villanova University, Falvey Memorial Library
Wc Washington, DC, Library of Congress, Music Division
Wca ——, Cathedral Library
Wcf ——, Library of Congress, American Folklife Center and the Archive of Folk Culture
Wcg ——, General Collections, Library of Congress
Wcm ——, Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division
Wcu ——, Catholic University of America, Music Library

Wdo ——, Dumbarton Oaks
Wgu ——, Georgetown University Libraries
Whu ——, Howard University, College of Fine Arts Library
Ws ——, Folger Shakespeare Library
WB Wilkes-Barre (PA), Wilkes College Library
WC Waco (TX), Baylor University, Music Library
WGc Williamsburg (VA), College of William and Mary, Earl Gregg Swenn Library
WI Williamstown (MA), Williams College Library
WOa Worcester (MA), American Antiquarian Society Library
WS Winston-Salem (NC), Moravian Music Foundation, Peter Memorial Library
Y York (PA), Historical Society of York County, Library and Archives

YU: YUGOSLAVIA (REPUBLICS OF MONTENEGRO AND SERBIA)

Bn Belgrade, Narodna Biblioteka Srbije, Odelenje Posebnih Fondova

ZA: SOUTH AFRICA

Csa Cape Town, South African Library

A Note on the Use of the Dictionary

This note is intended as a short guide to the basic procedures and organization of the dictionary. A fuller account will be found in the Introduction, vol. l, pp.xix–xxix.

Abbreviations in general use in the dictionary are listed on pp.vii–xi; bibliographical ones (periodicals, reference works, editions etc.) are listed on pp.xiii–xviii and discographical abbrevations on pp.xix–xx.

Alphabetization of headings is based on the principle that words are read continuously, ignoring spaces, hyphens, accents, bracketed matter etc., up to the first comma; the same principle applies thereafter. 'Mc' and 'M'' are listed as 'Mac', 'St' as 'Saint'.

Bibliographies are arranged chronologically (within section, where divided), in order of year of first publication, and alphabetically by author within years.

Cross-references are shown in small capitals, with a large capital at the beginning of the first word of the entry referred to. Thus 'The instrument is related to the BASS TUBA' would mean that the entry referred to is not 'Bass tuba' but 'Tuba, bass'.

Signatures where the article was compiled by the editors or in the few cases where an author has wished to remain anonymous are indicated by a square box (□).

Work-lists are normally arranged chronologically (within section, where divided). Italic symbols used in them (like *D-Dl* or *GB-Lbl*) refer to the libraries holding sources, and are explained on pp.xxi–xxxvii; each national sigillum stands until contradicted.

Contents

G
[continued]

Glinka, Mikhail Ivanovich (*b* Novospasskoye, nr Yelnya, Smolensk district, 20 May/1 June 1804; *d* Berlin, 15 Feb 1857). Russian composer. He was the first Russian composer to combine distinction in speaking the musical idiom of the day with a personal and strongly original voice. Emerging from the background of a provincial dilettante, though with generous access to local music-making opportunties, he made himself at home in metropolitan centres and mastered the procedures of Italian and French opera, and complemented that expertise with skill in motivic and contrapuntal working as well as instrumentation. His compositions, especially the operas *A Life for the Tsar* and *Ruslan and Lyudmila* and the orchestral fantasia *Kamarinskaya*, represent cornerstones of what are known as the 'Russian classics', and furnished models for later 19th-century composers.

1. 1804–34. 2. 1835–42. 3. 1843–57. 4. Style and influence.

1. 1804–34. The composer's first years were spent as the eldest surviving child of a noble family whose estate was in the Smolensk government. His father retired from the army with the rank of captain, and several relatives sharing the Glinka surname were or had been prominent in scholarship, poetry, or in the service of the tsar. Glinka's first contact with music was made through servants who sang folksongs and introduced him to the wider lore of the Russian tradition. Peasant singing made an impact, too, as well as church choirs and bells, which in Novospasskoye had benefited from the interest and investment of Glinka's grandfather. He gained further experience of music by playing the piano (or violin or piccolo) in small-scale domestic ensembles, and sometimes participated (on occasion as conductor) in the work of an uncle's serf orchestra in a nearby house; this gave him invaluable practice in working with musicians and in finding out the effects of particular instrumental effects and combinations across a broad spectrum of music, from classical overtures to accompaniments for dancing and arrangements of folk tunes. One composition which made a powerful impression on him at the age of 10 or 11 was the clarinet quintet by Bernhard Crusell, played by his uncle's serf musicians, which, as he recorded in his memoirs, caused him to discover that his heart was above all in music. Through his father's business visits to St Petersburg, through books, family gatherings, the art tuition of an architect engaged by his father, and through the teaching of his private tutor, the young composer probably enjoyed a more mentally and imaginatively challenging childhood than one might have expected. In his earliest days, however, Glinka was kept in a room heated to too high a temperature, and much indulged by his grandmother. His poor health and later unhealthy interest in his ailments and potential cures are usually traced to early conditions.



1. Mikhail Ivanovich Glinka: lithograph, 1837

In 1818 Glinka enrolled at the new Noble Boarding School attached to the Pedagogical College in St Petersburg. The 120 or so gentry youths profited from the instruction of eminent teachers of cosmopolitan background, among them the poet Wilhelm Kuchelbecker. The course was designed to provide a general education sufficient for further specialized study elsewhere, and to train future civil servants; this did not isolate the school from the current of free thinking then flowing abundantly and which came to a head in the Decembrist revolt of

1825, but the composer appears to have been immune from at least that contagion. It was in this period, and outside school, that Glinka had three piano lessons from John Field, who thereafter left for Moscow; and after studying with several other piano and violin teachers, he settled on Charles Mayer who developed his musical gifts substantially and raised his horizons.

On leaving the school in 1822 Glinka spent some time in Novospasskoye, where he again exploited the chance of working closely with the orchestral musicians, now tackling symphonies by Haydn, Mozart and Beethoven and operatic overtures by Cherubini, Méhul, Mozart, Beethoven and others. In 1823 he undertook a journey to the Caucasus, where the wild romantic landscape and exotic folk music benefited him much more than the various medicinal waters. On 7/19 May 1824 Glinka began work in the Board of Communications, one of those undemanding civil service jobs which all the well-born of Russia seem to have taken up. From this base in St Petersburg he was able to improve his connections among literary and musical circles, and with those who attended high-society salons. His acquaintance with Prince Odoyevsky, Count Wielhorski, Griboyedov, Del′vig, Pushkin, Zhukovsky, Batyushkov and Mickiewicz dates from the 1820s, and he quarried the poetry of the last five for song texts.

Singing lessons with one Belloli from the winter of 1824 further augmented the musical skills which Glinka deployed to sociable ends. Civil service, which in any case had been interrupted by extended leave of absence, came to an end on 1/13 June 1828, and in an effort to cure his illnesses Glinka embarked on a three-year sojourn in Italy which had been medically recommended and which was eventually supported financially by his father. This course of action provided welcome scope for the further development of his musical avocation. His companion was the tenor Nikolay Ivanov, granted leave by the Court Kapella, and they set off unhurriedly on 25 April/7 May 1830. Among the powerful musical experiences Glinka obtained in Milan were the premières at the Teatro Carcano of *Anna Bolena* and *La sonnambula*. Glinka's personal acquaintance with Donizetti, Bellini and their librettist Felice Romani drew him still closer to the world of Italian opera, though a meeting with Mendelssohn was not satisfactory for either side. In Rome en route to Naples in October 1831, Glinka's music (as performed by Ivanov with the composer) strongly attracted Berlioz, who was to be of help to Glinka later. In Naples the Russian travellers gained invaluable knowledge of singing from Andrea Nozzari and Josephine Fodor-Mainvielle. Operatic airs provided the main material for the composer's improvisations and compositions at this time, such as the chamber works using themes from the two operas just mentioned, a Serenata and a *Divertimento brillante* respectively (both 1832).

By August 1833 Glinka had become disillusioned with Italy, and set out to join his sister (and her husband) in Berlin; while travelling via Vienna he repeatedly and with pleasure heard the orchestras of Strauss and Lanner. Although his health problems had remained, he had gained insight into the vocal art, had acquired intimate familiarity with contemporary Italian opera and its greatest practitioners, and had composed in reasonable quantity using an idiom which Ricordi was content to publish. But Glinka did not feel creatively fulfilled, and conceived the notion of writing 'in a Russian manner', rather than trying to continue as, musically speaking, an Italian. These ideas were sharpened through a period of study in the Prussian capital between November 1833 and the following spring with Siegfried Dehn, whom Glinka recognized as the musician to whom he was most deeply indebted: 'He … not only put my knowledge in order, but also my ideas on art in general – and after his teaching I began to work clear-headedly, not gropingly.' This was the result of five months of harmonizing chorales and working at fugues. Glinka's replacement of the earlier Italian style by a more Germanic manner is evident in his song *Dubrava shumit* ('The leafy grove howls', 1834), and in parts of the projected but unfinished Symphony on Two Russian Themes (1834). A sense of purpose and a new seriousness seem to have been formed during Dehn's tuition. The composer's father died at Novospasskoye on 4/16 March 1834, and Glinka now returned there with his sister.

2. 1835–42. After spells in Novospasskoye and in Moscow, Glinka went to St Petersburg, where he met Mariya Petrovna Ivanova. They married on 26 April/8 May 1835 and, after conduct by both parties that might well be judged unreasonable, separated in November 1839 and were finally divorced. During the same visit to the capital, Glinka attended one of Zhukovsky's literary evenings, at which he told the host of his wish to compose a Russian opera. Some of the music for this opera was originally written with Zhukovsky's *Mar′ina roshcha* in mind. Zhukovsky suggested the subject of Ivan Susanin, which the composer adopted and carried through. The suggestion was astute, because the peasant Susanin had by his self-sacrifice assisted in the establishment of the Romanovs as Russia's ruling house. Showing the devotion of the people to the tsar in this way affirmed the ideas encapsulated in the minister of education's slogan of 1833: 'Autocracy, Orthodoxy and Nationality' (or 'Official Nationality'); Orthodoxy joined the power of God with that of the tsar ('Autocracy'), and tsar and Russians of all classes were bound both by Orthodoxy and by 'Nationality' (or 'Official Nationality'), an aspect of Russian statehood to which little attention had been paid until the Napoleonic wars. Besides his high position in the world of literature, Zhukovsky was also a well-placed courtier and would presumably have supplied an excellent libretto setting forth this line of propaganda. In the event, however, the greater part of the libretto was written by Baron Rozen, a Baltic German likewise well connected at the Russian court, with contributions by Zhukovsky, Count Sollogub, and Glinka's friend Nestor Kukol′nik. Glinka's 'Initial Plan' of late 1834 described the work as 'a national heroic-tragic opera', and aspects of the oratorio-like conception represented there remained in the final creation.

The subject met Glinka's requirements by enabling him to exploit Russian idioms to give musical identity to the subject. Since the hero and his family are at the centre of the action, the musical aspects of peasant song are the focus of musical attention, rather than being peripheral sources of local colour. For the same reason, they are also treated in an entirely new serious manner ('Russian folksong is raised to the level of tragedy', as Odoyevsky put it), giving Russia its first serious opera to be sung throughout rather than making use in places of spoken text. Whereas the Russian peasants are portrayed as

individuals, the invading Poles are shown only en masse, with their stereotyped triple rhythms of mazurka and polonaise. The most striking aspect of this opera, however, is the artistry which the composer displays in achieving this first operatic venture – first both for him and for Russia. Russian and Polish features are absorbed into a style and structures recognizable to anyone familiar with early 19th-century opera. This artistry extends to the inventiveness and variety of the orchestration and the subtle embodiment of the mutual linkage of God, tsar and people in a motivic idea that recurs frequently, as Serov demonstrated in 1859. Russian peasants and nobles are symbolically united in a single nation in the final *Slav′sya* chorus ('Epilogue'), which Glinka called a 'march-anthem'.

The compositional process was difficult because the music was often completed ahead of the text. The work went into private rehearsal in sections, was in due course accepted by the Imperial theatre, and, following the tsar's visit to a late rehearsal, was renamed *Zhizn′ za tsarya* ('A Life for the Tsar'), to emphasize the political message. It was given its first performance on 27 November/9 December 1836. The première was attended by the Imperial family and numerous representatives of the court and the administration. It was well received by the public as well as by Odoyevsky, Neverov, Gogol′ and others in the press.

The success of the opera eased Glinka's path to a prestigious and well-rewarded appointment at the Court Chapel Choir, the institution which provided the men and boys who sang during the Imperial household's worship and sometimes at concerts. His superior there was Aleksey L′vov, the violinist and composer whose work included the Russian national anthem. Glinka was despatched to Ukraine to recruit singers and he was away from the capital from 28 April/10 May until 1/13 September 1838. His interest in the choir's work seemed to decline, and he left it on 18/30 December 1839. This period saw the composition of a small number of short pieces of church music and the publication in 1839 of *A Collection of Musical Pieces compiled by M. Glinka*, whose 33 items included six assorted piano pieces and six recent songs by the compiler. Health problems as well as marital and financial difficulties complicated his life at this time.

Shortly after the first performances of his first opera Glinka began thinking about his second. There was some discussion with Pushkin about his mock-epic *Ruslan and Lyudmila* as a potential starting point, but Pushkin's death in a duel on 29 January/10 February 1837 precluded collaboration with the poet himself. The music was composed in fits and starts over a lengthy period beginning in that year. A scheme was drawn up by Bakhturin, and Shirkov wrote specimen texts for the cavatinas of Gorislava and Lyudmila. The music composed for the latter was publicly performed in St Petersburg on 23 March/4 April 1838. Fulfilment of requests for other pieces intervened, including the set of 12 songs *Proshchaniye s Peterburgom* ('A Farewell to St Petersburg') to texts by Kukol′nik (the music partly written afresh and partly using already existing melodies), incidental music for Kukol′nik's play *Prince Kholmsky*, and the Valse-Fantaisie for orchestra – a graceful, musically varied piece which anticipates Tchaikovsky's ballet music. It was only in late 1840 that the composer resumed work on his opera.

During 1842 Glinka gradually returned to the capital's society, from which he had withdrawn as a result of the breakdown of his marriage, a return in part prompted by the desire of Liszt to meet him and get to know his music; ironically, in the matter of styles of piano playing, Glinka later professed his allegiance to the older, pre-Lisztian school. In due course the opera was completed, accepted, and first performed on 27 November/9 December 1842. *Ruslan i Lyudmila* ('Ruslan and Lyudmila') has a fantastic rather than a historical subject, and justified Glinka in adding two new elements to his operatic resources. Magic is embodied in richly inventive musical ideas, such as the whole-tone scale identified with the wicked sorcerer Chernomor. Other supernatural elements are represented by, for instance, two otherwise unrelated dominant 7ths linked by common pitches; musical ideas of these kinds continued to be associated with fantastic subjects up to Stravinsky's *The Firebird*. Some of the characters and locations which for Glinka's generation stood for the orient are evoked by means of, on the one hand, slow langorous music of yearning and, on the other, extremely fast and apparently primitive dance music; in this instance too Glinka's inventions served Russian composers at least until the early compositions of Stravinsky. A further new and significant aspect is the epic tone of some of the work, notably the *bïlina* style of the Ossianic bard (Bayan), with its infinitely spacious narrative in primary harmonic colours and *gusli*-imitating instrumental writing for piano and harp, a style which was later borrowed by Borodin and Rimsky-Korsakov. While the music of this opera has been universally recognized as innovative in the highest degree, its plot was found to be convoluted and unsatisfactory from even before the first performance. If this is so, then the haphazard and amateurish way in which the libretto was put together must bear much of the blame. In truth, though, despite its historical status, the work has seldom been performed in its entirety and, moreover, is rarely performed at all outside Russia, so that opportunities of assessing it in the theatre as its composer intended have been few. Whereas *A Life for the Tsar* kept its place by virtue of its musical accessibility and its political message – at least until the fall of Imperial Russia and subsequently for further decades with a surrogate libretto – *Ruslan* enjoyed at best an initial mixed success, and then gradually disappeared, a process hastened by the establishment in 1843 of a permanent and immensely popular Italian opera company in one of the Imperial theatres in Russia's capital.

3. 1843–57. Glinka was much disheartened by the reception of his second opera, and never again thought seriously about operatic projects – indeed, for a while all his musical ventures were on a small scale. In June 1844 he set out for Paris, where he remained for 10 months. Although he met Auber and Hugo, it was with Berlioz that he spent most time, both in conversation and in studying his scores. Berlioz included the Lezginka from *Ruslan and Lyudmila* and Antonida's cavatina in a *concert monstre* on 16 March 1845. Glinka himself put on a concert on 10 April which included the Krakowiak from *A Life for the Tsar*, Chernomor's March from *Ruslan*, the Valse-Fantaisie and the song *Il desiderio*. This earned the composer a modest success, and also won him a notice by Berlioz in the *Journal des débats* of 16 April 1845 in which he referred to Glinka as 'among the outstanding composers of his time'. In May 1845 Glinka



2. Closing scene (Act 5 scene ii) of Glinka's 'Ruslan and Lyudmila', Bol'shoy Theatre, St Petersburg, 1842: engraving

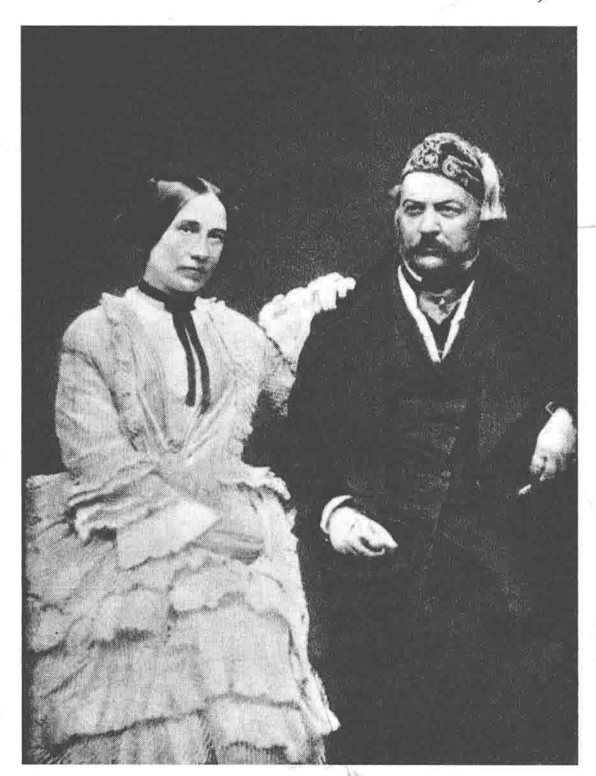
set off for Spain, staying in Valladolid, Madrid, Granada, Murcia and Seville. The country and its music made a strong impression on him, and it was there that he made the acquaintance of Don Pedro Fernandez, who was to remain with him for 9 years as friend and secretary. In the summer of 1847 he returned to Russia by an extended route, arriving at Novospasskoye on 28 July/9 August. The first fruit of Glinka's investigation of Spanish folk music was the *Capriccio brillante on the Jota aragonesa*, at Odoyevsky's suggestion later known as the First Spanish Overture. This short orchestral composition was the first realization of an idea that had occurred to him in Paris for a *fantaisie pittoresque* which would appeal both to ordinary and to better-informed lovers of music. The dance tune with its simple harmonic outline gives rise to the most varied treatments (in harmony, counterpoint and instrumentation) within a satisfying overall structure, and suggests the composer's delight in the vitality and colour of Spanish folklore.

After some happy months on the family estate, illness drove him to seek a consultation with his doctor in St Petersburg. But the illness did not permit travel beyond Smolensk, where he remained from September 1847 to March 1848. He then set off for Paris, but in the absence of a passport could go no further than Warsaw, where he stayed for nine months, during which time he composed *Recuerdos de Castilla* and *Kamarinskaya*. These two brief orchestral pieces prolong the line of the *Jota aragonesa*. While the former (also known as *Souvenir d'une nuit d'été à Madrid* and as the Second Spanish Overture) assembles four Spanish melodies in a potpourri, the latter draws together ingeniously two Russian tunes. Glinka recorded that

> by chance I discovered a relationship between the wedding song 'From behind the mountains, the high mountains', which I had heard in the country [and had used in *Svadebnaya pesnya* ('Wedding Song')], and the dance tune, *Kamarinskaya*, which everyone knows. And suddenly my fantasy ran high, and instead of a piano piece I wrote an orchestral piece called 'Wedding Tune and Dance Tune'.

The composer's insight in discerning the similarity of melodic contour of the two tunes and in forming a rounded structure exploiting that compatibility, relying substantially on innumerable varied repetitions of the short dance tune (*naigrïsh*) prompted Tchaikovsky to note in his diary on 27 June/9 July 1888 that the Russian symphonic school 'is all in *Kamarinskaya*, just as the whole oak is in the acorn'.

The acquaintances of Glinka's final years included Meyerbeer (Berlin 1852 and later), the Stasov brothers (Vladimir in 1849, Dmitry in 1851) and Balakirev (1855), who in due course came to be regarded as Glinka's musical heir. In 1850 the First Spanish Overture and *Kamarinskaya* were given in St Petersburg in a concert organized by Odoyevsky; Glinka, who was elsewhere at the time, was delighted by the encoring of *Kamarinskaya*, though he disapproved of the performance of the Second Spanish Overture, since he was at that time dissatisfied with that form. In June 1851 his mother, on whom he had relied for both financial and moral support, died. In May 1852 he was distressed to experience *A Life for the Tsar* in St Petersburg with tired costumes and sets, poor lighting, the wrong tempo and a miserable orchestral



3. Mikhail Ivanovich Glinka with his sister Lyudmila Shestakova, 1852

contribution. That summer he set off again, spending most of his time until March 1854 in Paris. Returning to St Petersburg, he was persuaded by Vladimir Stasov and his own sister Lyudmila Shestakova to write his memoirs. On 27 April/9 May 1856 he left for Paris, intending to stay for a while in Berlin on the way. With Serov and Dmitry Stasov, Glinka had since the winter of 1851–2 taken an interest in the compositions of Bach and Handel, and in 1853 Vladimir Stasov had introduced him to the music of the Italian Renaissance. Thinking that this music had a relevance for the development of Russian church music, Glinka now turned again to Dehn, who introduced him to the music of Palestrina and Lassus. Whatever the results of this study, there is nothing to suggest that his hopes for Russian church music were realized.

Berlin afforded him performances of *Fidelio*, several operas by Mozart, the B minor Mass, and Gluck's two *Iphigénie* (both settings). Meyerbeer conducted the trio from *A Life for the Tsar* at a court concert on 9/21 January 1851, which Glinka considered a signal honour. He caught a cold afterwards, and, weakening rapidly, died on 3/15 February 1857.

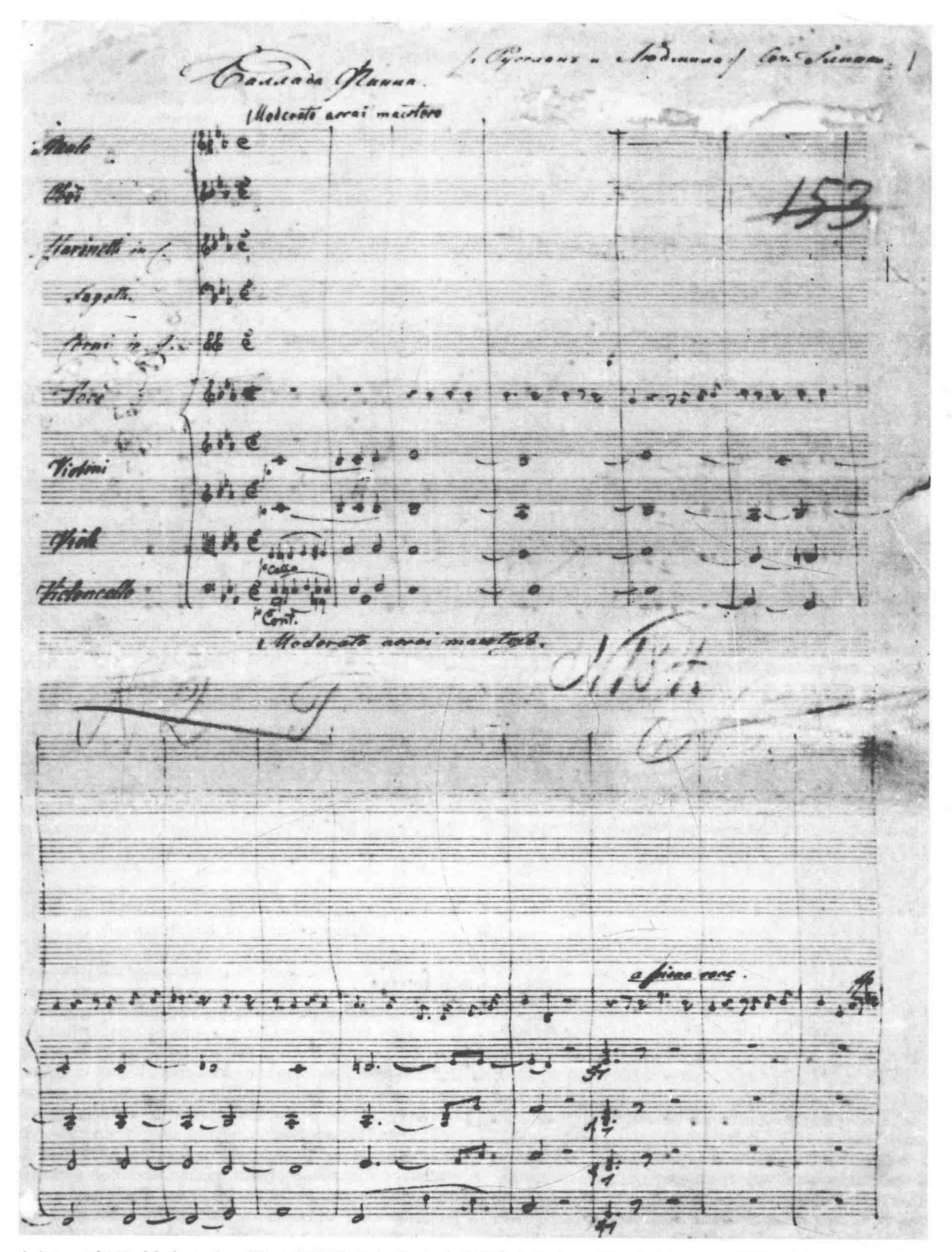
4. STYLE AND INFLUENCE. It is not surprising, in view of the rapidity and extent of the development of Russian music after the 1850s, that Glinka has come to be regarded primarily as the essential forerunner of all that is associated with the idea of Russian musical nationalism. This view of him is justifiable, so long as it is kept in mind that he is the precursor of the phenomenon rather than the phenomenon itself. The amalgam of national subject matter, whether borrowed from history or folklore, with its extremes of torpor and hyper-vitality, embodied in derivatives of national musical folklore, with its strongly distinctive harmonic patterns and melodic contours, is merely anticipated rather than fully realized in Glinka's compositions.

His background lies in the music of the first part of the 19th century, itself with roots in the classical restraint and established, elegant structures of the 18th century. The early chamber music proclaims its origins at the turn of the century, or even a little earlier, and in instrumental music the names of Haydn, Beethoven, Schubert, Hummel and Field should be mentioned in connection with Glinka's work. It is striking how many chamber music works Glinka produced, when that genre was scarcely at the heart of the Italian and French traditions which in other areas are conspicuous in his music. For all that a work such as the Septet or the String Quartet in F is scarcely a landmark of the chamber music repertory, its textures, length and ambition suggest that wide musical horizons could open up before a dilettante of genius from the Russian provinces. Such works suggest that the picture of gregarious drifting from a piano piece for one social occasion to a song prompted by a new friendship – a picture encouraged by the composer's own memoirs – is at best an incomplete one.

Glinka's early experience of writing for instruments, spreading musical interest among a group of solo players, and composing on a large scale unprompted by a text gave him an especially solid foundation on which to place the Italian operatic techniques so obvious from the time of his Italian stay in the early 1830s. The Rossini style has more of Classicism than of Romanticism in its standardization and in its method of breaking down a dramatic situation into its constituent parts and presenting them in a way which is theatrically persuasive as well as musically satisfying in its contrast and progression. The entrance arias of Glinka's two operas, as well as many other aspects of those works, show a master of that idiom who commanded other musical resources in addition. Indeed the leading Italian music publisher of the time, Ricordi, reckoned Glinka the equal of Bellini or Donizetti, except that he was 'more learned than them in counterpoint'.

Salient features of Glinka's style are evident in two fields which he cultivated throughout his life: songs and music for solo piano. Their usefulness in the drawing room is clear, though once more – as with Schubert – compositions whose starting point is modest social enjoyment transcend that objective and display an integrity and seriousness worthy of the concert hall.

The settings of Italian texts that Glinka made in Russia, and later on in Italy, indicate his study and cultivation of the Italian operatic idiom. Metastasio settings one imagines as prentice pieces (again, just as Schubert set some as exercises), but the aria *L'iniquo voto*, to a text written by one Pini, an apparently casual acquaintance made during his Italian travels, has a multi-sectional form complete with a bravura culmination. The period's standard genres are exploited (as is also the case with the piano music), with two barcarolles, a lullaby and a mazurka of impressive harmonic fluidity to a text by Mickiewicz. A musical idiom which evokes gentle melancholy through the frequent choice of minor keys, and when using major keys has early recourse to relative minor or supertonic harmony, might seem an Italianate feature, but it is found too in the urbanized species of Russian song (including the kind known as the *rossiyskaya pesnya*, 'Russian song'), a tradition which has a bearing on some of



4. *Autograph MS of the beginning of Finn's ballad from Act 2 scene i of Glinka's 'Ruslan and Lyudmila', composed 1837–42 (RUS-Mcl)*

Glinka's songs, such as *Akh tï, noch' li, nochenka* ('O thou black night') or *Noch' osennyaya, lyubeznaya* ('O gentle autumn night'). Once more, as with Schubert, now-forgotten poets occur cheek by jowl with familiar names, including those of Pushkin, Zhukovsky and Del'vig.

The Germanic practice of finding and maintaining a single musical image corresponding with the subject also occurs. Just as the spinning-wheel in Schubert's *Gretchen am Spinnrade* (a text which Glinka also set as *Tyazhka pechal' i grusten svet*, or Margarita's Song) continues to turn while Gretchen expresses her love for Faust, so the military march in Glinka's *Nochnoy smotr* ('The Night Review') supplies an apt musical context for Napoleon's review of his ghostly troops. If the latter is – in concept, if not musically – an anticipation of *The Commander-in-Chief* from Musorgsky's *Songs and Dances of Death*, there are more frequent occasions on which Tchaikovsky's music seems to be present in embryo, such as the foretaste of Lensky's aria in *Bednïy pevets* ('The Poor Singer'). In his cultivation of elegance and tunefulness Glinka is both a child of his time and a soulmate of Tchaikovsky; the relative rarity of explicit folklore quotations is another aspect common to their songs.

If Italian bel canto often appears in Glinka's solo piano music, so too does Parisian brilliance. Variation sets based on themes by Mozart, Cherubini, Alyab'yev, Bellini and Donizetti or on folksongs (not all Russian) require of the executant a light touch and, like most of the composers' writing for piano, display thin textures, often with a highly decorated right-hand line in single notes in a very high register. If Chopin's sound world comes to mind, it is probably because of the two composers' roots in the playing and compositions of John Field rather than direct influence of one on the other. The early variation sets can outstay their welcome, but later ones offer greater rewards, such as the turn on two occasions (rather than only one) to the major key in the course of the *Nightingale* set. As with the songs, standard genres are used, often of the kind where the ballroom audibly adjoins the concert hall. Some of the works (the contredanses, for example) might indeed serve for dancing, whereas others seem to demand more attentive listening. That applies especially to the mazurkas (including the *Souvenir d'une mazurka*, and those in A minor and C minor) and to the nocturne *La séparation*; this nocturne has a delicate mobility stemming from a good baseline whose often stepwise movement links triads in other than root position. While a few movements have titles evocative of some extra-musical association, others are preceded by short passages of text: the Barcarolle offers two lines from *Felice Romani*, the Variations on a Scottish Theme (*The Last Rose of Summer*) are prefaced by verse by Batyushkov, and for the Prayer Kol'tsov's poetry is quarried. *Souvenir d'une mazurka* has both title and preliminary text. This development suggests perhaps that as he grew older Glinka became more sympathetic to the idea of making the expression of his art more explicit. In the Tarantella may be heard the Russian folksong *In the field there stood a birch*, familiar from its later use by Balakirev and by Tchaikovsky in the finale of his Fourth Symphony; noteworthy here is a bold shift from the triad of A minor to that of F minor, with the necessary reversion to the first and home key skilfully effected. In this instance a Russian song embedded in a Tarantella seems to preclude any kind of nationalist thinking. The Spanish strand among Glinka's orchestral works is modestly present also in such piano pieces as *Las mollares*, an Andalusian dance where guitars strum (in unusually full chords). Though Glinka had enjoyed the advantage of investigating Spanish music on the ground, bolero rhythms, dissonant appoggiaturas, plucked-string imitations and so on were by no means unprecedented and are sometimes to be found in the works of such composers as Verstovsky.

In this eclectic absorption of contemporary western techniques and idioms, Glinka was a Russian artist representative of the first half of the 19th century. As Pushkin assimilated elements from West European literatures and naturalized them in Russia by means of his choice of subject matter, so Glinka drew on the musical mainstreams of his day and acclimatized them in Russia. While Pushkin provided his compatriots with models of the historical novel, the novel in verse, verse drama as well as lyric verse, so Glinka supplied examples of historical and fantastic operas, musical evocations of the 'orient', the short orchestral fantasy, and songs of various types. Neither writer nor composer approached the wilder shores of realism (in choosing topics or in detailed pictorialism) or nationalism (by making controversial political statements). Both were firmly grounded in the classical virtues of detachment and concern for structural integrity. Both were later claimed for realism and nationalism, when from the 1860s those values were prized, but the heavy insistence of the preacher and the social reformer were foreign to their artistic natures.

Almost all Russian composers of the later 19th century – both the Tchaikovsky and Balakirev camps – regarded Glinka as their forerunner. His heritage offered a variety of models which were open to creative development in more than one direction. His harmonic sorcery (in *Ruslan*) paved the way for Rimsky-Korsakov's experiments, and his evocations of the east (also in *Ruslan*) prepared ground which was to bear fruit for Balakirev; his *espagnolerie* found a successor with Rimsky-Korsakov. His fusion of the European lingua franca with Russian elements and combination of learning with originality served as an example to Tchaikovsky, whose celebrated remark is valid beyond the orchestral repertory he was discussing at the time.

WORKS

Edition: *M.I. Glinka: Polnoye sobranye sochineniy* [Complete Collection of Works], ed. V. Ya. Shebalin and others (Moscow, 1955–69) [G]

published in St Petersburg unless otherwise stated

STAGE

all productions in St Petersburg

Title	*Description*	*Libretto*	*Composed*	*Published*	*Produced*	*Remarks*	*G*
Rokeby	op	W. Scott	1824	Moscow, 1969	—	sketches for entr'acte only	xvii, 139
Mar'ina roshcha [Mary's Grove]	op	V. Zhukovsky	1834	—	—	sketches: used in Zhizn' za tsarya	—

Title	*Description*	*Libretto*	*Composed*	*Published*	*Produced*	*Remarks*	*G*
Zhizn' za tsarya [A Life for the Tsar]	op, 4, epilogue	Y.F. Rozen, V. Sollogub, N.V. Kukol'nik and Zhukovsky	1834–6	fs 1881, ov. only 1858; vs 1856 or 1857	Bol'shoy, 27 Nov/9 Dec 1836	ov. arr. pf 4 hands, G v, 106; pt. of epilogue arr. solo pf, G vi, 255	xii/a, b, suppl. vs, xiii
Moldavanka i tsïganka [The Moldavian Girl and the Gypsy Girl]	aria with chorus	—	1836	Moscow, 1947	8/20 April 1836	for K. Bakhturin's play	vii, 3
Scene at the monastery		N. Kukol'nik	1837	fs 1881, vs 1856 or 1857	18/30 Oct 1837		—
Knyaz' Kholmsky [Prince Kholmsky]	incid music	—	1840	1862	30 Sept/12 Oct 1841	ov., 3 songs and 4 entr'actes for Kukol'nik's tragedy: Yevreyskaya pesnya used as no.2 of Proshchaniye s Peterburgom, 1840; other 2 songs arr. 1v, pf, G x, 271, 273	vii, 37
Tarantella	stage piece, reciter, chorus, orch	I. Myatlev	1841	1862	13/25 Jan 1841		viii, 5
Ruslan i Lyudmila [Ruslan and Lyudmila]	'magic' op, 5	V.F. Shirkov, with contribs. from N.A. Markevich, Kukol'nik, M.A. Gedeonov and M.I. Glinka, after A.S. Puskin	1837–42	fs 1878, ov. only 1858; vs 1856	Bol'shoy, 27 Nov/9 Dec 1842	pt. of Finn's ballad and pt of Lyudmila's scena arr. pf, 1852, G vi, 251, 254	xiv/a, b, suppl. vs, xv
Dvumuzhnitsa [The Polyandrist]	op	after A.A. Shakhovskoy	1855	—	—	sketches, lost	—

ORCHESTRAL

Title	*Composed*	*Published*	*Remarks*	*G*
Overture, D	*c*1822–6	Moscow, 1955		i, 129
Overture, g	*c*1822–6	Moscow, 1955		i, 85
Andante cantabile and rondo	*c*1823	Moscow, 1955		i, 3
Symphony, B♭	*c*1824	Moscow, 1969	inc.	xvii, 142
Symphony on two Russian themes	1834	Moscow, 1948	inc.	i, 193
Valse-Fantaisie, b	1839–56	1878	orig. for pf, 1839; orchd 1845, lost; reorchd 1856	ii, 213
Capriccio brillante	1845	1858	on the Jota aragonesa; also known as First Spanish Overture	ii, 3
Kamarinskaya	1848	1860	arr. pf 4 hands (1856)	ii, 105
Recuerdos de Castilla	1848	Moscow, 1956	expanded into Souvenir d'une nuit d'été à Madrid, 1851 (1858); also known as Second Spanish Overture, G ii, 143	ii, 71
Polonaise, F	1855	1856	on a Spanish bolero theme	ii, 185
Concerto for orchestra, E♭		Moscow, 1969	inc.	xvii, 185

OTHER INSTRUMENTAL

Variations on a theme of Mozart, E♭, pf/hp	1822	by 1856	theme from Die Zauberflöte; orig. lost, but written down from Lyudmila Shestakova's memory	vi, 13, 20
Septet, E♭, ob, bn, hn, 2 vn, vc, db	*c*1823	Moscow, 1957	inc.	iii, 3
String Quartet, D	1824	Moscow, 1948	inc.	iii, 67
Variations on an original theme, F, pf	*c*1824	Moscow, 1878	—	vi, 1
Sonata, pf, va	1825–8	Moscow, 1932	2 movts only	iv, 3
Variations on the song Sredi dolinï rovnïye [Among the Gentle Valleys], a, pf	1826	1839		vi, 51

Title	Composed	Published	Remarks	G
Variations on a theme from Cherubini's Faniska, B♭, pf	1826 or 1827	1839		vi, 55
Variations on Benedetta sia la madre, E, pf	1826	by 1829		vi, 26, 39
[5] nouvelles quadrilles françaises, pf	?1826	by 1829		vi, 267
Cotillon, B♭, pf	by 1828	1829		vi, 67
Mazurka, G, pf	by 1828	1829		vi, 70
[4] nouvelles contredanses, pf	by 1828	1829		vi, 71
Nocturne, E♭, pf/hp	1828	Moscow, 1878		vi, 62
Finskaya pesnya [Finnish Song], D, pf	1829	1830		vi, 77, 78
Trot de cavalerie, G, pf 4 hands	1829 or 1830	Moscow, 1878		v, 3
Trot de cavalerie, C, pf 4 hands	1829 or 1830	Moscow, 1878		v, 7
String Quartet, F	1830	Moscow, 1878	arr. pf 4 hands, 1830 (Moscow, 1878), G v, 63	iii, 125
Proshchal'nïy val's [Farewell Waltz], G, pf	1831	1834		vi, 117
Rondino brillante on a theme from Bellini's I Capuleti e i Montecchi, B♭, pf	1831	Milan, 1832		vi, 104
Variazioni brillanti on a theme from Donizetti's Anna Bolena, A, pf	1831	Milan, 1831		vi, 79
Variations on 2 themes from the ballet Chao-Kang, D, pf	1831	Milan, 1831		vi, 93
Divertimento brillante on themes from Bellini's La sonnambula, A♭, pf, 2 vn, va, vc, db	1832	Milan, 1832	arr. 2 pf (6 hands), G v, 131	iv, 29
Impromptu en galop on the barcarolle from Donizetti's L'elisir d'amore, B♭, pf 4 hands	1832	Milan, 1832		v, 9
Serenata on themes from Anna Bolena, E♭, pf, hp, bn, hn, va, vc, db	1832	Milan, 1832		iv/suppl.
Gran sestetto originale, E♭, pf, str qnt	1832	Milan, 1832		iv, 81
Trio pathétique, d, pf, cl, bn	1832	Moscow, 1878		iv, 173
Variazioni on a theme from I Capuleti e i Montecchi, C, pf	1832	Milan, 1832		vi, 118
Variations on Alyab'yev's Solovey [The Nightingale], e, pf	1833	1841		vi, 135
3 fugues, pf:	1833 or 1834			
3-pt., E♭		Moscow, 1885		vi, 147, 149
3-pt., a		by 1844		vi, 151, 154
4-pt., D		Moscow, 1885		vi, 157
Mazurka, A♭, pf	1833 or 1834	1834		vi, 160
Mazurka, F, pf	1833 or 1834	1834		vi, 161
Capriccio on Russian themes, A, pf 4 hands	1834	Moscow, 1904		v, 19
Motif de chant national, C, pf	?1834–6	Moscow, 1969		xvii, 227
Mazurka, F, pf	?1835	*c*1836		vi, 162
[5] contredanses, pf	1838	1839		vi, 166
Waltz, E♭, pf	1838	1839		vi, 164
Waltz, B♭, pf	1838	1839		vi, 170
La couventine, contredanses, pf	1839	1839	orig. for orch, lost	vi, 188
Grande valse, G, pf	1839	1839	orig. for orch, lost	vi, 175
Polonaise, E, pf	1839	1839	orig. for orch, lost	vi, 184
La séparation, nocturne, f, pf	1839	1839		vi, 204
Le regret, nocturne, pf	1839	—	inc., lost; used in no.11 of Proshchaniye s Peterburgom, 1840	—
Valse-Fantaisie, b, pf	1839	1839	orchd 1845, lost; reorchd 1856 (1878)	vi, 193
Galopade, E♭, pf	1838 or 1839	1839		vi, 174
Bolero, d, pf	1840	1840	arr. 1v, pf as no.3 of Proshchaniye s Peterburgom, 1840	vi, 208
Tarantella, a, pf	1843	1850	on the Russian song Vo pole beryoza stoyala [In the field there stood a birch tree]	vi, 217
Mazurka, c, pf	?1843	1843		vi, 219
Privet otchizne [A Greeting to my Native Land], pf	1847	?1855		
1 Souvenir d'une mazurka, B♭				vi, 220
2 Barcarolle, G				vi, 225
3 Prière, A			arr. 1v, pf, 1855	vi, 232
4 Thème écossais varié			based on the Irish tune The Last Rose of Summer	vi, 240
Polka, d, pf	1849	Moscow, 1878		vi, 250
Mazurka, C, pf	1852	Moscow, 1878		vi, 256

Title	*Composed*	*Published*	*Remarks*	*G*
Polka, B♭, pf 4 hands	1840–52	1852	conceived 1840, written down 1852	v, 47
Detskaya pol'ka [Children's Polka], B♭, pf	1854	1861		vi, 257
Las mollares, G, pf	?1855	1856	transcr. of Andalusian dance	vi, 264
Leggieramente, E, pf	—	Moscow, 1969		xvii, 170

VOCAL

for 1 voice and piano unless otherwise stated

Title	*Translation*	*Text*	*Composed*	*Published*	*G*
Moya arfa	My Harp	Scott, trans. K. Bakhturin	1824; orig. lost, written down 1855	1862	x, 1
Ne iskushay menya bez nuzhdï	Do not tempt me needlessly	Ye. Baratïnsky	1825	before 1854	
1v, pf					x, 2, 6
2 vv, pf					ix, 23
Pleurons, pleurons sur la Russie, prologue on the death of Alexander I and the accession of Nicholas I, T, SATB, pf, db		Olidor	1826	Moscow, 1894	xvi, 17
Akh tï, dushechka, krasna devitsa	Ah, my sweetheart, thou art a beautiful maiden	folksong	1826	*c*1830	x, 18
Bednïy pevets	The Poor Singer	V. Zhukovsky	1826	1829 or 1830	x, 10
Utesheniye	Consolation	Uhland, trans. Zhukovsky	1826	1830	x, 14, 16
Chto, krasotka molodaya	Why do you cry, young beauty	A. Del'vig	1827	*c*1830	x, 40
Gor'ko, gor'ko mne	Bitter, bitter it is for me	A. Rimsky-Korsakov	1827	1831	x, 28
Pamyat' serdtsa	Heart's Memory	K. Batyushkov	1827	1829	x, 19
Ya lyublyu, tï mne tverdila [also known as Le baiser with Fr. text by S. Golitsïn (1854)]	'I love' was your assurance	A. Rimsky-Korsakov	1827	before 1854	x, 24
Bozhe sil vo dni smyateniya, A, T, B, pf	O God, preserve our strength in the days of confusion	biblical	1827 or 1828	Moscow, 1878	ix, 28
Pour un moment [also pubd with Russ. text, Odin lish' mig (1855)]		S. Golitsïn	1827 or 1828	1834	x, 35, 38
Skazhi zachem	Tell me why	Golitsïn	1827 or 1828	1829	x, 31
Mio ben ricordati		P. Metastasio	1827 or 1828		
A, T, pf				1829	ix, 43
S, pf				1878	x, 63
Due canzonette italiane:					
1 Ah, rammenta, o bella Irene		P. Metastasio	1828	Moscow, 1891	x, 73
2 Alla cetra					x, 76
Dovunque il guardo giro, B, pf		P. Metastasio	1828	Moscow, 1955	x, 58
Ho perduto, il mio tesoro, T, pf		P. Metastasio	1828	1864	x, 47
La notte omai s'appressa, SATB, SATB, str, inc.			1828	Moscow, 1969	xvii, 196
Mi sento il cor trafiggere, T, pf		P. Metastasio	1828	1864	x, 42
O Dafni che di quest' anima, S, pf			1828	Moscow, 1955	x, 68
Pensa che questo instante, A, pf		P. Metastasio	1828	Moscow, 1955	x, 56
Piangendo ancora rinascer suole, S, pf		P. Metastasio	1828	Moscow, 1955	x, 61
Pur nel sonno, S, pf		P. Metastasio	1828	1864	x, 52
Sogna chi crede d'esser felice, A, T, T, B, str			1828	Moscow, 1954	ix, 92
Tu sei figlia, S, pf		P. Metastasio	1828	1864	x, 50
Akh tï, noch' li nochenka	O thou black night	Del'vig	1828	1831	x, 97, 98
Dedushka, devitsï raz mne govorili	The maids once told me, grandfather	Del'vig	1828	1829	x, 89, 90
Molitva, S, A, T, B, pf	Prayer		1828	Moscow, 1878	ix, 35
Ne poy, krasavitsa, pri mne	Sing not, thou beauty, in my presence	A.S. Pushkin	1828	1831	x, 92
Razocharovaniye	Disenchantment	Golitsïn	1828	1851	x, 82, 85

Title	*Translation*	*Text*	*Composed*	*Published*	*G*
Zabudu l' ya	Shall I forget	Golitsïn	1828	1832	x, 94
Come di gloria al nome, SATB, str			1828 or 1829	Moscow, 1960	ix, 71
A, ignobil core, B, male chorus, orch, inc.			1828 or 1834	Moscow, 1969	xvii, 205
Golos s togo sveta	A voice from the other world	Schiller, trans. Zhukovsky	1829	1832	x, 100
Noch' osennyaya, lyubeznaya	O gentle autumn night	A. Rimsky-Korsakov	1829	1831	x, 96
7 studies, A, pf			1829 or 1830	1864	xi, 13
Il desiderio [also known as Zhelaniye]		F. Romani	1832	Milan, 1834	x, 104, 108
L'iniquo voto, S, pf		Pini	1832	Milan, 1833	x, 123
Pobeditel'	The Conqueror	Uhland, trans. Zhukovsky	1832	Moscow, 1835	x, 112
Venetsianskaya noch'	Venetian Night	I. Kozlov	1832	Moscow, 1835	x, 117, 119
6 studies, S, pf			1833	Moscow, 1952	xi, 39
Dubrava shumit	The leafy grove howls	Schiller, trans. Zhukovsky	1834	1856	x, 139, 144
Ne govori: lyubov' proydyot	Say not that love will pass	Del'vig	1834	1843	x, 133
Ne nazïvay yeyo nebesnoy [orchd 1855, G viii, 119]	Call her not heavenly	N. Pavlov	1834	Moscow, 1834	x, 151
Tol'ko uznal ya tebya	I had but recognized you	Del'vig	1834	Moscow, 1834	x, 159
Ya zdes', Inezil'ya	I am here, Inezilla	Pushkin, after B. Cornwall	1834	by 1850	x, 161
Exercises for smoothing and perfecting the voice			1835 or 1836	1903	xi, 59
Nochnoy smotr, fantasia, orchd *c*1836–40, G viii, 93; reorchd 1855, G viii, 107	The Night Review	Zhukovsky	1836	?1838	x, 165
Comic canon a 4, collab. V. Odoyevsky		Pushkin, Zhukovsky, P. Vyazemsky, M. Wielhorski	1836	1837	—
Velik nash Bog, polonaise, SATB, orch	Our God is great	V. Sollogub	1837	fs Moscow, 1881; vs Moscow, 1878	fs xvi, 47
Kheruvimskaya, 6-pt chorus	Cherubim's Song	biblical	1837	Moscow, 1878	—
Gde nasha roza?	Where is our rose?	Pushkin	1837	1839	x, 182, 183, 185
Stansï	Stanzas	Kukol'nik	1837	1838	x, 173
Vï ne pridyote vnov', S, S, pf	You will not return	Glinka	1837 or 1838	1854	ix, 49
Gimn khozyainu (cant.), T, orch, inc.	Hymn to the Master	N. Markevich	1838	1903	viii, 141
Gude viter	The wind blows	V. Zabella	1838	1839	x, 188
Ne shchebechi, soloveyku	Sing not, o nightingale	Zabella	1838	1839	x, 186
Nochnoy zefir	The night zephyr	Pushkin	1838	1839	x, 190
Somneniye, A, hp, vn [also for 1v, pf, G x, 176]	Doubt	Kukol'nik	1838	1839	ix, 108, 113
V krovi gorit ogon' zhelan'ya	The fire of longing burns in my heart	Pushkin	1838	1839	x, 180
Esli vstrechus' s toboy	If I shall meet you	A. Kol'tsov	1839	1840	x, 199
Priznaniye	Declaration	Pushkin	1839	*c*1858	x, 280
Svadebnaya pesnya [also known as Severnaya svezda (The North Star)]	Wedding Song	Ye. Rostopchina	1839	1862	x, 194
Zatsvetyot cheremukha	The bird-cherry tree is blossoming	Rostopchina	1839	1862	x, 197
Kak sladko s toboyu mne bït'	How sweet it is to be with you	P. Rïndin	1840	1843	x, 277
Proshchal'naya pesnya vospitannits Yekaterinskogo Instituta, S, SSA, orch	Farewell song of pupils of the Yekaterinsky Institute	P. Obodovsky	1840	fs Moscow, 1903; vs Moscow, 1878	fs xvi, 69
Proshchaniye s Peterburgom	A Farewell to St Petersburg	Kukol'nik	1840	1840	
1 Romans	Romance				x, 206

Title	Translation	Text	Composed	Published	G
2 Yevreyskaya pesnya [from Knyaz' Kholmsky]	Hebrew Song				x, 209
3 Bolero [orig. for pf, 1840]					x, 211
4 Cavatina					x, 215
5 Kolïbel'naya pesnya [arr. 1v, str, 1840 (Moscow, 1924), G ix, 120]	Cradle Song				x, 220
6 Poputnaya pesnya	Travelling Song				x, 226
7 Fantasia					x, 232
8 Barcarolle					x, 240
9 Virtus antiqua					x, 245
10 Zhavoronok	The Lark				x, 250
11 K Molli [based on unfinished nocturne Le regret, pf, 1839]	To Molly				x, 254
12 Proshchal'naya pesnya, 1v, TBB, pf	Song of Farewell				x, 259
Ya pomnyu chudnoye mgnoven'ye	I recall a wonderful moment	Pushkin	1840	1842	x, 201
4 vocal exercises			1840 or 1841	Moscow, 1963	xi, 54
Lyublyu tebya, milaya roza	I love you, dear rose	I. Samarin	1842	1843	x, 281
K ney	To Her	Mickiewicz, trans. Golitsïn	1843	1843	x, 283
Milochka	Darling		1847	1848	x, 287
Tï skoro menya pozabudesh' [orchd 1855 (Moscow, 1885), G viii, 133]	Soon you will forget me	Yu. Zhadovsky	1847	1848	x, 290
Zazdravnaya pesnya, 1v, chorus	Toasting Song		1847	Moscow, 1960	ix, 5
Tyashka pechal' i grusten svet	Meine Ruh' ist hin	J.W. von Goethe, trans. E. Huber	1848	1848	x, 302
Slïshu li golos tvoy	When I hear your voice	Lermontov	1848	?c1850	x, 294
Zazdravnïy kubok	The toasting cup	Pushkin	1848	1848	x, 296
Adel'	Adèle	Pushkin	1849	1850	x, 316
Meri	Mary	Pushkin, after B. Cornwall	1849	1850	x, 322
Rozmowa	Conversation	Mickiewicz	1849	Warsaw, 1849	x, 309
Finskiy zaliv [also known as Palermo]	The Gulf of Finland	Obodovsky	1850	1851	x, 326
Proshchal'naya pesnya dlya vospitannits obshchestva blagorodnïkh devits, SSAA, orch	Farewell song for the pupils of the Society of Genteel Maidens	M. Timayev	1850	fs Moscow, 1903; vs Moscow, 1880	fs xvi, 105
Kosa, 1v, SATB, orch	The Scythe	A. Rimsky-Korsakov	1854	1855	fs viii, 51; vs ix, 131
Molitva, 1v, SATB, orch [orig. for pf, 1847]	Prayer	Lermontov	1855	1855	fs viii, 65; vs ix, 6
Ne govori, chto serdtsu bol'no	Say not that it grieves the heart	Pavlov	1856	1856	x, 335
Yekteniya pervaya, SATB	First Litany		?1856	Moscow, 1878	
Da ispravitsya molitva moya, T, T, B	Let my prayer be fulfilled		?1856	Moscow, 1878	
Gimn voskreseniya, T, T, B	Resurrection Hymn		1856 or 1857	Moscow, 1969	xvii, 112
A school of singing			1856 or 1857	Moscow, 1953	xi, 65

ORCHESTRATIONS OF WORKS BY OTHER COMPOSERS

Shterich: Waltz on a theme from Weber's Oberon, pf, 1829 (Moscow, 1968), G xviii, 1
Hummel: Souvenir d'amitié, nocturne op.99, pf, 1854 (Moscow, 1968), G xviii, 13
Dargomïzhsky: Likhoradushka [Fever], song, 1855 (Moscow, 1968), G xviii, 86
Alyab'yev: Solovey [The nightingale], song; 1856 (Moscow, 1889), G xviii, 89
For a complete list of works, including the titles of fragmentary and lost compositions, see Brown

BIBLIOGRAPHY

GroveO (R. Taruskin)

M. Glinka: 'Zametki ob ïnstrumentovke' [Notes on orchestration], 'Prilozheniye instrumentovki k muzïkal'nomu sochineniyu' [The application of orchestration to musical compositions], *Muzïkal'nïy i teatral'nïy vestnik*, i (1856), 21–2, 99–101

L. Shestakova, ed.: 'M.I. Glinka: zapiski', *Russkaya starina*, i (1870), 380, 474, 562; ii (1870), 56, 266, 372, 419–62; pubd separately

(St Petersburg, 1871); Eng trans., as *Memoirs* (Norman, OK, 1963)
O. Fouque: *Michel Ivanovitch Glinka d'après ses mémoires et sa correspondance* (Paris, 1880)
[V. Stasov, ed.]: *Zapiski Mikhaila Ivanovicha Glinki i perepiska yego s rodnïmi i druz'yami* [Glinka's memoirs and correspondence with his relations and friends] (St Petersburg, 1887)
V. Stasov: 'M.I. Glinka: novïye materialï dlya yego biografii' [New material for his biography], *Russkaya starina*, lxi (1889), 387
N. Findeyzen: *M.I. Glinka: yego zhizn' i tvorcheskaya deyatel'nost'* [His life and creative activity] (St Petersburg, 1896)
N. Findeyzen: *Katalog notnïkh rukopisey, pisem i portretov M.I. Glinki, khranyashchikhsya v rukopisnom otdelenii imperatorskoy publichnoy biblioteki v S-Peterburge* [Catalogue of music manuscripts, letters and portraits of Glinka, contained in the manuscript section of the Imperial Public Library in St Petersburg] (St Petersburg, 1898)
N. Findeyzen, ed.: *M.I. Glinka: polnoye sobraniye pisem* [Complete collection of letters] (St Petersburg, 1907)
M.D. Calvocoressi: *Glinka: biographie critique* (Paris, 1911)
M. Montagu-Nathan: *Glinka* (London, 1916/R)
A.N. Rimsky-Korsakov, ed.: *M.I. Glinka: zapiski* (Moscow and Leningrad, 1930)
G. Abraham: 'Glinka and his Achievement', *Studies in Russian Music* (London, 1935), 21–42
G. Abraham: 'Michael Glinka', *Masters of Russian Music*, ed. M.D. Calvocoressi and G. Abraham (London, 1936/R), 13–64
G. Abraham: *On Russian Music* (London, 1939) [incl. '*A Life for the Tsar*', 1–19, '*Ruslan and Lyudmila*', 20–42, 'Glinka, Dargomïzhsky and *The Rusalka*', 43–51]
B. Asaf'yev: *Glinka* (Moscow, 1947, 3/1978)
T. Livanova, ed.: *M.I. Glinka: sbornik materialov i stat'yey* [Collection of material and articles] (Moscow, 1950)
A.V. Ossovsky, ed.: *M.I. Glinka: issledovaniya i materialï* [Researches and material] (Leningrad, 1950)
A. Serov: '"Ruslan" i ruslanistï' [orig. 1867], *Izbrannïye stat'i* [Selected essays], ed. G.N. Khubov, i (Moscow, 1950), 193–253
E. Kann-Novikova: *M.I. Glinka: novïye materialï i dokumentï* [New material and documents] (Moscow, 1950–55)
A. Orlova and B.V. Asaf'yev, eds.: *M.I. Glinka: letopis' zhizni i tvorchestva* [Record of Glinka's life and work] (Moscow, 1952, 2/1978 as *Letopis' zhizni i tvorchestva M.I Glinki*; Eng. trans., 1988, as *Glinka's Life in Music*)
H. Laroche [G. Larosh]: *Izbrannïye stat'i o Glinke* [Selected essays on Glinka] (Moscow, 1953)
T. Livanova and V. Protopopov: *Glinka: tvorcheskiy put'* [Creative path] (Moscow, 1955)
A. Orlova, ed.: *Glinka v vospominaniyakh sovremennikov* [Glinka in the reminiscences of his contemporaries] (Moscow, 1955)
V. Stasov: *Izbrannïye stat'i o M.I. Glinke* [Selected essays on Glinka] (Moscow, 1955)
E. Gordeyeva, ed.: *M.I. Glinka: sbornik stat'yey* [Collection of articles] (Moscow, 1958) [incl. complete bibliography of Russ. titles]
V.A. Kiselyov, I.N. Livanova and V.V. Protopopov, eds.: *Pamyati Glinki 1857–1957: issledovaniya i materialï* [In memory of Glinka 1857–1957: research and material] (Moscow, 1958)
V. Protopopov: *'Ivan Susanin' Glinki* (Moscow, 1961)
A.S. Lyapunova, ed.: *M. Glinka: Literaturnïye proizvedeniya i perepiska* [Writings and correspondence] (Moscow, 1973–)
D. Brown: *Mikhail Glinka: a Biographical and Critical Study* (London, 1974/)
R. Taruskin: 'Glinka's Ambiguous Legacy and the Birth Pangs of Russian Opera', *19CM*, i (1977–8), 142–62
G. Sal'nikov: *Glinka v Smolenske* (Moscow, 1983)
A. Rozanov: *M.I. Glinka: chelovek, sobïtiya, vremya* [Glinka: the man, events, time] (Moscow, 1983)
Ye. Kachanova: *Ivan Susanin M.I. Glinki* (Moscow, 1986)
X. Korabljowa: 'Michail Iwanowitsch Glinka und Siefgried Wilhelm Dehn: Glinkas Studien in Berlin', *Studien zur berliner Musikgeschichte vom 18. Jahrhunderts bis zur Gegenwart: Berlin 1987*, 127–32
O. Levashova: *Mikhail Ivanovich Glinka* (Moscow, 1987–8)
S. Frolov: 'Glinka: "Ivan Susanin" – "Zhizn' za tsarya"', *SovM* (1989), no.1, pp.89–91
N. Ugryumov: *Opera M.I. Glinki 'Zhizn' za tsarya'* [Glinka's opera *A Life for the Tsar*] (Leningrad, 1991)
M. Frolova-Walker: 'On *Ruslan* and Russianness', *COJ*, ix (1997), 21–45
R. Taruskin: 'How the Acorn Took Root: a Tale of Russia', *19CM*, vi (1982–3), 189–212; repr. in idem: *Defining Russia Musically: Historical and Hermeneutical Essays* (Princeton, NJ, 1997), 113–51
R. Taruskin: 'M.I. Glinka and the State', *Defining Russia Musically: Historical and Hermeneutical Essays* (Princeton, NJ, 1997), 25–47

JAMES STUART CAMPBELL

Gliński [Hercenstein], **Mateusz** [Matteo] (*b* Warsaw, 6 April 1892; *d* Welland, ON, 3 Jan 1976). Polish music journalist, conductor and composer. While a law student at Warsaw University, he studied music with Stanisław Barcewicz (violin), Roman Statkowski (composition) and Mieczysław Surzyński (theory) at the Institute of Music in Warsaw (1909–13). He continued his musical education under Max Reger (composition), Arthur Nikisch and Hans Sitt (conducting) at the Leipzig Conservatory, at the same time studying musicology at the university with Hugo Riemann and Arnold Schering (1913–14). He completed his study of conducting and composition with Nikolay Tcherepnin, Aleksandr Glazunov and Maximilian Steinberg at the Petrograd Conservatory (1914–15) and stayed in Russia (Petrograd, Kiev) as conductor and music critic until 1918, when he returned to Poland. He lived in Warsaw until 1939, dividing his time between his profession as a lawyer and his work as a music journalist and critic. In 1924 he founded the periodical *Muzyka*, which he edited until 1938. Gliński initiated the Polish section of the ISCM (serving as vice-chairman 1924–35), and founded the Polish Association of Music Reviewers (serving as chairman 1926–39). From 1939 to 1955 he lived in Rome, where he was a musical adviser to Vatican Radio and was active as a conductor, musical administrator, critic and editor. He was the founder of the Istituto Internazionale Federico Chopin in Rome in 1949. In 1956 Gliński moved to the USA, and he founded the International Chopin Foundation in Detroit in 1957. In 1959 he went to live in Canada, where he led a busy life as a conductor and promoted interest in Chopin. Gliński composed an opera (*L'aiglon*), orchestral choral music, and piano works and songs.

WRITINGS

'Ocherki po istorii dirizhorskovo iskusstva: istoriya dirizhorskikh sistem' [An outline of the history of the art of conducting: the history of conducting systems], *MS* (1916–17), no.3, pp.26–62
Aleksander Skrjabin (Warsaw, 1934; It. trans., 1941)
Asprilio Pacelli, insigne maestro di cappella della corte reale di Polonia (1570–1623) (Vatican City, 1941)
Spiritualità dell'Ottocento musicale (Rome, 1941)
La prima stagione lirica italiana all'estero (1628) (Siena, 1943)
Lorenzo Perosi (Milan, 1953)
Chopin's Letters to Delfina (Windsor, ON, 1961)
Chopin the Unknown (Windsor, ON, 1963)
Testament Mateusza Glińskiego (London, 1982) [autobiography]

EDITION

Asprilio Pacelli: Madrigali, Opera omnia (Rome, 1947)

ZYGMUNT M. SZWEYKOWSKI

Glissade (Fr.). *See* SLIDE, §(2).

Glissando (italianized, from Fr. *glisser*: 'to slide'; It. *strisciando*). A term generally used as an instruction to execute a passage in a rapid, sliding movement. When applied to playing the piano and the harp, glissando generally refers to the effect obtained not by fingering the key or strings of scales but by sliding rapidly over the relevant keys or strings with the fingernails or the fingertips. Because of the nature of the piano and the harp, every individual tone or semitone of such glissando



scales is clearly heard, no matter how rapid the 'sliding' (*see* HARP, §V, 7(iv)(b)). On the other hand, with the voice, violin or trombone, a sliding from one pitch to another is more readily effected without distinguishing any of the intervening notes, a method of sliding which is often called PORTAMENTO. Other instruments capable of sliding are the clarinet, the horn and the timpani. By their very nature, both types of sliding must be legato and relatively rapid.

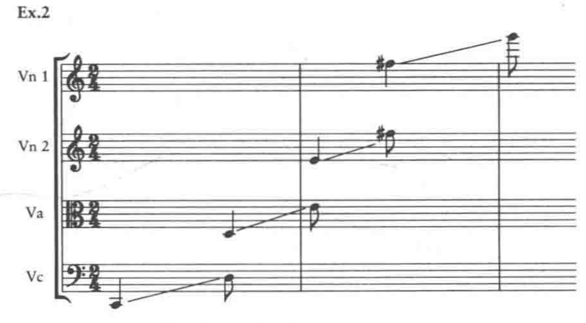
In practice, the terms glissando and portamento are often confused and used interchangeably. However, if the distinctions made above are kept, it follows that the piano and the harp, which have fixed semitones, can play glissando but not portamento; and the voice, members of the violin family and the trombone can produce either type of sliding, although glissando is far more difficult for them.

Two examples of sliding on the violin will illustrate the distinctions just made between the two terms. Ex.1*a* shows a chromatic glissando (Lalo: *Symphonie espagnole*, fourth movement), although no such term is used by Lalo. The passage shows clearly that Lalo wished every semitone to be distinguished in the downward slide from *e''''* to *e''*, even at the speed implied by the demi-semiquavers. The slur directs the player to use a single bow stroke for the glissando, and the use of a single finger in sliding is implied (up to the last few notes). This type of glissando probably had its origins either in the 'Couler à Mestrino' (ex.1*b*), a quasi-portamento expressive effect illustrated by Woldemar (*Grande méthode ou étude élémentaire pour le violon*, Paris, 1798–9) but apparently adopted by Nicola Mestrino in most slow movements, or in Rameau's idea, in the first violin part of his opera *Platée* (1749), of depicting the words 'Ce sont des pleurs' (Act 3 scene iv) by 'sliding the same finger, and making audible the two quarter-tones between *e'* and *f'*.

In ex.2, taken from the second movement of Bartók's Fourth String Quartet, the composer indicated a sliding by a diagonal line – he used no terms. Obviously, at the *prestissimo* tempo of the movement, the slide must be a portamento, there being no time to distinguish any intervening notes. All four instruments of the quartet are directed to slide, as shown.

Flesch proposed that glissando be used to mean a technically essential type of violin shift (the shift to be carried out quickly and unobtrusively) and that portamento be used for a type of shift (carried out either slowly or rapidly) intended to heighten the expression. These distinctions, however, have not been universally accepted. In Galamian's terminology, for instance, Flesch's portamento becomes 'expressive glissando'. Because of the variety and confusion of terms and meanings, Flesch used the term 'chromatic glissando' to describe the passage shown in ex.1*a* in order to make explicit the articulation of each individual semitone.

The first known composer to specify glissando was Carlo Farina, whose imaginative, if ostentatious, efforts to imitate animal and bird sounds in his *Capriccio stravagante* (1627) extended the technical and descriptive range of violin writing. Modifications to the neck and fingerboard of bowed stringed instruments about 1800 resulted in a marked increase in the exploitation of the higher positions on all strings, with either tonal uniformity or bravura effect in mind, and opened the way for 19th-century virtuosos such as Lolli and Paganini to incorporate the glissando in their technical vocabulary. Descending glissandos were more common and most examples of violin glissando occurred on the E string (e.g. as in the first movement of Bériot's Second Violin Concerto, 1835, or in Vieuxtemps's Third Violin Concerto op.25, 1844). However, Lolli is reported (*AMZ*, i (1798–9), col.577–84, esp. 580) to have 'glided [from g'], without further fingering, through all the mediants to [g''] and so on . . . up to the extreme end of the fingerboard. Only the bow marked the main notes with a short staccato, while the finger . . . slid to the final note'. The *una corda* extravaganzas of Paganini (e.g. Introduction and Variations on 'Dal tuo stellato soglio' from Rossini's *Mosè in Egitto*, ?1819) and his successors (e.g. Vieuxtemps's *Norma* op.18, *c*1845 or Bériot's *Air varié* op.52) resulted in the common exploitation of glissandos on the G string. However, the effect has been prescribed for all strings of the instrument (e.g. ascending and descending in 6ths in Bériot's Third Violin Concerto, first movement), for most stringed instruments and in a variety of instrumental genres, ranging from solo works (e.g. Britten's Violin Concerto, 1939; Szymanowski's Nocturne and Tarantella op.28, 1915) to chamber music (e.g. the opening of



(only notes involving glissando given here)

Penderecki's String Quartet no.1, 1960) and examples from the orchestral repertory (e.g. Strauss's *Till Eulenspiegel*, 1894–5). The glissando has been employed in original and effective ways by such composers as Giacomo Manzoni (*Nuovo incontro*, 1984) and Salvatore Sciarrino (*Capricci*, 1975).

BIBLIOGRAPHY

C. Flesch: *Die Kunst des Violinspiels*, i (Berlin, 1923, 2/1929; Eng. trans., 1924, 2/1939); ii (Berlin, 1928; Eng. trans., 1930)
W. Piston: *Orchestration* (New York, 1955)
I. Galamian: *Principles of Violin Playing and Teaching* (Englewood Cliffs, NJ, 1962, 2/1985)
N. Del Mar: *Anatomy of the Orchestra* (London, 1981)
R. Stowell: *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries* (Cambridge, 1985)

DAVID D. BOYDEN/ROBIN STOWELL

Globokar, Vinko (*b* Anderny, Meurthe-et-Moselle, 7 July 1934). Slovene composer and trombonist. He lived in France until 1947, when he moved to Ljubljana to study at the music school and conservatory, gaining his diploma in 1954. In 1955 he began studies at the Paris Conservatoire, where he won first prizes for trombone (1959) and chamber music. He studied composition and conducting with Leibowitz (1959–63) and composition with Berio in Berlin (1965). In 1966 Globokar joined a performing group for new music at SUNY (Buffalo), and in 1968 he was appointed to teach the trombone at the Staatliche Hochschule für Musik in Cologne and composition at the Cologne Courses for New Music. He founded the Free Music Group in 1969 and a quartet, New Phonic Art, also in 1969, both of which perform contemporary music, including many of his own works. He also performed in Stockhausen's group, and from 1973 to 1979 was head of vocal-instrumental research at IRCAM, Paris.

Having studied in both France and Germany, Globokar was able to make early contact with the latest compositional trends in Europe. His phenomenal virtuoso technique on the trombone also attracted many composers to write for him, among them Stockhausen (trombone version of *Solo*), Berio (*Sequenza V*) and Kagel (*Atem* and *Morceau de concours*). Globokar's cosmopolitan approach, his prodigious technique and his riotous imagination, his early interest in jazz and his theatrical sense of humour have all combined to produce a series of original works. *Voie* (1965–6), a sometimes very complex score, shows his handling of large subdivided groups with the soloistic use of a chorus, while *Accord* makes sensitive use of a small chamber group, in which the voice is used as an instrument, and which fully uses current developments in instrumental technique. The dramatic implications of these works were made explicit in a later series of works, including the bizarre and sometimes very funny *Traumdeutung* (Gaudeamus Prize 1968) and the nine *Discours* pieces. Entrances and exits, for example, are staged in order to reinforce the musical events; instrumental demands are extended to include singing while playing and producing many unorthodox sounds. Globokar's theatrical approach was developed further in works for his performing groups, including *Drama* and *Correspondences*, in which exactly notated material is gradually abandoned until the players are left only with improvisation instructions. He has also developed elaborate staged concert works, sometimes approaching operas in scope, for large ensembles with speakers and singers, the most notable being *Les émigrés* (1982–6). Unlike many of his compatriots, Globokar has not used folksong extensively, except in the fascinating *Etudes pour folklora* (1968), where Yugoslav instruments – the gusle, dvojnice and tambura – are used prominently.

WORKS

VOCAL AND ORCHESTRAL

Voie (V. Maiakovsky), narr, chorus, orch, 1965–6; Accord (Globokar), S, fl, trbn, vc, elec org, perc, 1966; Traumdeutung (psychodrama, E. Sanguineti), 4 chorus, cel, hp, vib, gui, perc, 1967; Etude pour folklora I, 19 insts, 1968; Etude pour folklora II, orch, 1968; Concerto grosso, 5 insts, chorus, orch, 1969–75; Ausstrahlungen, ob/cl/sax/bn, 20 insts, 1971; Vendre le vent, 9 wind, pf, perc, 1972; Laboratorium, 11 musicians, 1973–85; Das Orchester, orch, 1974; Material zur Diskussion eines historischen Instruments, orch, 1974; Un jour comme un autre, S, 5 inst, 1975; Carrousel, 4 solo vv, 16 insts, 1976; Standpunkte, chorus, orch, 1977; La tromba e mobile, wind orch, 1979; Der Käfig, improviser, orch, 1980; Jenseits der Sicherheit, 1v, 1981; Le émigrés, singers, jazz group, orch, 1982–6; Hallo! do you Hear me?, chorus, jazz qnt, orch, tape, 1986; L'armonia drammatica (op.2, text in Ger., It., Slovene, Fr. and Eng. compiled by T. Ažman), 7vv, chorus, orch, 1987–90; Kolo, chorus, trbn, 1988; Eisenberg, 16 musicians ad lib, 1990; Labour, orch, 1992; Letters, S, 2 cl, va, vc, db, 1994

CHAMBER AND SOLO INSTRUMENTAL

6 pièces brèves, str qt, *c*1962; Vibone, trbn, vib, 1963; Plan, zarb, b cl, t sax, cornet, trbn, 1965; Fluide, 3 hn, 2 tpt, flugel hn, 2 trbn, tuba, 3 perc, 1967; Discours I, trbn, 4 perc, 1967, withdrawn; Discours II, 5 trbn, 1967–8; Discours III, 5 ob, 1969; Correspondences, 1 ww, 1 brass, 1 perc, 1 kbd, 1969; La ronde, melody inst/insts, 1970; Drama, pf, perc, 1971; Atemstudie, ob, 1972; Notes, pf, 1972; Echanges, 1 inst, 1973; Limites, vn/va, 1973; Res/as/ex/ins-pirer, 1 brass inst, 1973; Toucher, perc, 1973; Voix instrumentalisée, b cl, 1973; Discours IV, 3 cl, 1974; Dédoublement, cl, 1975; Monolith, fl, 1976; Vorstellung, 1 wind/1 str/1 brass, film, 1976; Discours V, 4 sax, 1981; Discours VI, str qt, 1981; Tribadabum extensif sur Par une forêt de symboles, 6 musicians ad lib, 1986; Discours VII, brass qt, Kvadrat, 4 perc, 1989; Discours VIII, wind qnt, 1989–90; Pendulum, vc, 1991; Élégie balkanique, fl, gui, perc, 1992; Blinde Zeit, 7 insts, 1993; Discours IX, 2 pf, 1993; Dialog über Erde, perc, 1994; Dialog über Feuer, db, 1994; Dialog über Luft, accdn, 1994; Dialog über Wasser, elec and acoustic guis, 1994

ELECTRO-ACOUSTIC

Airs de voyages vers l'intérieur, 8 solo vv, cl, trbn, elec, 1972; Koexistenz, 2 vc, elec, 1976; Pre-Occupation, org, tape, 1980; Introspection d'un tubiste, tuba, tape, lighting, 1983; Ombre, singing percussionist, tape, rhythm machine, 1989; Prestop I, cl, elec, 1991; Prestop II, trbn, elec, 1991

Principal publisher: Peters, Ricordi

WRITINGS

'Problem instrumentalnega in glasbenega teatra', *MZ*, iv (1968), 132–7
'Vom Standpunkt eines Interpreten', *Melos*, xxxvi (1969), 513 only
'Réagir', *Musique en jeu*, i (1970), 70–77
'Entwicklungsmöglichkeiten der Blasinstrumente', *Sonda* (1970)
'Reagovanje', *Zvuk*, nos.80–81 (1970), 91–5
'Oni improvizuju ... improvizujte ... improvizujmo', *Zvuk*, nos.115–16 (1971), 281–4
'Interpretator stvaralac' [Interpreter-composer], *Zvuk*, no.3 (1975), 5–11
Vdih←→*Izdih* [Inhalation←→Exhalation] (Ljubljana, 1987)
'Ob delu *Halo! Me slište?*/Annotations to my piece *Hallo! do you Hear me?*', *MZ*, xxiii (1987), 99–102
Einatmen, Ausatmen (Hofheim, 1994)

BIBLIOGRAPHY

E. Jirku: 'Riječ kao mogućnost muzike' [The story as a musical possibility], *Telegram* (Zagreb, 9 May 1969)
R. Gregory: 'Recent Developments in Technique', *The Trombone* (London, 1973)
W. König: *Vinko Globokar: Komposition und Improvisation* (Wiesbaden, 1977)
N. O'Loughlin: *Slovenian Composition since the First World War* (diss., U. of Leicester, 1978)
A. Rijavec: *Slovenska glasbena dela* [Slovene musical works] (Ljubljana, 1979), 68–77

E.R. Lund: *The Discours of Vinko Globokar: to Speak is to Play* (DMA diss., U. of Illinois, 1988)
W. Klüppelholz: 'Vinko Globokar – Fiziognomijska skica', *Zvuk*, no.3 (1990), 41–6
K. Bedina: 'Vinko Globokar: d idejo izseljenstva v glasbi, improvizacijo in glasbenim gledališčem' [Vinko Globokar: between the idea of emigration and music, improvisation and musical theatre], *XXVII. seminar slovenskega jezika, literature in kulture: Ljubljana 1991* (Ljubljana, 1991), 249–59
W. Klüppelholz: 'Vinko Globokar: fiziognomična skica/Vinko Globokar: Eine physiognomische Skizze', *Slovenska glasba v preteklosti in sedanjosti*, ed. P. Kuret (Ljubljana, 1992), 288–98
V. Globokar, L. Lebič and J. Jež: 'Pogovor z Vinkom Globokarjem in Lojzetom Lebičem ib njuni 60-letnici' [Conversation with Vinko Globokar and Lojze Lebič in their 60th years], *Naši zbori*, xlvi/3–4 (1994), 69–74
N. O'Loughlin: 'Vinko Globokar, agent provocateur: Shock Tactics in the Concert Hall', *Provokacija v glasbi*, ed. P. Kuret (Ljubljana, 1994), 177–88

NIALL O'LOUGHLIN

Glock, Sir **William** (*b* London, 3 May 1908; *d* Oxford, 28 June 2000). English music administrator, pianist, educationist and critic. He was educated at Christ's Hospital and Gonville and Caius College, Cambridge, where he was an organ scholar, and studied with Artur Schnabel in Berlin (1930–33). But though he developed into a fine pianist and made some successful concert appearances, notably in chamber music and in a series of Mozart concertos, which he performed with impeccable technique and style, he at first became a music critic. After a brief period on the *Daily Telegraph* he joined *The Observer* (1934–45), succeeding A.H. Fox Strangways as chief critic (1939). He began a new phase of his career as a musical educationist in 1948, when he founded the Summer School of Music at Bryanston, Dorset; it moved in 1953 to Dartington Hall, Devon, and Glock remained its music director until 1979. In 1949 Glock founded *The Score*, a periodical which gave special (but not exclusive) attention to contemporary music. 28 issues (reprinted by Kraus in four volumes) appeared in the following 12 years. From 1954 to 1958 as chairman of the ICA Music Section he was responsible for promoting a notable series of concerts of contemporary music, at a time when it was neglected in London.

These activities prepared for Glock's appointment as controller of music at the BBC (1959–73). In this position he invigorated London's musical life by bringing forward music by neglected and living composers and breathing new vitality into what had become a stagnant scene. An essential element of his success in this position lay in his imaginative programme planning, particularly in his ability to bring together old and new music to their mutual illumination. This was particularly evident in the Third Programme invitation concerts, which he launched, and in the transformation he brought about in the Henry Wood Promenade Concerts at the Royal Albert Hall. He was also responsible for introducing many artists to London, most notably Boulez, whose appointment as chief conductor of the BBC SO in 1971 crowned Glock's 14 years at the BBC.

Glock's talents as a music administrator remained in demand. From 1968 to 1973 he was a member of the board of the Royal Opera House, Covent Garden, and he directed the Bath Festival from 1975. In 1972 he joined Schott as general editor of Eulenburg books. After retiring from the BBC he made appearances as a pianist, mainly in chamber music, including one at the 1974 Proms. He received honorary degrees at Nottingham (1968) and York (1972) universities; he was made a member of the Royal Philharmonic Society in 1971 and in the same year received the Albert Medal of the Royal Society of Arts. He was knighted in 1970.

BIBLIOGRAPHY

W. Glock: *The BBC's Music Policy* (London, 1963)
A. Orga: *The Proms* (Newton Abbot, 1974)

PETER HEYWORTH

Glocke (Ger., pl. *Glocken*). *See* BELL (i) and TUBULAR BELLS.

Glockenspiel (i) (Ger., also *Stahlspiel*; Fr. (*jeu de*) *timbres, carillon*; It. *campanelli, campanette*). A percussion idiophone, a METALLOPHONE with tuned metal bars (usually of steel) of graduated length, arranged in two rows like the piano keyboard (in the Hornbostel and Sachs system it is classified as an idiophone: set of percussion plaques). Modern nomenclature includes the abbreviation 'glock' and the American use of 'bells', a term now universally recognized though frequently confused with TUBULAR BELLS. In Germany 'Glockenspiel', also means CARILLON and is further applied to the smaller diatonic sets of bells known in England as CHIMES. There are two types of orchestral glockenspiel: the open type (see illustration), played with mallets (the glockenspiel has sometimes been confused with another mallet-played instrument, the dulcimer); and that with a keyboard mechanism. Maximum resonance is obtained by the bars being supported on felt (or similar insulation) or otherwise suspended at the nodal points. These positions may be determined by Chladni's method (metal filings or a similar substance strewn on the bar will, when the bar is vibrating, form two ridges transversely where it is to be supported; *see* PHYSICS OF MUSIC). The instrument with a miniature piano keyboard has a compass of two and a quarter to three and a half octaves; small metal hammers strike the bars from below. The mallet-played instrument is struck with small hammers consisting of flexible cane shafts mounted with heads of wood, bone, plastic, rubber or, in rare cases, metal. The beaters are held as timpani mallets. In certain cases the open glockenspiel has tube resonators, as for example the instruments patented in the early 1900s by J.C. Deagan & Co. of Chicago ('Deagan Parsifal Bells'). The glockenspiel usually has a range of two and a half octaves (*F*–*c″*), but at the end of the 20th century an instrument of three octaves (*F*–*e″*) with a damping mechanism operated by a foot pedal was in wide use. The latter instrument, made by Bergerault, was designed to cope with the larger range required in some contemporary music. Instruments going down to C are also found.

Metallophones in the form of graduated metal plates struck with beaters have existed in East Asia for over 1000 years (examples include the Javanese *saron* and *gendèr*). In Europe, the earliest known reference to a glockenspiel-type metallophone was made by Grassineau (*Musical Dictionary*, 1769), who referred to a 'cymbal' constructed of bars made of bell metal and silver, with a compass of more than three octaves. The bars, which were struck with 'knobs of wood at the end of sticks', were arranged keyboard-fashion 'in the manner of a spinet'. The earliest use of a glockenspiel dates from this period, in Handel's *Saul* (1739). Handel's instrument, which he called a 'carillon', consisted of a series of metal plates (or possibly small bells) with a compass of two octaves and a 4th, and had a chromatic keyboard. Charles



Modern orchestral glockenspiel by J.C. Deagan Inc., Chicago

Jennens described this instrument as 'both in the make and tone like a series of hammers striking upon anvils' (letter to Lord Guernsey, 19 September 1738). Handel scored for this instrument in other works as well, including revivals of *Il Trionfo del Tempo* and *Acis and Galatea* (both 1739), and in *L'Allegro, il Penseroso ed il Moderato* (1740). Half a century later Mozart scored for a glockenspiel (*strumento d'acciaio*) in *Die Zauberflöte* (1791), to represent Papageno's magic bells. This instrument has been described by Berlioz and Gevaert as a series of small bells operated by a mechanism of keys.

The mallet-played orchestral glockenspiel, which may have developed from the lyra-glockenspiel (*see* BELL-LYRA) as used in German military bands, did not make a firm appearance in the orchestra until the middle of the 19th century. An instrument of this type may have been used in Adam's *Si j'étais roi* (?1852), and in Wagner's orchestra in place of the then generally used continental keyboard glockenspiel. In England at this period, mention is made of an interesting form of glockenspiel: the 'New Patent Educational Transposing Metallic Harmonicon', an inspiration of Thomas Croger, in which the metal bars were removable for transposition, rendering the instrument – according to its inventor – 'useful in schools where singing is being studied'.

From Wagner onwards writing for the orchestral glockenspiel suggests a frequent employment of the mallet-played instrument, though in circumstances such as Puccini's operas *Turandot* and *Madama Butterfly* (*campanelli a tasteria*), Dukas' *L'apprenti sorcier*, Debussy's *La mer*, Respighi's *Pini di Roma* and Honegger's Fourth Symphony, an instrument with a piano action was obviously intended. The better-known examples of the use of the orchestral glockenspiel include the Dance of the Hours (*La Gioconda*) by Ponchielli, the Bell Song (*Lakmé*) by Delibes, Strauss's *Don Juan*, Tchaikovsky's suite *Nutcracker*, Elgar's *The Dream of Gerontius*, Ravel's *Daphnis et Chloé*, Vaughan Williams's *A London Symphony*, Holst's suite *The Planets*, Kodály's *Dances of Galánta*, Copland's Third Symphony, Britten's *The Prince of the Pagodas*, Orff's *Oedipus der Tyrann* (three glockenspiels, one with keys) and Boulez's *Pli selon pli*. An important part is given to the glockenspiel in Siegfried Strohbach's Concerto in G (1959) which is scored for two flutes, glockenspiel and string orchestra.

In the orchestral repertory the glockenspiel has been the most freely used of all tuned percussion instruments. The keyed glockenspiel was, at the end of the 20th century, used relatively rarely, as the mallet-played instrument is superior in tone and offers through choice of mallets a greater variety of colours. Even parts written specifically for the keyed glockenspiel, such as that in Messiaen's *Turangalîla-symphonie* (1946–8), were sometimes assigned to the mallet-played instrument. Composers often employ its bell-like tone imitatively. The music for the instrument is written in the treble clef, usually two octaves lower than sounding.

BIBLIOGRAPHY

BladesPI
H. Berlioz: *Grand traité d'instrumentation et d'orchestration modernes* (Paris, 1843, 2/1855/*R*; Eng. trans., 1856, rev. 2/1882/*R* by J. Bennett)
F.A. Gevaert: *Nouveau traité d'instrumentation* (Paris and Brussels, 1885)
W. Ellerhorst: *Das Glockenspiel* (Kassel, 1940)
N. Del Mar: *Anatomy of the Orchestra* (London, 1981)

JAMES BLADES/JAMES HOLLAND

Glockenspiel (ii). *See under* ORGAN STOP.

Glockenspiel, militär (Ger.). *See* BELL-LYRA.

Glodeanu, Liviu (*b* Dîrja, Cluj, 6 Aug 1938; *d* Bucharest, 31 March 1978). Romanian composer. He studied at the Cluj Conservatory (1955–7) with Liviu Comes (harmony) and at the Bucharest Conservatory (1957–61) with Marţian Negrea (composition) and Alfred Mendelsohn (orchestration). He began his career as a researcher at the Institute of Folklore in Bucharest, but his main work was with the George Enescu PO (1963–78) as music secretary. His output ranges from orchestral and film music to chamber and choral works and includes two operas based on ancient classical drama, both to his own librettos: the five-scene *Zamolxe* op.23 (1969), after Lucian Blaga, and *Ulysses* op.20 *bis*, a one-act ballet-opera based on a

versification of Homer's epic by Mihai Ungureanu. *Zamolxe* was broadcast on 8 October 1969 and both works received their stage premières on 25 April 1973 at the Romanian Opera House, Cluj. Glodeanu's highly original melodic and harmonic writing (usually in a modal or folk style) produced intense and dramatic music with strong contrasts. He used recitative and drew on traditional Romanian musical forms (laments, Christmas carols); his imaginative scoring sometimes includes ancient or primitive instruments (pipes, drums, wooden plates).

WORKS
(*selective list*)

Ops: Ulysses (op-ballet, 1, Glodeanu, after M. Ungureanu), op.20 bis, 1968, Cluj, Romanian Opera, 25 April 1973; Zamolxe (5 tableaux, Glodeanu, after L. Blaga), op.23, 1969, staged Cluj, Romanian Opera, 25 April 1973; Le tableau parlant de Gretry (1), broadcast 8 Oct 1969

Vocal: Tinerii soldaţi care au murit [The Young Soldiers who Died] (cant., A. Macleisch), op.2, A, male chorus, orch, 1958; Inscripţie pe un leagăn [Inscription on a Cradle] (cant., Z. Stancu), op.4, Mez, Bar, chorus, orch, 1959; 3 cîntece [3 Songs] (F. García Lorca), op.7, S, fl, pf, 1960; Cant. 1933 (N. Stănescu), op.11, Bar, chorus, orch, 1961; Suită (trad.), op.9, children's chorus, wind, perc, 1961; Vocalize [Vocalizations], op.15, S, fl, va, mar, 1963; Ulysse [Ulysses] (Ungureanu), op.20, S/T, orch, 1967

Orch: Conc., op.5, str, perc, 1959; Pf Conc., op.8, 1960; Mişcare simfonică [Symphonic Movement], op.10, 1961; Fl Conc., op.13, 1962; Vn Conc., op.19, 1966; Studii [Studies], op.21, 1967

Chbr and solo inst: Pf Sonata no.1, op.1, 1958; Sonata, op.3, cl, pf, 1959; Preludiu, coral şi fugă [Prelude, Choral and Fugue], op.12, pf, 1962; Invenţiuni [Inventions], op.14, wind qnt, perc, 1963; Pf Sonata no.2, op.18, 1963

Film scores and choral works

BIBLIOGRAPHY

V. Cosma: *Muzicieni români* (Bucharest, 1970)
C. Tăranu: 'Spectacol Glodeanu la Opera din Cluj' [The performance of Glodeanu at the Cluj Opera], *Muzica*, xxiii/10 (1973), 23–5
G.W. Berger: *Muzica simfonică contemporană 1950–70* (Bucharest, 1977), 155–276
O.L. Cosma: 'Impactul genurilor instrumentale asupra celor vocale: "Zamolxe" de L. Glodeanu', *Cercetări de muzicologie* [Musicological studies], v (1988), 35–52

VIOREL COSMA

Glogauer Liederbuch (*PL-Kj* 40098). *See* SOURCES, MS, §IX, 7, and SOURCES OF INSTRUMENTAL ENSEMBLE MUSIC TO 1630, §4.

Glonti, Felix (*b* Batumi, 8 Nov 1927). Georgian composer. He studied composition at Leningrad Conservatory with Kushnaryov (1949–54) and then in Tbilisi Conservatory with I. Tuskia. Since 1954 he has worked independently, only taking up a teaching post at the Tbilisi Conservatory in 1978, later being made a professor. A member of the governing board of the Georgian Composers' Union, he is an Honoured Artist (1979) and a National Artist (1988) of Georgian SSR, has received the State Prize for Georgia (1992) and is Laureate of the International Prokofiev Competition (1999).

Glonti's work represents an organic link between the Western symphonic traditions of the 19th century and the artistic context of recent times in Georgia. His 12 monumental symphonies, which frequently employ vocal parts, are essentially dramatic in character, and bear the imprint of an introspective, alienated temperament.

In his spiritual and ethical outlook, he identifies with humanism and finds inspiration in the works of Dante, Petrarch, Shakespeare, H. Hölderlin and Rilke. Taking Mahler as his artistic model, Glonti endeavours to express what is inherent in poetry that which is also of importance to the present day. In his music there prevails a pull towards highly personal, expressive utterance, psychologism, to the romantic ideal, and explorations of the psyche of modern man. This tendency has been evident since the earlier tonal symphonies; over the years his style has embraced new expressive and structural possibilities (such as atonal, serial and aleatory techniques), these do not represent a radical change in the composer's basic form of communication. In his own view Glonti remains, as before, an adherent to the Romantic aesthetic. All his symphonic output is written in a single stylistic key, evidence of his abiding artistic outlook.

A journey from agonising uncertainty to a cleansing catharsis characterizes the dramatic concept of Glonti's most successful symphonies, notably the Sixth, 'Vita nova' (1979), the Tenth 'Pax humana' (1984) and the Eleventh 'Mundus apertus' (1987). The essence of his music lies in the emotional richness of ideas, the gradual growth of dramatic tension, clashes between 'interior' and 'exterior' and conflicts of extremes of events. Such antitheses are created, in part, through contrasts of motion, of timbre and of register. With the years the symphonies become increasingly slow in tempo and adopt a meditative quality; such slow sections indeed often constitute a culmination point in the drama or herald a new inner conflict. Beginning with the Sixth Symphony, the composer adopts a one-movement form and serial techniques. The musical language becomes more contemporary, capacious and laconic, with increasing dissonances and expressiveness in the melodic line. Increasingly versatile orchestration and the use of clusters and other effects have served to update the composer's style and to address current artistic problems.

WORKS
(*selective list*)

Stage: Gantiadi [Daybreak] (ballet, 2, V. Chabukiani), 1967, Tbilisi, 29 Oct 1967; Iberilebi [The Iberians] (op, 4, G. Leonidze and Glonti), 1970, rev. 1994; Kleopatra (op, 4, R. Tabukashvili, after W. Shakespeare), 1976, rev. 1995

12 syms.: no.l 'Gorizontiï mira' [The World's Horizon's], 1961, rev. as 'Romanticheskaya simfoniya', 1974; no.2, 1966; no.3, 1969; no.4, 1971; no.5, 1974; no.6 'Vita nova' (Dante), Mez, orch, 1979; no.7 'Fiatlux' (Dante), chorus, orch, 1981; no.8 'Simfonicheskiye gruppï, ikh invariantï i predstavleniya' [Sym. groups, their Invariants and Performances], 1982; no 9, elec pf, orch, 1983; no.10 'Pax humana' (L. Bakhtrioneli), solo vv, spkr, chorus, orch, 1984; no.11 'Mundus apertus' (G. Bruno), Mez, orch, 1987, rev. 1996; no.12 'Symfoniya-Liturgiya' (D. Agmashenebeli), S, Bar, chorus, orch, 1989

Other orch: Pf Conc., 1954; Sym. poem 'Bedi Kartlisa' [Georgia's Destiny], 1957; Conc.-Sym. 'Simfonicheskiye meditatsii', vc, orch, 1977 [after theme by F. Petrarch]; Conc. grosso 'Metamorfoza zhini' [The Metamorphosis of Life], vc, orch, 1985; Sym.-Conc., vn, orch, 1986; Simfonia concertante 'Godï stranstviy' [Years of Wandering], pf, orch, 1990; Simfonia concertante 'Marienbadische Elegie', vc, orch, 1990; Simfonia concertante 'Symfonicheskiye meditatsii', vn, orch, 1993 [after themes by R.M. Rilke]; Simfonia concertante, pf, orch, 1997

Vocal: 2 romansa (I. Chavchavadze and N. Baratashvili), 1v, pf, 1959; Galaktion 'Geroicheskaya oratoriya' [A Hero's Orat.] (G. Tabidze), 1v, chorus, orch, 1980; Iberiyskiye gimnï [Iberian Hymns] (cycle, 5th–11th centuries), chorus, 1980; Ode to Life, Happiness and Love (J.G. Brown), S, T, chorus, orch, 1996; 3 sonetï (Brown and Plato), Mez, B, T, pf, 1997

Chbr and solo inst: Str Qt, 1953; 10 khoreograficheskikh gravyur [10 Choreographic Engravings], pf, 1967; Str Qt, 1985; Music for Strs, 1987; Duėt, pf, gui, 1995; Noktyurn, gui, 1995

Incid music and film scores

Principal publisher: Muzfond Gruzii, Tbilisi

WRITINGS

'K voprosu ėvolyutsii kompozitorskoy tekhniki XX v' [Concerning the development of compositional techniques in the twentieth

century], *Sbornik Trudov Tbilisskoi Goskonservatorii*, ed. V. Saradzhishvili, x (1982), 225–47
'Éffekt "Satiatsii" kak determinant kompozitsii v violonchel'nom kontserte Lyutoslavskogo' [The 'Satiation' effect as a compositional determinant in Lutosławski's cello concerto], *Sbornik Trudov Tbilisskoi Goskonservatorii*, ed. V. Saradzhishvili, xxii (1994), 312–28

BIBLIOGRAPHY

N. Chkheidze: 'Kartuli baleti' [New Georgian ballet], *Sabchota khelovneba* (1968), no.5, pp.35–8
G. Orjonikdze: 'Kartuli sabchota musikis 60 tseli' [60 years of Soviet Georgian music], *Sabchota khelovneba* (1977), no.11, pp.28–33
V. Zaridze: 'Simponia "Vita Nova"', *Literaturuli sakartvelo* (4 May 1979)
A. Machavariani: 'Akhali kartuli simphonia' [The new Georgian symphony], *Literaturuli sakartvelo* (6 Feb 1981)
A. Loriya: 'Simfoniya-kontsert dlya violoncheli i orkestra F. Glonti', *Sbornik Trudov Tbilisskoi Goskonservatorii*, ed. V. Saradzhishvili, x (1982), 181 only
N. Zhgenti: 'Khelovani da misi idealebi' [An artist and his ideals], *Sabchota khelovneba* (1988), no.4, 55–8

LEAH DOLIDZE

Gloria in excelsis Deo. Hymn of praise, sung in the Latin Mass directly after the Kyrie on festal occasions. Counted as part of the Ordinary of the Mass, the Gloria was provided with over 50 chant settings during the Middle Ages. The text is considered one of the great prose hymns of Christian literature, and the chant melodies are among the more important of medieval chant. The *Liber usualis* contains 15 of these chants in the Ordinary cycles plus four more among the ad libitum chants. (Throughout this article melodies are referred to by their Vatican number followed by their number in the Bosse catalogue, e.g. Gloria I/12.)

1. Text and early use. 2. Early melodies: Gloria A/39. 3. Gloria IV/56. 4. Gloria I/12. 5. *Doxa en ipsistis*, and Gloria XIV/11. 6. Later melodies. 7. General; tropes.

1. TEXT AND EARLY USE. The text begins with the angelic hymn from the account of the Nativity in *Luke* ii.14, and continues with a series of disparate elements that includes reiterated praises ('Laudamus te ...'), acclamatory invocations ('Domine Deus ...'), petitions ('... miserere nobis') and a concluding doxology ('Quoniam ...'). The whole text is usually construed in three sections: first, praise to God the Father; second, a Christological section; third, the concluding Trinitarian clause. The nature of the text, however, makes several such constructions possible, and the various stages of development of the text up to the 9th century, as well as the varying structure of the chants, show that differing interpretations were made.

A shorter Greek version was used in the East as a hymn at morning and evening prayer, and some comparable version was used in the West (in Gaul) in the same way in the 6th century. The first extant Latin version, different in important particulars from the received version, appears in the Bangor Antiphoner (*c*690); the received version is first found in Frankish sources of the 9th century. The Gloria is placed in its familiar liturgical position after the Kyrie in the *Ordines romani*, in documents of the 8th century that presumably report practice of the 7th century. While the text itself suggests a close relationship to Christmas, liturgical practice (whereby the Gloria could be used unrestrictedly at Easter but was limited to the bishop at other times) suggests a closer relationship to Easter. In any case the use is seasonal, being omitted in Advent and from Septuagesima to Easter.

2. EARLY MELODIES: GLORIA A/39. Documents containing melodies date from shortly after those containing the received text: that is, from the 10th century. If any melody is to be dated before that time it must be on the basis of conjecture. Evidence suggests that at first the Gloria (after the intonation) was sung by the clergy and people together, and from this it is usually concluded that the chant settings must have been simple ones suitable for congregational participation. The point at which the Gloria was presumably taken over by the Schola Cantorum (after 800) coincides more or less with the appearance of melodies far too elaborate for congregational singing. Gloria XV/43 has often been taken to be the oldest of the Gloria chants, and thought to be in fact an early congregational melody (in spite of the fact that it does not appear in the very earliest series of documents). Gloria ad libitum IV is another simple melody of a different type, taken from a 12th-century Ambrosian source. It can be said that such melodies are so simple as to be artistically neutral, basically uninformative about the more elevated liturgical music of whatever period they may have come from.

In contrast to these simple melodies, the chant that has the best early representation in the manuscripts is very elaborate, in fact in some ways the most elaborate of all medieval Gloria settings. This chant, called 'Gloria A' (A/39, sometimes 'Gloria primus') since it was not included in the *Liber usualis*, was the one most frequently troped in the 9th and 10th centuries, from which it has been concluded that it was the favourite festal chant at that time (transcriptions in Rönnau; Evans; Falconer, 1993, *MGG2*; and D. Hiley: *Western Plainchant*, Oxford, 1993, p.228; no critical edition is yet available). One can go on to conclude that it was the first such chant, and for a period the only one, and that it is much older than the others; but all these conclusions are less secure. In any case it is not Gregorian (as the weight of opinion now seems to agree); whether anything is gained by calling it 'Gallican' seems doubtful. It is clearly distinct from chants of the Gregorian corpus in the purposefulness of its motivic arrangement, and closely allied to Frankish chants of the 9th and 10th centuries by the same feature. The relatively florid style of its figuration, however, which might superficially suggest Gregorian models, can be more seriously taken to suggest some other kind of connection before or outside the Frankish 9th century – possibly to a Byzantine prototype (see §5). Boe (1982) has pointed out that not only is Gloria A/39 present in the Old Roman sources, but what appears to be a simpler version of it is also found there, raising the possibility of Roman origin.

Gloria A/39 is neumatic throughout, with three important melismas marking off three paragraphs: 'Glorificamus te', 'Jesu Christe', and 'Amen' (not counting the presumably interpolated melisma on the versicle *Regnum tuum solidum*, after 'altissimus'). The first two paragraphs cadence on *a–b♭–a*, the last on *g–f*. A single formula is repeated for the *laudes* in the first paragraph, with cadence on *g–a*. More complex formulae, more freely handled, are used for the acclamations in the second paragraph and for the petitions in the third, with cadences on *g–a–g*. Motivic relationships, sometimes subtle but often obvious, run through the whole piece.

The overall pitch set (not to speak of the mode) is difficult to determine and, perhaps because of manuscript

variants, indeterminate, especially in the intonation. The intent seems to be, however, to base the piece on *f*, using mainly the pitches up to *d′*, with both *b*♭ and *b*♮, and internal cadences on *g* and *a*. By way of exception, the melody descends to *d* and *c*, and passes through *e* or *e*♭; it ascends at the end to *e′* (but if the whole chant were imagined on *g* instead of *f*, the top pitch might be *f′* – that is, *e*♭′). There is a strong emphasis on *b*♭ in the third paragraph, as opposed to the more usual *a* or *c′*.

3. GLORIA IV/56. Compared with Gloria A/39, Gloria IV/56 is much more regular in its construction, and simpler in style, lacking melismas; it is not however, purely syllabic – indeed, none of the elaborate Glorias are. A single melodic shape, made up of two or three phrases, is used over and over again through the body of the chant. This shape, most easily seen at 'Gratias agimus ... gloriam tuam', or at 'Domine Deus ... omnipotens', has an intonation *f*, *d*, then finds its way to a mediant cadence on *e*(approached from below, *c–d–e*) for the end of the first phrase. The second phrase ends with the neume first heard on 'Glorificamus te' distinguished by the descent from *a* to *e* (*a–g–f–g–e*), the fall from g to *e* being either filled in or left open. An alternative ending for the second phrase is found on 'gloriam tuam', with a similar fall to *e*.

This compound melodic curve is used for every period except the first and last, with great flexibility of detail. The technique could not be compared to simple psalmody or even psalmody at the introit; only the verses of the Matins responsories show a comparable freedom in adapting a formula to a particular text. And the handling of two-note neumes, their obvious decoration of a simple underlying line, also resembles the responsory verses.

The beginning ('Gloria ... benedicimus te') uses the same motivic material as the rest of the chant, but more freely. On the one hand there is the relatively long construction of the angelic proclamation to be set, on the other hand the manifold short acclamations; it is plain that the composer was concerned to find appropriate solutions for each of these elements. Similarly at the end, the motivic material comes in a different order, to suit the several short syntactic units that make up the closing period beginning 'Quoniam'. The terminal cadence comes three times in succession on 'Christe', 'Spiritus' and 'Amen', which is thus an integral part of the melody, since 'Dei Patris' ends inconclusively on *d*.

The melody as a whole moves within the range *c* to *a*, with the exception of four occurrences of *c′*, distributed throughout the piece. The framework *c–e–g* is prominent, relieved (again, four times) by a momentary stress on *f*. These details, at first glance mere random deviations, seem actually to be carefully placed in a manner in keeping with the prose nature of the text – artistic though irregular. Through such detail the potential monotony of a repeated formula is elevated to a higher level; the melody gives the impression of variety and larger form even though structure by paragraph or section is lacking.

4. GLORIA I/12. Gloria I/12, closely related to Gloria IV/56 in certain idioms (especially at 'magnam gloriam tuam'), is different in construction. A single melodic shape is repeated, but the shape is so much longer and more complex as to produce an entirely different effect. After the opening period, which as before is more free than the rest, there are four presentations of the basic shape:

(1) 'Laudamus ... omnipotens'
(2) 'Domine ... filius Patris'
(3) 'Qui tollis ... miserere nobis'
(4) 'Quoniam ... Amen'

The shape moves through a series of sub-phrases centred on *g*, *b*, and *d*, to a mediant cadence on *b*; then it rises through the motive *a–e′–f′* to its highest point, from which it descends in groups of threes – *f′–e′–d′*, *e′–d′–c′*, *d′–c′–b* – disguised in various ways but always present as the underlying line. This line eventually descends to *g*, and may stop there (as at 'miserere nobis' in section 3), or may add a concluding cadence on *b*, as in sections 1, 2 and the Amen. The syntactic division resulting from this melodic plan preserves a clear Christological section (2) distinct from the litanies (3).

The tonal range is identical with that of Gloria IV/56, making allowance for the different location on the scale (*g–e′* instead of *c–a′*), except for the high note, here a semitone above the top of the range (*f′*). The recurrence of this range of a major 6th, here and elsewhere in Gloria melodies, suggests that it represented a common ground, a matrix in which such melodies were conceived; pitches lying outside – particularly above – the 6th might then be considered variable: the high note in either of these two chants could be a semitone, a tone or a minor 3rd without changing the essential structure of either melody. The same 6th can be used to clarify Gloria A/39, providing a framework much easier to understand than a modal analysis. Furthermore, internal cadences in Gloria I/12 fall on *g*, *a*, *b*♮, in ways that show careful planning. The flexibility of such cadence points, the combination of a very clear sense of locus with the unstable deuterus ending (*e* or *b*♮), seem to be the result of composition based on this 6th.

5. 'DOXA EN IPSISTIS', AND GLORIA XIV/11. A melody was circulated in 9th- and 10th-century manuscripts over the text *Doxa en ipsistis*, a Greek version of Gloria (Huglo). What this version represents is problematic: it might be a survival in the West of an old chant; it might be an importation in the 8th or 9th century of a Byzantine version; or it might be a 9th-century Western construction, using materials of Western tradition or invention and cast in the guise of a Greek version for reasons that can only be surmised. (There were a number of other such items circulating in Western sources in the same period.) In any case, the melody is most comparable in style to Gloria A/39, having the same neumatic style. Certain phrases, however, have a more individual character and move more actively through a wider range; and it is precisely these phrases that appear in Gloria XIV/11, a remarkable melody circulated in 10th-century sources.

Some of the material of Gloria XIV/11 that is definitely not derived from the *Doxa en ipsistis* is close to Gloria I/12; and Gloria XIV/11 begins as if it were to be located within the 6th *g–e′*; but instead of the high *e′*, the low *e* is introduced, almost as an afterthought, in the falling-3rd cadence on 'voluntatis'. This low *e* then assumes increasing importance throughout the chant until it serves as the final, while the *b* above *g*, which might have been taken as a final (as in Gloria I/12), becomes a mediant cadence. The low *e* also comes to function as the beginning of a phrase, although in that role it remains more clearly outside the central range (as at 'Rex caelestis' etc.).

The shift in tonal locus is intimately associated with the intricate phrase structure. There are more periods than in

Gloria IV/56, but they are much less stable than the phrase groups of Gloria I/12. There are nine, as follows:

(1) 'Gloria ...'
(2) 'Laudamus ...'
(3) 'Gratias ...'
(4) 'Domine Deus rex ...'
(5) 'Domine fili ...'
(6) 'Domine Deus, agnus ...'
(7) 'Qui tollis, suscipe '
(8) 'Quoniam ...'
(9) 'Cum sancto ...
... Amen.'

Because of the way motifs are gradually phased in and out, or transmuted, no clear paragraph structure emerges, even though higher-level relationships are suggested (as 'Domine Deus rex ... Domine Deus, agnus'). The result is a continually unfolding form. The motifs derived from the *Doxa en ipsistis* play important roles in the development of the form. (Many of the occurrences of *c′* would be *b* in a reconstruction of the 10th-century state of the melody.)

6. Later melodies. Glorias IV/56, I/12 and XIV/11, together with Gloria A/39 and the *Doxa en ipsistis*, can be taken as representative of the first stage, or stages, of Frankish chant provided for the Gloria in the 9th century. Other melodies, too, can be presumed to go back that far (although the chronological order of the repertory has yet to be worked out in detail), and other pitch structures and modes were represented, especially protus plagal (*d* final) with Gloria XI/51, and tetrardus plagal (*g* final) with Gloria VI/30. This early stage reveals a wide spread of technique varying from simple repetition of a melodic formula to a flexible, varied motivic development. There is a wide spread, too, in its complexity. Syntactic structure is different in almost every case.

The most striking of the subsequent stages of development involves a substantial increase in the range within a given melody. Often this increase is apparent within a single phrase or phrase group, giving a bravura aspect to the melody; it may also be associated with a long, clearly perceptible ascent towards the top of the range, which gives the melody as a whole a direction and élan. This use of range seems dependent upon the strength of the tonal set as found in the early melodies, and also upon their techniques of motivic control.

Expansion of range can be studied in the several melodies in tetrardus which appear in the *Liber usualis*: Glorias VI/30, III/20, V/25, IX/23 and ad libitum I/24. Gloria V/25 moves regularly through a range of a 7th in individual phrases. Gloria IX/23 has an overall range of an 11th; the melodic motion is arranged to show an insistent progress towards the top of the range at 'tu solus altissimus'. Gloria ad libitum I/24 is even more spectacular, having much more elaborate motion within single phrases ('Glorificamus te'), and more extreme progressions within phrase groups ('Qui tollis peccata mundi, miserere nobis'). As with Gloria IX/23, however, the active nature of the line has no effect upon the solidity of the tonal locus, except possibly to enhance the strong returns to *g* or *d* after the arcs have swung wide above and below. Indeed, in some ways the basic tonal motion here is less than in earlier melodies, for there is no real move away from the *g* and the *d*, which act almost as pedals throughout. Other grandiose melodies have been reported, especially from German sources (Stäblein).

7. General; tropes. Gloria chants are important in the medieval repertory not so much for their number, which is relatively small, nor for the structure of the text, which is different from the most popular medieval categories. Perhaps the most important aspect of Gloria melodies – an aspect not found in all or even most, but nonetheless distinctive when it does appear – is the construction of a piece out of a changing, developing, but highly interrelated series of motifs. This construction, which is but poorly represented by a tabular analysis of the motivic material, gives to a piece a unique shape whose process and continuity deny any clear sectional plan, but with no loss of clear, forceful design.

Bosse's catalogue (suppl. by Hiley, 1986) includes 56 Gloria melodies from sources from the 11th century to the 18th. Since the great majority of Bosse's 341 sources date from the 13th–15th centuries, his statistics on the distribution of modes throughout different countries and centuries have little or no bearing on the development of the earlier melodies. His demonstration of the late popularity of the *f*-final (with *b♭*) does, however, seem significant.

Gloria melodies appear in the earliest 10th-century sources in conjunction with their tropes (as can be studied in Rönnau's catalogue). Tropes were provided most frequently for Gloria A/39, less frequently for Glorias IV/56, VI/30, I/12 and XIV/11. Of great importance in their own right, Gloria tropes need to be studied for their musical relationship to the Gloria melodies and for the effect that their interpolation has upon these melodies, for the more massive tropes can virtually double the length of the Gloria. Subtle differences in style between Gloria melodies and tropes, even when of the same period, may perhaps be perceived.

One Gloria may have been conceived with trope verses from the beginning: Gloria IX/23 with the Marian trope beginning *Spiritus et alme orphanorum* (see Schmid), which appears to have been composed in northern France at the beginning of the 12th century.

Polyphonic settings of Gloria trope verses are already present among the Winchester organa (*GB-Ccc* 473, mid-11th century). The manuscript W_1 (*D-W* 628 Helmst.) from St Andrews, dating from about 1240, has a two-part setting of a Marian trope, *Per precem piissimam* (similar in form and sentiment to *Spiritus et alme*), but here the complete Gloria is set as well (ed. M. Lütolf, *Die mehrstimmigen Ordinarium Missae-Sätze vom ausgehenden 11. bis zur Wende des 13. zum 14. Jahrhundert*, Berne, 1970). Polyphonic Gloria settings both troped and untroped are common from the 14th century onwards.

BIBLIOGRAPHY

MGG1 (B. Stäblein); *MGG2* (K. Falconer)

O. Marxer: *Zur spätmittelalterlichen Choralgeschichte St. Gallens: der Codex 546 der St. Galler Stiftsbibliothek* (St Gallen, 1908) [with edn of many late medieval Gloria melodies]

M. Sigl: *Zur Geschichte des Ordinarium Missae in der deutschen Choralüberlieferung* (Regensburg, 1911) [with edn of many late medieval Gloria melodies]

M. Huglo: 'La mélodie grecque du "Gloria in excelsis" et son utilisation dans le Gloria XIV', *Revue grégorienne*, xxix (1950), 30–40

D. Bosse: *Untersuchung einstimmiger mittelalterlicher Melodien zum 'Gloria in excelsis Deo'* (Regensburg, 1955)

K. Rönnau: *Die Tropen zum 'Gloria in excelsis Deo'* (Wiesbaden, 1967)

P. Evans: *The Early Trope Repertory of Saint Martial de Limoges* (Princeton, NJ, 1970)

C.M. Atkinson: 'Zur Enstehung und Überlieferung der "Missa graeca"', *AMw*, xxxix (1982), 113–45
J. Boe: 'Gloria A and the Roman Easter Vigil', *MD*, xxxvi (1982), 5–37
D. Hiley: 'Ordinary of Mass Chants in English, North French and Sicilian Manuscripts', *JPMMS*, ix (1986), 1–128
B. Schmid: *Der Gloria-Tropus Spiritus et alme bis zur Mitte des 15. Jahrhunderts* (Tutzing,1988) [study and edn, pubd separately]
C.M. Atkinson: 'The *Doxa*, the *Pisteuo*, and the *Ellenici fratres*: some Anomalies in the Transmission of the Chants of the "Missa graeca"', *JM*, vii (1989), 81–106
J. Boe, ed.: *Beneventanum troporum corpus*, ii: *Ordinary Chants and Tropes for the Mass from Southern Italy, A.D. 1000–1250*, pt 2: *Gloria in excelsis*, RRMMR, xxii, xxiii–xxiv (1990)
K.A. Falconer: *Some Early Tropes to the Gloria* (Modena, 1993)
For further bibliography *see* PLAINCHANT.

RICHARD L. CROCKER/DAVID HILEY

Glosa (Sp.: 'gloss'). (1) A term often used by 16th-century Spanish musicians, in imitation of the glossing technique highly fashionable among poets, to designate variations similar to *diferencias* but generally on a religious theme and less extensive. Sets of variations called *glosas* were published by Mudarra (1546), Enríquez de Valderrábano (1547) and Venegas de Henestrosa (1557). *See* VARIATIONS, §2.

(2) The term was also used to mean musical ornamentation, as for example in Diego Ortiz's *Trattado de glosas* (1553). *See* ORNAMENTS, §2.

BIBLIOGRAPHY

H. Janner: 'La glosa española: estudio histórico de su métrica y de sus temas', *Revista de filología española*, xxvii (1943), 181–232
V.T. Mendoza: *Glosas y décimas de México* (Mexico, 1957)
M. Frenk Alatorre: 'Glosas de tipo popular en la antigua lírica', *Nueva revista de filología hispánica*, xii (1958), 301–34
E.M. Wilson and J. Sage: *Poesías líricas en las obras dramáticas de Calderón: citas y glosas* (London, 1964)
C. Jacobs: 'Ornamentation in Spanish Renaissance Vocal Music', *Performance Practice Review*, iv (1991), 116–85

JACK SAGE/SUSANA FRIEDMANN

Glösch, Carl Wilhelm (*b* Berlin, 1732 [1731 according to obituary in *AMZ*]; *d* Berlin, 21 Oct 1809). German composer. His father, Peter Glösch, was an oboist in the Prussian Hofkapelle until the accession of Friedrich Wilhelm I in 1713, when the royal musical establishments were dissolved. Carl was instructed in music by his father, and probably also studied with J.J. Quantz; his style of flute playing was usually described as resembling that of Quantz. He was also famous as a keyboard player. In 1765 Princess Ferdinand of Prussia appointed him *maître de musique* of her household; he remained in her service until his death. Eitner stated that he served in the royal Prussian Kapelle, but the lists of musicians who made up Frederick the Great's musical establishment after 1740 do not include his name.

Glösch's music is craftsmanlike but otherwise unremarkable. His Six sonatines seem to be derived from the style of C.P.E. Bach, and his sets of variations are part of the vast and superficial body of such works produced for popular consumption in the late 18th and early 19th centuries.

WORKS

L'Oracle, ou La fête des vertus et des grâces (comédie lyrique, 1), kbd red. (Berlin, 1773)

Other vocal: 2 songs in J.C.F. Rellstab's Clavier-Magazin (Berlin, 1787); 2 songs in Rellstab's Melodie und Harmonie, i (Berlin, 1788); Gesänge am Clavier (Berlin, *c*1789), incl. songs by Halter and Wessely

Inst: 6 duos, fl/vn, bc, op.1 (Berlin, 1779); 3 concertos, fl, op.2 (Berlin, 1779); Marche la Garde passe (Berlin, 1779); Vaudeville de Figaro, hpd/pf (Berlin, *c*1779); 6 sonatines, hpd, op.3 (Berlin, 1780); Sinfonia, D, str, *D-Bsb*; 3 exx. in J.J. Quantz: Solfeggi pour la flûte traversiere, *DK-Kk*

BIBLIOGRAPHY

EitnerQ; *FétisB*
AMZ, xii (1809–10), 105–6
C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/*R*)
C. Sachs: *Musik und Oper am kurbrandenburgischen Hof* (Berlin, 1910)

E. EUGENE HELM

Glossolalia. *See* SINGING IN TONGUES.

Gloucester. English city. The history of music in Gloucester is inseparable from that of the cathedral, founded in 1541 to replace the former Benedictine monastery. Few of its organists earlier than the 19th century were of much account, but they include the following minor composers: Daniel Henstridge (1666–73), Daniel Roseingrave (1679–81), William Hine (1713–30) and Barnabas Gunn (1730–39). From the time of S.S. Wesley, who held the position from 1865 until his death in 1876, the organists have been C.H. Lloyd (1876–82), C. Lee Williams (1882–97), Herbert Brewer (1897–1928), Herbert Sumsion (1928–67), John Sanders (1967–94) and David Briggs (from 1994). Thomas Tomkins (i), father of the composer, was a minor canon of the cathedral. William Hayes (1708–77), John Stafford Smith (1750–1836), celebrated as the composer of the tune to *The Star-Spangled Banner*, and John Clarke-Whitfeld (1770–1836) were natives of the city. Parry's boyhood home was at Highnam Court, a short distance away, while Holst, Vaughan Williams, Ivor Gurney and Howells were born in Gloucestershire, the last-named serving his apprenticeship to Brewer at the cathedral. From 1684 the city was the seat of a bell-founding firm, established by Abraham Rudhall and carried on by his descendants until 1828–35.

When William Laud became Dean of Gloucester in 1616 he found the cathedral organ in an outworn condition, but little improvement was accomplished until 1640 when a new instrument was built by Thomas Dallam. In 1666 this was superseded by another, constructed by Thomas Harris, from which a considerable number of pipes from ten stops have survived through numerous enlargements and reconstructions to form part of the present organ by Hill, Norman & Beard. The organ case unites two independent structures, the larger dating from the 17th century and the smaller (the old chair organ) perhaps from the 16th century.

Concerts were organized in Gloucester in the 18th century by Barnabas Gunn, when there existed a 'Musick Clubb of Glocester' which owned a score of John Alcock's *Sing we merrily* (now *GB-Lbl* Add.31694). The present leading musical organizations of Gloucester are the Gloucester Choral Society (founded 1845), the Gloucestershire SO (formerly Orchestral Society, 1908), the Gloucester Chamber Music Society (1928) and the Gloucestershire Youth Orchestra, founded in 1960. A junior academy for talented music, drama and dance students opened in 1993. Every three years the THREE CHOIRS FESTIVAL is held in Gloucester.

BIBLIOGRAPHY

A.H. Brewer: *Memories of Choirs and Cloisters* (London, 1931)
R. Downes: 'The Gloucester Cathedral Organ', *MT*, cx (1969), 1176–9

WATKINS SHAW/JOHN C. PHILLIPS

Glover, Jane (Alison) (*b* Helmsley, N. Yorks., 13 May 1949). English conductor. She studied at Oxford Univer-

sity, taking the DPhil with a dissertation on Venetian Baroque opera in 1975. This led to her début at Wexford Festival Opera the same year, where she conducted her own edition of Cavalli's *Eritrea*, and to her book, *Cavalli* (London, 1978). She joined the Glyndebourne staff in 1979, leading Glyndebourne Touring Opera, 1981–5, and making her festival début in 1982 with *Il barbiere di Siviglia*. In 1983 she became music director, and in 1993 principal conductor, of the London Choral Society, and from 1984 to 1991 was artistic director of the London Mozart Players, with whom she has made recordings of works by Haydn, Mozart and Britten. She made her Proms début in 1985 and her débuts at Covent Garden (*Die Entführung*) in 1988 and the ENO (*Don Giovanni*) in 1989; from 1989 to 1996 she was principal conductor of the Huddersfield Choral Society. She has also conducted in China and in North America. In addition to her particular interests in Mozart and 17th- and 18th-century opera, Glover has conducted operas by Britten and Richard Strauss and premières by Judith Bingham, David Matthews, Sally Beamish, Roger Steptoe and others.

JOSÉ BOWEN

Glover, John William (*b* Dublin, 19 June 1815; *d* Dublin, 18 Dec 1899). Irish conductor, composer and teacher. He studied in Dublin, where he played the violin in a theatre orchestra from 1830. In 1848 he succeeded Haydn Corri as director of the music at St Mary's, the Roman Catholic Pro-cathedral, and the same year was appointed the first professor of vocal music in the Normal Training-School of the Irish National Education Board. In 1851 he founded the Choral Institute of Dublin, and for many years he was an energetic promoter of choral music in Ireland. He composed two Italian operas to librettos by Metastasio; a cantata, *St Patrick at Tara* (1870), performed at the O'Connell centenary in 1875; *Erin's Matin Song* (1873); an ode to Thomas Moore, *One Hundred Years Ago* (1879); and an opera on Goldsmith's *The Deserted Village* (1880), besides church music, concertos and songs. (J.D. Brown and S.S. Stratton: *British Musical Biography*, Birmingham, 1897/*R*)

J.A. FULLER MAITLAND/JOSEPH J. RYAN

Glover, Sarah Anna (*b* Norwich, 13 Nov 1786; *d* Malvern, 20 Oct 1867). English teacher. Daughter of the incumbent of St Laurence's, Norwich, as a young woman Glover attained local celebrity for the excellence of the children's choir which she trained for her father's church; and in 1835, in response to frequent requests, she published an account of her method with the title *Scheme for Rendering Psalmody Congregational* (London and Norwich, 1835, 2/1850/*R*). Her system, evolved during 20 years of teaching in local schools, was based on a new notation of sol-fa initials with *doh* always the major tonic. To avoid the duplication of initials existing between *sol* and *si*, she renamed the 7th degree *te*, allowing the capital letters D, R, M, F, S, L, T to represent the rising major scale. Pulse and rhythm were indicated by equally spaced barlines with subsidiary beats separated by equidistant punctuation marks. In her own teaching, instead of drilling beginners to memorize facts and symbols, Glover set them singing straight away, deducing theory from practice as experience grew. After learning to pitch intervals from her 'Norwich Sol-fa Ladder' (a primitive modulator) her pupils went on to sing canonic exercises and a selection of songs and hymn tunes arranged for soprano and contralto and printed in her sol-fa notation. Only when they could sing competently from sol-fa was staff notation introduced. In later life, John Curwen was anxious to acknowledge the debt which tonic sol-fa owed to Glover – perhaps partly because he had published his first amended version of her system in 1841 without securing her approval.

For illustration *see* NORWICH SOL-FA LADDER.

BIBLIOGRAPHY

J. Curwen: *The Art of Teaching, and the Teaching of Music: being the Teacher's Manual of the Tonic Sol-Fa Method* (London, 1875/*R*1986 as *The Teacher's Manual of the Tonic Sol-Fa Method*)
L. Brown: 'Reminiscences of Miss Glover', *The Tonic Sol-Fa Jubilee: a Popular Record and Handbook*, ed. J. Curwen and J. Graham (London, 1891)
B. Rainbow: *The Land without Music: Musical Education in England, 1800–1860, and its Continental Antecedents* (London, 1967)
B. Rainbow: 'The Glass Harmonicon Rediscovered', *Music in Education*, xxxviii (1974), 18
P. Bennett: 'Sarah Glover: a Forgotten Pioneer in Music Education', *Journal of Research in Music Education*, xxxii (1984), 49–65

BERNARR RAINBOW

Glover, William Howard (*b* London, 6 June 1819; *d* New York, 28 Oct 1875). English tenor, composer, conductor and critic. The son of the actress Julia Glover, he entered the English Opera House's orchestra at the age of 15. He had lessons from the company's conductor, William Wagstaff, and completed his studies on the Continent. After his return to London he helped to found the Musical and Dramatic Society, Soho. With John Braham he toured in Scotland, and later formed a provincial opera company at Manchester and Liverpool, with which he conducted and occasionally sang. He later conducted in London, where he was also music critic of the *Morning Post* (*c*1850–65). He wrote some appreciative reviews of Berlioz's 1852 London concerts, and in 1853 reported his observation that it was organized opposition which had destroyed the London chances of *Benvenuto Cellini*. His cantata *Tam O'Shanter* was successfully performed in London on 4 July 1855 by Berlioz, who described its style as 'very piquant but difficult' (letter to Théodore Ritter, 3 July 1855). Glover's other works include an opera, *Ruy Blas* (1861), several operettas, overtures, piano music and songs. In 1868 he went to the USA, and spent the last years of his life as conductor at Niblo's Garden, New York.

BIBLIOGRAPHY

DNB (L.M. Middleton)
A.W. Ganz: *Berlioz in London* (London, 1950), 143, 204–7

ALFRED LOEWENBERG/JOHN WARRACK

Głowiński, Jan (*b c*1645; *d c*1712). Polish organ builder. He worked in Kraków and south-eastern Poland. In 1679 he built an organ for St Elizabeth's, Stary Sącz, of which the case still exists. Between 1683 and 1690 he finished the three organs begun in 1680 by Stanisław Studziński at the church of the Annunciation in Leżajsk (the cases and some of the stops survive); the largest instrument had 64 stops on four manuals and pedal. Another big undertaking was for the Franciscan church at Kraków (1700–04). In 1712 he was to have built an organ with 30 stops for the parish church of Żywiec, but the work was eventually carried out by Ignacy Ryszak from Opava. Głowiński seems to have built in the southern Polish style, preferring diapason chorus and foundation stops of various kinds, but using few mutations or reeds. It is not

known if he was related to an organ builder of the same name who worked in Kraków in about 1635.

BIBLIOGRAPHY

A. Chybiński: *Słownik muzyków dawnej polski* [Dictionary of early Polish musicians] (Kraków, 1949)

M. Perz: 'Do historii kunsztu budowy organów w Polsce' [History of the art of organ building in Poland], *Ruch muzyczny*, xxii (1960), 8–10; xxiii (1961), 6–7

M. Radojewski: 'Organy xvii-wieczne w kościele Bernardynów w Leżajsku' [The 17th-century organs in the church of the Observantines in Leżajsk], *Roczniki humanistyczne*, x (1961), 41–94

J. Gołos: *Zarys historii budowy organów w Polsce* [Outline of the history of Polish organ building] (Bydgoszcz, 1966)

J. Gołos: *Polskie organy i muzyka organowa* (Warsaw, 1972; Eng. trans., 1992, as *The Polish Organ*, i: *The Instrument and its History*)

J. Banach: *Hercules Polonus: studium z ikonografi sztuki nowozytnej* (Warsaw, 1984)

E. Smulikowska: *Prospekty organowe w dawnej Polsce* (Wrocław, 1989; Eng. trans., rev., 1993, as *The Polish Organ*, ii: *Organ-Cases in Poland as Works of Art*)

HANS KLOTZ/JERZY GOŁOS

Gluchowicz, Rachel S. *See* GALINNE, RACHEL.

Gluck, Alma [Fiersohn, Reba] (*b* Bucharest, 11 May 1884; *d* New York, 27 Oct 1938). American soprano of Romanian birth. She was taken to the USA in infancy and studied singing in New York, making a highly successful début with the Metropolitan Opera at the New Theatre on 16 November 1909 as Sophie in Massenet's *Werther*. She sang for seven seasons between 1909 and 1918 at the Metropolitan, where her roles included the Happy Spirit in Gluck's *Orfeo* (under Toscanini), Marguerite, Venus, Gilda and Mimì. After a period of further study with Marcella Sembrich, she devoted herself almost wholly to concert singing. In the popular ballad repertory she achieved a success similar to that of John McCormack, rivalling him in purity of tone and line and clarity of enunciation; she was also a distinguished interpreter of more serious music, especially Handel. By her first husband Gluck had a daughter who, as Marcia Davenport, became well known as a novelist and writer on music; her second husband, the violinist Efrem Zimbalist, often played obbligato accompaniments to her recordings.

BIBLIOGRAPHY

M. Davenport: *Of Lena Geyer* (New York, 1936) [*roman à clef* based on Gluck's career]

B.T. Eke: 'Alma Gluck', *Record Collector*, i/8 (1946), 5–10; vi (1951), 33–45, 53 [with discography by H. Chitty]

DESMOND SHAWE-TAYLOR

Gluck, Christoph Willibald, Ritter von (*b* Erasbach, Upper Palatinate, 2 July 1714; *d* Vienna, 15 Nov 1787). Bohemian composer. He was long in Habsburg service in Vienna. More successfully than any of his contemporaries, he translated the widespread agitation for reform of opera and theatrical dance on the part of European intellectuals into actual works for the stage, first in pantomime ballets and Italian serious operas for Vienna and then in operas of various sorts for Paris. His long experience in setting Metastasian *drammi per musica* and his work in Vienna as music director of the Burgtheater (court theatre) were not without utility in these more innovative efforts.

1. ANCESTRY, EARLY LIFE AND TRAINING. Gluck's earliest traceable ancestor is his great-grandfather, 'Simon Gluckh von Rockenzahn'; (i.e. from Rokycany), as he is called in the marriage-contract (1672) of his son, Johann (or Hans) Adam (*b c*1649; *d* 1722). The surname Gluck (variously spelt Gluckh, Klugh, Kluch, etc.) probably derives from the Czech word *kluk* (boy). By 1675 Hans Adam was serving as gamekeeper to Prince Ferdinand August von Lobkowitz, who held vast tracts of land in Bohemia as well as the county of Schörnstein-Neustadt in the Upper Palatinate. A document from 1683 refers to Hans Adam also as a 'jocolator', which title, Prod'homme speculated (D1948), might have indicated musical duties (Marmontel, he noted, later referred to the composer Gluck as 'le jongleur de Bohême').

Gluck's father Alexander Johannes (*b* Neustadt an der Waldnaab, 28 Oct 1683), one of four sons of Hans Adam who were all foresters or gamekeepers, served under Prince Philipp Hyazinth von Lobkowitz in the War of the Spanish Succession, thereafter settling in or around Erasbach, Upper Palatinate. There he married Maria Walburga (surname unknown) about 1711; four sons and two daughters from their union survived, of whom Christoph was the eldest. The future composer was baptized on 4 July 1714 at Weidenwang, a parish that then also included Erasbach; no place of birth is given in the baptismal register. Christoph Fleischman(n) stood as godfather. In 1717, following the transfer of the Upper Palatinate to Bavaria, Gluck's father moved back into imperial territory, taking a position as forester to Grand Duchess Anna Maria of Tuscany in Reichstadt (Liberec), northern Bohemia; five years later he accepted a similar post under Count Philipp Joseph von Kinsky at Oberkreibitz (Chřibská), near Děčín. In 1727 he returned to the service of the Lobkowitz family at Schloss Eisenberg (Jezeři, near Chomutov). According to the memoirs of a later fellow lodger in Paris, the painter J.C. von Mannlich (C1934) it was as a schoolboy in Bohemia that the young Gluck received his first musical instruction (including individual lessons from the schoolmaster), learning to play several instruments and singing in the church choir. This much is plausible, in view of the country's fame as a breeding-ground for musicians (though Mannlich's account may itself have been influenced by Burney's recently published description of musical life in Bohemia; see *BurneyGN*). Mannlich's further claim that Gluck took up the jew's harp after his father confiscated his other instruments is possibly an embellishment, though one consistent with the composer's later public performances on exotic instruments. A brief childhood escape to Vienna, reported by both Mannlich and Schmid (D1854) (the latter relying on informants from Gluck's family), during which Gluck supposedly played or sang for his supper and lodging, is more likely to have had Prague as its goal (if it took place at all) and to have been related to activities during his university studies there (cf Heartz, E1988). In another late but essentially first-hand account, Gluck's disciple Salieri told his biographer Mosel (C1827) that the elder composer's 'native tongue was Czech' and that even later in life he 'expressed himself in German only with effort, and still more so in French and Italian'. Writing before Gluck's arrival in Paris, the music theorist Laurent Garcin (*Traité du mélo-drame*, Paris, 1772, 114–16) listed Gluck among several composers of comic

operas in Czech (although no such works by him have come to light).

According to Moser (D1940), Gluck enrolled at the University of Prague in 1731 in the faculties of logic and mathematics, though Mahler (E1974) found that records of auditors for this period were missing. During this time Prague boasted a thriving musical life, including Italian opera in the theatre of Count Sporck. According to early biographers, Gluck participated in Italian oratorio performances in the Franziskanerkirche and worked as an organist in the Týn Church in the Old Town Square.

Gluck left the university without taking a degree, and is next found in Milan in 1737. By most accounts he first passed through the imperial capital, where he probably became a musician in the household of the Lobkowitz family. This first Viennese sojourn is more surmised, from the composer's later professions of gratitude towards his Bohemian patrons, than proved directly from contemporary evidence. Gluck's arrival in Vienna would almost certainly have preceded the death of his father's employer, which occurred near the end of 1734. In the Habsburg capital he would have been heard by various resident and foreign nobles, among them the Milanese Prince Antonio Maria Melzi, who engaged him for his own *cappella*. According to Croll (*Grove6*), Gluck's departure for Milan in Melzi's retinue probably followed the latter's wedding on 3 January 1737 to Countess Maria Renata von Harrach (a child bride 49 years his junior). Philipp Hyazinth Lobkowitz's brother Georg Christian, Gluck's presumed employer following the former's death, was appointed imperial governor of Lombardy in 1743 and may have helped bring about several early performances of Gluck's operas, both in Milan and back in Vienna.

Of Gluck's studies in Milan there is little direct testimony, other than Carpani's statement (C2/1823, p.64) that G.B. Sammartini was the source of Gluck's 'practical knowledge of all the instruments', Gluck having been 'for several years his pupil'. Sammartini was only marginally an opera composer, his main employment being as *maestro di cappella* to an ever-growing number of churches and as a teacher at the Collegio de' Nobili; he was also the leading symphonic composer of the Milanese school. But even outside his formal studies, Gluck would have profited from exposure to operatic offerings at the Regio Ducal Teatro, a venue gaining in importance among Italian opera houses. It was during this period that *intermezzi di ballo* replaced sung comic intermezzos in that theatre, a development that may have helped prepare Gluck for his later work as a ballet composer in the Viennese Burgtheater.

Gluck's début as an opera composer was with a setting of Metastasio's *Artaserse*, as the first opera for Carnival 1742 (première on 26 December 1741) at the Regio Ducal Teatro. According to an anecdote in a 'French manuscript' published in 1792 by Reichardt (but possibly based on information supplied by Gluck himself, according to Howard, A1995), the public accepted the composer's novel manner in this first opera only when he added an aria in the superficial local style, as a contrast. Still, that Gluck was asked to compose four carnival operas for Milan in as many years (the others were *Demofoonte*, 6 January 1743; *La Sofonisba*, 18 January 1744; and *Ippolito*, 31 January 1745) must be attributed largely to success with the public (as is documented by newspaper accounts), though protection from the Habsburg government was probably also a factor. Gluck also benefited from association with the principal singers in these works, particularly Giovanni Carestini and Caterina Aschieri. Two arias in Gluck's *Ippolito* survive only in prints commemorating Aschieri's performance in that work. That singer also took the part of Dircea in performances of Gluck's *Demofoonte* at Reggio nell'Emilia several months after the Milan production, singing two additional arias; the opera was also given in Bologna (Carnival 1744) and Ferrara (Carnival 1745), without the composer being present.

Between carnival seasons Gluck produced operas in other northern Italian cities: *Cleonice* (*Demetrio*) for Venice (S Samuele, 2 May 1742); *Il Tigrane*, for Crema, near Milan (26 September 1743); *Ipermestra*, again for Venice (S Giovanni Grisostomo, 21 November 1744); and *Poro* (*Alessandro nell'Indie*) for Turin (26 December 1744). All but the second of these were on texts by Metastasio. It has been claimed that Gluck's music was used in two pasticcios during 1744: in an *Arsace* for Milan, based on G.B. Lampugnani's setting of three years earlier, and in *La finta schiava*, a Turkish-themed opera staged at the Teatro S Angelo in Venice in May, with music by Giacomo Maccari and others. Hortschansky (H1966, F1973) casts doubt on the attributions to Gluck of eight numbers in *Arsace* on the basis of evidence both circumstantial and philological, but judged the authenticity of his contributions to *La finta schiava* as more likely, given attributions to 'Vinzi, Lampugnani e Cluck' in the libretto of the 1746 production of the work by Angelo Mingotti's troupe.

2. Itinerant '*maestro di cappella*'. A recommendation from the Milanese composer Lampugnani, who staged three operas in London during the 1743–4 season, has sometimes been cited as the reason for Gluck's having been invited in 1745 to become house composer at the King's Theatre, though Howard (A1995) pointed to Francesco Vanneschi (acting for Lord Middlesex) as a more likely conduit, in part because he recruited several singers from earlier productions of Gluck's operas at the same time. The composer is supposed to have travelled by way of Frankfurt, where the coronation of Francis Stephen of Lorraine (husband of the Austrian Empress Maria Theresa) as Holy Roman Emperor on 28 September 1745 provided conspicuous opportunities for musicians; Joseph Maria Carl von Lobkowitz, son of the Austrian governor in Milan, is known to have been in Frankfurt at the conclusion of the festivities on 15 October. Another Lobkowitz, Prince Ferdinand Philipp (son of Philipp Hyazinth, whom Gluck's father had served), was in England during the same period as Gluck, as Burney notes (*BurneyH*, ii, 844), but this may have been coincidental.

The timing of Gluck's London sojourn was hardly opportune; the King's Theatre had been closed for much of the year, owing to the ongoing Jacobite rebellion, and Gluck's initial offering, *La caduta de' giganti* (première on 7 January 1746), was a transparent allegory of the rebels' imminent defeat, calculated to forestall anti-foreigner and anti-Catholic sentiment amongst spectators. The work was for the most part assembled from numbers originally composed for Italy. A second opera, *Artamene*, first given on 4 March 1746, likewise relied heavily on pre-existing music. This practice of borrowing or parodying numbers from earlier works presented elsewhere was to persist throughout Gluck's career. The performers

in the Haymarket company during the 1746 season included Teresa Imer (Theresa Cornelys), shortly thereafter a member of Pietro Mingotti's opera troupe along with Gluck, and the Viennese dancer Eva Weigel ('Mlle Violetti'), future wife of the reform-minded actor David Garrick. Exposure to the new, more naturalistic acting style of Garrick (whose pupil Gaetano Guadagni became the first Orpheus of Gluck's opera) and to the music of Handel can be counted among the more important results of the composer's visit to Britain, ahead of more tangible products such as the above-mentioned operas and the set of trio sonatas published by J. Simpson (which were probably composed in Milan). No credible evidence of a direct meeting with Handel survives, though he may have appeared with him at a charity concert on 25 March 1746, the music of which was mostly by those two masters and Galuppi. In his account of the 1784 Handel commemoration (specifically, in his 'Sketch of the Life of Handel'), Burney reported that Handel, asked for his opinion of Gluck, had responded with an oath and the statement that 'he knows no more of contrapunto, as mein cook, Waltz' (Burney, C1785). As the singer Gustavus Waltz seems not to have served Handel in that capacity, it is likely that Handel's comment had been misreported or misremembered. During Burney's visit to Vienna in 1772 Gluck told him 'that he owed entirely to England the study of nature in his dramatic compositions' (*BurneyGN*, i, 267). While a desire to flatter certainly entered into Gluck's remark, Burney did not find it implausible.

Before leaving for the Continent, Gluck twice exhibited his skill in playing 'upon Twenty-six Drinking Glasses, tuned with Spring-Water' (*General Advertiser*, 31 March 1746), accompanied by performers from the opera. He gave similar performances in Copenhagen in 1749, and found occasion in many later compositions to use other exotic instruments (if not this one). His choice of the musical glasses for these concerts probably also indicates that, though competent as an accompanist and orchestral leader on both the harpsichord and the violin, he was not of a soloist's calibre on either instrument.

Gluck next surfaces in June 1747, as composer of *Le nozze d'Ercole e d'Ebe*, one of two operas (the other being by Hasse) presented by the troupe of Pietro Mingotti in the gardens of Schloss Pillnitz near Dresden for the double wedding uniting members of the ruling Bavarian and Saxon dynasties. Gluck had apparently already become a member of the company, which he had possibly encountered at the imperial festivities in Frankfurt two years earlier. For this *festa teatrale* he again borrowed heavily from earlier works, and even took a movement of its overture from a symphony by his teacher Sammartini. A receipt (dated 15 September 1747) for payment to Gluck by the Saxon court of 412 thaler, 12 groschen, calls him a 'Sänger', though this may reflect his rank in terms of the pay-scale for the festivities, rather than his actual function. Gluck's biographers have assumed that shortly before or after the Saxon festivities Gluck travelled to Bohemia to settle his inheritance, his mother having died on 8 October 1740 (not in August 1740, as often reported), and his father on 26 July 1743.

Gluck's next commission, in the spring of 1748, was even more prestigious: an opera – Metastasio's *Semiramide riconosciuta* (originally for Rome, 1729) – celebrating the birthday of the empress, Maria Theresa, for the inauguration of the newly renovated Viennese court theatre (or Burgtheater). The choice of Gluck (presumably by the impresario Rocco Lopresti, in consultation with the court) over resident composers such as Bonno and Wagenseil, or the empress's former music teacher Hasse, seems to have been due largely to the favourable impression made by his serenata for Dresden, where representatives of the Habsburg court had been in attendance. But other factors probably entered into the decision as well: in 1747 his *Demofoonte* had been revived in Milan in celebration of the empress's birthday (13 May), and his works may even have been heard in the imperial capital (Deutsch, A1969; Antonicek, E1987). It was certainly also helpful to Gluck's cause that the protagonist of the 1748 opera, Vittoria Tesi (recently appointed as an imperial *virtuosa di camera*), had been the Hypermnestra of his last opera for Venice. Though past her prime as a singer, this imposing 'donnone', possessed of a powerful low register, was well suited to play the part of an Assyrian queen disguised as her own son; she had already played the role three and a half years earlier, in Hasse's setting of the opera for Venice.

The choice of piece probably preceded that of the composer. The story of the embattled queen Semiramide, acclaimed by her people and reaffirmed in her right to rule, was perfectly apt as an allegory of Maria Theresa in her struggle to retain the Habsburg throne, and, as was noted by Croll in his preface to the edition of the opera (*Sämtliche Werke*, iii/12), had already served such a purpose at the empress's Prague coronation in 1743, when the War of the Austrian Succession was at its height. Metastasio was almost certainly not involved in the 1748 revision; the variants in the text as set by Gluck largely derived from Hasse's setting for Venice (1744) and its revision for Dresden (1747). Conscious of the importance of the occasion, Gluck wrote a completely original score, but did not moderate all the extravagances of his style (e.g. in roughness of part-writing). Metastasio reported that the opera was 'exalted to the stars' (it was given 27 times in all), despite Gluck's '*archvandalian* music [*musica arcivandalica*], which is insupportable' (letter of 29 June 1748, trans. in Burney, C1796). The negative opinion of so influential a figure as the court poet helps to explain why Gluck did not remain in Vienna after the success of his opera; it is likely too that, just as in the case of Mozart, nearly half a century later, there was no position vacant for a new court composer.

Some time during the summer of 1748 – presumably after the last performance of *Semiramide* on 11 July – Gluck left the Austrian capital, and by September he had rejoined the Mingotti troupe in Hamburg, where he took over the direction of the orchestra from Paolo Scalabrini, who had entered the employ of the Danish court. Judging from Mannlich's account (C1934) of the elaborate, gleeful fantasy about an itinerant *opera buffa* troupe in which Gluck and his friends and family indulged during one of his Parisian sojourns many years later, the composer cherished memories of his time in the actual Mingotti company. Yet it was also during this period that Gluck contracted a venereal infection from the *prima buffa* of the troupe, Gaspera Beccheroni (the mistress also of the British diplomat John Wyche); his and his wife's later childlessness can probably be traced to that illness. In late November the Mingotti troupe moved on from Hamburg to Copenhagen, where Gluck received a commission for



1. Gluck and his wife, Maria Anna: posthumous portrait by Barbara Krafft, early 19th century (Historisches Museum der Stadt Wien)

a *festa teatrale*, entitled *La contesa de' numi*, in celebration of the birth to Queen Luise of a son and heir (Christian). The work (on a text by Metastasio, originally set by Vinci in 1729) had its première on 9 April 1749; its music was mostly original, but included an orchestral movement borrowed from Sammartini. As the queen's confinement was a protracted one, the stay of the Mingotti troupe was extended, allowing Gluck the leisure again to present concerts (one of them on 19 April) in which he performed on the musical glasses. There is mention also of a concert 'di Cimbalo', which would be the only known instance of Gluck performing as a keyboard soloist.

At some point later in 1749 Gluck transferred his allegiances to a former member of the Mingotti troupe, the impresario Giovanni Battista Locatelli, whose opera company was then active principally in Prague. A desire to return to the city in which he had spent much of his youth may well have entered into the composer's decision. For the Carnival 1750 season at the Kotzen Opera (Nuovo Teatro) Gluck composed a setting of Metastasio's *Ezio*; he was essentially to recompose the same text for Vienna 14 years later. During 1750 the company also performed Gluck's *Ipermestra*, and both operas were performed in Germany (Leipzig and Munich, respectively) in 1751, though with other music added and without the composer being present.

Between the 1750 and 1751 Carnival seasons at the Kotzen Opera, Gluck's principal preoccupation was his marriage on 15 September to Maria Anna (Marianne) Bergin (or Pergin), the 18-year-old daughter of a wealthy Viennese merchant, Joseph Bergin, long deceased. According to a story supplied to Schmid (D1854) by members of Gluck's family, the couple had met during the composer's previous visit to the capital, but the match had been opposed by the girl's father; with her guardian, Joseph Salliet, substituted for her father, this account may be plausible. The bride brought a considerable fortune to the marriage (some 4000 gulden, not including the dowry), which secured the composer's future financially (at least until his ill-fated involvement with the impresario Giuseppe d'Afflisio; see §4 below). Gluck's place of residence is not specified in the marriage-contract, and it is assumed that the couple lived initially with the bride's mother Therese in the Laurant'sche Haus (in the present Mariahilferstrasse). They presumably remained in the city between Gluck's foreign engagements, but at the time no musical post seems to have been available to him there.

Gluck's continued presence in Vienna during 1751 is implicit in Metastasio's mention of him (in a letter of 6 November of that year to Farinelli) as one of two 'German' composers known to him there: 'The first [Gluck] has surprising fire, but is mad; and the other [Wagenseil] is a great harpsichord player. Gluck composed an opera for Venice [*Ipermestra* is probably meant], which was very unfortunate. He has composed others here with various success. I am not a man to pretend to judge of him' (trans. Burney, C1796). When the poet's judgment of Gluck here is at best equivocal, his opinion of Wagenseil is hardly better: as Heartz has noted (C1995), his praise for his keyboard skills was certainly meant ironically in this context. By the end of the year Gluck was again in Prague with Locatelli's troupe (in the capacity of director, or *maestro di cappella*), for a revival of his *Ezio* and a new setting (apart from one re-used aria) of the imperial poet's *Issipile* for Carnival; of the music, only three arias survive.

In terms of prestige, Gluck's next commission rivalled the earlier one for *Semiramide riconosciuta*: an opera for the nameday (4 November 1752) of King Charles III of Naples, to be performed in the vast Teatro S Carlo. The impresario, Diego Tuffarelli, had sought out the composer specifically in the hope of procuring a novel operatic setting – 'una musica di stile tutto vario e maippiù inteso' (Prota-Giurleo, C1965) – and Gluck did not disappoint. As Tuffarelli's correspondence reveals, on arriving in Naples with his wife towards the end of August, Gluck asked to be allowed to set not the libretto that had been offered him (Antonio Salvi's *Arsace*, first written in 1715 as *Amore e maestà*), but rather Metastasio's *La clemenza di Tito* (which had been proposed as the second opera of

the season), on account of the latter opera's 'strong situations' and 'more attractive and varied scenery'. Tuffarelli saw the wisdom of agreeing to his request. The main stars of the cast were the tenor Gaetano Ottani as Titus (he was to repeat the role in Andrea Adolfati's setting of *La clemenza di Tito* for Vienna the next year) and the celebrated but temperamental castrato Caffarelli (Gaetano Majorano) as Sextus. For the latter Gluck wrote an audaciously (and expressively) dissonant setting of the Act 2 aria 'Se mai senti spirarti sul volto' that provoked both criticism and admiration in Neapolitan musical circles ('in all of Italy', according to Dittersdorf (C1801)), and also was distributed in numerous manuscript copies. The highly respected Neapolitan composer and teacher Francesco Durante was called upon to pass judgment (according to Reichardt's account (E1792), possibly derived from Gluck's own): while declining to say whether Gluck's aria was in accordance with the rules of composition, he declared that he and all his colleagues 'should have been proud to have conceived and written such a passage'. Gluck himself thought well enough of the piece to rework it in his *Iphigénie en Tauride* a quarter of a century later. In writing the piece as he did, he was no doubt consciously seeking notoriety – as he was also in again performing on the musical glasses while in Naples – but he also sought to accommodate the wishes of singers in the cast, as is shown by alternative settings he composed for two arias.

3. Vienna, 1752–60. Although a position at the Habsburg court was not yet forthcoming, Gluck did soon secure employment in the Kapelle of a Viennese melomane, Prince Joseph Friedrich von Sachsen-Hildburghausen. Even before the composer's return to the capital in December, the prince had procured a copy of 'Se mai senti' from a Neapolitan correspondent and had it performed (by the *Kammersängerin* Therese Heinisch), and in due course Gluck was introduced to him. According to the memoirs of Carl Ditters von Dittersdorf (C1801), then a young violinist (Carl Ditters) in Hildburghausen's orchestra, Gluck soon became an intimate friend of the prince, not only on account of his musical skills, but also because the prince found him to be worldly and well-read. He appears also to have held a regular position in the prince's musical establishment; the semi-official *Wienerisches Diarium* referred to him as 'Fürstl. Capellmeister' in a report on musical festivities mounted by the prince in 1754 ('Extra-Blat', 12 October), but his arrival on the scene evidently did not displace Hildburghausen's nominal music director, Giuseppe Bonno. In any case, Dittersdorf reports that 'At concerts [in the Palais Rofrano, later the Palais Auersperg], for which a rehearsal was always held the previous evening . . . Gluck sat himself with his violin at the head [of the orchestra]'. The soloists included not only the prince's regular employees, among whom were such accomplished musicians as Vittoria Tesi, the Semiramide of Gluck's last opera for Vienna, and the tenor Joseph Friebert, but also foreign visitors who had already appeared at court or in concerts in the Burgtheater – such as the soprano Caterina Gabrielli, the castrato Giovanni Manzuoli, the violinist Gaetano Pugnani and the oboist Alessandro Besozzi (ii). It was thus a natural transition when Gluck took up a position as musical director in the Burgtheater, with particular responsibility for concerts. According to Dittersdorf, 'Gluck had many of his compositions, such as symphonies and arias, copied out for the prince', and presumably he composed at least some new works for him as well.

The occasion that again brought Gluck to the attention of the imperial court was an elaborate feast of musical and theatrical entertainments put on by Hildburghausen over the course of several days in September 1754 at his estate of Schlosshof an der March, north-east of Vienna, which the empress was contemplating purchasing for her husband. (According to Dittersdorf, Gluck arrived on the scene as early as the middle of May.) Gluck had received a commission to compose one of the works to be performed there: a setting of the only comic piece now ascribed to Metastasio, *Le cinesi*, newly revised with a fourth, male role. (The work had originally been written in 1735 for Maria Theresa, her sister and a lady-in-waiting.) As a remedy for boredom, the Chinese women of the title, and the brother of one of them, perform samples or parodies of various dramatic genres – tragic, pastoral and comic – ending with an invitation to the dance, the whole leavened by Metastasio's gentle irony. With the added attraction of crystal and transparent décors in Chinese style by Giovanni Maria Quaglio (i), this was an ideal audition piece for the composer, who (like Bonno) was rewarded by the emperor with a golden snuff-box filled with 100 ducats. The work was repeated in the Burgtheater, and in 1761 was given in Russia (it was probably brought there by Joseph Starzer, whose sister Catharina had sung the role of Tangia).

The key personality in Gluck's recruitment for the Viennese Burgtheater was the director of spectacles at the court, the Genoan Count Giacomo Durazzo. Francophile in his artistic orientation, Durazzo had as a long-term ambition the uniting of French operatic spectacle with Italian lyricism and poetry, and probably brought Gluck into the Burgheater with this in mind. Initially, however, Gluck's duties were more mundane: from the third quarter of the 1755–6 season he is listed in court payment books as director of and composer for musical 'academies' (concerts), which took place principally during Lent, at a salary of 50, and later 100, ordinary ducats per year. From the start, however, he functioned as musical director of the French theatre generally, although payment records only made this explicit for his final season in that capacity (1763–4). During a dispute between Durazzo and the acting first Kapellmeister Georg Reutter (ii) in 1761, the count stated that he had chosen Gluck, as 'someone he could trust and rely upon', 'to compose music for the theatre and for academies, and to be present at all musical productions that Count Durazzo may present'; the *Obersthofmeister* Corfix Ulfeld countered that his office had 'had not the slightest news' of Gluck's appointment as Kapellmeister six years before (see Haas, C1925). In any case, an additional duty was added in the spring of 1759 when, following the departure for Russia of the choreographer Franz Hilverding and his usual composer Starzer, Gluck was appointed as 'Compositor von der Music zu denen Balletten' in both the German and French theatres (later just the French), with additional compensation of 1000 gulden annually.

The Burgtheater into which Gluck came in 1755 had been thoroughly reorganized three years earlier under court control, and now featured a company of French actors (recruited with the aid of the imperial chancellor, Wenzel Kaunitz), plus a fine ballet troupe. The repertory

consisted of classical and modern works of spoken drama, both tragic and comic, and Parisian *opéras comiques* adapted for Viennese tastes and morals; ballets were mostly presented as independent works between plays or operas, in part (as Durazzo explained) as a means of entertaining non-francophones in the audience. Occasional performances of Italian operas – mostly in connection with the birthdays, namedays, marriages and successful parturitions of members of the imperial family – drew upon these forces to a large extent, as well as upon soloists in the employ of the court. The latter were much reduced during the early stages of the Seven Years War, effectively silencing Italian opera at court.

Concerts in the Burgtheater were instituted by Durazzo in 1755, and the season was later expanded from Lent to cover other parts of the year (mostly Fridays), particularly after 1761, when the revenues went towards rebuilding the Kärntnertortheater. Large-scale oratorios, mostly on Metastasian texts, were the featured works, but operatic numbers (even entire operas), instrumental solos and concertos, symphonies and symphonies concertantes were also performed, by first-rate local or visiting artists. The orchestra, which Gluck's later librettist L.H. Dancourt found to be 'sublime', normally numbered six first and six second violins, plus pairs of violas, cellos and double basses, as well as oboes, one or two flutes, horns and bassoons, but could be augmented if needed (i.e. by extra strings, and by choristers and/or trumpeters from the Hofkapelle). (Late in 1761 Ditters, his two brothers and several other musicians from Hildburghausen's Kapelle were absorbed into the orchestra of the Burgtheater, when the prince had to return temporarily to his estate in Saxony.) During Lent, at least, musicians performed within elaborate, allegorical stage décors (described in the manuscript chronicle of Viennese theatrical offerings kept for Durazzo's benefit by Philipp Gumpenhuber, *sous-directeur* of the French ballet: C1758–63). Among the Gluck works performed were a setting of Psalm viii, his serenade *Tetide* and various 'grands choeurs'. Although other composers such as Hasse and Wagenseil were more prominent on concert programmes, in his position as director Gluck was at the centre of Viennese musical life.

During the mid- and late 1750s Gluck received regular commissions for operas to be performed on court occasions: at first for Italian works involving virtuosos from the *Tafelmusik*, and when these had to be released because of wartime economies, for *opéras comiques*, several of which received their premières at the more intimate theatres at the Schönbrunn or Laxenburg palaces. *La danza*, given at the latter in May 1755, was a slight work on a decade-old Metastasian text, with but two singers, serving as an introduction to a pastoral ballet. But Gluck's next work, *L'innocenza giustificata*, given for the emperor's birthday on 8 December of the same year, was clearly a step in the direction of Durazzo's new model of Italian opera. Although the arias were all to well-known texts by Metastasio, Durazzo, acting as librettist, had placed them in a fluid context of recitatives and dramatic choruses, and linked them (in the French manner) to two ballets by Hilverding. In requesting a pension for Gluck in 1763, Durazzo mentioned this opera as the first for which he (as opposed to the court) had requested the composer's services.

Gluck's next commission, for a setting of Metastasio's *Antigono*, came from the Teatro Argentina in Rome, where pro-Habsburg circles may have been helpful to him – in particular the 'Protector Germaniae' in the papal court, Cardinal Albani. Gluck left Vienna immediately after the first performances of *L'innocenza giustificata*, but even so time was short before the première on 9 February 1756. This and the foreign venue may have been factors in Gluck's considerable recourse to borrowing in the work. The cast for this, the composer's only Roman opera, was necessarily all-male, owing to the prohibition on female actresses in the papal states. While in the Holy City Gluck was named a papal Knight of the Golden Spur, or *cavaliere dello sperone d'oro*, an honour bestowed on numerous artistic and literary figures of the time (including both Ditters and Mozart). Documentary proof of the award is lacking; indeed, doubts about its legitimacy were raised already in Gluck's lifetime. But Gerber (D1941) suggested that the nomination may have come from Albani himself, as cardinal legate; in any case, Gluck henceforth used the title proudly, signing himself 'Chevalier Gluck' or 'Ritter Gluck'. While in Rome Gluck also had his portrait painted (though without the papal insignia); a copy of it was later 'updated' and sent by Durazzo to Padre Martini in Bologna (Croll, B1987).

Owing to wartime disruptions and his many duties in the Burgtheater, Gluck did not leave Vienna for the next few years. His new status as a papal knight seems to have increased his standing at court, and again in 1756 he was commissioned to write an opera for the emperor's birthday (8 December) – and, by happy coincidence, the birth of Archduke Maximilian – a setting of Metastasio's *Il re pastore*. Metastasio wrote to Farinelli that no opera could fail on such an auspicious occasion, but added caustically that the music was by 'a Bohemian composer, whose spirit, noise and extravagance have supplied the place of merit in many theatres in Europe' (letter of 8 December 1756, trans. in Burney, C1796). In resetting the libretto Gluck sought to imitate those features of Bonno's original version of 1751 – performed by amateur courtiers – that had pleased, including its vocal distribution of four sopranos and a tenor (Alexander), while taking advantage of the more agile throats of virtuosos such as Caterina Gabrielli (Elisa) and the castrato Ferdinando Mazzanti (Amyntas). *Il re pastore* was to be the last Italian serious opera presented at the Viennese court until the festivities for the wedding of Archduke Joseph in 1760.

Opéra comique came increasingly to occupy Gluck during the latter years of the decade. In 1755, when Gluck assumed his duties in the Burgtheater, Durazzo was beginning to import Parisian *opéras comiques* – both comedies in vaudevilles (retexted popular songs) and with parodied or newly written italianate *ariettes* – into the repertory of the French troupe. Gluck's skilful parody of French manners in one scene of *Le cinesi* made him an appropriate choice for the task of supervising the arrangement of imported Parisian works and occasionally contributing replacement *ariettes* suited to the limited abilities of singers in the company. His contributions to scores imported from Paris began at least as early as 1756, when an aria from *L'innocenza giustificata* was retexted and used in Charles-Simon Favart's *Tircis et Doristée* (itself a parody of Lully's *Acis et Galatée*), with its melodic leaps expanded by octave transposition so as to depict the strides of the giant Horiphême. By 1758, though, he was composing complete original scores in the genre – a task more worthy of his talents, according to his

later collaborator L.H. Dancourt. A correspondent reporting on his first *opéra comique* score (*La fausse esclave*, première on 8 January 1758) in the Liège-based *Journal encyclopédique* of 1 March 1758 put them squarely in the context of the polemic over this genre then being fought by Rousseau and others in the French capital, writing presciently that

> after the success of this piece, it would be desirable that the music of the able composer be played in Paris, so that one might judge if in this first attempt he has managed to conserve all the truth of expression in the French words, while giving them, as he as done, all the brilliance of Italian music in the accompaniments.

Gluck's second *opéra comique*, *L'île de Merlin, ou Le monde renversé*, given at Schönbrunn on 3 October 1758 in anticipation of the emperor's nameday, was a resetting of a classic piece of social satire from the early days of the genre. As in *La fausse esclave*, Gluck replaced only a portion of the many original vaudevilles, and wrote suitably epigrammatic and dance-like *airs nouveaux* to blend in with them. A belated review in the *Journal encyclopédique* (15 December 1759) noted that this fairground entertainment had, through judicious cutting, been made suitable for presentation before the court; 20 years later Gluck reworked the overture, with its vivid storm music, in the first scene of *Iphigénie en Tauride*.

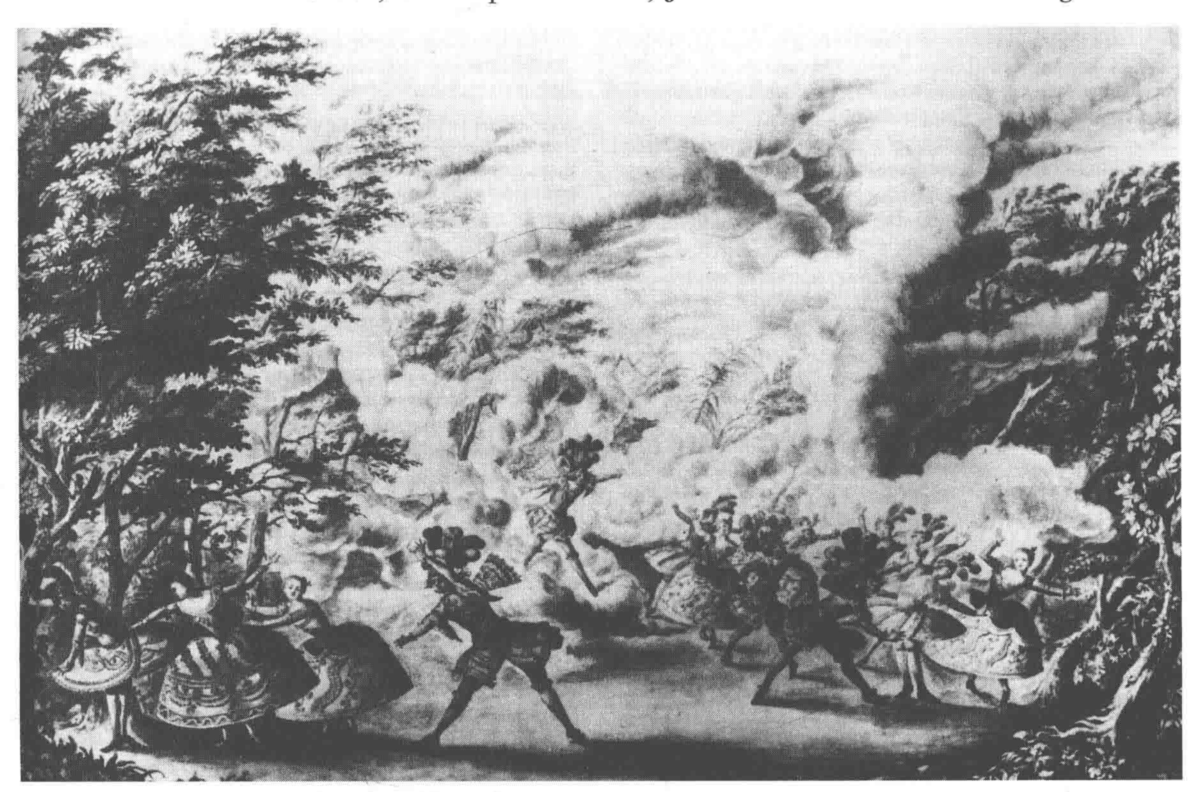
The next year Durazzo acquired the services (by correspondence) of the *opéra comique* librettist Favart, in order to keep abreast of Parisian taste, repertory and opportunities for recruitment of personnel – not only for *opéra comique*, but also with the impending wedding festivities of Archduke Joseph in mind. A collaboration between Gluck and Favart was discussed, and the composer did set Favart's *Cythère assiégée* in 1759, but the two did not directly work together until they revised the opera into an opera-ballet in Paris in 1775. 1759 was the highpoint of Gluck's activity in the genre of *opéra comique*, seeing the production of three very different works. For *Le diable à quatre* (given in May at Laxenburg), a quite bawdy piece of English origin, he wrote new accompaniments for the parodied Italian *ariettes* from the Parisian version of the piece, as well as several *airs nouveaux*, one of which Haydn took as the main theme of the first movement of his Symphony no.8, 'Le soir' (Heartz, H1981). *L'arbre enchanté*, another nameday offering for Emperor Francis Stephen, was a pastoral piece of modest proportions, based on a tale of Boccaccio by way of La Fontaine. (When during a performance of the opera in 1761 one of the singers became ill, a spectator, Count Zinzendorf, noted that Gluck himself sang the rest of his part from the wings.) The date of the première of *Cythère assiégée* is not known, but it was probably in spring 1759, and certainly after the start of Gluck's activity as a ballet composer (replacing Starzer). In terms of resources this was the most ambitious of Gluck's *opéras comiques*, involving large choruses (60-strong, by one account), elaborate concertante writing for voices and instruments and numerous dances integrated into the spectacle. Gluck's skill in setting French is notably improved in this opera, as is also his control over the large-scale musical structure.

Gluck's early ballets, many of which are preserved anonymously at the former Schwarzenberg archive at Český Krumlov, have yet to be studied in detail, and attributions are mostly tentative. (As functional, repertory works, they were produced without much regard to publicizing the composer's role.) But *Les amours de Flore et Zéphire* (to choreography by Gasparo Angiolini; fig.2), from August 1759, already exhibits a firm mastery of the fluid, gestural writing for pantomime typical of his later, better-known ballets, as well as imaginative handling of textures. Another pre-*Don Juan* work, *La halte des Calmouckes* of March 1761, is notable on account of Gluck's use of a figure in polonaise rhythm in its sinfonia and each of its ten movements. The composer's regular involvement with the writing, rehearsing and performance of ballet music, along with his work in *opéra comique*, constituted an essential part of his training for the sort of spectacle that Durazzo envisaged for Italian opera.

During 1760 Gluck produced numerous repertory ballets, and one further *opéra comique*, *L'ivrogne corrigé*, probably late in the year (see Brown, E1991). This work, again derived from La Fontaine, demonstrates careful structural planning on the part of the composer and features a mock-hell scene that looks forward to *Orfeo ed Euridice*. 1760 also saw the reintroduction of Italian serious opera, as an essential part of the entertainments offered for the October wedding of Archduke Joseph to Isabella of Parma (a granddaughter of Louis XV), through which the Habsburg alliance with the Bourbon dynasty was sealed. The commission for the main wedding opera, *Alcide al bivio*, on a text by Metastasio, went to Hasse, apparently with Durazzo's acquiescence (he may even have had a role in its genesis), while Gluck was given the secondary work, the serenata *Tetide*, on a text by the Dresden-based poet G.A. Migliavacca. Gluck's work was performed on 10 October in the large Redoutensaal of the Hofburg, without dramatic action, but in an elaborate stage decoration representing the palace of the aquatic goddess Thetis, created by G.N. Servandoni, who had been brought from Paris for the purpose by Durazzo. Gluck's score for this thoroughly allegorical work included much acrobatic writing for the virtuoso singers (Gabrielli and Manzuoli, among others), but also numbers more redolent of the French comic operas that the composer had been writing for the Viennese French troupe. Both operas were given again in 1761, in the Lenten concerts in the Burgtheater.

During this same period preparations were under way for Durazzo's own operatic project, an *Armida* based on Quinault, versified by Migliavacca and set to music by Tommaso Traetta, of the francophile court of Parma. But just as the work reached the stage, on 3 January 1761 (the birthday of Isabella), Durazzo found himself embroiled in a bitter dispute with Reutter over his use of Gluck. Reutter objected to (among other things) Gluck's involvement in the court *Tafelmusik*, which was his prerogative, and Durazzo's habit of draining off musicians from the Hofkapelle for theatrical service. Durazzo and his protégé Gluck were considerably chastened by the episode, paradoxically, just as they were to enter upon the most fruitful period of their collaboration.

4. Collaboration with Calzabigi. A decisive event for Gluck's future was the arrival in Vienna early in 1761 of the Tuscan poet Ranieri Calzabigi. A relatively minor literary figure with little practical experience as a librettist, Calzabigi had nevertheless, while in Paris during the 1750s, edited (with the author's cooperation) a prestigious complete edition of the works of Metastasio, which he prefaced with a 'Dissertazione' mixing high praise with subtle criticisms (his own, and those of French critics). He



2. *Anonymous stage design for Gluck and Angiolini's ballet 'Les amours de Flore et Zéphire', Schönbrunn, Vienna, 1759: lost original, formerly in the Durazzo collection*

was probably also the author of a more direct attack on the imperial poet's operatic system, in an anonymously published *Lettre sur le méchanisme de l'opéra italien* (Paris, 1756; see Heartz, C1995), which proposed a fusion of the best features of French and Italian serious opera. While his employment was in the Netherlands Finance Ministry, Calzabigi quickly came into the orbit of Kaunitz and his protégé Durazzo, through whom he presumably was introduced to Gluck.

The first product of their collaboration was not an opera but a pantomime ballet: *Don Juan, ou Le festin de pierre*, to choreography by Angiolini, first given on 17 October 1761. Calzabigi was probably considered useful for the project on account of his familiarity with Parisian debates over the nature and purpose of theatrical dance, and with practical innovations in dance in Parisian theatres. Just as significant was his strong classical orientation (evident from the time of his first published writing, an explication of two Etruscan inscriptions), and in fact the ballet was one of the first attempts since ancient times to stage a complete theatrical action using pantomime and dance alone. The programme essay in French for *Don Juan* was signed by Angiolini, but Calzabigi later claimed authorship, and it is likely that he was primarily responsible for the discussions in it of ancient writings on dance and pantomime, discussions that were continued in two later programmes for ballets by Angiolini (*Citera assediata*, 1762, and *Sémiramis*, 1765). In the *Don Juan* programme Gluck received high praise for his music, and particularly for his masterful handling of the terrifying dénouement. The ballet created a sensation in Vienna, and was quickly and widely imitated. But it should be emphasized that the work was the product of a long-term effort in the Habsburg capital towards the reform of theatrical dance, and of the several years' experience that Gluck already had as a ballet composer. Although innovative in its adoption of a three-act structure, and in being accompanied by a polemical essay, *Don Juan* was well within the norms of Viennese ballet in terms of its proportions, formal procedures and function in the repertory.

A performance of Angiolini and Gluck's ballet *Don Juan*, with its fiery finale (Gumpenhuber's chronicle, C1758–63, lists 44 torches as props and 29 furies), was long thought to have caused the destruction by fire of the Kärntnertortheater on 3 November 1761, but as Croll (H1976, pp.12–15) has demonstrated, the ballet had been given in the French (court) theatre, and the *Don Juan* at the German theatre that night (already concluded when the fire broke out) was actually a spoken comedy by Prehauser. This disaster had direct consequence for Gluck as music director, in that the two theatres' orchestras were temporarily consolidated into one, their repertories were mixed, and additional concerts were scheduled in order to raise funds for the rebuilding of the German theatre. Despite the turmoil, Gluck's next *opéra comique*, a 'Turkish'-genre piece called *Le cadi dupé*, was ready for performance for the emperor's birthday on 8 December 1761. Gluck was involved in the preparation of two other works for the court in the time between *Don Juan* and *Orfeo*, though not as a composer of fully original scores. He was responsible for arranging borrowed (and in some cases parodied) numbers – described in the libretto as 'most recently composed and applauded in Italy' – and for composing the recitatives for a one-act pasticcio by Migliavacca, *Arianna*, presented on 27 May 1762 during

the court's annual sojourn at Laxenburg palace. The roles of Ariadne and Bacchus were taken by the future protagonists of *Orfeo ed Euridice*, Marianna Bianchi and Gaetano Guadagni (engaged as court *virtuosi* since Easter). In mid-September Angiolini presented *Citera assediata*, a ballet-pantomime version of Gluck's earlier *opéra comique* after Favart; in a later essay (*Lettere . . . a Monsieur Noverre*, 1773) he noted that he had not introduced a single foreign note into Gluck's music, though he had considerably abridged the score. Only on account of the need to prepare decorations for *Orfeo* (according to Gumpenhuber) were performances of the highly successful ballet curtailed.

Although in his earlier Italian operas Gluck had made some efforts towards the integration of chorus (*L'innocenza giustificata*) and the simplification of vocal writing (e.g. in certain numbers in *Tetide*), his and Calzabigi's *Orfeo ed Euridice* marked a dramatic break with operatic practice, even taking into account its genre (*azione teatrale*, traditionally based on a mythological plot and including chorus and spectacle). For one thing, Gluck's complete abandonment of coloratura in this opera constituted a drastic change in his relations with singers. Previously, as with most composers of *drammi per musica*, his successes had been closely associated with those of the singers; he had often travelled from production to production with them, and had catered to their specific talents, particularly as regarded passage-work. His new manner of composition necessarily brought other aspects into greater prominence, and Durazzo ensured that all collaborators worked towards a single end. The reduced role of vocal athleticism was due in part to the nature of Calzabigi's text, which largely eschewed similes and metaphors (favourite provocations of word-painting) as well as aria structures conducive to da capo returns (and thus to improvised ornamentation).

More than two decades later, in a letter to the *Mercure de France* (dated 15 July 1784, published August 1784), Calzabigi claimed near-total credit for the innovations in *Orfeo*, writing that he had read his libretto aloud to Gluck,

> showing him . . . the nuances that I put into my declamation and that I wished him to make use of in his composition: the pauses, the slowing down, the speeding up, the sound of the voice now strong, now weaker and in an aside. At the same time, I begged him to forgo passage-work, cadenzas, ritornellos and all that is gothic, barbaric, and extravagant in our [Italian] music.

He claimed also to have notated for Gluck the proper inflections in signs written between the lines of his text, both for this opera and for the later *Alceste*, the composer supposedly having only an imperfect knowledge of Italian. No such manuscripts have come to light, and Calzabigi's account is highly suspect in any case, dating as it does from a time when the poet was incensed at what he saw as the misappropriation by Gluck and his protégé Salieri of his *Ipermestra* text, in the latter's Parisian opera *Les Danaïdes*. A document more nearly contemporary with *Orfeo*, and more credible, is Calzabigi's letter of 6 March 1767 to Kaunitz with regard to plans for his *Alceste* (still many months off), in which he pleads for singers appropriate for the expressive purposes of his text and worthy of 'the sublime gifts of Sig. Gluck', and states that '*Orfeo* went well because we came across Guadagni, for whom it seemed to have been made expressly, and it would have succeeded miserably in other hands' (Helfert, A1938). Indeed, the castrato Guadagni, who had received acting lessons from David Garrick, frequently incurred the wrath of the public on account of his refusal to break theatrical illusion by acknowledging applause (a concern of Durazzo's even in *opera buffa*): according to Burney, 'a few notes with frequent pauses, and opportunities of being liberated from the composer and the band, were all he wanted' (*BurneyH*, ii, 876). In a sense, then, Gluck's reliance on singers was just as close as before, merely altered in its nature.

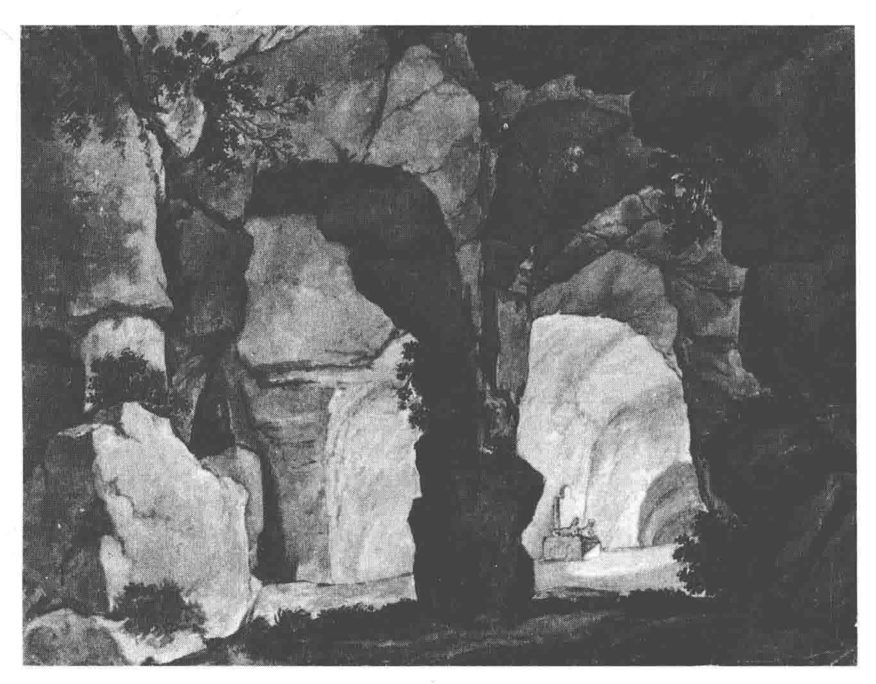


3. 'Orfeo ed Euridice', Act 3 scene i, in a production by the Swedish Royal Opera, Stockholm, 1773: painting by Pehr Hilleström (Kungliga Teatern, Stockholm)

Fundamental to the novelty of *Orfeo ed Euridice* was Calzabigi's thoroughly classical orientation, something evident in the simplicity of the basic plan of the work and of the diction, and in its extensive use of pantomime. That he managed to communicate his vision of the work to his collaborators is clear from the stage directions for the opening ballet by Angiolini, which recreate ancient funerary rites, and (according to the diaries of Count Karl von Zinzendorf) from the spectators' comparisons of the décors to their sources in Virgil. Zinzendorf (*c*1747–1813) himself found the music 'divine, completely pathetic, [and] completely suited to the subject'. Preparations for the opera, which was to be given for the emperor's nameday (the première was on the following day, 5 October 1762), apparently stretched over many months; Gluck was free to devote his full energies to the project, having been freed from his ballet-composing duties in the German theatre at Easter 1761. On 8 July 1762 and again on 6 August 1762, Zinzendorf reports encountering Gluck at aristocratic dinner gatherings, performing excerpts from his score, miming the Furies in the choruses. Gumpenhuber lists as many as 12 rehearsals of the groups involved in the performance, in various combinations; in a conversation with Burney a decade later, the composer recounted that he had never 'suffered them [the performers] to leave any part of their business, till it was well done, and frequently obliged them to repeat some of his manoeuvres twenty or thirty times' (*BurneyGN*, i, 344).

Despite some complaints (e.g. about the simplicity of Orpheus's air 'Che farò senza Euridice', and about certain moral ambiguities in the text), *Orfeo* was a tremendous success in Vienna, being given 19 times in 1762 alone; it was revived with equal success during Carnival 1763, with further performances during February and 11 more between July and September. Ever anxious to publicize his and the Viennese theatres' productions, Durazzo commissioned his agent Favart to arrange for publication in Paris of an engraved full score (in a manner common for French operas but rare for Italian works), which appeared in 1764. Although few copies were sold, the circulation of the manuscript of Gluck's opera aroused considerable interest among musicians and composers in the French capital. (The music so impressed itself upon Philidor, whom Favart had asked to proofread the score, that, probably unconsciously, he plagiarized certain passages in his *Le sorcier* and *Ernelinde*.) During the summer of 1763 Durazzo had planned to send Gluck himself (then in Bologna) to Paris to check on the progress of the edition, but (according to Favart's friend Dancourt; see Favart, C1808) the count recalled him to Vienna upon hearing that the Paris Opéra had burnt down. Durazzo's action points towards an ulterior motive for the trip: an attempt to gain a foothold for Gluck in Paris (presumably with a performance of a French version of *Orfeo*), already a decade before *Iphigénie en Aulide*.

On 21 January 1763, with the success of *Orfeo* still echoing, Count Durazzo petitioned the empress for an annual pension of 600 gulden for Gluck, and also for Angiolini and the dancer Louise Joffroy-Bodin, principally as a way of retaining their services in the face of offers from other courts or theatres. (All three pensions were granted by imperial decree on 26 April 1763.) The danger of losing these artists was real, for already during the previous autumn Gluck had been in negotiation with representatives of the new Teatro Comunale in Bologna for a *dramma per musica* – his first foreign commission in seven years. The surviving correspondence concerning the opera between Count Bevilacqua (intendant of the Comunale) and his Viennese agent Lodovico Preti shows Gluck to have been a hard bargainer. Gluck had apparently proposed Metastasio's *L'olimpiade*, one of the poet's most famous and pathetic texts, but Bevilacqua instead suggested a setting of his more recent *Il trionfo di Clelia*, which had greater scenic possibilities. That connoisseurs would inevitably compare Gluck's version with the original setting by Hasse, written for Vienna only a year before, was probably another advantage of the latter



4. Design by Giovanni Paolo Gaspari for a production of Gluck's 'Orfeo ed Euridice', Munich, Carnival 1773: pen and ink with watercolour (Staatliche Graphische Sammlung, Munich)

piece in Bevilacqua's eyes. The preparations and performances (beginning on 14 May) of *Il trionfo di Clelia*, as well as such distractions as visits to the retired singer Farinelli and to Padre Martini, are vividly described in the memoirs of Gluck's protégé Ditters (Dittersdorf, C1801), who accompanied him on the trip. They departed after the conclusion of the Lenten concerts (for whose direction Gluck was still responsible), travelling via Venice in order to accommodate a young singer, Chiara Marini, who was returning there with her mother. (During Gluck's absence his place as musical director in the Burgtheater was taken by F.L. Gassmann; from Easter 1763 Gassmann also shared with Gluck the job of composing ballets for the French theatre.) Among the cast in Bologna were the castrato Giuseppe Manzuoli, for whom Gluck had already written in *Tetide*, and the tenor Giuseppe Tibaldi, who four years later created the role of Admetus in Gluck's *Alceste*. The singer cast as Cloelia, Antonia Girelli Aguilar, pressed the composer to write an aria with obbligato oboe for her to perform with her husband, but Gluck declined to do so. (Dittersdorf notes that Gluck composed exclusively during the morning and evening, the afternoon being reserved for visits and the café.) Gluck's score for *Il trionfo di Clelia*, which apart from the overture contained only a single borrowed number, did not fully live up to Bevilacqua's expectations; Gluck himself (according to Dittersdorf) was dissatisfied with the orchestra's performance, which, despite 'seventeen large-scale rehearsals', 'lacked . . . the ensemble and precision that we had long been accustomed to hearing from the Viennese orchestra'.

Possibly on account of Gluck's absence from Vienna (until 6 June), the commission for an opera for the emperor's nameday went to Traetta; the choice of the piece – an *Ifigenia in Tauride* to a text by Coltellini – presumably came from Durazzo. In composing the work Traetta clearly benefited from the singers' and dancers' recent experience of performing in such an integrated spectacle as *Orfeo*, which in fact was revived again in late July. Around this time Durazzo asked Gluck to compose what later turned to be his final *opéra comique* (apart from revisions of earlier works for Paris), a setting of *Les pèlerins de la Mecque*. Based on an old classic of the vaudeville repertory, the work had been adapted as a modern *comédie mêlée d'ariettes* and purged of its original *doubles entendres* by L.H. Dancourt, an actor friend of Favart's whom Durazzo had brought to Vienna mainly in order to shorten French plays for performance at Laxenburg. The new version of *Les pèlerins de la Mecque* (whose 'Turkish' plot has an ancestry in common with that of *Die Entführung aus dem Serail*) was conceived in part as a showpiece for a recently acquired *haute-contre* by the name of Godard (playing Ali), who had sung *premiers rôles* at the Paris Opéra and who far outshined the singer-actors available to Gluck in the French troupe up until then. The opera was nearly ready for its première when the illness and subsequent death (on 27 November 1763) of Archduke Joseph's wife, Isabella of Parma, closed the Viennese theatres. The opera was finally given on 7 January 1764, with the new title *La rencontre imprévue* and with textual revisions that were meant to mask the similarities between Princess Rezia's feigned death in the original libretto and the murky circumstances of Isabella's demise. Despite its extremely episodic plot, the opera quickly became popular through much of Europe, both in French and in translation.

Even before the première of *La rencontre imprévue*, another opera by Gluck reached the stage of the Burgtheater, on 26 December (the beginning of Carnival): an almost completely new setting of Metastasio's *Ezio* (some 14 years after his first version, for Prague). Guadagni sang the title role; the prima donna (Fulvia) was Rosa Tartaglini-Tibaldi. Besides the desire to tailor the music to the singers at hand, the advisability of modernizing the forms of the set pieces worked to discourage Gluck from making large-scale borrowings from the earlier setting – though he did parody five arias from his more recent *Il trionfo di Clelia*. A largely favourable review of *Ezio* in the *Wienerisches Diarium* (7 January 1764; perhaps written at the instigation of Durazzo) sought to link the opera to reforms of the sort seen recently in *Orfeo*, but the work still clearly adheres to the norms of *dramma per musica*.

Gluck's compositions over the next two years were almost all written at the behest of the imperial court. (Few Italian theatres were as yet prepared to essay his and Calzabigi's brand of Greek-inspired musical tragedy, as the poet himself later lamented on several occasions.) In spring 1764 Gluck and a retinue of musicians including Guadagni and Ditters accompanied Durazzo to Frankfurt for the coronation of Archduke Joseph as King of the Romans (a preliminary step towards election as Holy Roman Emperor). A celebratory cantata *Enea e Ascanio*, to a text by Coltellini, was performed for the occasion; although the music does not survive, and the libretto names no composer, circumstances suggest that it was Gluck who composed the music. Before the festivities Gluck and Durazzo stopped in Paris to consult with Favart. Another noteworthy event during the trip was the dismissal of Count Durazzo, on instructions from the empress. His demise was apparently due to intrigues by Favart and Dancourt, and to his relationship to the dancer Joffroy-Bodin (who also was let go). Durazzo's departure (for Venice, where he became imperial ambassador) did not immediately jeopardize Gluck's position, but it did mean the end of a period of firm support and guidance from the court theatre director. Durazzo's replacement, Count Wenzel Sporck, did not commission any further *opéras comiques* from Gluck, relying on Parisian imports instead. With regard to more ambitious projects, Gluck and Calzabigi largely bypassed Sporck, dealing directly with Kaunitz.

For what was to be the last nameday of Emperor Francis Stephen (4 October 1764), Gluck and Angiolini produced an impressive ballet entitled *Les amours d'Alexandre et de Roxane*. It has long been assumed that an explanatory programme, now lost, accompanied the work at its première, but this is unlikely; a passing knowledge of Plutarch's life of Alexander was probably sufficient to acquaint most spectators with the plot, and for a subsequent performance of the ballet in Moscow, under Angiolini's direction, no programme was issued. For the next major court occasion, the remarriage of Archduke Joseph to Maria Joseph of Bavaria in January 1765, Gluck was called upon to produce three works: an *azione teatrale* by Metastasio, *Il Parnaso confuso*, to be performed for the couple as a surprise by four of Joseph's sisters, with Archduke Leopold directing from the harpsichord (24 January); a concluding ballet by Hilverding and Gassmann, *Le triomphe de l'amour*, was performed by the younger imperial children); a full-scale *dramma*

per musica, *Telemaco, ossia L'isola di Circe*, on a text by Coltellini (30 January); and a new pantomime ballet with choreography by Angiolini, *Sémiramis* (31 January). If in the first piece (the performance of which at Schönbrunn is depicted in two large paintings by J.F. Greipel; fig.5) Gluck was constrained by the thoroughly encomiastic text and the necessity of writing for amateur (though skilful) singers, for the other two works he had fully professional performers at his disposal. Nevertheless, the production of *Telemaco* suffered from the haste with which the closely spaced festivities were arranged, in that (judging from a remark by the diarist Count J.J. Khevenhüller, later Prince Khevenhüller-Metsch; see R. Khevenhüller-Metsch and H. Schlitter, C1907–25) its concluding ballet (copiously described in the libretto) was either omitted or replaced by a ballet from the repertory. Two years later (see Helfert, A1938) Calzabigi wrote privately to Kaunitz that

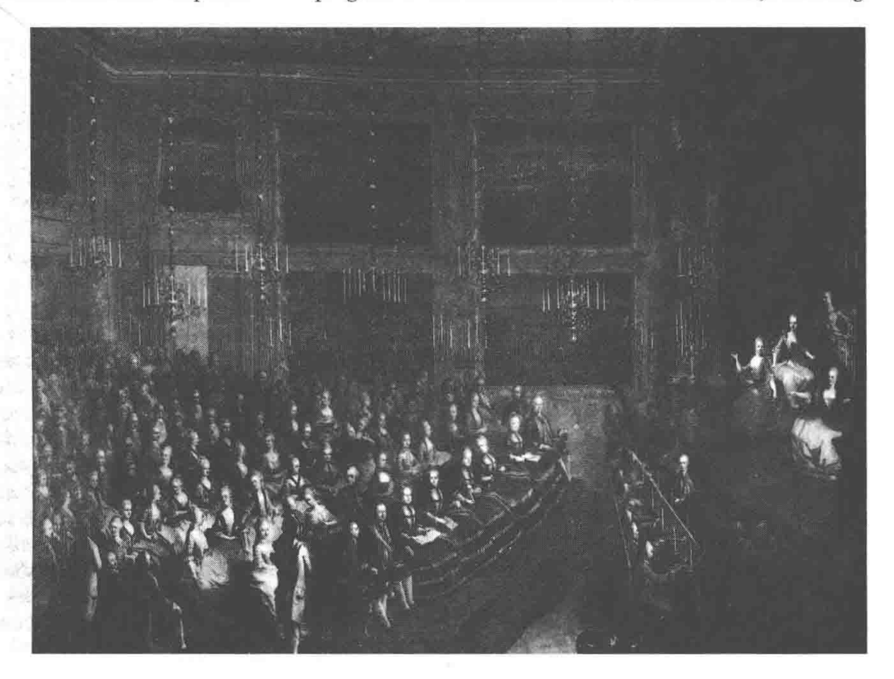
> *Telemaco*, with the best of poetry and singularly divine music, went most badly because [Travaglini] Ti[b]aldi was no actress, Guadagni was a scoundrel and the famous [Elisabeth] Teyber was unsuited for the role of Circe and had insufficient voice for a sorceress and for doing justice to music worthy of an enchantress and an enchantment.

Significantly, in the same letter Calzabigi lists those Viennese operas created by Gluck since Calzabigi's own arrival in Vienna – *Orfeo*, *Ifigenia in Tauride* (by Traetta), *Telemaco* and *Alceste* – that in contrast to Metastasian works required 'actresses who sing what the composer has written, without inserting a trunkful of notes by repeating 30 or 40 times either a "Parto" or an "Addio" decked out in musical hieroglyphics'.

The protagonist of *Telemaco* was probably meant to be seen at least on some levels as a representation of Archduke Joseph; the same hero had been the subject of an elaborate, specifically allegorical decoration for a Burgtheater concert given for the archduke's birthday in 1758. The court may have helped determine the subject also of Angiolini and Gluck's pantomime ballet, for a setting by Andrea Bernasconi of Metastasio's *Semiramide riconosciuta* – a text closely associated with the empress – had been given in Munich during the earlier part of the wedding festivities, beginning on 7 January. But Angiolini's ballet was based on a very different telling of the story, the tragedy by Voltaire of 1748, in which the motive forces were regicide, matricide and incest, and which, like *Don Juan*, featured a ghost returning to exact revenge. (In deciding to stage a tragic ballet Angiolini put himself into direct competition with his rival Jean-Georges Noverre in Stuttgart.) Khevenhüller reported that *Sémiramis* 'found no approval at all, and indeed was also far too pathetic and sad for a wedding feast'.

More even than in the case of *Don Juan*, Calzabigi was involved with the conception and explication of *Sémiramis*. The essay or programme accompanying it was entitled *Dissertation sur les ballets pantomimes des anciens*, on the model of the *Dissertation sur la tragédie ancienne et moderne* with which Voltaire had prefaced his play. Much of the pamphlet's theoretical orientation, as well as various Parisian topical references, betrays the hand of Calzabigi, who in his *Lettera al signor conte Vittorio Alfieri* of 1784 specifically claimed to have written it (see Bellina, A1994). His authorship is suggested also by his proud assertion, contradicted by all other witnesses, that the ballet 'succeeded sublimely', more so even than Viennese performances of Voltaire's original tragedy. But the powerful effect of the work (whether appropriate for the occasion or not) was ultimately due to the ability of Angiolini and Gluck to translate Calzabigi's rigorous and concise plan into effective stage spectacle and music. Much of Gluck's score is starkly functional, with musical gestures intimately tied to the pantomime; in several numbers Gluck also strives for a specifically antique tone. Though conceived with this particular plot in mind, more than half of the music in *Sémiramis* found its way into Gluck's later *Iphigénie en Tauride*.

The next composition of Gluck's of which we have notice is his music to a ballet by Angiolini, given at Laxenburg on 19 May 1765, 'taken from the tragedy of Iphigenia and . . . better than that of Semiramis', according



5. Performance of Gluck's 'Il Parnaso confuso', Schönbrunn, Vienna, 24 January 1765 (Archduke Leopold is at the harpsichord): painting by Franz Johann Greipel (Hofburg, Vienna)

to Khevenhüller. The 'tragedy' in question was no doubt Racine's *Iphigénie*, familiar to Burgtheater spectators from many performances over the years; in his *Lettere . . . a Monsieur Noverre* (Milan, 1773) Angiolini called his ballet *Ifigenia in Aulide*, and admitted that the outcry against his *Sémiramis* ballet had forced a 'prudent silence' upon him and caused him to compose this one 'with a *lieto fine*, in order to show the public my respect'. The music of the Iphigenia ballet does not survive, but we know that it pleased Archduke Leopold (who also named its composer explicitly). When Khevenhüller heard it again at Innsbruck an 18 August he found it 'as long as [it is] sad'. That Innsbruck performance was part of the wedding festivities for Archduke Leopold and Maria Ludovica of Spain; while leaving the theatre after the conclusion of the ballet, Emperor Francis Stephen suffered a fatal stroke, among the results of which were the closing of all theatres in the Habsburg realms and the disbanding of the French troupe with which Gluck had worked for over a decade.

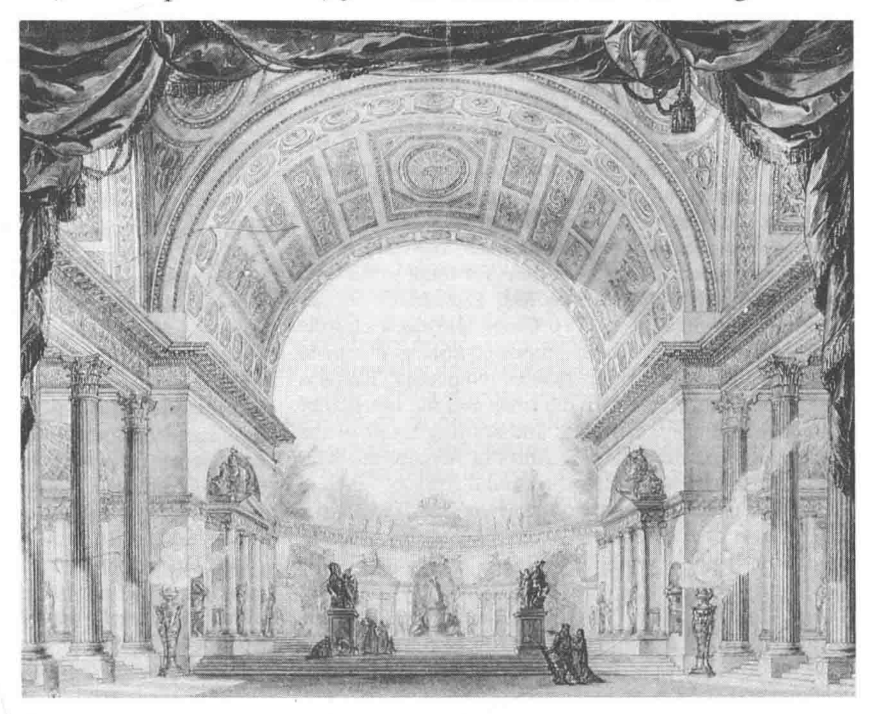
The emperor's sudden death left unperformed two already completed works by Gluck. Already before the court's departure for Innsbruck Gluck had begun rehearsing another *azione teatrale* to a text by Metastasio for the archduchesses, *La corona*, intended for Francis Stephen's nameday. (The commission is a sign of the favourable reception of *Il Parnaso confuso*.) Another work, the ballet *Achille in Sciro*, based on the libretto by Metastasio, was simultaneously being readied for performance at Innsbruck, according to a later account by its choreographer, Angiolini (*Lettere . . . a Monsieur Noverre*), and likewise fell victim to the closure of the theatres. (A note of 13 November by Sporck likewise mentions 'various well-decorated ballets' for Innsbruck, 'of which two were not performed at all'.) Gluck's music for *Achille* survives in a set of parts at the former Schwarzenberg archive at Český Krumlov; the composer salvaged its concluding Passacaille for use in *Paride ed Elena*, *Iphigénie en Aulide* and the revised version of *Cythère assiégée*.

The grief of Empress Maria Theresa for her consort was extreme, since (unusually among sovereigns) her marriage had been a love-match. The protracted period of mourning led to the dispersal of many musicans, actors and dancers from the court theatres and enforced inactivity on the part of those who had stayed, including Gluck. During this period one opportunity for Gluck both to compose and to conduct presented itself in Florence, in Habsburg-controlled Tuscany, where (after a decent interval) Traetta's *Ifigenia in Tauride* was being given during Carnival 1767. Gluck was asked to set the purely celebratory prologue by Lorenzo Ottavio del Rosso that opened the performance, which he also led, in the absence of Traetta (who was busy producing a new opera in Munich). The text was so slight (consisting of only a few choruses and one aria) that Gluck was able to set it in a mere two weeks (not even having received it until 6 February, nearly a week after his arrival), and the first performance followed on 22 February, a day after the single rehearsal.

In Vienna, there was considerable turmoil after 1765 with regard to the managerial arrangements and repertory of the theatre. The court relinquished some – thought by no means all – control to a series of impresarios (including Hilverding), and the increased necessity of pleasing a paying public led to the recruitment of an *opera buffa* troupe, which reopened the Burgtheater in October 1766 with *Il viaggiatore ridicolo* by Gassmann. By then Calzabigi and Gluck were already at work on a more dignified piece – the opera *Alceste* – with which to console the grieving empress and tempt her back into the court theatre, a main point of contact with her people. (Metastasio had made a similar attempt at consolation the previous year with his poem 'I voti pubblici'.) The story of Alcestis, the subject of a famous tragedy by Euripides, was practically synonymous with conjugal devotion. The resonances of the protagonist's noble sacrifice for the sake of her husband – who is fated to die unless someone can be found to take his place – with Maria Theresa's own situation were obvious, and were specifically emphasized in numerous verses of the libretto and in Calzabigi's dedication of it to her.

The poet's extraordinarily candid and (with respect to Metastasio) acerbic letter of 6 March 1767 to Kaunitz on the subject of *Alceste* (see Helfert, A1938), quoted in part above, attacked the old manner of composing and performing *drammi per musica* mainly in order to emphasize the quite different requirements of those performing in works on the 'new plan'. It has usually been assumed that Calzabigi's request for Kaunitz to guarantee a proper cast for *Alceste* indicated that Gluck's music for the opera was already essentially complete by this time. But it is equally possible that his letter – sent during the Lenten break between theatrical seasons, when most decisions on personnel were made – was an attempt to procure singers for whom Gluck could write just the sort of music he desired. The eventual choices of protagonists were controversial – Leopold Mozart scoffed that the opera was being performed by 'mere *opera buffa* singers' (letter of 30 January – 3 February 1768) – but were vindicated in the lengthy, enthusiastic critique of the opera by Joseph von Sonnenfels, in his (initially) anonymously published *Briefe über die Wienerische Schaubühne* (Sonnenfels, C1768). The singer cast as Alcestis, Antonia Bernasconi (the German-born stepdaughter of the Munich composer Andrea Bernasconi), had a small voice, and indeed was a specialist more in comic than in tragic roles, but she 'acted . . . with a truth, feeling, and participation [in the role] that [were] marvelled at'. Giuseppe Tibaldi, who sang Admetus, Sonnenfels remarked, gestured more expressively and consistently, now that the upper part of his range was fading, and Gluck aided the cast generally in that 'he put fewer [musical] difficulties in the way of the talent of his actors than any other [composer]'. The expressive pantomime ballets by the star choreographer Noverre, newly engaged for the Viennese theatres, were much appreciated by spectators as well. His recent arrival (during autumn of that year), too, speaks against Gluck's score having been completed by March; in fact, the music reflects Noverre's separation of sections of expressive pantomime (called *balli pantomimi* in the libretto) and movements of pure dance (*balli ballati*), which is much stricter than in Angiolini's works.

The staging of *Alceste* was undoubtedly delayed by the deaths first of Joseph's second wife Maria Josepha of Bavaria on 28 May and then of the Archduchess Maria Josepha (newly betrothed to the King of Naples) on 15 October, both events entailing the closure of the theatres. Under the circumstances, it is hardly surprising that Khevenhüller found the opera *Alceste*, once it was finally performed, 'pathetic and lugubrious beyond all measure';



6. Act 3 (Admetus's palace) in the revised version of Gluck's 'Alceste', Paris Opéra (Académie Royale de Musique), 23 April 1776: design by François-Joseph Bélanger, pen and ink with wash (Bibliothèque et Musée de l'Opéra, Paris)

only the concluding ballet by Noverre in the grotesque vein found general approbation, he reported. The opera reached a respectable number of performances, but a year later, when its score was being prepared for publication (this time in Vienna), Calzabigi insisted (as he explained to Antonio Greppi on 12 December 1768) that it be accompanied by a preface explaining 'the enormous change we have made in dramatic compositions such as this one', acknowledging in effect the difficulties that such works posed for audiences (see Donà, A1974). Although the preface (dedicated to Archduke Leopold, since 1765 Grand Duke Pietro Leopoldo of Tuscany; see §11 below) is signed by Gluck, the librettist told others that he himself was the author; the ruse allowed him more easily to include a considerable amount of praise for his own efforts as librettist.

The extent of Gluck's output during 1768 in unclear. No score survives to show exactly what revisions of *L'innocenza giustificata* (1755) he undertook for its restaging during the summer as *La vestale*, with Bernasconi in the leading role. (In the libretto (*A-Wn*), Gluck is for the first time called a member of the Arcadian Academy, under the name 'Armonide Terpsicoreo'.) Calzabigi's claim (in the above-cited letter to Greppi) that Gluck had already set his *Paride ed Elena* must be viewed with some scepticism, as that opera was not staged until November 1770. Presumably Gluck was occupied by early 1769 with *Le feste d'Apollo*, a piece of three loosely related acts with a prologue on the model of the French *opéra-ballet*, for the wedding of Archduchess Maria Amalia with the Duke Ferdinand of Parma – Gluck's last opera commissioned for a Habsburg festivity (if one discounts the revised *L'arbre enchanté*). The celebrations in Vienna were on a small scale, with most of the theatrical productions, including Gluck's, taking place in Parma. The wedding was postponed by several months on account of delays over a papal dispensation (since the parties were related) and then the death of the pope; as a result of the confusion, Gluck made the trip to Parma twice. Only about half of Gluck's music for the opera was new; the final 'Atto d'Orfeo', included at the request of the archduchess, was a compressed version of *Orfeo ed Euridice*, and much of the rest was borrowed from earlier works, especially *Telemaco*. The performances of *Le feste d'Apollo*, particularly of the 'Atto d'Orfeo', were well received; indeed, no court in Italy could have been more receptive of a Gluckian work of this sort – or capable of performing it – than that at Parma, where choral and balletic forces had been employed in Italian opera for more than a decade. At Parma Gluck met and became friendly with the soprano castrato Giuseppe Millico (whose vocal range required adjustments in the music originally written for the alto Guadagni). This singer was to create the role of the male protagonist in Gluck's next opera, *Paride ed Elena*, and he became the singing teacher of Gluck's young niece and ward, Marianne (Nanette).

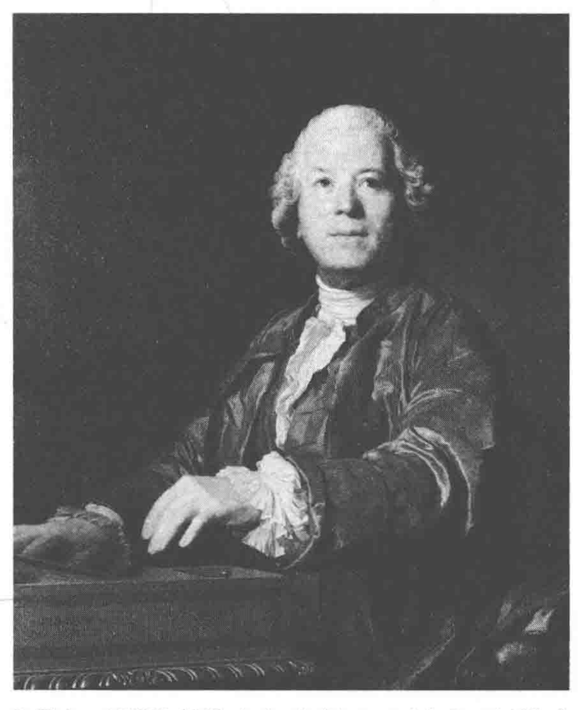
It was during the latter part of 1769 that Gluck became involved in the financial and managerial sides of the Viennese theatrical enterprise, at that time leased to the Venetian adventurer Giuseppe d'Afflisio (or d'Affligio). This episode (on which see Grossegger, C1995) nearly cost Gluck his personal fortune, and does not reflect well on his character. On 11 October 1769 Gluck and Franz Lopresti (son of another former entrepreneur of the Viennese stages) signed a contract with d'Afflisio whereby, investing 30,000 gulden apiece, they became 'economic directors', each with a 25% share of the profits (minus d'Afflisio's considerable debts). According to Grossegger, Gluck was motivated to participate not only by the hope of financial gain, but also in order to assure a venue for his opera *Paride ed Elena*; that d'Afflisio was a close friend of Calzabigi certainly encouraged him as well. Kaunitz required that the directors agree to six conditions, including notably the re-engagement of a French troupe and exclusivity for Noverre as choreographer. French theatre and ballet were by far the costliest of the theatrical

spectacles, and when not long afterwards d'Afflisio left on a recruiting trip to Italy, leaving Gluck to administer the theatres, the partnership was threatened with ruin. Aiming solely for higher box-office receipts, Gluck vigorously fought efforts towards the reform of the German repertory, instead promoting the often indecent improvised fare; in this he was opposed by Gottlieb Stephanie the younger (later the librettist of *Die Entführung aus dem Serail*). When the financial situation of the theatres worsened, Gluck's petitions for relief to Kaunitz earned him the enmity of his and Calzabigi's former supporter. On 30 March 1770 Gluck withdrew entirely from the enterprise, without economic loss, as d'Afflisio ceded his lease to Count Johann Nepomuk Koháry. Gluck's personal credit with the court and the aristocracy was much damaged, however, and another result of the débâcle was the departure of Antonia Bernasconi, who was likewise a friend of Calzabigi and d'Afflisio.

In 1770 two of Gluck's operas were revived in the Burgtheater: *Orfeo ed Euridice*, in May, with Millico in the role of Orpheus winning applause 'on account of his voice and acting' (Khevenhüller, 13 May 1770), and *Alceste*, on 21 October 1770 (later also in the Kärntnertortheater), Millico taking over the role of Admetus. The latter work was thus no longer, as originally, the unusual phenomenon of 'a serious opera without castratos' (Sonnenfels, C1768, p.10). Less than two weeks later, on 3 November, *Paride ed Elena* received its première, with Millico opposite the Viennese-born Catharina Schindler (later replaced by Clementina Chiavacci). The extensive ballets were again by Noverre. The first performance seems to have been a court occasion only in that Calzabigi had dedicated the libretto to Archduke Leopold, who had been staying in Vienna for several months. Calzabigi's later claim, in his mock-picaresque *Risposta . . . [di] Don Santigliano di Gilblas . . .* (1790; see Bellina, A1994, p.379), that the opera's lack of success was due to the court's having ordered a 'festive' work (thus precluding the necessary contrasting passions of fear and compassion) contradicts his statement to Greppi in December 1768 that *Paride ed Elena* was already complete, only awaiting an opportunity for performance (see Donà, A1974). The truth probably lies somewhere in between; the publication of a full score (by Trattner of Vienna) before the end of 1770 points to the opera having been finished a considerable time before its production.

Although both Count Zinzendorf (C1747–1813, entry for 3 November 1770) and the court-sponsored *Wienerisches Diarium* (7 November 1770) reported favourably on the première of *Paride ed Elena*, performances of which continued into 1771, the apologetic tone that Calzabigi and Gluck took in their writings on the opera tends to confirm Khevenhüller's statement that it 'did not find particular approval, on account of its uneven and somewhat strange taste' (3 November 1770). The unusually long dedication of the score to Duke Juan Carlos de Braganza (one of the composer's earliest supporters, living in exile in Vienna), signed by Gluck but probably drafted by Calzabigi, again mentions the lack of contrasting passions in the opera and explains its 'strange taste' as the result of an attempt to depict 'the different character of the Phrygian and Spartan nations, contrasting the roughness and savagery of the one with the delicacy and softness of the other'. Gluck was later to use similar musical means in *Iphigénie en Tauride* to contrast the Greeks and their Scythian captors.

5. New directions. Even before his disastrous experience in the theatre administration, and the disappointing reception of *Paride ed Elena*, the generally less favourable conditions for the sort of Italian spectacles that he and Calzabigi had been creating led Gluck to start thinking in different directions. (No celebratory opera, whether from Gluck, Calzabigi or Metastasio, was commissioned for the wedding of Archduchess Marie Antoinette to the French dauphin in May 1770, the empress having decided instead on a banquet at Belvedere palace.) During his sojourn in Vienna in September 1772, Charles Burney heard of Gluck's detailed plan to compose a more dramatic setting of Dryden's St Cecilia's Day ode *Alexander's Feast* (see *BurneyGN*, i, 242–3), which he had recently heard in an Italian translation from Florence; had Gluck remained in Vienna, he might well have contributed to the oratorio productions of the nascent Tonkünstler-Societät. The increasing cultivation of German letters in Vienna, in preference to French and Italian, and the reform of the German stage (which he had so recently opposed, on pecuniary grounds) were probably factors in Gluck's decision around this time to set to music several texts by F.G. Klopstock. By 1769 the poet had heard reports of the composer performing several bardic choruses from his tragedy *Hermannsschlacht* (first published in 1767) – though Gluck apparently never notated them, and over the next few years he set several of Klopstock's secular odes. Four of the latter appeared in almanachs before the entire set of seven was published in 1785. (One further ode, 'An den Tod', was notated by J.F. Reichardt in 1783 from the composer's performance of it and published in 1792. In a letter of August 1773 Gluck told Klopstock that he was sending



7. Christoph Willibald Gluck: detail of the portrait by Joseph-Siffred Duplessis, 1775 (Kunsthistorisches Museum, Vienna)

him eight songs on his poetry, although the two in 'bardic' style were possibly duplicate settings.) While constituting only a minor part of Gluck's output, these works exerted a powerful influence on the developing German lied, in part on account of the esteem in which they were held by leading literary figures, including Klopstock himself (who met Gluck in 1774 while the composer was en route to Paris, and later visited him at his suburban residence in St Marx).

Provocation for another change of direction came from François Louis Gand Leblanc du Roullet, a nobleman from Normandy temporarily employed at the French embassy in Vienna, who (probably in 1771) submitted a text to Gluck: an operatic adaptation of Racine's *Iphigénie*. The history of this work belongs almost as much to Vienna as to Paris, since it apparently already existed in full (at least in a preliminary state) by the time of Burney's visit to Vienna in September 1772, a year before Gluck's departure for the French capital. Burney (*BurneyGN*, i, 265) reported that

> though he had not as yet committed a note of it to paper, [it] was so well digested in his head, and his retention is so wonderful, that he sang it nearly from the beginning to the end, with as much readiness as if he had had a fair score before him.

(The truth of this claim cannot be tested, as Gluck's autograph score does not survive.) Nor can Calzabigi entirely be excluded from the story of the genesis of the opera. Praise for Racine's tragedy runs like a refrain through his critical writings, from the 'Dissertazione' in his Metastasio edition onwards, and he can be presumed to have shared his opinion of the piece with Gluck. Calzabigi himself was competent at writing French prose, as he had proved in the ballet programme(s) he had helped to draft, but as a non-native he was not qualified to versify a full libretto in that language. The tale of Iphigenia's sacrifice was in any case ripe for operatic setting in the new manner, having been recommended by both Denis Diderot ('Entretiens sur Le fils naturel', 1757) and Francesco Algarotti, the latter even going so far as to include a prose libretto in his *Saggio sopra l'opera in musica* (1755).

An ample view of Gluck's domestic life around this time is provided by Burney, who encountered him three times during his stay in Vienna. Warned that the composer was 'as formidable a character as Handel used to be: a very dragon, of whom all are in fear', at his first meeting he found him to be in good humour, and extraordinarily willing to perform from and discuss his own works. Gluck was 'much pitted with the small-pox, and very course in figure and look', but lived elegantly in a large house with garden in the Rennweg, not far from the Belvedere. He first accompanied his 13-year-old niece in scenes from *Alceste*, and then in airs by other composers, notably Traetta, after which Gluck

> was prevailed upon to sing himself; and, with as little voice as possible ... with the richness of accompaniment, the energy and vehemence of his manner in the *Allegros*, and his judicious expression in the slow movements, he so well compensated for the want of voice that it was a defect which was soon entirely forgotten. (see *BurneyGN*, i, 264–5)

On this occasion, and at a later dinner at the residence of the British ambassador, Lord Stormont, Gluck was at ease among a company that included several members of the high aristocracy: some patrons from the days of Durazzo's leadership of the theatres (e.g. Juan Carlos de Braganza), and others, such as Countess Maria Wilhelmine Thun, who were later to be among Mozart's strongest supporters. On taking leave of Gluck several days later, Burney found him 'like a true great genius ... still in bed' (*BurneyGN*, i, 343); Gluck's wife explained 'that he usually wrote all night, and lay in bed late to recruit'.

6. Paris, 1774–9. In his visits to Paris, Gluck alternately used his social skills and his image as a rough-hewn genius in order to overcome the many institutional and personal obstacles he faced in trying to renew French serious opera. His way was smoothed by Roullet and his diplomatic contacts: negotiations were carried out by the Austrian ambassador to France, Count Mercy-Argenteau. In October 1772 Roullet published an open letter in the *Mercure de France*, addressed to Antoine Dauvergne, a director of the Académie Royale de Musique (the Opéra); this was followed up in March 1773 by a letter, signed by Gluck, strongly supporting the possibility of redeeming the French language for musical purposes. His achievement was eventually endorsed by none other than Jean-Jacques Rousseau. Gluck also traded on his former contacts with the daughter of Maria Theresa, Marie-Antoinette, who was now the dauphine. He had no difficulty in obtaining leave of absence from the empress, but despite being well established in Vienna he contemplated for a time a permanent settlement in Paris, and accepted Dauvergne's condition that he should write six operas (he eventually produced eight in France, of which four were revisions of works presented in Vienna). Gluck was generally admitted to have brought about a revolution in French opera, but his supremacy was never undisputed. Until his final return to Austria in 1779, motivated by fatigue, ill-health and disgust at journalistic and administrative intrigue, the periods he spent in Paris grew shorter, and those in Vienna longer.

Gluck reached Paris in November 1773, accompanied by his wife and his niece Marianne (Nanette), whose singing was admired in the more intimate gatherings offered by Parisian society. Early in 1774 the family moved into the house of Duke Christian IV of Zweibrücken. There they met the painter Mannlich, whose reminiscences of this period (C1934) provide vivid images of Gluck during the often turbulent rehearsals. Gluck had to drill the orchestra and chorus into playing an unaccustomed style of music; he also had considerable difficulties with the leading singers, notably Sophie Arnould (Iphigenia) and, despite his warm admiration for Gluck, Henri Larrivée (Agamemnon). Earlier attempts to reform French opera, by Philidor and Gossec, had been comparatively half-hearted. Arias perceived to be Italian in style (*ariettes*) were deployed during dramatic scenes, but the declamation prolonged the traditions of the post-Rameau generation. Gluck viewed French declamation with the experience of Italian opera, as well as *opéra comique*, behind him. Nevertheless it was probably his demand for dramatic verisimilitude as much as his style that caused difficulties and equally, in due course, was responsible for the success of his enterprise. Nearly all Gluck's Parisian ventures encountered hostility, and inspired correspondingly loyal and articulate support. Among the opposition in 1774 were supporters of traditional French opera, who began the pamphlet war which continued for the best part of a decade, and Louis XV's mistress Mme du Barry, who was instinctively opposed to the dauphine. Besides testimonials from Rousseau and Voltaire, Gluck received

more substantial critical support from Abbé François Arnaud (see Lesure, C1984). The death of Louis XV interrupted performances of *Iphigénie en Aulide* before its success was fully assured. This allowed Gluck ample time to prepare the next stage in his campaign, the adaptation of *Orfeo ed Euridice* as *Orphée*, with the title role adapted for tenor (Joseph Legros). The additional ballets included some taken from *Iphigénie en Aulide* itself, and the famous flute solo known as 'Dance of the Blessed Spirits'. The title role was extended by the virtuoso aria 'L'espoir renaît dans mon âme', which in 1776 Gluck was accused by C.-P. Coquéau in *Entretiens sur l'état de l'Opéra Paris* (see Lesure, C1984) of having plagiarized from Ferdinando Bertoni (see Howard, A1995, p.202); and a trio 'Tendre amour' from *Paride ed Elena* signalled that Gluck would not adapt the latter for Paris.

After the triumphant première of *Orphée*, Gluck returned to Vienna in November 1774. He returned three weeks later to present a revised version of *Iphigénie en Aulide*, with substantial alterations to the ballets (which had been severely criticized) and a dénouement clarified by the appearance of the goddess Diana. The revised version of his *opéra comique L'arbre enchanté*, with additional text by the translator and librettist of *Orphée*, Pierre Louis Moline, was presented at Versailles. The success of *Orphée* and the revised *Iphigénie en Aulide* may have induced over-confidence in Gluck, for he allowed his next work for the Opéra, the revision of Favart's *Cythère assiégée*, to be performed without his immediate supervision; it may have been a tactical error, in Paris, to dismiss the final divertissement as 'hors d'oeuvre', albeit in a private letter to Kruthoffer, a phrase symptomatic of an attitude which was hardly a secret. Gluck returned to Vienna in March 1775, and was ill for much of the summer; news of the poor performance and reception of *Cythère*, supplied by his generally obliging factotum, Franz Kruthoffer, secretary to Count Mercy-Argenteau, was kept from him. Kruthoffer was also his intermediary in the often difficult negotiations with publishers. By the autumn, Gluck was well enough to work on the French version of *Alceste*. Because Roullet was back in Paris, he and Gluck exchanged letters concerning this revision, and also referring to an intention to compose *Armide* for 1777.

Gluck arrived in Paris in February 1776 to prepare *Alceste*, whose success mattered greatly following a loss of prestige with *Cythère*. The title role was taken by Rosalie Levasseur, chosen in preference to Arnould; Levasseur subsequently created the roles of Armida and Iphigenia in *Iphigénie en Tauride*. *Alceste* was coolly received at first, and further revisions were undertaken, involving a completely new dénouement with the introduction of a new character, Hercules. Gluck hurried back to Vienna in May on hearing the news of his niece's death (from smallpox), and did not return for nearly a year, by which time *Alceste* had begun to attract critical and public approval, although N.E. Framery, in the *Mercure de France* of September 1776, attempted a demolition of *Alceste*, with a further accusation of plagiarism, this time from Sacchini. On hearing that Piccinni had been engaged to compose Marmontel's adaptation of Quinault's *Roland*, Gluck claimed to have abandoned a setting of his own (but he was probably concentrating on Quinault's *Armide*). Characteristically seizing the chance to renew public interest, he sent a 'confidential' letter to Roullet, which was duly published in *L'année littéraire* (vii, 1776, 322–3; see Lesure, C1984), explaining his motives for abandoning *Roland* and condemning the practice of making critical comparisons between *Orphée* and *Alceste*, while advertising his progress on *Armide*.

During 1777 Piccinni was learning French declamation from Marmontel and composing *Roland*. *Armide*, in which Gluck made extensive use of material from earlier works including *Don Juan* and *Telemaco*, was produced in September. Except for omitting the prologue and adding a few lines for Armida to the end of Act 3, Gluck set Quinault's libretto with exceptional fidelity, in contrast to Marmontel's free adaptation of *Roland*. Yet *Armide* attracted the opposition of the remaining champions of Lully, whose operas were not yet entirely excluded from the repertory, as well as the venom of Jean François de La Harpe. Gluck responded with heavy irony in the *Journal de Paris* (12 October 1777), and enlisted the support of Jean Baptiste Antoine Suard, under the guise of 'L'anonyme de Vaugirard'. Gluck remained to hear the successful première of *Roland* in January 1778, but spent most of that year in Vienna, working on his last two operas and negotiating, through Kruthoffer, Roullet and the librettist of *Echo et Narcisse*, Baron Ludwig Theodor von Tschudi, for a higher fee than was usual. The new director of the Opéra, A.P.J. de Vismes, was persuaded to come to terms following a failed revival of Rameau's *Castor et Pollux*, but he also offered an *Iphigénie en Tauride* libretto to Piccinni with the promise, subsequently broken, that it would appear before Gluck's.

The libretto of Gluck's *Iphigénie en Tauride*, founded on a tragedy of 1757 by Guymond de La Touche, may have been in part the work of Roullet, but was finally attributed to a younger librettist, Nicolas-François Guillard, who had first offered this text to Gossec. The composer's only letter to Guillard shows how Gluck controlled the overall shape of the work, as well as making specific and detailed demands, partly to accommodate the quantity of recycled music to which new words had to be fitted. Gluck also required additional material to enhance the characterization of the Scythian king Thoas, and ran Guillard's second and third acts together, so that Orestes' vision of his murdered mother's ghost merges with the entry of her daughter Iphigenia. These touches, which show Gluck at the height of his powers as a composer of lyric tragedy, make more surprising the effort he lavished on the pastoral. This 'opéra d'été' ('summer opera', an epithet applied by Gluck himself, according to the *Mémories secrets* of 6 September 1779) *Echo et Narcisse* contains less borrowed material, although the work's strongest number, 'Je ne puis m'ouvrir ta froide demeure', is an incongruous reworking of a magnificient aria from *Paride ed Elena*, 'Le belle immagini'.

Gluck was back in Paris at the end of 1778 to supervise productions of his new operas. *Iphigénie en Tauride* was an almost undisputed triumph, and its revival in 1781 was considered to defeat, if not quite eclipse, Piccinni's opera on the same subject. Gluck suffered his first stroke during the preparation of *Echo et Narcisse*, and the Opéra, which had paid him the record sum of 10,000 livres, suffered poor receipts, even for the revival. Gluck's reputation alone was not enough. In some disgust, he left Paris for the last time in October 1779, firmly resisting



8. Appearance of the goddess Diana at the dénouement of Act 4 of Gluck's 'Iphigénie en Tauride', Paris Opéra (Académie Royale de Musique, Palais-Royal), 18 May 1779: drawing by Gabriel de Saint-Aubin (S-Sk)

offers to return, although rumours of a new French opera persisted until the production of Salieri's *Les Danaïdes*.

7. Final years in Vienna. Despite his precarious health, and his recent disenchantment with Paris and its operatic public, after his return to Vienna in the autumn of 1779 Gluck still kept a foothold in the French capital, corresponding frequently with Kruthoffer, his agent there, about revisions to *Echo et Narcisse* and other matters. Through Kruthoffer, over the next few years, Gluck kept on good terms with numerous Parisian friends (including Giuseppe Pezzana, one of his collaborators on *Le feste d'Apollo*, then occupied with a new edition of Metastasio's works), and, encouraged at times by Kruthoffer, even toyed with the idea of a return visit. But he rejected most operatic texts that were offered him, whether from Paris or elsewhere. One project he evidently considered seriously was a *Cora* (possibly based on Marmontel) by Baron Wolfgang Heribert von Dalberg, who was then (1779) in the process of founding the Mannheim Nationaltheater; the libretto had been sent to Gluck by Count Seeau, opera intendant of the Bavarian court. On 8 June the composer wrote that he would discuss possible singers for the work when passing through Munich on his return trip to Vienna, but by January 1780 his interest had apparently cooled. In rejecting an 'outline of a tragedy' from Nicolas Gersin (a playwright better known for vaudeville farces), in a letter of 30 November 1779, Gluck cited his age and the disappointing reception of his last opera for Paris, adding 'I have finished my career'. Nevertheless, he wrote to Klopstock of his continued intention to set the poet's *Hermannsschlacht* to music, as a last but not insignificant work.

In June 1780 the *Mémoires secrets* reported on a planned trip by Gluck to Italy – though mistakenly naming Milan as the destination, rather than Naples. (The confusion may have stemmed from an earlier report, in J.N. Forkel's *Musikalisch-kritische Bibliothek* (1778–9), that Gluck was being asked to write an opera for Milan – possibly to inaugurate the Teatro alla Scala.) Though without naming Calzabigi as the conduit for the invitation, in his letter of 29 November 1780 Gluck spoke of staging four operas in Naples, one of which presumably would have been a setting of the poet's *Ipermestra*. (Already in 1777 a 'Nobile Accademia delle Dame e dei Cavalieri' had performed Gluck's *Paride ed Elena*, and the return to Naples of Millico in 1780 was another factor favouring a visit by Gluck.) According to Calzabigi's letter of 15 June 1784 to the *Mercure de France*, protesting the unauthorized appropriation and translation of his libretto, he had written *Ipermestra* for Gluck in 1778, after the composer had rejected a *Semiramide* of his (see below). In the event, the death of Maria Theresa on 20 November 1780 derailed Gluck's planned trip (Queen Maria Carolina being the empress's daughter), though a production of *Alceste* was mounted in 1785.

Although Gluck was by now semi-retired, his pre-eminence among composers in Habsburg service was evident during the 1781–2 season, when four of his operas were staged, as centrepieces of the festivities for the visit to Vienna of the Russian Grand Duke Paul Petrovich and his wife Maria Feodorovna, *née* Sophia Dorothea (travelling incognito, as 'Count and Countess of the North'). Despite Kaunitz's urging that a new Italian opera be commissioned, Joseph II instead ordered productions of Gluck's *Orfeo* and *Alceste*, in the original language, as well as two vehicles with which to display his German Singspiel troupe: a translation of *La rencontre imprévue*, under the title *Die Pilger von Mekka*, and a new adaptation by Gluck himself of *Iphigénie en Tauride*, translated by Johann Baptist von Alxinger as *Iphigenia auf Tauris* (or *Iphigenia in Tauris*). This last reached the stage first, on 23 October, well before the arrival of the duke and duchess. (Gluck's work on the opera was mostly complete by the time of his second stroke in May, which paralysed his right arm.) The adaptation involved a change of tessitura for both Thoas and Orestes (downward in the first instance, upward in the second) and numerous rhythmic alterations, as well as various changes in the orchestral accompaniment. The composer himself arranged (through Kruthoffer) for the use of the scenic designs by Jean-Michel Moreau (*le jeune*) that had served for the original Parisian production of *Iphigénie en Tauride*; he later reported in a letter to Kruthoffer (2 November 1781) that these had 'contributed substantially to the [opera's] good reception' 9letters of 31 Jan and 2 Nov 1781). Unable to attend performances himself, Gluck received the compliments of Grand Duke Paul in his home.

The production of Mozart's *Die Entführung aus dem Serail* was considerably delayed by the presentation of these various operas of Gluck's (particularly *Die Pilger von Mekka*, which used many of the same singers). Several numbers in *Die Entführung* are indebted to Gluck's opera,

not only in regard to 'janissary' style and instrumentation, but also in terms of form (e.g. the major–minor alternation and run-on construction of the overture and first vocal number). Some spectators apparently found the resemblances to be too close, but Gluck effectively countered such concerns by specially requesting a performance of *Die Entführung* (as was his right, as a court composer) in early August 1782, and complimenting Mozart publicly on his opera.

During the next year, Gluck's generosity towards another younger composer, Salieri, took a different and more complex form, as he lent his name and prestige to his protégé's opera *Les Danaïdes* for the Paris Opéra (première on 26 April 1784). Unbeknown to Calzabigi, Gluck had given his libretto for *Ipermestra, o Le Danaidi* to his former collaborators Roullet and Tschudi to translate and adapt; unable or unwilling after 1779 to return to Paris himself, the composer instead passed the project on to Salieri (as he may have done with regard to the 1777 commission from Milan, and also when Beaumarchais sent him his *Tarare* some years later). The directors of the Opéra, and later the public, were encouraged to believe that Salieri had composed the work either 'sous la dictée' of Gluck or 'under his direction'; only when the work proved successful did Gluck write (via Du Roullet, letter of 26 April 1784) to the *Journal de Paris* (16 May 1784) and reveal Salieri as the sole author. Yet as John Rice has shown (C1998), Joseph II, who actively supported Salieri's attempt to follow his mentor to Paris, was well aware who the true composer was, and the Opéra directors, too, were under few illusions. In Vienna, Gluck himself was less than forthright about the question. Joseph Martin Kraus, visiting the composer in April 1783, reported that 'Pan Gluck' (as he called him, using a Czech honorific) thought 'the music [would] have too many of his own ideas in it . . . for it to be Salieri's work, yet he did not have sufficient confidence in the young man's talent to let the music be passed off under his name'.

During the winter of 1783–4 Gluck suffered another stroke, though he recovered sufficiently to be able to receive occasional visitors, and to carry on correspondence through his amenuensis Carlo Calin. His last will, dated 2 April 1786, named his wife as sole heiress (apart from gifts to servants, and token gifts to charities). On 14 November 1787 he suffered yet another stroke while out on a drive with his wife, supposedly after drinking a liqueur against doctors' orders. At his death the next day he was attended by Salieri, who directed a performance of Gluck's motet 'De profundis clamavi' (a work of his later years) at the burial two days later at the Matzleinsdorf cemetery. Gluck was later reburied in the Zentralfriedhof outside Vienna; his original headstone is preserved in the Historisches Museum der Stadt Wien.

8. Early Italian operas. The operas of Gluck's early Italian and 'itinerant' periods formed the basis for his international reputation; they thus merit re-examination (in so far as they survive), and not just for what they may predict about his later reform works.

Gluck's career was initially associated closely with that of the imperial court poet Metastasio (the author of all but seven of the first 21 texts that he set), despite the librettist's disdain for his unruly manner of writing. Like most composers of *drammi per musica* at that time, Gluck was concerned primarily with musical and dramatic units no larger than a single set piece, sometimes with preceding accompanied recitative. Large-scale planning was mostly the province of the poet, who laid out an array of artfully varied aria texts (and associated affects), by means of which, with the aid of appropriate musical 'clothing' (partly written out, and partly improvised by the singers), multi-faceted characterizations were built up. What distinguished Gluck from his fellow composers in the genre was his fertile imagination, coupled with a seeming disregard for the rules of part-writing and harmony, and even of proper melodic writing and prosody. This wild streak (associated by some commentators with his Bohemian ancestry) put him in stark contrast to the more craftsmanlike and accommodating – though no less imaginative – Hasse, who also (at least after the early 1740s) showed greater respect for Metastasio's texts, making fewer cuts and substitutions. Gluck's compositional roughness was of a piece with his sometimes brusque social manners and his sure instinct for publicity, which were to mark the whole of his career.

There is considerable evidence (e.g. in the story of the première of *Artaserse*, mentioned in §1 above, and in the words of the Neapolitan impresario Tuffarelli, quoted in §2 above) that from early on Gluck consciously cultivated a vigorous, sometimes even bizarre style. In his *Ipermestra* (1744), the only work before *Le nozze d'Ercole e d'Ebe* to survive complete, the many solecisms of declamation, harmony and part-writing are in keeping with the violent subject matter, but seem only intermittently connected with specific provocations in the text. Already in the overture there are huge leaps in the violins, presaging those in the melodies of Danaus's and Linceus's first arias, but elsewhere shorthand accompaniments of throbbing quavers lead to harsh, apparently unintended clashes with the voice part (e.g. in Danaus's aria 'Non hai cor per un'impresa'). The most effective – and recognizably Gluckian – moments in the opera tend to be pathetic in character: the descending bass line under the violin figures in tonic harmony that depict Hypermnestra's tears in her aria 'Se il mio duol, se i mali miei', for instance. At numerous points in Gluck's score, fermatas or changes of metre convey changes of affect within an aria, distracting the listener from the predominating da capo structures.

Burney, writing with benefit of hindsight (*BurneyH*, ii, 844), remarked on one of the more striking numbers in Gluck's first London opera, *La caduta de' giganti*:

> The following air ['Sì, ben mio, sarò, se il vuoi'], for [Angelo Maria] Monticelli, is very original in symphony and accompaniments, which a little disturbed the voice-part in performance, I well remember, and Monticelli called it *aria tedesca*. His [Gluck's] contemporaries in Italy, at this time, seemed too much filed down; and he wanted the file, which when used afterwards in that country, made him one of the greatest composers of his time.

The passage is telling on several counts. Though said to be 'original in symphony', the piece was in fact a parody of an aria in the earlier opera *Tigrane*; the combination in Gluck of fervid imagination and frequent reliance on borrowing and parody (nearly always for an audience different from the original one) constitutes one of the most intriguing paradoxes of his career. The labelling of accompanimental complexities as 'German' was a commonplace in the later 18th century, being applied notably also to Jommelli during and after his Stuttgart years. Interestingly, Burney claims that it was in Italy that Gluck's style was subject to 'the file', by which he presumably means experience in writing for the finest

singers and the most discriminating *opera seria* audiences. It is clear that Gluck profited greatly from his contacts with numerous celebrated singers during his early career, in ways that will probably become better understood as modern interpreters recover the vocal and acting techniques of that era and study the careers of the artists in question. His debt to his teacher Sammartini is obvious not only from actual borrowings, but also from many similarities of manner, such as the exchange of motifs between the violin parts (e.g. in the sinfonia to *Don Juan* of 1761).

The most applauded number from Gluck's London sojourn was the aria 'Rasserena il mesto ciglio' in *Artamene*, about which however Burney complained that its 'motivo', though grateful, was 'too often repeated, being introduced seven times, which, there being a *Da Capo*, is multiplied to fourteen' (*BurneyH*, ii, 845). (The criticism could be applied to any of a number of Gluck's sentimental arias, such as the above-mentioned 'Se il mio duol' in *Ipermestra*.) More than a quarter of a century later, when Burney reminded Gluck of the fame of the aria, the composer responded with remarks which were meant to be flattering to the Englishman, but which also probably contained more than a grain of truth (see *BurneyGN*, i, 267–8):

He told me that he owed entirely to England the study of nature in his dramatic compositions ... He ... studied the English taste, and finding that plainness and simplicity had the greatest effect upon them, he has, ever since that time, endeavoured to write for the voice, more in the natural tones of the human affections and passions, than to flatter the lovers of deep science or difficult execution; and it may be remarked, that most of his airs in *Orfeo* are as plain and simple as English ballads ...

The resemblances between Handel's and Gluck's styles are many, particularly in tender or pathetic airs, where one finds similar *galant* configurations of part-writing, and it has been demonstrated (Roberts, H1995) that Gluck's acquaintance with the elder composer's music (and even his borrowing from it) predated his stay in England. But the stylistic differences are rather more numerous (Gluck's slower harmonic rhythm and greater reliance on accompaniments with drum basses, for example, and his more independent wind writing), owing to the simple fact that the composers were of different generations.

From the time of his *Semiramide riconosciuta* (1748), and especially after he had settled in Vienna, where several court composers vied for imperial commissions, Gluck clearly acquainted himself with his rivals' earlier settings of texts by Metastasio – whose presence in the imperial capital he could not ignore either (he lived directly opposite the Burgtheater, in the Michaelerhaus). The libretto of *Semiramide* that Gluck set contains variants which Metastasio had recently supplied to his favourite composer Hasse and which are not found in standard editions of the poet's works, and, as Heartz (C1995) has shown, in his setting of *Il re pastore* (1756) Gluck took into account metrical choices, and even melodic writing from the original setting by Bonno from five years earlier. But rather than 'file' down his compositional extravagances, Gluck seems positively to have flaunted them in Vienna, now with a greater sense of purpose. In *Semiramide* there were extravagances sufficient for Metastasio (who had considerable technical knowledge of music) to complain of intolerably '*archvandalian music*'. By this he probably meant matters textual (such as the splitting apart of individual words) as well as strictly musical – for instance the entrance of the voice without ritornello in as many as six numbers, notably in the protagonist's harmonically audacious aria 'Tradita, sprezzata'. (Gluck had had already used this strategy tellingly in *Ipermestra*, and even as early as *Demofoonte*.) And yet *Semiramide* 'went to the stars', and not only on account of its rich visual spectacle (on which Khevenhüller commented admiringly on 14 May 1748).

Though written for Naples, *La clemenza di Tito* of 1752 helped assure Gluck's fortunes in Vienna, above all on account of his extraordinary setting of Sextus's aria 'Se mai senti spirarti sul volto'. In this opera, as often in his earlier works, Gluck concentrated a maximum of expression on a few principal singers and arias, somewhat neglecting the music for more peripheral characters (a practice in keeping with the hierarchical nature of Metastasian *dramma per musica*). 'Se mai senti', Sextus's poignant farewell to his lover and co-conspirator Vitellia, owed much of its effect to the talents of the star castrato Caffarelli, who in Gluck's characteristically irregular second phrase is required to cover a span of nearly two octaves. But it was Gluck's orchestral accompaniment that elicited the most comment. Over a variegated background of strings and arpeggiated bassoon, oboes in unison imitate and cross with the elegantly simple vocal part, suggesting the wafting sighs described in the text. Near the end of the *prima parte*, after being silent for some 20 bars, the oboes return with a chain of suspensions, against which the horns sustain the dominant for five and a half bars, as an achingly dissonant illustration of the word 'fido' in the lines '... gli estremi sospiri / del mio fido che muore per me' (the last sighs of my faithful one who dies for me). The effect is intensified when the passage returns, with Sextus now participating in the pedal point. The combination of pedals and minor harmonies within a major mode was one that Gluck was thereafter to exploit again and again.

More immediately indicative of the direction in which Gluck would turn in the next decade was his setting of the unique Metastasian comedy *Le cinesi*, as part of the elaborate *fête* given by the Prince von Hildburghausen for the imperial couple at Schlosshof an der March in September 1754. Here suppleness of characterization was of utmost importance, as each singer only had one aria in which to present a portrait not only of himself or herself, but also of a theatrical genre. There is more than a touch of self-parody in the tragic scena that Gluck wrote for Lisinga (sung by Vittoria Tesi) – in the vast stretches of tremolo strings in the accompanied recitative, and even in her histrionic through-composed aria 'Prenditi il figlio ...! Ah no!', in which the repeated question 'Che fo?' (What am I doing?) coincides with the off-key return of the first quatrain, in a text that the audience surely expected would be set da capo. The care that Gluck lavished on this opera is evident also in his unfailingly inventive string writing and coloratura passages, and in effective caricatures of the French foppishness of Silango, the 'young Chinese, returned from a tour of Europe'.

Occupying a sort of middle ground between *dramma per musica* and reform opera is *L'innocenza giustificata* of 1755, Gluck's first important project with Durazzo. Although the count constructed his libretto around nine aria (or duet) texts by the imperial poet, several of which served as provocations for stunning displays of coloratura,

in its lack of the usual secondary characters and intrigues the opera diverged distinctly from Metastasian norms. The principal role, that of Claudia, was sung by Caterina Gabrielli (making her Viennese operatic début), at the time 'la sultane favorite du chancellier' (in Khevenhüller's words of 29 July 1755) and thus an unlikely vestal virgin. Claudia's first aria contains spectacular *passaggi*, but opens without ritornello, in striking declamatory fashion, and as the opera progresses Gluck strays ever further from the customary manner of setting Metastasian texts. In the *parte seconda* there are choruses wherein Roman citizens are called upon to act while singing, a 'cavata' and an 'arietta' (both interrupted before their ends), as well as a Metastasian aria ('La meritata palma') that Gluck declines to set in da capo form. The 'cavata' ('Fiamma ignota nell'alma mi scende') had originated in Gluck's *Tigrane*, but Durazzo's parody text was in keeping with the music's throbbing muted accompaniment and other-worldly horns in octaves (mainly on the tonic and dominant). As often in Gluck, this major-mode piece spends much time in the minor. The heroine's 'Ah rivolgi, o casta diva' is surely the only 'arietta' ever sung while pulling a boat (a bark carrying a likeness of the goddess Vesta, or Cybele). But its music is of inspired nobility, utterly devoid of coloratura display, and counts as one of Gluck's most impressive creations thus far. Beginning without ritornello, Claudia's vocal phrases intermingle with a pizzicato accompaniment, and culminate in a ravishing chain of 7th chords and falling phrases depicting her submission to the goddess. Such music as this did not combine with Gabrielli's earlier showpieces to make a consistent musical characterization, but it was sufficient to encourage Durazzo to think again of Gluck as a collaborator in innovation.

9. 'Opéras comiques'. The nature of Gluck's involvement with French *opéra comique* changed several times during his decade as musical director of the French theatre in Vienna. Although at first he was required by Durazzo merely to supervise the arrangement of imported Parisian works, contribute replacement *ariettes* and lead performances, in 1758 he began composing complete original scores in the genre. His first *opéras comiques* were seen as curiosities, for while the relatively new genre was popular throughout Europe, few original works were then being written outside Paris. Initially, Gluck's resettings of Parisian texts suffered from court-imposed censorship, and in the pasticcio *Le diable à quatre* (1759) his anonymous 'airs nouveaux' still rubbed shoulders with parodied Italian *ariettes*. But soon his works were competing successfully on the stage of the Vienna Burgtheater with the most recent operas by Duni, Monsigny and Philidor. Gluck did not seriously envisage having his *opéras comiques* staged in Paris, although performances of two of his works in the genre were an incidental result of his visits to France in the 1770s. This was due in part to the prejudice in France against resettings of operas by living composers; those of Gluck's comic operas that were given there had started as vaudeville comedies. The unavailability in Vienna of original *opéra comique* texts was a serious handicap; *La rencontre imprévue* (1764, originally called *Les pèlerins de la Mecque*), the one work for which a professional librettist (Dancourt) was on hand, was a revision of a 1726 text chosen in consideration of the poet's old-fashioned tastes. Still, in *L'ivrogne corrigé* (1760) Gluck was able to insist on improvements in the Parisian libretto by Anseaume (originally set by J.-L. Laruette) and thereby to create a mock-hell scene of impressive musical architecture. The skills that he developed in writing this comic opera were of much help to Gluck in the composition of *Orfeo ed Euridice* in 1762.

Critics described Gluck's earliest *opéras comiques* as italianate, and indeed, echoes of Pergolesi are to be found in several of them. The multi-sectional act finales in *La rencontre imprévue* likewise have their origin in *opera buffa*. But *Cythère assiégée* of 1759 (Favart's parody of Quinault and Lully's *Armide*) demonstrates his quick mastery of French declamation and musical style. In this and other works in the genre Gluck imitated both the newly composed *ariettes* (with frequent *ports de voix* (under-appoggiaturas) and *inégal* rhythms) and the traditional vaudeville melodies (notably in *L'arbre enchanté* and *L'ivrogne corrigé*). Yet he remained largely immune to certain Parisian trends in the genre, such as the *romance* and ensembles for large numbers of singers. Tonic-accented rhythms characteristic of Gluck's Bohemian homeland are prominent in both *Cythère assiégée* and *L'arbre enchanté*, though he mostly excised them when revising these operas for French audiences in 1775. In other respects, too, Gluck made use in his *opéras comiques* of musical resources unavailable to composers working for the Opéra Comique in Paris: 'Turkish' music (in *Le cadi dupé* and *La rencontre imprévue*), large choral forces (in *Cythère assiégée*) and italianate coloratura (*La rencontre imprévue*).

The influence of Gluck's *opéras comiques* extended well beyond Vienna. Habsburg connections ensured that his works were well known in Brussels in the Austrian Netherlands, and performances of *Cythère assiégée* at the court of Mannheim in 1759 earned Gluck a large tun 'full of excellent wine' from the elector, according to Burney (*BurneyGN*, i, 292). Both *Le cadi dupé* and *La rencontre imprévue* circulated widely in German translation and served as models for Singspiel composers in Austria (e.g. Gluck's protégé Ditters), southern Germany and even northern Germany. *La rencontre imprévue* was translated (by Carl Frieberth) as an *opera buffa* and set by Haydn for Eszterháza in 1775. A Viennese revival (in German) of Gluck's comic opera in the early 1780s provided much of the musical inspiration for Mozart's *Die Entführung aus dem Serail*, in which many of the same cast members sang.

Gluck himself was able to re-use much music from his Viennese *opéras comiques* in the divertissements of his lyric tragedies for Paris, particularly *Armide*. But although the two genres were rapidly converging in Paris, Gluck's *opéra comiques* for Vienna avoid the serious subject matter and situations of certain works by the likes of Philidor, Monsigny and Grétry.

10. Ballets. It was no doubt Gluck's experience as music director in the Burgtheater – for ballets as well as for operas and concerts – that moved Durazzo to appoint him as ballet composer for both theatres in 1759, following Starzer's departure for St Petersburg, for he had composed essentially no dance music up to then. Not surprisingly, then, Gluck's earliest surviving ballets adhere closely to the forms and dimensions established by Starzer and his main choreographic collaborator Hilverding, even while showing intimations of the achievements to come. The extent of Gluck's involvement in this area is still

unclear, for unlike choreographers, composers of music for repertory ballets at this time are rarely named in printed sources, or even in music manuscripts, even though their identities were often widely known. Borrowing and collaboration in this functional, semi-anonymous sort of theatre music were thus common, and the identification of Gluck's contributions so far rests largely on payment records, and on his re-use of movements from ballets in operas written up to a quarter of a century later. Anonymity also encouraged experimentation in such areas as scoring, where onstage, unnotated instrumental parts (e.g. tambourines and castanets in *Le prix de la danse*, 1759, and the latter instrument in *Don Juan*) sometimes supplemented what was played from the orchestra.

Gluck was required to compose music for ballets in several different sub-genres, from simple divertissements and *commedia dell'arte* farces to mythological and pantomime ballets on well-developed plots. The few generally known pantomime ballets with printed programmes represent only a small fraction of the whole. One ambitious early ballet, given at Schönbrunn in 1759, was *Les amours de Flore et Zéphire* (see fig.2 above), whose choreography by Angiolini was an imitation of Marie Sallé's ballet *Les fleurs* from *Les Indes galantes* by Rameau (1735). The voluptuous music and choreography for the lovers moved one critic to describe the ballet as 'aussi galant qu'on puisse en imaginer' (*Journal étranger*, May 1760), but for the scene of Boreas and his retinue Gluck wrote music of a *Sturm und Drang* ferocity that presaged the finale of *Don Juan*. (Another ballet of the same year, *Le naufrage*, begins with a stormy sinfonia that Gluck reworked more than once, notably in the 'Tempesta' movement of *Le feste d'Apollo*.) *La halte des Calmouckes* of 1761 is an example of a different sort of ballet, being dependent to a large extent on exotic décors (described by Zinzendorf, C1747–1813, entry for 23 March 1761) for its effect; practice in writing music evocative of this and other exotic climes (whether Turkish, Savoyard or Spanish) was to prove valuable for ballet movements in many of Gluck's later operas (e.g. *Iphigénie en Tauride*).

Durazzo, himself a connoisseur of dance and dancers, sensed Gluck's potential to take ballet beyond its ordinary subjects and functions, and began in 1761 gradually to free him of routine duties as a ballet composer so that he could pursue larger projects. Angiolini and Gluck's pantomime ballet *Don Juan*, first given in October 1761, was perhaps not the first complete drama in dance on the modern stage (earlier in the century, John Weaver and various French choreographers had attempted as much), but in this work, for the first time, the music was fully equal to the choreography in ambitiousness and quality, and the creative team (including also Calzabigi and Durazzo) was able also to link the project to the wider intellectual concerns of aesthetic theory and the revival of classical art. *Don Juan* was not (as has sometimes been said) an 'evening-length' ballet, in the manner of many later Noverre ballets; as staged (initially, along with a French comedy and an *opéra comique*) it comprised a short sinfonia and 15 movements (out of the 31 of the complete score). But, no doubt prompted in part by Angiolini's explanatory programme, and in part by the elaborate stage spectacle (including towards the end a volcano erupting furies, and an earthquake), spectators perceived that this was more than just an ordinary repertory ballet. Writing of a later performance, Zinzendorf (C1747–1813, entry for 8 February 1762) remarked that 'there is something striking and lugubrious in the scene where the ghost preaches to him [Don Juan] and indicates heaven to him.'

The cemetery-and-hellfire scene in Act 3 that so impressed Zinzendorf, cast as a large-scale chaconne with slow introduction, was a principal source of the musical idiom known as *Sturm und Drang*, with its vocabulary of rapid string scales, leaping *martelé* figures, tremolo and diminished harmonies. On hearing Traetta's *Ifigenia in Tauride* in 1763, with its representation of Orestes' dream, Zinzendorf remarked on 8 December, 'and that brings on the furies, which since the ballet of Don Juan are all the rage in Vienna's French theatre'. Orchestral writing of the sort associated with depictions of furies quickly found its way into the symphonies of Joseph Haydn and other composers. Gluck emphasized the specifically eschatological concerns of the finale of the ballet with otherworldly trombones (an extra expense for Durazzo), which in the Allegro non troppo section call back and forth to the horns (trumpets, in some later sources), echoing the dialogue of threats and defiance between Don Juan and the statue.

Gluck's music for *Don Juan* has survived the loss of the choreography in part because it is gestural while also satisfying as pure instrumental music – in direct response to Angiolini's habit (following Hilverding) of thoroughly mixing pantomime and dance. (Noverre's clear separation of the danced and pantomime sections of his works meant that the music for the latter was rarely self-sufficient when separated from its choreography or the ballet-master's extremely detailed explanation of the action.) At the conclusion of the printed programme Angiolini, after high praise for Gluck, specifically addresses the interdependence of music and gesture:

> Music is essential for pantomimes: it is what speaks; we only make the gestures, like those ancient actors of tragedies and comedies who had the verses of the piece declaimed, and limited themselves to gesticulation. It would be nearly impossible for us to make ourselves understood without music, and the more it is apt for what we wish to express, the more we render ourselves intelligible.

Also fundamental to the success of *Don Juan* (and Gluck's reform operas in general) is the composer's increased concern for continuity, which he achieved mainly through linking and recall of movements or sections thereof, thereby promoting the spectators' absorption in the spectacle. And in a way that looks forward to Mozart's treatment in *Don Giovanni*, Gluck plants early on in the score musical ideas that will assume major importance at the catastrophe. Mozart seems also to have remembered the Fandango in *Don Juan* (no.19) when composing the dance music that underlies much of the Act 3 finale of *Le nozze di Figaro*.

For *Sémiramis* of 1765, his only other collaboration with Angiolini and Calzabigi (though by no means his only ballet since *Don Juan*), Gluck composed a score of even greater concentration, in keeping with the increased theoretical rigour of the choreography and accompanying essay (in which the ballet is said to last a mere 20 minutes). The more functional, even abstract, style of much of the music was possibly a reflection of Noverre's influence, in that the protagonist of the ballet, Nancy Trancard (née Levier), had been a member of the rival choreographer's troupe. Also reflected in Gluck's music is his conscious

effort – no doubt made in consultation with Calzabigi – to create an atmosphere suggestive of ancient drama, as in no.9 of the score, an archaic-sounding 'air that is supposed [by the audience] to be danced to a canticle' in praise of Baal.

Although unaccompanied by a programme, and serving no higher purpose than entertainment, Gluck's ballet *Les amours d'Alexandre et de Roxane* of 1764 was deemed by the young Ditters, in an article for the *Wienerisches Diarium* of 18 October 1766 (supplement) to be one of a handful of works sufficient to make the composer immortal. This work and the unperformed *Achille in Sciro* of 1765 were later to serve as sources of music for Gluck's Parisian operas, but as originally conceived they were both allegories of the mutual temperance of amorous and warlike passions, represented first alternately and then together in a concluding chaconne or *passacaille*. Both the chaconne in *Alexandre et Roxane*, with its voluptuous intertwining of lines (perhaps representing the lovers' arms), and the short sinfonia are in a convincingly French style, which bespeaks Gluck's acquaintance with the music of Lully and Rameau, but also his prior experience of writing for such exponents of *la haute danse* as Antoine Pitrot and Jean Dupré and his close study of the Ciaccona in Hasse's *Alcide al bivio* of 1760.

11. Italian reform operas. The 'Gluckian' reform of opera owed much to the force of the composer's personality, musical and otherwise – to his 'fuoco meraviglioso, ma pazzo', in Metastasio's words (letter of 6 November 1751, quoted above). But it should also be seen in the context of a wider effort, led more by literary intellectuals than by composers and dating back several decades, towards imposition of more rational control on Italian serious opera than currently prevailed. In his correspondence, and in his *Estratto dell'arte poetica d'Aristotele* (completed in 1772, but written over several decades), the imperial poet himself articulated many of the same goals as were espoused by his antagonist Calzabigi. Decrying modern arias as mere 'symphonies for the voice' which obscured the audience's perception of the poetry, Metastasio (like Calzabigi) called for composers and singers alike to exercise restraint. Both authors likewise cited Horace's admonition that a drama should be 'simple and unified' in plan, and described opera as being ideally a series of scenic tableaux (*quadri*) presented for the spectators' contemplation. But Metastasio's librettos were nevertheless constructed so as to favour a singer-orientated approach, with carefully placed similes and 'good' vowels. The tableaux created by Calzabigi, and realized musically by Gluck, were on a far vaster scale than Metastasio's, and in many other respects, too, the Viennese reform operas represented a far more radical cure than what the court poet would have thought advisable; for example, Calzabigi insisted that 'one note should always be sufficient for one syllable' (letter of 6 March 1767 to Kaunitz; see Helfert, A1938).

The Viennese reform developed in ways distinct from those of operatic reform movements elsewhere (whether realized or not), despite numerous features in common. Most progressive commentators were agreed on the desirability of reintegrating into *dramma per musica* the spectacle, dance and choral forces that had once been a part of that genre, and that French opera still retained. This was a special concern of Durazzo, and also of the librettist C.I. Frugoni in Parma, where works by Rameau were the starting-point of innovations in Italian opera. *Le feste d'Apollo*, which Gluck composed for this court in 1769, was on the model of French *opéras-ballets*, as Frugoni and Traetta's *Le feste d'Imeneo* (1760) had also been. In the libretto of that work Frugoni had excused the loose linking of acts in the latter work by noting that opera was a genre 'little subject to the sway of reason'. In Vienna, however, such thinking was considered too lax, and it was in a full *dramma per musica* (Durazzo's own project, *Armida*, set by Traetta) that such diverse performing forces were first deployed, and in far more integrated fashion than in Parma.

At Stuttgart, another court where French and Italian operatic traditions were coming together, Niccolò Jommelli intermingled accompanied recitatives, programmatic orchestral music, choruses, ensembles and a variety of dramatically responsive aria forms in such works as *Fetonte* of 1768 (text by Mattia Verazi, after Quinault). But this long and costly work (in which 86 horses appeared on stage during a battle scene) lacked the simplicity and concision that Calzabigi considered necessary if an audience were to be moved. His attitude of classical restraint, along with Durazzo's francophilia and Gluck's experience composing operas in both French and Italian as well as ballet, combined at the Viennese court to create a unique possibility of reinventing opera.

The classical orientation of Calzabigi, evident in *Orfeo ed Euridice* from the moment the curtain rose on the almost archaeologically recreated ancient funerary ritual (e.g. the threefold calling of the name of the deceased), coloured the entirety of his collaboration with Gluck. Despite the ambiguous attributions of the prefaces signed by the composer, it is clear that Gluck largely shared his librettist's classical enthusiasms. He was reported to have been widely read, and, like Calzabigi, he had ready access to the Viennese aristocratic salons in which literary and artistic matters were much discussed. (His entrée into these circles probably became easier after he became a Knight of the Golden Spur in 1756.) As Gerber (D1941) noted, it is unlikely that Gluck actually met the art historian J.J. Winckelmann in Rome when there for the production of his *Antigono* in that year, as the latter was then quite unknown.) It is revealing that Gluck sought out subject matter from Greek tragedy, independently of Calzabigi, after the latter's departure from Vienna – most probably with his inner conviction mixing with a desire to exploit the *goût grec* then prevailing in France.

Already during his lifetime it became a commonplace to compare Gluck's musical art to the 'noble simplicity' that Winckelmann found in the best of ancient Greek sculpture. And indeed, a great deal of the music from *Orfeo* onwards fits neatly into Winckelmann's category of the 'elevated' (*erhabene*), or 'truly beautiful' (*wahrhafte Schöne*), in which grandeur and unity of expression prevail over the variety and charm to be found in the merely 'beautiful'. In Gluck's frequent recourse to the sublime – to close accumulations of plot reversals and revelations, and of the affect-laden musical effects that illustrated them – he also practised a kind of theatre in which, as in Winckelmann's account of certain feats of Greek oratory, the audience is powerless (except in retrospect) to identify or analyse the specific means by which it is being moved. As Calzabigi wrote late in life (intending his remarks to reflect also on the poetry he had supplied to the composer), 'Gluck was enamoured of

sentiments snatched from simple nature, of grandiose passions at the boiling point, in a state of violence, and of noisy theatrical tumult' (*Risposta [di] Don Santigliano*; see Bellina, A1994, p.398). These contrary impulses, both consonant with elements of Winckelmann's aesthetics of Greek art – a pictorially orientated, serene stasis on the one hand, and a headlong rush of theatrical and musical coups on the other – form the two poles of Gluckian music drama.

In a specifically Viennese context, Gluck's works resonated strongly with the morally tinged aesthetics of Gottfried van Swieten (an early Gluck enthusiast) and Joseph von Sonnenfels and their efforts at educational and theatrical reform. Van Swieten's plan for revamping the educational system of the monarchy was founded on A.A.C. Shaftesbury's notion that one learns moral behaviour more readily through feeling its pleasurable effects than through logic and reason, and the theatre was an ideal venue for an edifying cultivation of feeling. In a way, van Swieten's scheme was simply a more systematic application of a policy already in effect with regard to the imperial children, whose moral instruction was a prime consideration not only for *feste teatrali* and similar entertainments, but even (according to Durazzo) for high-minded *opéras comiques* such as Monsigny's *Le roi et le fermier* and Gluck's *La rencontre imprévue*. Sonnenfels's multipartite review of *Alceste* is suffused with Shaftesbury's language of feeling: Gluck is a composer who knows all 'the accents of the passions . . . the accents of the soul' and whose 'arias are novel, and of an expressive melody of which the ending especially transported me outside of myself' (Sonnenfels, C1768, pp.16–17, 19). It was Gluck's good fortune that his and Calzabigi's reform operas coincided with the birth of serious Viennese theatrical criticism (if not yet music criticism *per se*), through which his goals were explicated and endorsed both within and beyond the boundaries of the empire (through reprintings and paraphrases).

Although the theatrical criticism of Sonnenfels and his allies was directed in large part at a growing class of non-noble bureaucrats and professionals, it should be emphasized (as has been done by Gallarati, C1975) that Gluck was throughout his career a courtly composer. Nearly all of his operas, and even some ballets, were written for court occasions, and while some (*Orfeo*, *Sémiramis*) were deemed inappropriate on account of their subject matter, other works, including even reform operas, contained more or less veiled allegories directed at the imperial family. In Paris Gluck relied heavily on the patronage of the former Habsburg archduchess Marie Antoinette, and he paid homage to her explicitly in the solo with chorus 'Chantez, célébrez votre reine' in *Iphigénie en Aulide*. In Vienna, the conversations of noble spectators before, during and after performances (notably in Kaunitz's nightly *assemblée*) greatly facilitated the reception of theatrical innovations by Durazzo and his team, as is clear from Zinzendorf's excited comments of 19 April 1761 on how 'Yesterday's tragedy was performed in the new style that we owe to Melle Clairon in Paris, who has abolished all affected exclamations and mannerisms on stage . . .' (see Zinzendorf, C1747–1813), or in 1762 on Gluck's informal previews of numbers from *Orfeo*.

In light of such opportunities for the casual education of the Viennese audience, the music and poetry of *Orfeo ed Euridice* served as their own manifesto. Certainly the opera was not ambiguous in its anti-Metastasian aims. Calzabigi's poetry was almost completely devoid of metaphors and similes, and placed a mere three characters in a fluid context of dances and choruses (or both simultaneously). The action was reduced to essentials: a demonstration of the persuasive powers of music, and a cautionary tale on the dangers of curiosity, with Orpheus bewailing the loss of his wife already as the curtain rose. (The example of Rameau's *Castor et Pollux* is not difficult to discern behind this scene.) Gluck's approach as composer was no less radical, particularly in his near-complete elimination of coloratura and of opening ritornellos in the solo numbers. Above all, the opera was remarkable in its emphasis on continuity, which was achieved chiefly through the enchaining of harmonically open-ended sections of music and through the complete avoidance of *recitativo semplice* in favour of orchestrally accompanied recitatives (so as to avoid sharp contrasts of texture with the set pieces). This continuity and the nearly syllabic vocal writing were calculated to prevent applause, and thus also to promote the audience's absorption in the spectacle. Such aims were not exclusive to opera; the reforms of the English actor David Garrick – teacher of the Viennese Orpheus, Guadagni – likewise encouraged sustained verisimilitude, and the spectator's complete absorption was also a prime concern of contemporary French painting and its criticism (e.g. in Diderot's *Salons*).

The skill with which choral, orchestral and balletic forces were integrated with solo song in *Orfeo* has scarcely been equalled in the subsequent history of opera. In the first act Gluck arranged blocks of music in static, symmetrical blocks, befitting a mourning ritual. Yet across the first scene there is also a clear progression from Orpheus's initial broken utterances, through recitative, to fully formed song, the latter in a strophic *romance* clearly indebted to *opéra comique*. The first scene of Gluck's second act is even more continuous, though with a more complex dynamic, in which an increasingly ardent Orpheus is pitted against a chorus of furies that steadily weaken in their resolve to block his path to the Underworld. In the crux of the scene, the arioso and chorus 'Deh placatevi con me', Gluck makes calculated use of the *galant* style in Orpheus's plaintive melody, which the furies answer with unison cries of 'No', irregular in both notation and resolution. The offending passage inspired both criticism and high praise, from the likes of Rousseau and Berlioz. Also controversial in *Orfeo* was the air 'Che farò senza Euridice', which some spectators found too cheerful a reaction by the protagonist to the second loss of his wife. To this Gluck responded (in the foreword to *Paride ed Elena*) that with the slightest change in the singer's expression, the air 'would become a dance for marionettes [*un saltarello di burattini*]'.

No less remarkable than the simplicity and fluidity of Gluck's music was its orchestration, which featured a pastoral and consciously archaic echo-orchestra of chalumeau and muted strings, cornett, trombones and english horns for the mourning and Underworld scenes, and an actual harp to accompany Orpheus's plea to the Furies. (Some of these novelties of scoring were normalized in the Paris version of 1774.) Gluck's manner of handling instruments was as imaginative as his choice of them, as in the orchestra's imitation of the barking of Cerberus (a passage singled out for praise by Berlioz in his orchestration treatise), or in the arioso 'Che puro ciel', a piece of

word-painting (considerably reworked from earlier versions in *Ezio* and *Antigono*) whose long legacy was to include the 'Szene am Bach' in Beethoven's Pastoral Symphony.

For *Alceste*, their next opera on the 'new plan', Calzabigi and Gluck deemed it necessary to publish an explanatory preface along with the score – not so much because of the risk of local miscomprehension, but rather (as is explained in the dedication of the score of *Paride ed Elena*) because they hoped that this species of spectacle would find imitators elsewhere. The fame of this statement of principles has to some extent eclipsed that of the opera itself, in part because the subject, text and musical elaboration of *Alceste* were so closely calculated to local events and personalities, namely the fortitude of Maria Theresa following the death of her consort Francis Stephen. The latter is immediately recognizable in the herald's description of Admetus (in the opening scene) as 'more a father than a sovereign', and throughout the opera the audience is encouraged to conflate the heroine, in her grief and in her role as materfamilias, with Maria Theresa. (The dedication of the libretto makes this identification explicit.) But as Noiray has argued (in *L'avant-scène opéra*, G1985), Calzabigi and Gluck exploited the circumstance of the empress's grief in order to produce a spectacle that was utterly uncompromising – in contrast to *Orfeo*, with its festive overture and *lieto fine*. Indeed, the criticisms that the opera was too uniformly sombre – a 'Seelenmesse' (Requiem Mass) – and Calzabigi's later claim that no sound was heard from the spectators but sighs testify alike, from different perspectives, to this basic feature of the work.

Although less caustic than his private letter to Kaunitz on the subject of the cast, Calzabigi's preface to *Alceste* (written in Gluck's name) was the most forceful declaration to date of the principles of the new, anti-Metastasian type of serious opera:

> When undertaking to write the music for *Alceste* I set myself the goal of divesting it of all those abuses that, introduced to it either by the misplaced vanity of singers, or by the excessive indulgence of composers, have for such a long time disfigured Italian opera, and made of the most splendid and most beautiful of all spectacles the most ridiculous, and the most tedious. I have sought to restrict music to its true purpose of serving the poetry, as regards the expression, and the situations of the fable, without interrupting the action or chilling it with useless and superfluous ornaments, and I have believed that it should do the same thing [for the poetry] as vivacity of colour and a well-varied contrast of light and shade do for a correct and well-ordered drawing, serving to animate the figures without altering their contours. Thus I have wanted neither to stop an actor in the greatest heat of the dialogue in order to wait for a tiresome ritornello, nor to stop in the middle of a word on a favourable vowel, nor to show off the agility of his beautiful voice in a long *passaggio*, nor to wait for the orchestra to give him time to recover his breath for a cadenza. I did not believe it my duty to pass quickly over the second, and perhaps most impassioned and important, part of an aria [text], in order to have time in which to repeat regularly four times over the words of the first part, and to conclude the aria where its sense perhaps does not finish, in order to give the singer the opportunity of showing that he can vary a passage in a number of capricious ways; in short, I have sought to ban all those abuses against which good sense and reason have for some time cried out in vain.
>
> I have fancied that the overture should apprise the spectators of the action that is to be represented, and form, so to speak, its argument; that the use of concerted instruments should be regulated in proportion to the interest and passion [of the text], and not leave that sharp contrast in the dialogue between aria and recitative, that [their use] not truncate a period nonsensically, nor inopportunely interrupt the force and heat of the action.
>
> Furthermore I have believed that my greatest effort should consist of seeking a beautiful simplicity; and I have avoided making a display of difficulties at the expense of clarity; I have not judged it to be praiseworthy to invent some novelty that did not naturally arise from the situation and from the expression; and there is no rule of composition that I have not thought necessary to sacrifice willingly for the sake of the effect.
>
> These are my principles. Luckily my intentions were served marvellously by the libretto, in which the celebrated author, imagining a new plan for the drama, had replaced florid descriptions, superfluous comparisons and sententious, cold moralizing with the language of the heart, strong passions, interesting situations and an ever-varied spectacle. Success has justified my maxims, and the universal approval of such an enlightened city [as Vienna] has clearly shown that simplicity, truth and naturalness are the great principles of the beautiful in all artistic productions.

With the exception of the remarks on the overture, everything in the preface could just as easily apply to *Orfeo*. One important difference between the operas was signalled in Sonnenfels's review at the very outset: its lack of castrato singers. But this was not fundamental to Gluck and Calzabigi's reform, for their next opera, *Paride ed Elena*, featured the castrato Millico in one of the title roles. Two other features of *Alceste*, passed over in silence by Calzabigi but noted by Sonnenfels, were rather more significant: the poet's obvious debt to Euripides, which, for informed spectators, made *Alceste* more palpably a Greek-revival drama than *Orfeo*; and the way in which 'Every part of [Gluck's] music, considered by itself, constitutes a very agreeable whole, which however stands in such a harmonious relationship with the greater whole that, if tones could be made visible, the Gluckian movements would make up the most well-proportioned body (Sonnenfels, C1768, p.18). Indeed, to an extent far greater even than in *Orfeo*, chorus and solo song are intermingled in *Alceste*.

There was precedent in French *tragédie lyrique* for the manner in which Gluck knitted together the various *tableaux* in *Alceste*, with choral refrains returning in subsequent scenes, after intervening material (whether sung or danced). But as Petrobelli (G1987) has noted, Gluck himself was responsible for many subtle but telling musical and rhetorical changes (affecting the structure of Calzabigi's original libretto), which helped forestall tedium and permitted him to extend his scene complexes to unheard-of lengths. In these large musical edifices the solo interjections of the two confidants, Ismene and Evander, provided worthy musical occupation for a type of character all too often employed for amorous intrigues in Metastasian dramas.

As implied by Sonnenfels, the solo numbers in *Alceste* are scarcely to be appreciated out of their contexts; those of Alcestis especially develop organically, often in surprising directions. Notwithstanding the remarks in the preface on avoiding sharp musical contrasts, Gluck introduces his heroine in simple recitative, as if to depict her sense of abandonment, and in the ensuing aria is unafraid to resort to traditional coloratura as an appropriate illustration of her phrase 'qualche raggio di pietà' (a few rays of pity). In subsequent arias, though, he eschews ornament in favour of a heartfelt simplicity of expression so pure (nowhere more than in the heroine's 'Non vi turbate, no') that several of them were later adapted as sacred parodies.

Although Gluck complained in 1770 that *Alceste* had not yet inspired other composers to similar efforts, the

opera was eventually widely influential, notably in Sweden, where the young composer and ardent Gluck-admirer J.M. Kraus had similarly lavish choral and balletic forces at his disposal. Leopold Mozart, who was in Vienna with his young son at the time of the première in 1767, was dismissive of *Alceste* and its cast of *opera buffa* singers, but later implicitly recommended its oracle scenes, with their crescendo and diminuendo of trombones, as models for those in his son's *Idomeneo*, even while urging him (in a letter of 29 December 1780) to make his oracular pronouncement a 'masterpiece of harmony', which Gluck's was not. Perhaps the greatest lesson Wolfgang Mozart learnt from the elder composer's opera was that of continuity, which he applied rigorously throughout *Idomeneo*, with the same goal of the audience's complete immersion in the spectacle.

With *Paride ed Elena*, Calzabigi and Gluck again took up the Homeric material (already drawn upon in *Telemaco*) that was to inspire the composer's two Iphigenia operas for Paris, and the 'Greekness' of the work was emphasized in other ways as well. The poet cast his text in five acts, as in ancient Greek drama; as in *Orfeo*, precisely at the centre of the drama is a reiterated song (strophic, in this case) by the male protagonist who, accompanying himself on the harp, attempts to overcome the resistance of his auditor. Gluck's determination to impart a primitive tone to much of the music of the opera was a bold and interesting experiment, suggestive of the concurrent resurgence of interest in the stark early orders of Greek architecture. Despite a certain uniformity of sentiment (a problem also in *Alceste*) and a distinct lack of vocal variety (all five characters being portrayed by sopranos, whether male or female), the roles are well distinguished, with Paris the more ardent of the lovers and prone to outbursts of coloratura, and Cupid (Amore) a childlike and taunting provocateur. Many of Gluck's accompaniments are psychologically revealing, in a way that looks forward to *Iphigénie en Tauride* – as in the penultimate scene of Act 5, where the violas' agitated repeated notes underscore Helen's irresolution. This music and that which follows, recapitulated from the overture, provides an ironic undertone to what in dramatic terms is actually a very open ending, as Paris and Helen ignore Pallas Athene's prediction of flames, destruction and death in Troy. For a Viennese public by now accustomed to associating vocal display with decadence, the incautious lovers' sudden turn to coloratura must have been all too indicative of their moral weakness.

Gluck scholars, and to a lesser extent audiences of his operas, have long been troubled by the composer's supposed 'backsliding' in the more traditional Italian serious operas that he wrote during the period of his Viennese reform. Allegorical works to be performed by Habsburg archdukes and archduchesses were easily excused, but dramas produced for professional singers were less so. Prod'homme (D1948) went so far as to suggest that *Telemaco* (performed in January 1765) had been conceived before *Orfeo*, since its use of extensive simple recitatives, and of numbers borrowed from operas as early as *Sofonisba* of 1744, seemed to him incompatible with the operatic principles underlying the works written with Calzabigi. However, complaints about inconsistency on Gluck's part fail to take into account the literary genres and subject matter involved. Heroic stories such as that of Telemachus required a considerable amount of exposition and dialogue, for which the exclusive use of accompanied recitative would be tiresome and inappropriate. For operas commissioned for foreign venues – as in the case of *Il trionfo di Clelia* (Bologna, 1763) – it was usually preferable to give performers material suited to their talents, which generally tended towards vocal agility more than towards realistic acting in the manner of Guadagni. (Calzabigi made this same point from the opposite perspective in arguing for an appropriate cast for the reform opera *Alceste* in his letter to Kaunitz of 6 March 1767, quoted in §4 above.) The realization that the 'new plan' of serious Italian opera, although historically the most progressive, was only one among several in which Gluck excelled, should help present-day listeners to an appreciation of the many musical and dramatic beauties to be found in his more conventional works. This Berlioz was able to do only to a certain extent, for although in perusing the score of *Telemaco* he found much to admire, his experience in the theatre of Gluck's reform operas made the instances of coloratura in the work seem intolerable.

12. Paris operas. Hindsight makes Gluck's move to Paris seem inevitable, so pervasive was French influence in his work over the preceding 20 years. An opera on the story of Iphigenia in Aulis drew in the greatest French tragedian, Racine, and the reform ideas of the Encyclopedists, also embodied in Algarotti's *Saggio*, that the French should retain their operatic forms, while modernizing their musical language. If the two converted *opéras comiques* are excluded, the Gluck operas most French in character are *Iphigénie en Aulide*, *Orphée*, *Armide* and *Echo et Narcisse*. The failure of the latter, following the more italianate *Alceste* and *Iphigénie en Tauride*, is an indication of a shift in taste which Gluck had done much to encourage.

The *Iphigénie* operas and *Armide* follow the Viennese *Orfeo* and *Alceste* in their dependence on supernatural intervention and the *merveilleux*. In its original and stronger form, the end of *Iphigénie en Aulide* can be interpreted, in line with the Jansenist doctrine espoused by Racine, as naturalistic; the fair wind needed to take the Greeks to Troy is delivered, but no deity confirms the miracle. Gluck created a new form of operatic excitement with the *verismo* argument between Agamemnon and Achilles, and the latter's sacrilegious armed intervention to prevent the sacrifice (Rushton, H1992). *Iphigénie en Aulide* and *Armide* best show Gluck's study of earlier French opera in the inclusion of aria forms with short, repeated sections, and the design of monologues for Armida and Agamemnon, which mingle recitative and aria-like music. Agamemnon's magnificent second monologue emerges from Italian *recitativo stromentato* and the *ombra* tradition. The lashing string figure, admired by E.T.A. Hoffmann, which represents the Furies, is relegated by an unfortunate editorial decision to an appendix in the *Sämtliche Werke* (i/5); there is no authority for its preferred text, a simplified version which appears only in much later sources. The inclusion of an aria from an Italian opera in *Orphée* pointed to a future in which *tragédie lyrique* was dominated by Italian composers. Several longer arias in the Italian *Alceste* are in varied tempos, a type criticized by Rousseau in 'Observations sur l'Alceste de M. Gluck' (*Collection complète des oeuvres de J.J. Rousseau*, xvi, Geneva, 1782, p.378) as 'not an aria, but a suite of several airs', but



9. Autograph score of the opening of Act 5 scene i from Gluck's 'Armide', first performed Paris, 23 September 1777

nevertheless followed by Iphigenia's Act 1 aria in *Iphigénie en Aulide*, and by Alcestis's fine additional aria 'Non, ce n'est point un sacrifice' in the French *Alceste*. Roullet's version (it is much more than translation) reduced the spacious grandeur of Calzabigi's design and diluted the impact of Alcestis's visit to Hades, but the action is better paced and the opera more theatrically effective. In hastily adding Hercules' rescue of Alcestis, using an aria from *Ezio*, Gluck matched the excitement of the dénouement of *Iphigénie en Aulide*. In *Armide*, the design of Quinault's text required typically French forms, and the subject revived the colourist in him: 'I strove to be more painter and poet than musician ... *Armide* possesses a kind of delicacy not present in *Alceste*, because I have contrived to make characters speak so that you will know at once, from their way of expressing themselves, whether it is Armida who is speaking, or a confidante' (letter in *Année littéraire*, viii, 1776, p.322; Lesure, C1984). The beauties of the instrumentation, notably in Renaud's monologue 'Plus j'observe ces lieux' and the magical end of Act 2, recall the central act of *Orfeo*.

Gluck's fashioning of his musical language to suit the subject is demonstrated by his abandonment of such refinement in *Iphigénie en Tauride*, where it is replaced by inspired use of pasticcio (Hortschanksy, H1966). There is new music in this opera, including the Scythian dances and recitatives of unmatched subtlety, and its dramatic sequence is sewn together in masterly fashion; but the longer arias, though hardly typical of the mid-century Italian style, are taken from earlier works, most famously 'O malheureuse Iphigénie' from Sextus's 'Se mai senti spirarti' (*La clemenza di Tito*). Gluck's disdain for the 'hors d'oeuvre' is evident in the lack of an overture; a contemporary noted in the *Journal de Paris* of 19 May 1779 that 'the piece begins, so to speak, with the first *coup d'archet*' (see Lesure, C1984), an introductory calm leading to ferocious development of the storm music from *L'île de Merlin*. The concluding ballet was supplied by Gossec, but within the opera several passages are developed from the ballet *Sémiramis*, including Orestes' impressive monologue 'Le calme rentre dans mon coeur', in which the agitated viola rhythm contradicts his words, and the subsequent chorus of Furies. The masterly incorporation of arias of Italian origin gave support to Gluck's Italian successors, who took Iphigenia's 'Je t'implore et je tremble' (adapted from *Antigono* and already recycled in *Telemaco*) as a model for their own vehement ostinato-based arias. *Iphigénie en Tauride* is often considered Gluck's finest work, and the greatest *tragédie lyrique* of the period.

13. Other works. Like Wagner, Gluck wrote few works that were not intended for theatrical performance, and the few he did write have remained little known. As Viennese theatrical and church music were, for the most part, organized separately, Gluck had little occasion to compose sacred works, except for the Lenten concerts in the Burgtheater during the time when he was its music director; those pieces attributed to him in Gumpenhuber's chronicle are now lost. A number of concert symphonies and arias, some of uncertain attribution, do survive; these probably date from the period of his service in the household of Prince Hildburghausen, for the most part. The symphonies, which have yet to be studied systematically, mostly adhere to the archetype of the Italian operatic overture in terms of style, scoring and three-movement form. A C major symphony, listed by Wotquenne (A1904) as no.1, carries programmatic titles for each movement, and its opening 'Tempête' is closely related to the sinfonia from Gluck's ballet *Le naufrage* of 1759. Although relatively conservative in terms of the application of sonata principle (as, indeed, are most of Gluck's dramatic works), these symphonies exhibit attractive and imaginative figurations and textures, offering corroboration of Dittersdorf's claim (C1801) that Gluck was '... a man born for the orchestra'. Some of Gluck's trio sonatas from the 1740s show a style more orchestral than chamber-orientated, and they may have been conceived for performances with more than one instrument per part, at least as an option.

Several of the individual Italian arias attributed to Gluck are on texts by Metastasio that he did not set in their entirety, and were thus probably for concert use; some carry the names of singers with whom he was associated early in his career. The French *airs* published or circulating under his name during the 1770s and after probably represent attempts by less talented musicians to profit from his renown. Of Gluck's shorter vocal works, it was the settings of odes by Klopstock that earned him the most respect from his contemporaries, in part because they were available in print. These works, in which (unsurprisingly) operatic techniques are employed with some frequency, were imitated by several lied composers of the generation before Schubert, notably Reichardt.

WORKS

OPERAS

Edition: *Christoph Willibald Gluck: Sämtliche Werke*, ed. R. Gerber, G. Croll, C.-H. Mahling and others (Kassel, 1951–) [G]

Title	*Genre, acts*	*Libretto*	*First performance*	*Sources; remarks*	*G*
Artaserse	dm, 3	P. Metastasio	Milan, Regio Ducal, 26 Dec 1741	arias *CH-Bel, A-Wgm, B-Bc, GB-Lbl*	
Cleonice (Demetrio)	dm, 3	Metastasio	Venice, S Samuele, 2 May 1742	arias *A-Wn, B-Bc, CH-Bel, BG-Mp, I-Bc, Mc, PLcon, S-Uu*	
Demofoonte	dm, 3	Metastasio	Milan, Regio Ducal, 6 Jan 1743	*B-Bc*; excerpts *A-Wn, CH-Bel, D-Bsb, Dlb, F-Pc, I-Gl, Mc, Nc, US-Wc*, ed. J. Tiersot (Leipzig, 1914)	
Il Tigrane	dm, 3	C. Goldoni, after F. Silvani: *La virtù trionfante dell'amore, e dell'odio*	Crema, 26 Sept 1743	11 arias *F-Pc*; excerpts *CH-Bel, F-Pn, S-VX, US-Wc*	
La Sofonisba	dm, 3	Silvani, with aria texts by Metastasio	Milan, Regio Ducal, 18 Jan 1744	excerpts *A-GÖ, Wgm, B-Bc, CH-Bel, F-Pc, I-Mc, US-Wc*	
Ipermestra	dm, 3	Metastasio	Venice, S Giovanni Grisostomo, 21 Nov 1744	iii/6	
Poro	dm, 3	Metastasio: *Alessandro nell'Indie*	Turin, Regio, 26 Dec 1744	excerpts *A-Wn, I-Gl, Tf*	
Ippolito	dm, 3	G.G. Corio	Milan, Regio Ducal, 31 Jan 1745	excerpts *F-Pc, US-Wc, B-Bc*, 1 duet	
La caduta de' giganti	dm, 3	? F. Vanneschi	London, King's, 7 Jan 1746	5 arias, 1 duet (London, 1746)	
Artemene	dm, 3	? Vanneschi	London, King's, 4 March 1746	arias DK-Kk, *S-VX*; 6 arias (London, 1746)	
Le nozze d'Ercole e d'Ebe	festa teatrale, 2		Pillnitz, Dresden, 29 June 1747	ed. H. Abert, DTB, xxvi, Jg.xiv/2 (1914)	
La Semiramide riconosciuta	dm, 3	Metastasio	Vienna, Burg, 14 May 1748	iii/12	
La contesa de' numi	festa teatrale, 2	Metastasio	Copenhagen, Charlottenborg, 9 April 1749	*B-Bc, DK-Kk*; excerpts *CH-BEl, D-Bsb, F-Pc, I-Fc*	
Ezio [1st version]	dm, 3	Metastasio	Prague, Kotzen, carn. 1750		iii/14
Issipile	dm, 3	Metastasio	Prague, Kotzen, carn. 1752	3 arias *CH-BEl*	
La clemenza di Tito	dm, 3	Metastasio	Naples, S Carlo, 4 Nov 1752		iii/16
Le cinesi	componimento drammatico, 1	Metastasio	Schlosshof, nr Vienna, 24 Sept 1754		iii/17
La danza	componimento dramatico pastorale, 1	Metastasio	Laxenburg, 5 May 1755		iii/18
L'innocenza giustificata rev. as La vestale	festa teatrale, 1	G. Durazzo, with aria texts by Metastasio	Vienna, Burg, 8 Dec 1755 Vienna, Burg, sum. 1768	ed. in DTÖ, lxxxii, Jg.xliv (1937)	
Antigono	dm, 3	Metastasio	Rome, Argentina, 9 Feb 1756	*F-Pc*; excerpts *A-VOR, Wgm, B-Bc, CH-BEl, CZ-BER, Pnm, D-Bsb, LE, HR, GB-Lbl, I-BGc, Bsf, Gl, Mc, Nc, PAc, Rvat, S-Skma, US-AUS, BEm*	
Il re pastore	dm, 3	Metastasio	Vienna, Burg, 8 Dec 1756		iii/21
La fausse esclave	oc, 1	after L. Anseaume and P.A.L. de Marcouville: *La fausse avanturière*	Vienna, Burg, 8 Jan 1758	*A-Wn, B-Bc, D-Bsb, F-Pc*	
L'île de Merlin, ou Le monde renversé	oc, 1	Anseaume, after A.R. Lesage and D'Orneval: *Le monde renversé*	Vienna, Schönbrunn, 3 Oct 1758		iv/1
Le diable à quatre, ou La double métamorphose	oc, 3	M.-J. Sedaine and P. Baurans, after C. Coffey: *The Devil to Pay*	Laxenburg, 28 May 1759		iv/3

Title	*Genre, acts*	*Libretto*	*First performance*	*Sources; remarks*	*G*
Cythère assiégée [1st version]	oc, 1	C.-S. Favart, after Favart and C.B. Fagan: *Le pouvoir de l'Amour ou Le siège de Cythère*	Vienna, Burg, spr. 1759 [also mannheim, 1759]	*A-Wn*, *B-Bc*, *CDN-Lu* (arr.), *CZ-K*, *H-Bn*; excerpts *A-Wgm*, *S-Skma*	
L'arbre enchanté [1st version]	oc, 1	after J.-J. Vadé: *Le poirier*	Vienna, Schönbrunn, 3 Oct 1759	*A-Wn*, *B-Bc*, *F-Po*; sinfonia *D-Rtt*; excerpts *S-Skma*	
Tetide	serenata, 2	G.A. Migliavacca	Vienna, Hofburg, 10 Oct 1760		iii/22
L'ivrogne corrigé	oc, 2	Anseaume and J.-B. Lourdet de Santerre	Vienna, Burg, late 1760		iv/5
Le cadi dupé	oc, 1	after P.-R. Lemonnier	Vienna, Burg, 8 Dec 1761		iv/6
Orfeo ed Euridice	azione teatrale, 3	R. de' Calzabigi	Vienna, Burg, 5 Oct 1762	(Paris, 1764)	i/1
Il trionfo di Clelia	dm, 3	Metastasio	Bologna, Comunale, 14 May 1763	*Bc* (2 copies), *CH-Bel*, *D-Bsb*, *F-Pc*; excerpts *F-Po*; *I-Tci*	
Ezio [2nd version]	dm, 3	Metastasio	Vienna, Burg, 26 Dec 1763		iii/24
La rencontre imprévue	oc, 3	L.H. Dancourt, after Lesage and D'Orneval: *Les pèlerins de la Mecque*	Vienna, Burg, 7 Jan 1764		iv/7
Il Parnaso confuso	azione teatrale, 1	Metastasio	Vienna, Schönbrunn, 24 Jan 1765		iii/25
Telemaco, ossia L'isola di Circe	dm, 2	M. Coltellini, after C.S. Capece	Vienna, Burg, 30 Jan 1765		i/2
La corona	azione teatrale, 1	Metastasio	prepared for 4 Oct 1765 but unperf.		iii/26
Il prologo	prol.	L.O. del Rosso	Florence, Pergola, 22 Feb 1767	ed. P. Graf Waldersee (Leipzig, 1891)	
Alceste	tragedia, 3	Calzabigi, after Euripides	Vienna, Burg, 26 Dec 1767	(Vienna, 1769)	i/3a, b
Le feste d'Apollo	[festa teatrale], prol., 3	C.I. Frugoni, Calzabigi, G.M. Pagnini and G. Pezzana	Parma, court, 24 Aug 1769	*B-Bc*, *CH-BEl*	
Paride ed Elena	dm, 5	Calzabigi	Vienna, Burg, 3 Nov 1770	(Vienna, 1770)	i/4
Iphigénie en Aulide	tragédie opéra, 3	M.F.L. Gand Le Blanc du Roullet, after J. Racine, after Euripides	Paris, Opéra, 19 April 1774	(Paris, 1774)	i/5a, b
Orphée et Eurydice	tragédie opéra, 3	P.L. Moline, after Calzabigi	Paris, Opéra, 2 Aug 1774	(Paris, 1774); rev. of Orfeo ed Euridice, 1762	i/6
L'arbre enchanté [2nd version]	oc, 1	Moline, after Vadé	Versailles, Opéra, 27 Feb 1775	(Paris, 1776); rev. of L'arbre enchanté, 1759	
Cythère assiégée [2nd version]	opéra-ballet, 3	Favart	Paris, Opéra, 1 Aug 1775	(Paris, 1775); rev. of Cythère assiégée, 1759	
Alceste	tragédie opéra, 3	Roullet, after Calzabigi	Paris, Opéra, 23 April 1776	(Paris, 1776); rev. of Alceste, 1767	i/7
Armide	drame héroïque, 5	P. Quinault, after T. Tasso: *La Gerusalemme liberata*	Paris, Opéra, 23 Sept 1777	(Paris, 1777)	i/8
Iphigénie en Tauride	tragédie, 4	N.-F. Guillard, after C. Guimond de La Touche, after Euripides	Paris, Opéra, 18 May 1779	(Paris, 1779)	i/9
Echo et Narcisse	drame lyrique, prol., 3	L.T. von Tschudi, after Ovid: *Metamorphoses*	Paris, Opéra, 24 Sept 1779; rev., Paris, Opéra, 8 Aug 1780	(Paris, ?1780)	i/10
Iphigenie auf Tauris (Iphigenie in Tauris)	tragisches Spl, 4	J.B.E. von Alxinger and Gluck, after Guillard	Vienna, Burg, 23 Oct 1781	rev. of Iphigénie en Tauride, 1779	i/11

Music in: La finta schiava (dm, F. Silvani), Venice, S Angelo, 13 May 1744, pasticcio assembled by G. Maccari, incl. 2/3 arias by Gluck, *B-Bc*, *F-Pc*, *US-Wc* (see Hortschansky, F 1973, pp.265–6); Tircis et Doristée (oc, 1, Favart), Laxenburg, 10 May 1756, incl. 1 air parodied after L'innocenza giustificata, 2 others probably by Gluck, *A-Wn*, *CZ-K*, *I-Tn* (see Brown, E 1991, pp.202–5); Le caprice amoureux, ou Ninette à la cour (oc, 2, Favart), Vienna, Burg, 1760, pasticcio, incl. 2 airs probably by Gluck, *A-Wn*, *I-Tn* (see Brown, E 1991, pp.249–53); Arianna (ft, 1, G. Migliavacca, largely after P. Metastasio), Laxenburg, 27 May 1762, lost, pasticcio arr. Gluck after unknown music, possibly incl. his own (see Hortschansky, H 1971); Isabelle et Gertrude (oc, 1, Favart), Paris, Italien, 14 Aug 1765, music mostly by A.B. Blaise, 2 airs parodied after La rencontre imprévue, one other possibly by Gluck

Doubtful: Arsace (dm, A. Salvi), Milan, Regio Ducal, 26 Dec 1743, pasticcio, incl. recit and 2 arias *F-Pc* (see Hortschansky, F 1973, pp.264–5)

SECULAR VOCAL

Klopstocks Oden und Lieder beym Clavier zu Singen (F.G. Klopstock), 1v, kbd (Vienna, 1785): 1 Vaterlandslied (Ich bin ein deutsches Mädchen); 2 Wir und sie (Was that dir, Thor, den Vaterland?) [1st pubd in Göttinger Musenalmanach, 1774]; 3 Schlachtgesang (Wie erscholl der Gang des lauten Heers) [1st pubd in Göttinger Musenalmanach, 1774]; 4 Der Jüngling (Schweigend sahe der May) [earlier version pubd in Göttinger Musenalmanach, 1775]; 5 Der Sommernacht (Wenn der Schimmer von dem Monde) [different version in Musenalmanach, ed. J.H. Voss (Hamburg, 1785)]; 6 Die frühen Gräber (Willkommen, o silberner Mond) [1st pubd in Göttinger Musenalmanach, 1775]; 7 Die Neigung (Nein, ich widerstrebe nicht mehr)

An den Tod (O Anblick der Glanznacht) (ode, Klopstock), 1v, kbd, in Musikalischer Blumenstrauss (Berlin, 1792)

Minona lieblich und hold, duet, pubd in Musikalische Blumenlese (Berlin, 1795)
Siegsgesang für Freie (Laut, wie des Stroms donnernder Sturz) (F. Matthisson), in Musenalmanach, ed. Voss (Hamburg, 1795)
Doubtful (arias unless otherwise stated): Benchè copre al sole il volto (Metastasio: *Endimione*), 1749, *F-Pc*, *B-Bc*; Ah, negli occhi un tal'incanto, private collection, Basle; Che legge spietata, aria (Metastasio: *Catone in Utica*), *F-Pc*; Che pena è la mia, *A-Wn*; No, che non ha la sorte ... Sì vedrò quell'alma ingrata, recit and aria, *F-Pc*, *B-Bc*; Oh dei che dolce incanto (Metastasio: *Temistocle*), 1v, str, *D-Bsb*, *D-Dl*, for D. Negri; Pace, Amor, torniamo in pace (Metastasio: *Amor prigioniero*), *A-Wgm*; Quando il mar biancheggia e freme, *I-Gl*; Rendimi alle ritorte, *A-Wgm*, *S-Skma*; Resta, 1v, orch, *I-FZc*, for G. Manzuoli; Temer di perdere, *D-Bsb*; Tremate, mostri di crudeltà, *F-Pc*; Les charmes de la solitude (Que ce bois est sombre), ariette, *Pc*; Le triomphe de la beauté (Quand la beauté), ariette, 1v, 2 vn, b (Paris, *c*1780); Erinnerung am Bach (Süsser Freude, heller Bach), lied, 1v, kbd, *D-HVs*; Nur einen Wunsch, nur ein Verlangen, lied, 1v, vn, kbd, *US-AUS*; Ah pietà se di me senti, duet, *B-Bc*, *D-Bsb*, *Dl*; Vado a morir, duet, lost
Spurious: Ariette de Mr. Gluk (Amour en ces lieux), 1v, 2 vn, b (Paris, *c*1780), sung by Godard in P.-A. Monsigny, Le maître en droit, Vienna 1763, under Gluck's direction, probably a retexting of a French work (see Brown, E1991, pp.400–01); Berenice, ove sei ... Ombra che pallida (recit and aria, A. Zeno: *Lucio vero*), 1v, orch, *B-Bc*, *D-Bsb*, probably by Bertoni

SACRED VOCAL

Miserere, ?8vv (? Turin, 1744–5), lost; Ps viii, *c*1753–7, lost; 'Grand choeur', 3 solo vv, chorus, perf. Vienna, 18 March 1762, lost; Alma sedes, motet, 1v, orch (Paris, before 1779); De profundis clamavi, d, 4vv, orch, perf. 17 Nov 1787 at Gluck's burial (Paris, *c*1804); various Lat. arias, mostly parodies of operatic arias
Doubtful: Hoch tut euch auf (Ps xxiv), E♭, 4vv, *D-DO*, *HER*; Hosianna gelobet sei der da kommt, C, 4vv, 2vv, orch, *DK-Ch*; Mit fröhlichem Munde, chorus, *Ch*

BALLETS

choreographers' names are shown in parentheses; where an opera is not named it was given with one or more ballet in rotation
bp – *ballo pantomimo (ballet pantomime)*
L – *Laxenburg*
WB – *Vienna, Burgtheater*
WK – *Vienna, Kärntnertortheater*
WS – *Vienna, Schönbrunn*

Les amours de Flore et Zéphire (G. Angiolini), WS, 13 Aug 1759, *CZ-K*; Le naufrage (Angiolini), ?WB, 1759, *CZ-K*; 4 ballets (Angiolini) for Gluck, Cythère assiégée, WB, 1759, 3 in *H-Bn*, 1 in *CZ-K*; La halte des Calmouckes (Angiolini), WB, 23 March 1761, *K*; Don Juan (Don Jean), ou Le festin de pierre (bp, 3, Angiolini), WB, 17 Oct 1761, G ii/1; Citera assediata (bp, 1, Angiolini), WB, 15 Sept 1762, music lost; 4 ballets (Angiolini) for Gluck, Orfeo ed Euridice, WB, 5 Oct 1762, G i/1; Les amours d'Alexandre et de Roxane (bp, 1, Angiolini), WB, 4 Oct 1764, *A-Wn*, *CH-BEl*, *CZ-K*, *Pnm*, *D-Bsb*, *Dl*, *DS*, *MÜu*; Sémiramis (bp, 3, Angiolini), WB, 31 Jan 1765, G ii/1; Ifigenia in Aulide (bp, Angiolini), L, 19 May 1765, music lost; Achille in Sciro (bp, Angiolini), by sum. 1765, for Innsbruck, unperf., *CZ-K*; 3 ballets (J.-G. Noverre) for Gluck, Alceste, WB, 26 Dec 1767, G i/7

probably by Gluck; music lost unless otherwise stated

?ballet (F. Hilverding) for Gluck, La fausse esclave, WB, 8 Jan 1758; ?ballet (Hilverding) for Gluck, L'île de Merlin, WS, 3 Oct 1758, *CZ-K*; La foire (V. Turchi), WK, 16 April 1759; Le port dans une isle de l'Archipel (Turchi), WK, 16 April 1759; La promenade (Angiolini), L, 15 May 1759, *K*; La foire de Lyon (Angiolini), L, 19 May 1759; Les jardiniers (Angiolini), L, 24 May 1759, *K*; new Chinese ballet for Le chinois poli en France (pasticcio), L, 27 May 1759
ballet of Hauss Gesinde for Gluck, Le diable à quatre, L, 28 May 1759; Les turcs (C. Bernardi), WK, 30 May 1759, *K*; Les savoiards (C. Bernardi), WK, 30 May 1759, *K*; L'amour vengé, L, 31 May 1759 [with Gluck, La fausse esclave]; La guingette (Bernardi), WK, 26 July 1759; Le port de Marseille (Bernardi), WK, 26 July 1759; Les jardiniers (Bernardi), WK, 26 Sept 1759; *K*; ballet for Gluck, L'arbre enchanté, WS, 3 Oct 1759
Les perruquiers (La boutique du perruquier) (Bernardi), WK, 3 Oct 1759; Le marché aux poissons (? Le marchand) (Bernardi), WK, 3 Oct 1759, *K*; La reccolte des fruits (Bernardi), WK, 21 Oct 1759; 2 petits ballets (Bernardi), WK, 7 Nov 1759; Le suisse (Il svizzero) (Bernardi), WK, 17 Nov 1759, *K*; Les corsaires (Bernardi), WK, 26 Dec 1759, *K*; Le prix de la danse (Bernardi), WK, 26 Dec 1759, *K*; Le berger magicien, WB, 1759, *K*
Les miquelets (Les miquelets espagnols) (Angiolini), WB, 1759, *K*; Le nazioni (?Angiolini), *c*1759/60, *K*; 2 ballets (Angiolini) in Numa al trono, WB, carn. 1760; ballet (Angiolini) for J.-J. Rousseau, Le devin du village, WS, 26 July 1760; arr. of Les avantures champêtres (Les avantures en campagne; Le aventure alla campagna) (Bernardi), WB, 19 Oct 1760, *K*; Les blanchisseuses, WK, 28 Dec 1760, *K*; Le moulin de l'amour, WK, 28 Dec 1760; Les matelots, WK, 1760, *K*
Les faunes, WB, 1760, *K*; Les trois couleurs, WB, 1760, *K*; Les quackres à la guinguette (Angiolini), WB, 1760; ballet for Ninette à la cour (pasticcio), WB, 1760; ballet for Gluck, L'ivrogne corrigé, WB, 1760; Les fleurs de l'armée, WB, 1760; Le rendez-vous, WB, 1760; Ballet sérieux (Ballet héroïque) (A. Pitrot), WB, 1760; reworked by J. Dupré, 28 March 1761
Les moissonneurs, ?WK, 1760; Les guerriers, WB, 1760/61; Les amusemens champêtres (Angiolini), WB, 23 March 1761; ballet of furies (Dupré) for Gluck, L'ivrogne corrigé, WB, 29 March 1761; ballet (Angiolini) for Rousseau, Le devin du village, WB, 2 April 1761; 2 ballets (Angiolini) for Gluck, Le diable à quatre, WB, 11 April 1761; La fête de Flore, ou Le retour du printems (Angiolini), L, 3 May 1761; Les sauvages amériquains (Angiolini), L, 6 May 1761
ballet of furies (Dupré) for Gluck, L'ivrogne corrigé, L, 30 May 1761; L'amour malin (Angiolini), L, 4 June 1761; Diane et Endimion (Dupré), L, 13 June 1761; Le tuteur dupé, ou L'amant statue (Angiolini), L, 21 June 1761, *K*; ballet (Dupré) for E. Duni, L'isle des foux, L, 28 June 1761; Les jardiniers (Angiolini), WB, 23 July 1761; ballet (Dupré) for Gluck, L'île de Merlin, WB, 4 Aug 1761; La fée jalouse (Angiolini), WB, 12 Sept 1761
ballet (Dupré) for Rousseau, Le devin du village, WB, 30 Sept 1761; La fête des provençals (Angiolini), WS, 6 Oct 1761; Les vendanges (Angiolini), WB, 13 Oct 1761; Les pèlerins (Angiolini), WB, 4 Jan 1762; Les amans réunis (Dupré), WB, 27 Jan 1762; ballet (Angiolini) for Gluck, Le diable à quatre, L, 8 May 1762; ballet (Angiolini) for Arianna, arr. Gluck, WB, 27 May 1762; ballet (Angiolini) for Arianna, arr. Gluck, WB, 24 June 1762; ballet (Angiolini) for Arianna, arr. Gluck, WB, 31 Aug 1762; 3 ballets (Angiolini) for Gluck, La rencontre imprévue, WB, 7 Jan 1764

doubtful and spurious ballets

Doubtful: ballet (ov., 11 movts), *CZ-Bm*; ballet, str, *H-Bn*
Spurious: L'orfano della Cina (L'orphelin de la Chine) (Angiolini), WB, 4 April 1774, by Angiolini

OTHER INSTRUMENTAL

Orch: 9 syms., C, D, D, D, D, E, F, F, G, most for 2 hn, str, *A-Gd*, *Wgm*, *B-Bc*, *CH-BEb*, *CZ-Pnm*, *D-Bsb*, *Dl*, *F-Pc*, *S-L*, *Skma*, listed by Wotquenne (A1904); 12 other syms., *CZ-Bm*, *Pnm*, *D-Dl*, *Rtt*, *WRl*, *I-PAc*, *S-SK*, *Skma*, some doubtful; Chaconne, B♭, *DK-Kk*, doubtful
Chbr: 6 Sonatas, 2 vn, bc (London, 1746), G v/1; Sonata, E, 2 vn, b, G v/1; Sonata, F, 2 vn, b, G v/1; Adagio, c, wind insts, *S-J*; Notturno, 2 fl, b, *CZ-Bm*, Sestetto, fl, ob, 2 vn, va, vc, *I-MOe*, all doubtful

Hpd: Andante, G, *GB-Cfm*, *US-CA*, doubtful

BIBLIOGRAPHY

A Catalogues, bibliographies, editions, letters. B Iconography. C Gluck and his contemporaries. D Monographs. E Life: special aspects. F Works: general. G 'Orfeo ed Euridice', 'Alceste', 'Orphée et Euridice'. H Other specific works.

A: CATALOGUES, BIBLIOGRAPHIES, EDITIONS, LETTERS

A. Wotquenne: *Catalogue thématique des oeuvres de Chr. W. v. Gluck* (Leipzig, 1904/R; Ger. trans., 1904; addns 1911)
Gluck-Jb 1913–18 [with bibliography by E.H. Müller]
V. Helfert: 'Dosud neznámý dopis Ran. Calsabigiho z r. 1767' [A hitherto unknown letter of Calzabigi from 1767], *Musikologie*, i (1938), 114–22 [letter to W. Kaunitz of 6 March 1767]
W. Boetticher: 'Über Entwicklung und gegenwärtigen Stand der Gluck-Edition', *AcM*, xxx (1958), 99–112
C. Hopkinson: *A Bibliography of the Printed Works of C.W. von Gluck* (London, 1959, enlarged 2/1967) [reviews in *Mf*, xiii (1960), 227–30; *RdM*, liii (1967), 195 only]

H. and E.H. Mueller von Asow, eds.: *The Collected Correspondence and Papers of Christoph Willibald Gluck* (London, 1962) [reviews in *MT*, ciii (1962), 230–31; *Mf*, xviii (1965), 469–71]
G. Croll: 'Gluckforschung und Gluck-Gesamtausgabe', *Musik und Verlag: Karl Vötterle zum 65. Geburtstag*, ed. R. Baum and W. Rehm (Kassel, 1968), 192–6
K. Hortschansky: 'Glucks Sendungsbewusstsein, dargestellt an einem unbekannten Gluck-Brief', *Mf*, xxi (1968), 30–35
O.E. Deutsch: 'Das Repertoire der höfischen Oper, der Hof- und der Staatsoper: chronologischer Teil', *ÖMz*, xxiv (1969), 369–70, 379–421
M. Donà: 'Dagli archivi milanesi: lettere di Ranieri de' Calzabigi e di Antonia Bernasconi', *AnMc*, no.14 (1974), 268–300
J.M. Kaplan: 'Eine Ergänzung zu Glucks Korrespondenz', *Mf*, xxxi (1978), 314–17
P. Howard: *Christoph Willibald Gluck: a Guide to Research* (New York, 1987)
R. Spulak: 'Ein unbekanntes Schriftstück Christoph Willibald Glucks', *Mf*, xl (1987), 345–9
A.L. Bellina, ed.: *Ranieri Calzabigi: scritti teatrali e letterari* (Rome, 1994)
P. Howard: *Gluck: an Eighteenth-Century Portrait in Letters and Documents* (Oxford, 1995)
P. Howard: 'Gluck the Family Man: an Unpublished Letter', *ML*, lxxvii (1996), 92–6

B: ICONOGRAPHY

E. Vogel: 'Gluck-Portraits', *JbMP 1897*, 11–18
J. Leroux: 'L'iconographie du Chevalier Gluck', *BSIM*, x/6 (1914), 39–47
L.M. Vauzanges: 'L'écriture de Gluck', *BSIM*, x/6 (1914), 35–8
J.-G. Prod'homme: 'Les portraits français de Gluck', *RMI*, xxv (1918), 29–62
C. van den Borren: 'Un portrait inédit de Gluck par Duplessis', *RdM*, vi (1925), 105–6
R. Tenschert: *Christoph Willibald Gluck, 1714–1787: sein Leben in Bildern* (Leipzig, 1938)
G. Croll: '"Il mio ritratto fatto a Roma": ein neues "frühes" Gluck-Bild', *ÖMz*, xlii (1987), 505–12
O. Jander: 'The Clavichord as Metaphor in Late Eighteenth-Century Portraiture', *De clavicordio III: Magnano 1997*, 143–9 [on the Duplessis portrait of 1775]

C: GLUCK AND HIS CONTEMPORARIES

BurneyGN; *BurneyH*
C. von Zinzendorf: diaries (MS, 1747–1813, Vienna, Haus- Hof- und Staatsarchiv)
P. Gumpenhuber: 'Repertoire de tous les spectacles, qui ont été donné au Theatre de la Ville [pres de la Cour] . . .' (MS, 1758–63, *A-Wn*, *US-CAt*)
J. von Sonnenfels: *Briefe über die Wienerische Schaubühne* (1768), ed. H. Haider-Pregler (Graz, 1988)
F.J. Riedel: *Ueber die Musik des Ritters Christoph von Gluck* (Vienna, 1775)
J.F. Marmontel: *Essai sur les révolutions de la musique en France* (Paris, 1777)
M.F.L. Gand Leblanc du Roullet: 'Réponse de l'auteur du poème des "Danaïdes" à la lettre de M. Cassabiggi imprimée dans le *Mercure de France*, no 34', *Mercure de France* (Aug 1784), 86–90
C. Burney: *An Account of the Musical Performances in Westminster Abbey and the Pantheon, May 26th, 27th, 29th; and June the 3rd and 5th 1784* (London, 1785)
J.F. Reichardt: 'Fortsetzung der Berichtigungen und Zusätze zum Gerberschen Lexikon der Tonkünstler u.s.w.', *Musikalische Monatsschrift* (1792), 72–4; repr. in *Studien für Tonkünstler und Musikfreunde* (Berlin, 1793/*R*), ii
C. Burney: *Memoirs of the Life and Writings of the Abate Metastasio* (London, 1796)
C. Ditters von Dittersdorf: *Lebensbeschreibung* (Leipzig, 1801; Eng. trans., 1896/*R*); ed. N. Miller (Munich, 1967)
J.F. Reichardt: 'Ueber Gluck und dessen Armide', *Berlinische musikalische Zeitung*, i (1805), 109–12; ii (1806), 57–60
C.S. Favart: *Mémoires et correspondance littéraires, dramatiques et anecdotiques*, ed. A.P.C. Favart (Paris, 1808/*R*)
E.T.A. Hoffmann: 'Ritter Gluck', *AMZ*, xi (1808–9), 305–19
G. Carpani: *Le Haydine, ovvero lettere sulla vita e le opere del celebre maestro Giuseppe Haydn* (Padua, 2/1823)
I.F. von Mosel: *Über das Leben und die Werke des Anton Salieri* (Vienna, 1827)
G. Desnoiresterres: *La musique française au XVIIIe siècle: Gluck et Piccinni, 1774–1800* (Paris, 1872/*R*, 2/1875)
E. Thoinan: *Notes bibliographiques sur la guerre musicale des Gluckistes et des Piccinistes* (Paris, 1878)
H. Welti: 'Gluck und Calsabigi', *VMw*, vii (1891), 26–42
H. Funck: 'Glucks zweimaliges Zusammentreffen mit Klopstock am Hofe Karl Friedrichs von Baden 1774 und 1775', *Euphorion*, i (1894), 790–92
J.J. Khevenhüller-Metsch and H. Schlitter, eds.: *Aus der Zeit Maria Theresias: Tagebuch des Fürsten Johann Josef Khevenhüller-Metsch* (Vienna, 1907–25)
F. Vatielli: 'Riflessi della lotta Gluckista in Italia', *RMI*, xxi (1914), 639–74
E.H. Müller: 'Gluck und die Brüder Mingotti', *Gluck-Jb 1917*, 1–14
J.-G. Prod'homme: 'Gluck's French Collaborators', *MQ*, iii (1917), 249–71
W. Vetter: 'Gluck und seine italienischen Zeitgenossen', *ZMw*, vii (1924–5), 609–46; repr. in *Mythos-Melos-Musica*, ii (Leipzig, 1961), 220–51
R. Haas: *Gluck und Durazzo im Burgtheater* (Vienna, 1925)
H. Abert: 'Mozart and Gluck', *ML*, x (1929), 256–65
H. Abert: 'Gluck, Mozart und der Rationalismus', *Gesammelte Schriften und Vorträge*, ed. F. Blume (Halle, 1929/*R*), 311–45
J. Tiersot: 'Gluck and the Encyclopedists', *MQ*, xvi (1930), 336–57
J.C. von Mannlich: 'Histoire de ma vie', exerpted in H. Weiss von Trostprugg, 'Mémoires sur la musique à Paris à la fin du règne de Louis XV', *ReM* no.148 (1934), 111–19; no.149 (1934), 161–71; no.150 (1934), 252–62; Ger. trans. of excerpts in *Rokoko und Revolution: Lebenserinnerungen des Johann Christian v. Mannlich*, ed. F. Matthaesius (Stuttgart, 1966)
J. Müller-Blattau: 'Gluck und Racine', *Annales Universitatis Saraviensis*, iii (1954), 219–29
K. Geiringer: 'Gluck und Haydn', *Festschrift Otto Erich Deutsch*, ed. W. Gerstenberg, J. LaRue and W. Rehm (Kassel, 1963), 75–81
U. Prota-Giurleo: 'Notizie biografiche intorno ad alcuni musicisti d'oltralpe a Napoli nel settecento', *AnMc*, ii (1965), 112–43
H. Hammelmann and M.Rose: 'New Light on Calzabigi and Gluck', *MT*, cx (1969), 609–11
E. Winternitz: 'A Homage of Piccinni to Gluck', *Studies in Eighteenth-Century Music: a Tribute to Karl Geiringer*, ed. H.C.R. Landon and R.E. Chapman (New York and London, 1970), 397–400
G. Croll: 'Gluck und Mozart', *ÖMz*, xxviii (1973), 300–07
P. Gallarati: 'Metastasio e Gluck: per una collocazione storica della "riforma"', *Gluck e la cultura italiana nella Vienna del suo tempo: Siena 1973* [*Chigiana*, new ser., ix–x (1972–3)], 299–308
K. Hortschansky: 'Gluck e la famiglia degli Absburgo Lorena', ibid., 571–83
G. Croll: 'Neue Quellen zu Musik und Theater in Wien 1758 bis 1763: ein erster Bericht', *Festschrift Walter Senn zum 70. Geburtstag*, ed. E. Egg and E. Fässler (Munich, 1975), 8–12
P. Gallarati: *Gluck e Mozart* (Turin, 1975)
I. Leux-Henschen: *Joseph Martin Kraus in seinen Briefen* (Stockholm, 1978)
E. Wangermann: *Aufklärung und staatsbürgerliche Erziehung: Gottfried van Swieten als Reformator der österreichischen Unterrichtswesens 1781–1791*(Munich, 1978)
P. Gallarati: 'L'estetica musicale di Ranieri de' Calzabigi: la Lulliade', *NRMI*, xiii (1979), 531–63
F. Lesure: *Querelle des Gluckistes et des Piccinnistes* (Geneva, 1984) [facs. of orig. documents]
G. Croll: 'Der "Alte Gluck" und Mozart in Wien', *Gluck in Wien: Vienna 1987*, 158–65
H. Seifert: 'Der junge Gluck – das musikdramatische Umfeld', ibid., 21–30
E. Wangermann: 'Wien und seine Kultur zur Zeit Glucks', ibid., 13–20
C. Del Monte and V.Raffaele Segreto, eds.: *Christoph Willibald Gluck nel 200° anniversario della morte* (Parma, 1987) [incl. A. Calzolari: 'A Parigi: Gluck e i philosophes', 181–238; L. Mossini: 'Maria Teresa, Durazzo, Calzabigi', 239–58; L. Mossini: 'Gluck e Klopstock', 267–70; G. Gronda: 'Gluck e Metastasio', 271–9]
G. Croll: 'Musiker und Musik in der Privatkorrespondenz von Wenzel Anton Fürst von Kaunitz: Informanten und Informationen', *Staatskanzler Wenzel Anton von Kaunitz-Rietberg: neue Perspektiven zu Politik und Kultur der europäischen Aufklärung: Brno and Austerlitz 1994*, ed. H. Begusch and M. Raffler (Graz, 1996), 341–59

E. Grossegger: *Gluck und d'Afflisio: ein Beitrag zur Geschichte der Verpachtung des Burgtheaters (1765/67–1770)* (Vienna, 1995)
D. Heartz: *Haydn, Mozart and the Viennese School, 1740–1780* (New York, 1995)
J.A. Rice: *Antonio Salieri and Viennese Opera* (Chicago, 1998)

D: MONOGRAPHS

A. Schmid: *Christoph Willibald Ritter von Gluck: dessen Leben und tonkünstlerisches Wirken* (Leipzig, 1854)
A.B. Marx: *Gluck und die Oper* (Berlin, 1863/*R*)
A. Reissmann: *Gluck: sein Leben und seine Werke* (Berlin, 1882)
H. Welti: *Gluck* (Leipzig, 1888)
E. Newman: *Gluck and the Opera* (London, 1895/*R*)
J. Tiersot: *Gluck* (Paris, 1910, 4/1919)
D.F. Tovey: 'Christoph Willibald Gluck (1714–1787) and the Musical Revolution of the Eighteenth Century', *The Heritage of Music*, ed. H.J. Foss, ii (London, 1934/*R*), 69–117; repr. in *Essays and Lectures on Music*, ed. H.J. Foss (London, 1949), 65–102
M. Cooper: *Gluck* (London, 1935)
A. Einstein: *Gluck* (London, 1936/*R*; Ger. orig., Zürich, 1954, 2/1987)
H.J. Moser: *Christoph Willibald Gluck: die Leistung, der Mann, das Vermächtnis* (Stuttgart, 1940)
R. Gerber: *Christoph Willibald Gluck* (Potsdam, 1941, enlarged 2/1950)
W. Brandl: *Christoph Willibald Ritter von Gluck* (Wiesbaden, 1948)
J.-G. Prod'homme: *Gluck* (Paris, 1948/*R*, 2/1985)
R. Tenschert: *Christoph Willibald Gluck, der grosse Reformator der Oper* (Olten, 1951)
A.A. Abert: *Christoph Willibald Gluck* (Munich, 1959)
W. Felix: *Christoph Willibald Gluck* (Leipzig, 1965)

E: LIFE: SPECIAL ASPECTS

J.F. Reichardt: 'Fortsetzung der Berichtigungen und Zusätze zum Geberschen Lexicon der Tonkünstler', *Musikalische Monatschrift*, iii (1792), 72–4
J. Tiersot: 'Soixante ans de la vie de Gluck', *Le ménestrel* (28 Dec 1907 – 9 May 1908; 30 May – 26 Dec 1908; 9 Jan – 27 March 1909)
G. de Saint-Foix: 'Les débuts milanais de Gluck', *Gluck-Jb 1913*, 28–46
F.X. Buchner: *Das Neueste über Christof Willibald Ritter von Gluck* (Kallmünz, 1915)
G. Kinsky: 'Glucks Reisen nach Paris', *ZMw*, viii (1925–6), 551–62
M. Cauchie: 'Gluck et ses éditeurs parisiens', *Le ménestrel* (15 July 1927)
R. Gerber: 'Neue Beiträge zur Gluckschen Familiengeschichte', *AMf*, vi (1941), 129–50
M. Kratochwill: 'Christoph Willibald Glucks Heiratskontrakt', *Jb des Vereines für Geschichte der Stadt Wien*, x (1952–3), 234–9
J. Schmitt: 'Zur Familiengeschichte des berühmten Oberpfälzers Christoph W. Ritter von Gluck', *Verhandlungen des Historischen Vereins für Oberpfalz und Regensburg*, xcv (1955), 215–25
A. Nagler: 'Gluck in Wien und Paris', *Maske und Kothurn*, i (1955), 225–67
T. Gotti: 'Bologna musicale del '700 e Cristoforo Gluck', *Due secoli di vita musicale: storia del Teatro comunale di Bologna*, ed. L. Trezzini (Bologna, 1966), i, 45–78
K. Hortschansky: 'Gluck nella "Gazzetta di Milano" 1742–1745', *NRMI*, vi (1972), 512–25
A. Mahler: 'Glucks Schulzeit: Zweifel und Widerspruche in den biographischen Daten', *Mf*, xxvii (1974), 457–60
B. Churgin: 'Alterations in Gluck's Borrowings from Sammartini', *SM*, ix (1980), 117–34
B.A. Brown: 'Gluck als Hauskomponist für das französische Theater in Wien', *Gluck in Wien: Vienna 1987*, 89–99
G.P. Minardi: 'A Parma ...', *Christoph Willibald Gluck nel 200° anniversario della morte*, ed. C. Del Monte and V. Raffaele Segreto (Parma, 1987), 65–82
P. Mioli: '"Un probo tedesco, un buon cristiano": cenni sul carattere di Gluck', ibid., 281–6
G. Nello Vetro: 'I viaggi in Italia del "Cavalier" Gluck', ibid., 43–64
T. Antonicek: 'Glucks Existenz in Wien', *Gluck in Wien: Vienna 1987*, 31–41
L. Somfai: 'Die Wiener Gluck-Kopisten: ein Forschungsdesiderat', ibid., 178–82
D. Heartz: 'Coming of Age in Bohemia: the Musical Apprenticeships of Benda and Gluck', *JM*, vi (1988), 509–27
K. Klinger: 'Hasse und der aufgeklärte Absolutismus in Österreich', *Christoph Willibald Gluck und die Opernreform*, ed. K. Hortschansky (Darmstadt, 1989), 353–72
F. Karro-Pelisson: 'La rencontre du comte de Guibert et de Gluck', *RBM*, xliv (1990), 13–24
B.A. Brown: *Gluck and the French Theatre in Vienna* (Oxford, 1991)
G. Croll: 'Gluck und sein Umkreis', *Die Instrumentalmusik (Struktur – Funktion – Ästhetik): ethnonationale Wechselbeziehungen in der mitteleuropäischen Musik: Brno XXVI 1991 and XXVII 1992*, 281–6
C. Henzel: 'Zwischen Hofoper und Nationaltheater: Aspekte der Gluckrezeption in Berlin um 1800', *AMw*, l (1993), 201–16
H. Renggli: *Die frühe Gluck-Rezeption in Frankreich: ästhetische, kompositionstechnische und gattungsgeschichtliche Aspekte* (diss., U. of Berne, 1993)
I. Keys: 'The 18th-Century Berlioz', *Essays in Honour of David Evatt Tunley*, ed. F. Callaway (Perth, 1995), 25–34
B.A. Brown: 'Elementi di classicismo nei balli viennesi di Gasparo Angiolini', *Creature di Prometeo: il ballo teatrale dal divertimento al dramma*, ed. G. Morelli (Florence, 1996), 121–37
G. Croll: 'Forschungen zu Christoph Willibald Gluck im Ostseeraum: Ergebnisse und Desiderata', *Musica baltica: interregionale musikkulturelle Beziehungen im Ostseeraum* (Sankt Augustin, 1996), 62–8
D. Haberl: 'Forschungen zu Christoph Willibald Glucks Eltern, Kindheit und Jugend', *Mitteilungen der Internationalen Gluck-Gesellschaft*, ii (1997), 7–9

F: WORKS: GENERAL

O. de Corancez: 'Lettre sur le Chevalier Gluck', *Journal de Paris* (18 Aug 1788, 21 Aug 1788, 24 Aug 1788)
E. Schuré: 'Gluck, créateur du drame musical', *Le drame musical*, i (Paris, 1875), 324–43
C.H. Bitter: *Die Reform der Oper durch Gluck und R. Wagners Kunstwerk der Zukunft* (Brunswick, 1884)
H. Kretzschmar: 'Zum Verständnis Glucks', *JbMP 1903*, 61–76
R. Rolland: 'Gluck, une révolution dramatique', *Revue de Paris*, xi (1904), 736–72
H. Goldschmidt: 'Eine bezeichnende Äusserung Glucks zur Musikästhetik', *Gluck-Jb 1913*, 82–5
A. Heuss: 'Gluck als Musikdramatiker', *ZIMG*, xv (1913–14), 274–91
M. Arend: *Zur Kunst Glucks: gesammelte Aufsätze* (Regensburg, 1914)
E. Evans, ed. and trans.: *Hector Berlioz: Gluck & his Operas* (London, 1915/*R*) [Eng. trans. of selections from *A travers chants*]
H. Goldschmidt: 'Zur Psychologie des Gluckschen Kunstschaffens', *Gluck-Jb 1917*, 15–24
R. Meyer: 'Die Behandlung des Rezitativs in Glucks italienischen Reformopern', *Gluck-Jb 1918*, 1–90
W. Vetter: *Die Arie bei Gluck* (diss., U. of Leipzig, 1920)
H.D. Bruger: *Glucks dramatische Instrumentationskunst* (diss., U. of Heidelberg, 1922)
R. Sondheimer: 'Gluck in Paris', *ZMw*, v (1922–3), 165–75
W. Vetter: 'Glucks Entwicklung zum Opernreformator', *AMw*, vi (1924), 165–219; repr. in *Mythos-Melos-Musica*, ii (Leipzig, 1961), 180–219
W. Vetter: 'Glucks Stellung zur Tragédie lyrique und Opéra comique', *ZMw*, vii (1924–5), 321–55; repr. in *Mythos-Melos-Musica*, i (Leipzig, 1957), 309–26
E. Istel: 'Gluck's Dramaturgy', *MQ*, xvii (1931), 227–33
W. Vetter: 'Der Glucksche Klassizismus und die Gegenwart', *Deutsche Musikkultur*, i (1936–7), 271–82; repr. in *Mythos-Melos-Musica*, i (Leipzig, 1957), 298–308
R. Gerber: 'Wege zu einer neuen Gluck-Betrachtung', *Die Musik*, xxxiv (1941–2), 89–98
J. Kerman: *Opera as Drama* (New York, 1956, 2/1989)
E. Schenk: 'Zur Aufführungspraxis des Tremolo bei Gluck', *Anthony van Hoboken: Festschrift*, ed. J. Schmidt-Görg (Mainz, 1962), 137–45
K. Geiringer: 'Gluck und Haydn', *Festschrift Otto Deutsch zum 80. Geburtstag*, ed. W. Gerstenberg, J. LaRue and W. Rehm (Kassel, 1963), 75–81
P. Howard: *Gluck and the Birth of Modern Opera* (London, 1963)
L. Finscher: 'Gluck und das Lieto fine: über ein dramaturgisches Problem der heutigen Gluck-Pflege', *Musica*, xviii (1964), 296–301
H. Kaufmann: 'Glucks Rückkehr zur Sprache', *Forum*, xi (1964), 619–21

W. Vetter: *Christoph Willibald Gluck: ein Essay* (Leipzig, 1964) [review by H.-P. Müller, *MG*, xvii (1967), 416–18]
J. Müller-Blattau: *Von der Vielfalt der Musik: Musikgeschichte – Musikerziehung – Musikpflege* (Freiburg, 1966) [repr. of 3 earlier essays]
M. Robinson: *Opera before Mozart* (London, 1966)
K. Hortschansky: 'Doppelvertonungen in den italienischen Opern Glucks: ein Beitrag zu Glucks Schaffensprozess', *AMw*, xxiv (1967), 54–63, 133–44
D. Heartz: 'From Garrick to Gluck: the Reform of Theatre and Opera in the Mid-Eighteenth Century', *PRMA*, xciv (1967–8), 111–27
H. Kaufmann: 'Anmerkungen zu Gluck', *Spurlinien: analytische Aufsätze über Sprache und Musik* (Vienna, 1969), 47–64
J.G. Rushton: *Music and Drama at the Académie Royale de Musique (Paris), 1774–1789* (diss., U. of Oxford, 1969)
K. Hortschansky: 'Unbekannte Aufführungsberichte zu Glucks Opern der Jahre 1748 bis 1765', *JbSIM 1969*, 19–37
W. Baethge: *Philosophisch-ästhetische Untersuchungen zur Opernreform Christoph Willibald Glucks unter Berücksichtigung musikästhetischer Aspekte* (diss., U. of Halle, 1971)
A.A. Abert: 'Die Bedeutung der Opera seria für Gluck und Mozart', *MJb 1971–2*, 68–75
R. Angermüller: 'Opernreformen im Lichte der wirtschaftlichen Verhältnisse an der Académie royale de Musique von 1775 bis 1780', *Mf*, xxv (1972), 267–91
Gluck e la cultura italiana nella Vienna del suo tempo: Siena 1973 [*Chigiana*, new ser., ix–x (1972–3)] [incl. E. Fubini: 'Presupposti estetici e letterari della riforma di Gluck', 235–45; K. Klinger: 'Gluck e l'Illuminismo austriaco', 247–61; F. Finscher: 'Gluck e la tradizione dell'opera seria il problema del lieto fine nei drammi della riforma', 263–74; F.W. Sternfeld: 'Gluck's Operas and Italian Tradition', 275–81; J. Rushton: 'From Vienna to Paris: Gluck and the French Opera', 283–98]
K. Hortschansky: *Parodie und Entlehnung im Schaffen Christoph Willibald Glucks*, AnMc, no.13 (1973)
R. Monelle: 'Gluck and the "Festa teatrale"', *ML*, liv (1973), 308–25
G. Gruber: 'Glucks Tanzdramen und ihre musikalische Dramatik', *ÖMz*, xxix (1974), 17–24
'Opernreformen', *Die Musik des 18. Jahrhunderts*, ed. C. Dahlhaus (Laaber, 1985), 239–53
B.A. Brown: *Christoph Willibald Gluck and Opéra-Comique in Vienna, 1754–1764* (diss., U. of California, Berkeley, 1986)
J. Rushton: 'The Musician Gluck', *MT*, cxxvi (1987), 615–18
C. Del Monte and V. Raffaele Segreto, eds.: *Christoph Willibald Gluck nel 200° anniversario della morte* (Parma, 1987) [incl. P. Rossini: 'Gli strumenti della drammaturgia gluckiana: orchestra, coro, danza', 475–96; P. Mioli: 'Sulle ali del canto nell'aria: osservazioni sulla forma dell'aria e sulla scrittura del canto', 497–509; G. Marchesi: 'Mito, parola e suono', 511–20; P. Mioli: 'Uomini e dei, eroi e semidei: carrellata sui personaggi del teatro maggiore', 521–39]
S. Kunze: 'Christoph Willibald Gluck, oder: die "Natur" des musikalischen Dramas: Versuch einer Orientierung', *Christoph Willibald Gluck und die Opernreform*, ed. K. Hortschansky (Darmstadt, 1989), 390–418
G. Paduano: 'La riforma di Calzabigi e Gluck e la drammaturgia classica', *La figura e l'opera di Ranieri de' Calzabigi*, ed. F. Marri (Florence, 1989), 15–28
L. Tufano: *Le nozze di Orfeo e Partenope: indagini sulla ricezione napoletana della 'riforma' di Gluck* (thesis, U. of Naples, 1992–3)
H. Schneider: 'Gluck als "prosateur en musique"', *Festschrift Klaus Hortschansky*, ed. A. Beer and L. Lütteken (Tutzing, 1995), 193–209

G: 'ORFEO ED EURIDICE', 'ALCESTE', 'ORPHÉE ET EURYDICE'

J.-J. Rousseau: 'Extrait d'une réponse du petit faiseur à son prête-nom, sur un morceau de l'*Orphée* de M. le Chevalier Gluck', *Traités sur la musique* (Geneva, 1781); repr. in *Oeuvres complètes*, iv (Paris, 1857), 475
J.-J. Rousseau: 'Lettre à M. Burney sur la musique, avec fragmens d'observations sur l'*Alceste* italien de M. le chevalier Gluck', *Traités sur la musique* (Geneva, 1781), 375–427; repr. in *Oeuvres complètes*, iv (Paris, 1857), 453
J. Baudouin: *L'Alceste de Gluck* (Paris, 1861)
M. Fürstenau: 'Über die Schluss-Arie des ersten Aktes aus Gluck's französischem Orpheus', *Berliner Musik-Zeitung Echo*, xix (1869), 261–3, 269–71
M. Fürstenau: 'Gluck's Orpheus in München 1773', *MMg*, iv (1872), 218–24
B. G[ugler]: 'Urform einer Nummer in Gluck's "Orpheus"', *AMZ*, new ser., xi (1876), 516–24
F. d'Arcais: 'L'*Orfeo* del Gluck', *Nuova antologia di scienze, lettere ed arti*, no.102 (1888), 111–23
J. Tiersot: 'Etude sur Orphée de Gluck', *Le ménestrel* (30 Aug – 6 Dec 1896), 273–385
R. Engländer: 'Zu den Münchener Orfeo-Aufführungen 1773 und 1775', *Gluck-Jb 1915*, 26–55
W. Vetter: 'Stilkritische Bemerkungen zur Arienmelodik in Glucks "Orfeo"', *ZMw*, iv (1921–2), 27–50
H.W. von Waltershausen: *Orpheus und Eurydike* (Munich, 1923)
P. Brück: 'Glucks Orpheus', *AMw*, vii (1925), 436–76
L. de La Laurencie: *Orphée de Gluck: étude et analyse* (Paris, 1934)
A. Loewenberg: 'Gluck's *Orfeo* on the Stage with some Notes on Other Orpheus Operas', *MQ*, xxvi (1940), 311–39
M. Hastings: 'Gluck's "Alceste"', *ML*, xxxvi (1955), 41–54
H. Rosendorfer: 'Wer hilft dem Ritter Gluck? Über die Bearbeitungen der Oper *Orpheus*', *NZM*, Jg.123 (1962), 449–51
L. Finscher: 'Der verstümmelte Orpheus: über die Urgestalt und die Bearbeitung von Glucks "Orfeo"', *NZM*, Jg.124 (1963), 7–10
L. Finscher: 'Che farò senza Euridice? ein Beitrag zur Gluck-Interpretation', *Festschrift Hans Engel*, ed. H. Heussner (Kassel, 1964), 96–110
H. Kaufmann: 'Orpheus zwischen Form und Ausdruck', *ÖMz*, xix (1964), 409–21
F.W. Sternfeld: 'Expression and Revision in Gluck's *Orfeo* and *Alceste*', *Essays Presented to Egon Wellesz*, ed. J. Westrup (Oxford, 1966), 114–29
P. Howard: '"Orfeo" and "Orphée"', *MT*, cviii (1967), 892–4
L. Finscher: 'Über die Originalfassung von Glucks *Orphée*', *Jb der Akademie der Wissenschaften in Göttingen 1968* (1969), 21–5
P. Petrobelli: 'L'*Alceste* di Calzabigi e Gluck: l'illuminismo e l'opera', *Quadrivium*, xii/2 (1971), 279–93
G. Allroggen: 'La scena degli Elisi nell' Orfeo', *Gluck e la cultura italiana nella Vienna del suo tempo: Siena 1973* [*Chigiana*, new ser., ix–x (1972–3)]
D. Heartz: '"Orfeo ed Euridice": some Criticisms, Revisions, and Stage-Realizations during Gluck's Lifetime', ibid., 383–94
P. Howard: 'Gluck's Two Alcestes: a Comparison', *MT*, cxv (1974), 642–3
M. Loppert: '"Alceste" Reassessed', *Opera*, xxv (1974), 675–80
L'avant-scène opéra, no.23 (1979) [*Orfeo ed Euridice* issue]
F. Degrada: '"Danze di eroi" e "saltarelli di burrattini": vicende dell' *Orfeo* di Gluck', *Il palazzo incantato: studi sulla tradizione del melodramma dal barocco al romanticismo*, i (Fiesole, 1979), 115–31
P. Gallarati: *'L'Orfeo ed Euridice' di Gluck: versione viennese del 1762* (Turin, 1979)
M. Noiray: *Gluck's Methods of Composition in his French Operas 'Iphigénie en Aulide', 'Orphée', 'Iphigénie en Tauride'* (diss., U. of Oxford, 1979)
G. Paduano: 'La "costanza" di Orfeo: sul lieto fine dell'*Orfeo* di Gluck', *RIM*, xiv (1979), 349–77
P. Howard, ed.: *C.W. von Gluck: 'Orfeo'* (Cambridge, 1981)
J. Rushton: 'In Defence of the French *Alceste*', *MT*, cxxii (1981), 738–40
L'avant-scène opéra, no.73 (1985) [*Alceste* issue]
S. Mauser: 'Musikalische Dramaturgie und Phänomene der Personencharakteristik in Glucks "Orfeo"', *Gluck in Wien: Vienna 1987*, 124–30
P. Petrobelli: 'La concezione drammatico-musicale dell' "Alceste" (1767)', ibid., 131–8
G. Croll: 'Christoph Willibald Gluck: *Orfeo ed Euridice*', *Zwischen Bach und Mozart: Stuttgart 1988*, 74–89
B.A. Brown: 'Durazzo, Duni, and the Frontispiece to *Orfeo ed Euridice*', *Studies in Eighteenth-Century Culture*, xix (1989), 71–97
B.E. Pozzoli: *'Dell'alma amato oggetto': gli affetti nell'Orfeo ed Euridice di Gluck e Calzabigi* (Milan, 1989)
K. Hansell: 'Gluck's "Orpheus och Euridice" in Stockholm: Performance Practices on the Way from "Orfeo" to "Orphée" 1773–1786', *Gustavian Opera: an Interdisciplinary Reader in Swedish Opera, Dance and Theatre 1771–1809*, ed. I. Mattsson (Stockholm, 1991), 253–80
R. Ulm: *Glucks Orpheus-Opern: die Parma-Fassung von 1769 als wichtiges Bindeglied zwischen dem Wiener Orfeo von 1762 und dem Pariser Orphée von 1774* (Frankfurt, 1991)

J.-M. Fauquet: 'Berlioz's Version of Gluck's *Orphée*', *Berlioz Studies*, ed. P. Bloom (New York, 1992), 189–253
G. Croll: 'Glucks *Alceste* in Wien und Paris', *ÖMz*, xlviii (1993), 231–6
A. Martina: *Orfeo/Orphée di Gluck: storia della trasmissione e delle recezione* (Florence, 1993)
M. Garda: 'Da *Alceste* a *Idomeneo*: le scene "terribili" nell'opera seria', *Il saggiatore musicale*, i (1994), 335–60
M. Noiray: 'Un manifeste en musique', *Cahiers de l'Atelier lyrique de Tourcoing: C.W. Gluck, Orfeo ed Euridice (1762)*, xv (1994), 87–100
A. Martina: 'Orfeo/Orphée, tradizione e tradimenti: il coro come momento centrale del rinnovamento gluckiano', *Musica/realtà*, no.54 (1997), 159–69

H: OTHER SPECIFIC WORKS

J.F. Reichardt: 'Etwas über Gluck und dessen *Armide*', *Berlinische musikalische Zeitung*, i (1805), 109–12
J.F. Reichardt: 'Etwas über Glucks *Iphigenia in Tauris* und dessen *Armide*', ibid., ii (1806), 57–60
F. de Villars: *Les Iphigénie de Gluck* (Paris, 1868)
M. Fürstenau: 'Das Festspiel "Il Parnaso confuso" von Gluck', *Berliner Musik-Zeitung Echo*, xix (1869), 205–8
M. Fürstenau: 'Die Oper "Ezio" von Gluck', ibid., 157–76
M. Fürstenau: 'Le nozze d'Ercole e d'Ebe von Gluck', *MMg*, v (1873), 2–3
A. Jullien: 'Les pèlerins de la Mecque', *La cour et l'Opéra sous Louis XVI* (Paris, 1878), 351–9
J. Tiersot: 'L'ultima opera di Gluck "Eco e Narciso"', *RMI*, ix (1902), 264–96
R. Rolland: 'Le dernier opéra de Gluck: *Echo et Narcisse* (1779)', *RHCM*, iii (1903), 212–15
A. Pougin: 'Armide', *Le ménestrel* (16 April 1905), 121–3
F. Piovano: 'Un opéra inconnu de Gluck', *SIMG*, ix (1907–8), 231–81, 448 only [on *Tigrane*]
K. Grunsky: 'Die Pilger von Mekka', *Die Musik*, ix (1912), 169–71
G. Schünemann: 'Das angeblich von Gluck komponierte Schäferspiel *Die Maienkönigin*', *AMz*, xxxix (1912), 465–6
H. Abert: 'Zu Glucks "Ippolito"', *Gluck-Jb 1913*, 47–53
R. Engländer: 'Glucks "Cinesi" und "Orfano della China"', *Gluck-Jb 1913*, 54–81
E. Kurth: 'Die Jugendopern Glucks bis "Orfeo"', *SMw*, i (1913), 193–277
J. Tiersot: 'Les premiers opéras de Gluck', *Gluck-Jb 1913*, 9–27
M. Arend: 'Unbekannte Werke Glucks', *Die Musik*, xiv/2 (1914–15), 171–4
H. Abert: 'Glucks italienische Opern bis zum "Orfeo"', *Gluck-Jb 1915*, 1–25; repr. in *Gesammelte Schriften und Vorträge*, ed. F. Blume (Halle, 1929), 287–310
M. Arend: 'Glucks erste Oper "Artaxerxes"', *NZM*, Jg.82 (1915), 201–2
W.B. Squire: 'Gluck's London Operas', *MQ*, i (1915), 397–409
M. Unger: 'Zur Entstehungsgeschichte des 'Trionfo di Clelia"', *NZM*, Jg.82 (1915), 269–75
M. Arend: 'Das vollständige Textbuch zu Glucks "Tigrane"', *Die Stimme*, x (1915–16), 130–32
C. van Vechten: 'Notes on Gluck's 'Armide", *MQ*, iii (1917), 539–47
L. Sachse: 'Bemerkungen zu Gluck-Inszenierungen', *Gluck-Jb 1918*, 91–8
M. Arend: 'Ein wiedergewonnenes Meisterwerk Glucks', *Kunstwart und Kulturwart*, xxxiii/20 (1919–20), 278–85, suppls.i–iv [on *Sémiramis*]
M. Arend: 'Die Ouvertüren zu Glucks "Cythère assiégée"', *ZMw*, iv (1921–2), 94–5
G. Cucuel: 'Les opéras de Gluck dans les parodies du XVIIIe siècle', *ReM*, iii (1921–2), nos.3–5, pp.201–21; nos.6–8, pp.51–68
R. Haas: 'Die Wiener Ballet-Pantomime im 18. Jahrhundert und Glucks Don Juan', *SMw*, x (1923), 6–36
L. Holzer: 'Die komischen Opern Glucks', *SMw*, xiii (1926), 3–37
R. Haas: 'Zwei Arien aus Glucks "Poro"', *Mozart-Jb 1929*, 307–30
A. Gastoué: 'Gossec et Gluck à l'Opéra de Paris: le ballet final d'*Iphigénie en Tauride*', *RdM*, xvi (1935), 87–99
A. Einstein: 'Gluck's "La vestale"', *MMR*, lxvi (1936), 151–2
R. Haas: 'Der Wiener Bühnentanz von 1740–1767', *JbMP 1937*, 77–93
D. Hussey: 'Gluck and the Reform of the Ballet', *Dancing Times*, xxxix (1948–9), 118–19, 189–90
R. Gerber: 'Unbekannte Instrumentalwerke von Christoph Willibald Gluck', *Mf*, iv (1951), 305–18
L. Ronga: 'Dell' *Ifigenia in Aulide* e dello stile gluckiano', *RMI*, lvi (1954), 160–63
W. Weismann: 'Der Deus ex machina in Glucks "Iphigenie in Aulis"', *DJbM*, vii (1962), 7–17
A. Orel: 'Einige Bermerkungen zu Tanzdramen Christoph Willibald Glucks', *Festschrift Otto Erich Deutsch*, ed. W. Gerstenberg, J. LaRue and W. Rehm (Kassel, 1963), 82–9
J. LaRue: 'Gluck or Pseudo-Gluck?', *Mf*, xvii (1964), 272–5
O.E. Deutsch: 'Gluck im Redoutensaal', *ÖMz*, xxi (1966), 521–5
K. Hortschansky: 'Gluck und Lampugnani in Italien: zum Pasticcio *Arsace*', *AnMc*, no.3 (1966), 49–64
O.E. Deutsch: 'Höfische Theaterbilder aus Schönbrunn', *ÖMz*, xxii (1967), 577–84
L. Finscher: 'Über die Originalfassung von Glucks Orphée', *Jb der Akademie der Wissenschaften in Göttingen 1968* (1969), 21–5
B. Geist: 'Gluckova symfonie D dur rediviva', *HV*, v (1968), 147–51
K. Hortschansky: 'Die Festaufführung fand nicht statt: Bemerkungen zu Christoph Willibald Glucks "La corona" (1765)', *NZM*, Jg.129 (1968), 270–74
G. Croll: 'Ein unbekanntes tragisches Ballett von Gluck', *Mitteilungen der Gesellschaft für Salzburger Landeskunde*, cix (1969), 275–7
K. Geiringer: 'Zu Glucks Oper *Il Telemaco*', *GfMkB: Bonn 1970*, 400–02
K. Hortschansky: '*Arianna* (1762), ein Pasticcio von Gluck', *Mf*, xxiv (1971), 407–11
J. Rushton: '"Iphigénie en Tauride": the Operas of Gluck and Piccinni', *ML*, liii (1972), 411–30
Gluck e la cultura italiana nella Vienna del suo tempo: Siena 1973 [*Chigiana*, new ser., ix–x (1972–3)] [incl. J. Joly: 'Deux fêtes théâtrales de Métastase: "Le cinesi" et "L'isola disabitata"', 415–63; G.C. Ballola: '"Paride ed Elena"', 465–72; G. Gruber: 'I balli pantomimici viennesi di Gluck e lo stile drammatico della sua musica', 501–12; A. Testa: 'Il binomio Gluck-Angiolini e la realizzazione del balletto "Don Juan"', 535–47; L. Tozzi: 'Attorno a "Don Juan"', 549–64; L. Tozzi: '"Sémiramis"', 565–70]
C. Dahlhaus: 'Ethos und Pathos in Glucks "Iphigenie auf Tauris"', *Mf*, xxvii (1974), 289–300
K. Hortschansky: 'Unbekanntes aus Glucks "Poro" (1744)', *Mf*, xxvii (1974), 460–64
P. Howard: 'Gluck's Two Alcestes: a Comparison', *MT*, cxv (1974), 642–3
A. and K. Stoll: 'Affekt und Moral: zu Glucks *Iphigenie auf Tauris*', *Mf*, xxviii (1975), 305–11
H. Wirth: 'Gluck, Haydn und Mozart: drei Entführungs-Opern', *Opernstudien: Anna Amalie Abert zum 65. Geburtstag*, ed. K. Hortchansky (Tutzing, 1975), 25–35
G. Croll: 'Glucks Debut am Burgtheater: *Semiramide riconosciuta* als Festoper für die Wiedereröffnung des Wiener Burgtheaters 1748', *ÖMz*, xxxi (1976), 194–202
G. Croll: 'Glucks *Don Juan* freigesprochen', *ÖMz*, xxxi (1976), 12–15
G. Bimberg: 'Dramaturgische Strukturmomente in den "Ezio"-Opern von Händel und Gluck', *Georg Friedrich Händel als Wegbereiter der Wiener Klassik: Halle 1977*, 41–6
F. Schneider: 'Texte und Kontexte in Glucks *Iphigenie auf Tauris*: Marginalien zur neuen Übersetzung für die Inszenierung an der Komischen Oper Berlin', *MG*, xxvii (1977), 597–601
R. Strohm: 'Coltellini/Gluck: "Il Telemaco" (1765)', *Die italienische Oper im 18. Jahrhundert* (Wilhelmshaven, 1979), 305–35
D. Heartz: 'Haydn and Gluck im Burgtheater um 1760: Der neue krumme Teufel, Le diable à quatre, unde die Sinfonie "Le soir"', *GfMKB: Bayreuth 1981*, 120–35
J. Hayes: 'Armide: Gluck's Most French Opera?', *MT*, cxxiii (1982), 408–10
P. Howard: 'Armide: a Forgotten Masterpiece', *Opera*, xxx (1982), 572–6
B.A. Brown: 'Gluck's *Rencontre imprévue* and its Revisions', *JAMS*, xxxvi (1983), 498–418
L'avant-scène opéra, no.62 (1984) [*Iphigénie en Tauride* issue]
M. Loppert: 'Gluck's Chinese Ladies: an Introduction', *MT*, cxxv (1984), 321–5
C. Dahlhaus: 'Tragödie, tragédie, Reformoper: zur *Iphigenie in Aulis* von Euripides, Racine und Gluck', *Oper als Text: romantische Beiträge zur Libretto-Forschung*, ed. A. Gier (Heidelberg, 1986), 95–100
M. Beghelli: 'Le bugie di Oreste', *Christoph Willibald Gluck nel 200° anniversario della morte*, ed. C. Del Monte and V. Raffaele Segreto (Parma, 1987), 435–45

B.A. Brown: '*Le mandarin*: an Unknown Gluck Opera?', *MT*, cxxvii (1987), 619–23
G. Buschmeier: '"Ezio" in Prag und Wien: Bemerkungen zu den beiden Fassungen von Glucks "Ezio"', *Gluck in Wien: Vienna 1987*, 85–8
G. Croll: 'Eine Premiere nach 222 Jahren: zur Aufführung von Metastasio-Glucks 'La corona' im Schloss Schönbrunn', *ÖMz*, xlii (1987), 498–503
M. Girardi: '*Paride ed Elena*, ossia Gli equivoci della "Riforma"', *Christoph Willibald Gluck nel 200° anniversario della morte*, ed. C. Del Monte and V. Raffaele Segreto (Parma, 1987), 387–401
C. Vitali: '*Iphigénie en Aulide*: cronaca di un successo annunciato', ibid., 409–16
G. Croll: 'Haydn – *Philemon und Baucis* – Gluck', *Joseph Haydn und die Oper seiner Zeit: Eisenstadt 1988*, 79–87
M. Noiray: 'Der Brief Glucks an Guillard: zum Parodieverfahren in zwei Arien der *Iphigénie en Tauride*', *Christoph Willibald Gluck und die Opernreform*, ed. K. Hortschansky (Darmstadt, 1989), 373–89
R. Strohm: 'Tradition und Fortschritt in der Opera seria: Tommaso Traetta: *Ifigenia in Tauride* (Wien, 1763); Christoph Willibald Gluck: *Il Telemaco, o sia L'isola di Circe* (Wien 1765)', ibid., 325–52
G. Grube: *Il Telemaco di Coltellini-Gluck come esempio di conferma della drammaturgia musicale "riformata" viennese* (diss., U. of Venice, 1990–91)
M. Armellini: *Le due Armide: metamorforsi estetiche e drammaturgiche da Lully a Gluck* (Florence, 1991)
G. Buelow: 'A Bach Borrowing from Gluck: another Frontier', *Bach*, xxii/1 (1991), 43–61
G. Buschmeier: *Die Entwicklung von Arie und Szene in der französischen Oper von Gluck bis Spontini* (Tutzing, 1991)
S. Leopold: 'Glucks "Chinesinnen"', *Geschichte und Dramaturgie des Operneinakters*, ed. W. Kirsch, S. Döhring and C. Schneider (Laaber, 1991), 75–81
B. Mareschal: *Gluck-Piccinni: 'Iphigénie en Tauride': dramaturgie comparée* (diss., U. of Strasbourg II, 1992)
J. Rushton: '"Royal Agamemnon": the Two Versions of Gluck's *Iphigénie en Aulide*', *Music and the French Revolution*, ed. M. Boyd (Cambridge, 1992), 15–36
L. Moratto: *Il Telemaco, ossia, L'isola di Circe di Coltellini-Gluck* (diss., U. of Pavia, 1992–3)
G. Croll: '"... mit Leben und Geschick arrangiert ...": zu Glucks *Iphigénie en Tauride*', *ÖMz*, xlix (1994), 283–8
J. Joly: '*Paride ed Elena* entre galanterie et réforme', *Zwischen Opera buffa und Melodramma: italienische Oper im 18. und 19. Jahrhundert*, ed. J. Maehder and J. Stenzl (Frankfurt, 1994), 67–79
M. Sperling: *Christoph Willibald Glucks 'Iphigénie en Tauride' im Stockholm des gustavianischen Zeitalters* (diss., U. of Salzburg, 1994)
B.A. Brown: '*Zéphire et Flore*: a "Galant" Early Ballet by Angiolini and Gluck', *Opera and the Enlightenment*, ed. T. Bauman and M. McClymonds (Cambridge, 1995), 189–216
G. Buschmeier: 'Glucks *Armide*-Monolog, Lully und die "Philosophes"', *Festschrift Klaus Hortschansky zum 60. Geburtstag*, ed. A. Beer and L. Lütteken (Tutzing, 1995), 167–80
G. Buschmeier: 'Opéra-ballet oder festa teatrale? Einige Bemerkungen zu Funktion und Form der Chöre und Ballette in Glucks Le feste d'Apollo', *Studien zur Musikgeschichte: eine Festschrift für Ludwig Finscher*, ed. A. Laubenthal and K. Kusan-Windweh (Kassel, 1995), 280–88
J. Cumming: 'Gluck's Iphigenia Operas: Sources and Strategies', *Opera and the Enlightenment*, ed. T. Bauman and M. McClymonds (Cambridge, 1995), 217–40
D. Neville: '*Semiramide* in Vienna: beyond Metastasian Metastasis', *SMw*, xliv (1995), 113–29
J. Roberts: 'The "Sweet Song" in *Demofoonte*: a Gluck Borrowing from Handel', *Opera and the Enlightenment*, ed. T. Bauman and M. McClymonds (Cambridge, 1995), 168–88
D. Schmidt: '*Cythère assiégée*, opéra comique en un acte: Favart, Gluck und die Möglichkeiten der Parodie', *Opernkomposition als Prozess*, ed. W. Breig (Kassel, 1996), 31–45
B.A. Brown: '*Les rêveries renouvelées des Grecs*: Facture, Function and Performance Practice in a Vaudeville Parody of Gluck's *Iphigénie en Tauride* (1779)', *Timbre und Vaudeville: zur Geschichte und Problematik einer populären Gattung im 17. und 18. Jahrhundert*, ed. H. Schneider (Hildesheim, 1999), 306–43

BRUCE ALAN BROWN (1—5, 7–11, 13, work-list, bibliography), JULIAN RUSHTON (6, 12)

Glushchenko, Georgy Semyonovich (*b* Rostov-na-Donu, 5 May 1922; *d* Minsk, 22 Sept 1994). Belarusian musicologist. He studied at the Gnesin State Institute for Musical Education, completing his postgraduate studies in 1957. After arriving in Minsk in the same year, Glushchenko was appointed head of music history at the Conservatory of Belorussia SSR in 1958, and held the post until 1990. He continued to work there until his death, giving lectures on music criticism. His scholarly work concerns the history of Russian music criticism and Belarusian contemporary music. His monograph on the critic Nikolay Kashkin (1974) was further developed in the study *Ocherki po istorii russkoy muzïkal'noy kritiki kontsa XIX – nachala XX v.v.* (1983) and his doctoral dissertation (1984). The results of his studying Belarusian Soviet music influenced his essays and reviews, and he edited many methodological manuals, teaching programmes and teachers' handbooks. He introduced courses at the Conservatory of Belorussia SSR on foreign music and music criticism, and directed the work of musicologists in the Belorussian Composers' Union. He often wrote as a co-author with his wife, the musicologist Kaleriya Iosifovna Stepantsevich (*b* 21 March 1926).

WRITINGS

'N.D. Kashkin, muzïkal'nïy kritik', *Nauchno-metodicheskiye zapiski Belorusskoy gosudarstvennoy konservatorii*, i, ed. M. Berger, A. Bogatïrov and A. Vashkevich (Minsk, 1958), 3–25
'Kantata o belorusskoy zemle' [A cantata about the Belarusian land], *SovM* (1959), no.3, pp.75–6 [on Aladau's cantata *1940*]
'Belorusskiy kontsert' *SovM* (1959), no.12, pp.33–4 [on Podkovïrov's violin concerto]
N.D. Kashkin i russkaya opera (Minsk, 1960)
'Chetvyortaya simfoniya Ye. Titotskogo' [Titotsky's Fourth Symphony], *55 sovetskikh simfoniy*, ed. B.A. Arapov, A.N. Dmitriyev and G.G. Tigranov (Leningrad, 1962), 252–8
N.D. Kashkin, muzïkal'nïy kritik: opernïye problemï [Kashkin as a music critic: the problems of opera] (diss., Leningrad Conservatory, 1962; Minsk 1962)
with K.I. Stepantsevich: *Programma po belorusskoy sovetskoy muzliterature dlya detskikh muzïkal'nïkh shkol* [A programme of Belarusian Soviet musical literature for schools] (Minsk, 1962)
with K.I. Stepantsevich: *Shkol'nikam o muzïke* [For schoolchildren on the subject of music] (Minsk, 1962)
with K.I. Stepantsevich: *Nashi kampazitarï* [Our composers] (Minsk, 1965)
Odoyevsky i russkaya narodnaya pesnya [Odoyevsky and Russian folksong] (Minsk, 1966)
'Vtoraya simfoniya Ye. Glebova – chetvyortaya simfoniya Ye. Titotskogo' [The Second Symphony of Ye. Glebov – the Fourth Symphony of Ye. Titotsky], *Sovetskaya simfoniya za pyat'desyat let*, ed. G. Tigranov (Leningrad, 1967), 94–8
Belorusskaya sovetskaya muzliteratura: uchebnik dlya detskikh muzïkal'nïkh shkol [Belarusian Soviet music literature: a textbook for music schools] (Minsk, 1969, 2/1981)
with K.I. Stepantsevich: *Puti razvitiya belorusskoy sovetskoy muzïki* [Avenues for the development of Belarusian Soviet music] (Minsk, 1969)
ed.: *Gistoriya belaruskay savetskay muzïki* [The history of Belarusian Soviet music] (Minsk, 1971; Russ. trans., 1976)
'Muzïkal'noye iskusstvo BSSR' [The musical art of the Belorusian SSR], *Istoriya muzïki narodov SSSR*, ed. Yu.V. Keldïsh, iv (Moscow, 1973); v (Moscow, 1974)
with K.I. Stepantsevich: 'Belaruskaya simfanichnaya muzïka 1950–1960-kh gadou' [Belarusian symphonic music of the 1950s and 60s], *Muzïka nashikh dzyon*, ed. T. Dedyulya (Minsk, 1974), 20–33 [based on diss., 1962]
N.D. Kashkin (Moscow, 1974)

with S. Nisnevich: *Khrestomatiya po istorii belorusskoy muzïki* [An anthology of the history of Belarusian music] (Moscow, 1979)
Ocherki po istorii russkoy muzïkal'noy kritiki kontsa XIX – nachala XX v.v. [Essays on the history of Russian music criticism of the late 19th and early 20th centuries] (Minsk, 1983)
'B. Asaf'yev i russkaya muzïka nachala XX veka' [Asaf'yev and Russian music of the early 20th century], *B.V. Asaf'yev i sovetskaya muzïkal'naya kul'tura: Moscow 1984*, 209–13
Osnovï muzïkal'noy kritiki: programma dlya muzïkal'nïkh uchilishch [The foundations of music criticism: a programme for music colleges] (Minsk, 1984)
Teoretiko-metodologicheskiye osnovï russkoy muzïkal'noy kritiki kontsa XIX – nachala XX v.v. [The theoretical and methodological foundations of Russian music criticism of the late 19th and early 20th centuries] (diss., Kiev Conservatory, 1984; pubd Kiev, 1984)
ed.: *Belorusskaya gosudarstvennaya konservatoriya: ocherki istorii* [The Belarusian State Conservatory: essays on its history] (Minsk, 1984)
'Tvorchasts'maladïkh kampazitarau Belarusi' [The work of young composers of Belarus], *Mastatstva Belarusi* (1986), no.1
'Belorusskaya opera 1960–85', *Voprosï kul'turï i iskusstva Belorussii*, ix (1990)
'P. Chaykovsky v russkoy muzïkal'noy publitsistike kontsa XIX – nachala XX vv.' [Tchaikovsky in Russian music journalism of the late 19th and early 20th centuries], *P.I. Chaykovsky: voprosï istorii i stilya*, ed. M.Ye. Rittikh (Moscow, 1990), 150–74
'Lechebnoye vozdeystviye muzïki: istoriya, sostoyaniye, perspektivï' [The curative action of music: the history, state and prospects], *Vekhi kul'turï* (1991), no.8, pp.20–23
'Belorusskoye muzïkoznaniye v 1960–1980-e godï' [Belarusian musicology from the 1960s to the 1980s), *Voprosï kul'turï i iskusstva Belorussii*, xi (1992)
with K.I. Stepantsevich: *Belorusskaya muzïkal'naya literatura: metodicheskove posobiye dlya prepodavateley detskikh muzïkal'nïkh shkol* [Belarusian musical literature: a handbook of methodology for teachers in music schools] (Minsk, 1993)
'Maksim Bagdanovich, muzïchnï krïtik' [Maksim Bagdanovich, music critic], *Mastatstva* (1994), no.12
ed. K.I. Stepantsevich: *Istoriya belorusskoy muzïki 1960–1980-kh godov* [The history of Belarusian music from 1960 to the 1980s] (Minsk, 1997)

BIBLIOGRAPHY

G. Bernandt and I. Yampolsky: 'G.S. Glushchenko', *Kto pisal o muzïke*, i (Moscow, 1971), 218–19
Ye. Rakova: 'V gostyakh u Glushchenka: Beseda' [Visiting Glushchenko: a conversation], *SovM* (1983), 116–17
Ya. Chartova: 'Uchova, syonnya, zauzhdï: shtrikhi da tvorchaga partreta muzïkaznautsa G.S. Glushchanki' [Yesterday, today, always: brushstrokes to the works of the musicologist Glushchenko], *Mastatstva Belarusi* (1987), no.5, pp.43–4
I. Morikh: 'U nyaspïnnïm poshuku: da pïtannya ab nauchnay i tvorchay pratsï G.S. Glushchanki' [An unstoppable search: questions of the scholarly and creative work of Glushchenko], *Voprosï kul'turï i iskusstva Belorussii*, xii (1993), 10–12

TAISIYA SHCHERBAKOVA

Glykys, Gregorios (*fl* *c*1300). Composer of Byzantine chant. He is not to be confused with JOANNES GLYKYS (*fl* late 13th century). He held the office of *domestikos* (first singer of the left choir), but it is not known where. Only a few of his compositions are extant, including a kalophonic *stichēron*, which was later 'beautified' by JOANNES KOUKOUZELES. (*See* E. Trapp: *Prosopographisches Lexikon der Palaiologenzeit*, ii, Vienna, 1977, p.217.)

Glykys, Joannes (*fl* late 13th century). Composer of Byzantine chant. Glykys was an older contemporary of JOANNES KOUKOUZELES (*fl* *c*1300–50) and XENOS KORONES and seems to have been active towards the end of the 13th century or in the early 14th. Many manuscript sources reveal that Glykys held the office of *prōtopsaltēs* (choir director) in an unnamed Byzantine church. It has been argued that he should be identified with the Joannes XIII Glykys, Patriarch of Constantinople from 1315 to 1319, but this identification is unlikely.

Glykys's name appears second in a chronological list, written by MANUEL CHRYSAPHES in the mid-15th century, of composers of kalophonic strophes for the Akathistos Hymn: Michael Aneotes, Joannes Glykys, NIKEPHOROS ETHIKOS, Joannes Koukouzeles and JOANNES KLADAS. This order of composers is partially corroborated by a later copy of a miniature (now lost) from the late 14th- or early 15th-century AKOLOUTHIAI manuscript *GR-AOk* 475; it depicts Glykys in the role of teacher seated above his two students, Koukouzeles and Korones. Glykys has his hands raised, and a rubric states that he is instructing his students in the art of cheironomy. This miniature displays the cheironomic gestures used for the important neumes of the *ison* and *oxeia*. A basic method of cheironomy is ascribed to Glykys in manuscripts dating from the 14th and 15th centuries, and a didactic chant by him, *Ison, oligon, oxeia*, which demonstrates the Byzantine neumes and formulae in all the eight modes, was used by Koukouzeles when he compiled his own didactic piece of the same name. Glykys's pedagogical activities and his pioneering contribution to the development of the kalophonic style earned him the epithet 'Teacher of the teachers'.

There are more chants by Joannes Glykys transmitted in the akolouthiai manuscripts and the kalophonic stichēraria than by any other Byzantine composer before Koukouzeles. The melodies by Glykys in the 14th- and 15th-century akolouthiai manuscripts include a collection of relatively short settings of selected verses from several psalms sung in the Byzantine Office, including the *amōmos* and *polyeleos* psalms of ORTHROS. Longer chants composed by Glykys include settings of the Akathistos Hymn, the Cheroubikon, the Easter communion hymn (*Sōma Christou*) and the Byzantine Sanctus (*Hagios, hagios, hagios, kyrios sabaōth*).

The musical style of Glykys's shorter chants is very different from that of his longer kalophonic settings. In the former, the melodic line is significantly more conjunct than in the latter; and although the leap of a 4th is rarely exceeded in the kalophonic settings, in the simple chants, intervals of a 5th or 6th are common and leaps of a 7th and octave may also be found. In his three kalophonic melodies for Psalm ii sung at Hesperinos, Glykys set only a single line of text, whereas Koukouzeles, Korones and others combined and reworked lines from several psalm verses. Musically, these single-line kalophonic chants of Glykys are more compact than the kalophonic settings of his students and followers and may represent an earlier and less developed stage of the kalophonic style in Byzantine chant (*see* KALOPHONIC CHANT).

BIBLIOGRAPHY

M. Velimirović: 'Byzantine Composers in MS. Athens 2406', *Essays presented to Egon Wellesz*, ed. J. Westrup (Oxford, 1966), 7–18
E. Trapp: *Prosopograpisches Lexikon der Palaiologenzeit*, ii (Vienna, 1977), 218
D.E. Conomos, ed.: *The Treatise of Manuel Chrysaphes, the Lampadarios*, MMB, *Corpus scriptorum*, ii (1985), 41, 45, 61
N.K. Moran: *Singers in Late Byzantine and Slavonic Painting* (Leiden, 1986), 44, pl.6
A. Jakovljević: *Diglōssē palaiographia kai melōdoi-hymnographoi tou kōdika tōn Athēnōn 928* [Old bilingual writings and hymn melodies in Athens codex 928] (Leukosia, 1988), 66–8
C. Troelsgård: 'The Development of a Didactic Poem: some Remarks on the "Ison, oligon, oxeia" by Ioannes Glykys', *Byzantine Chant: Athens 1993*, 69–85

EDWARD V. WILLIAMS/CHRISTIAN TROELSGÅRD

Glyn, Margaret H(enrietta) (*b* Ewell, Surrey, 28 Feb 1865; *d* Ewell, 3 June 1946). English organist and musicologist. She studied the organ, violin and viola privately in London with Yorke Trotter and C.J. Frost. She was among the earliest English writers to specialize in the study of 16th- and 17th-century English keyboard music; her most comprehensive work, *About Elizabethan Virginal Music and its Composers* (1924), was an important and influential contribution to musical literature. It was boldly claimed to be 'based on experience of all Virginal Manuscripts and a collation of a considerable part of their contents'; subsequent research has queried many of her conclusions but has not detracted from her pioneering achievement. Her edition of Gibbons's keyboard music (the first) was not superseded for over 35 years. Margaret Glyn composed six symphonies, six orchestral suites, two overtures, songs and organ music.

WRITINGS

trans.: R. Wagner: *Parsifal* (London, 1890, 2/1914)
The Rhythmic Conception of Music (London, 1907, 2/n.d.)
Analysis of the Evolution of Musical Form (London, 1909)
About Elizabethan Virginal Music and its Composers (London, 1924, enlarged 2/1934)
with G.P. Glyn: *Poems and Song Translations* (London, 1925)

EDITIONS

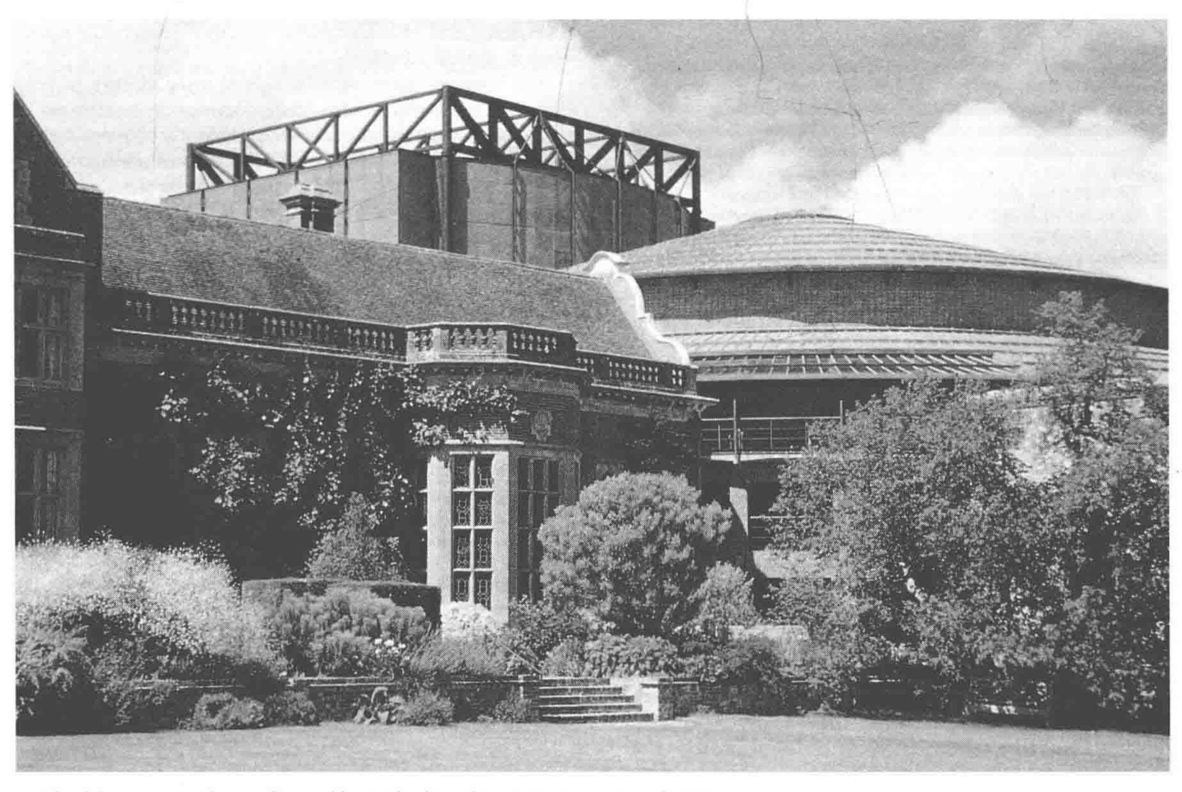
The Byrd Organ Book (London, 1923)
Thomas Weelkes: Pieces for Keyed Instruments (London, 1924)
Orlando Gibbons: Complete Keyboard Works (London, 1925)
Parthenia (London, 1927)
John Bull: Keyboard Music (London, 1930)
Early English Organ Music (16th Century), Plainsong and Mediaeval Music Society (London, 1939)

DAVID SCOTT

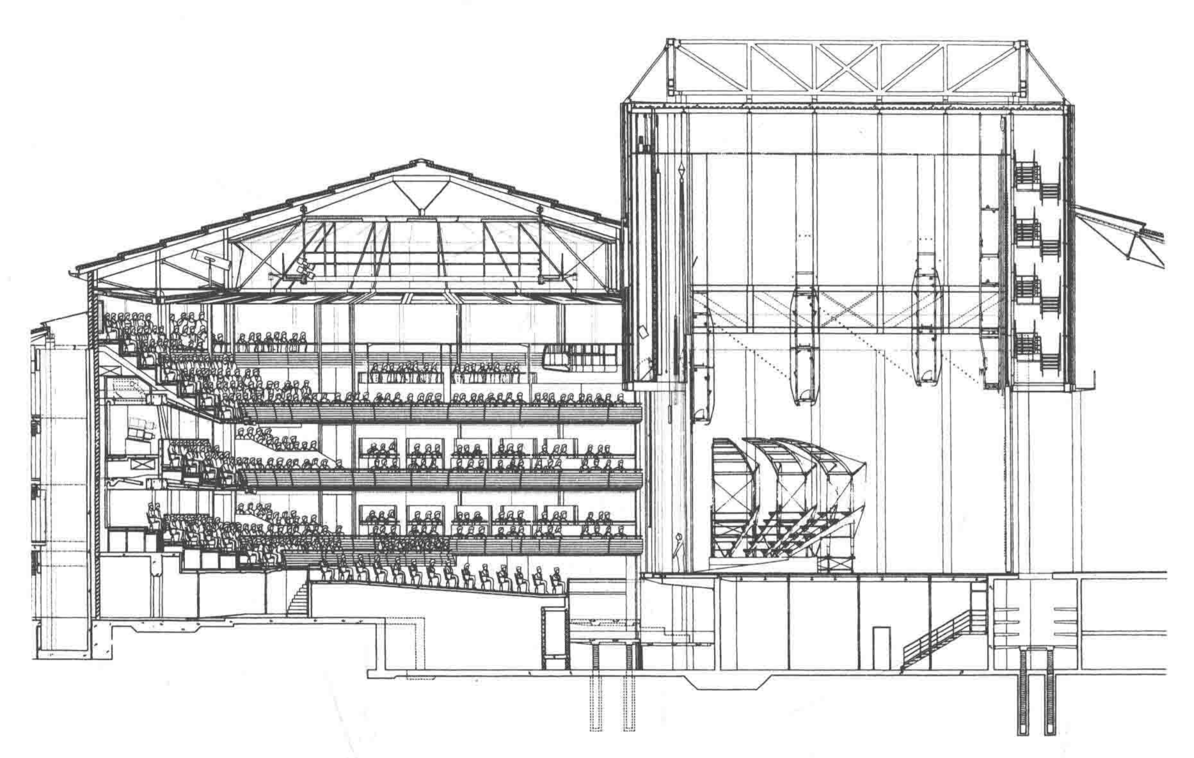
Glyndebourne. Opera house near Lewes, East Sussex, about 90 km south of London. John Christie (1882–1962), whose family owns the estate on which it stands, built the opera house and founded Glyndebourne Festival Opera in 1934.

Christie initially designed the house, seating 311, for his wife, the soprano Audrey Mildmay. His intention was to open it with *Don Giovanni* or *Die Walküre* and to later give other Wagner operas. The first season, beginning on 28 May 1934 and lasting two weeks, was made up of *Le nozze di Figaro* and *Così fan tutte*, which his wife persuaded him would be more appropriate to the scale of the house. Christie was determined to aim for the highest standards, and the exodus from Nazi Germany in the 1930s provided him with the opportunity. He engaged Fritz Busch as musical director, Carl Ebert as head of production and Rudolf Bing as manager. The seclusion of Glyndebourne and the natural beauty of its surroundings attracted performers of the highest quality and allowed them to develop, during a rehearsal period unlike anything that is possible in a traditional opera house in a large city, the sense of ensemble and dedicated purpose that has distinguished Glyndebourne performances and can be perceived in the Mozart recordings made under Busch in the 1930s.

The house was gradually enlarged and could seat 537 by 1939, by when the Mozart repertory had been extended; although Christie's chief enthusiasms were directed towards German opera, his first extensions beyond Mozart were Italian, including *Macbeth* (its professional première in Britain, 1938) and *Don Pasquale*. The casts drew on the finest British singers and also artists from Germany and Italy, including Mariano Stabile, Salvatore Baccaloni, Luise Helletsgruber and Willi Domgraf-Fassbänder. Christie was coolly disposed towards French opera.



1. Glyndebourne opera house, designed by Michael Hopkins & Partners, opened 1994



2. *Glyndebourne opera house: cross-section of auditorium and stage*

Productions broke off during the war years and restarted in 1946 with the première, by the English Opera Group with Glyndebourne support, of Britten's *The Rape of Lucretia*, with Kathleen Ferrier, who sang in Gluck's *Orfeo* the next year, when Britten's *Albert Herring* had its première, again from the English Opera Group. There were performances by the Glyndebourne company at the Edinburgh Festival most years from 1948 to 1953 (including in 1951 the British professional première of *Idomeneo*). With Moran Caplat as head of administration (1949–81), the festival proper resumed at Glyndebourne in 1950, and during the early 1950s the pattern of festivals, with five or six productions each season, including at least one Mozart opera, was established. Operas are normally given in the original language. The season runs from late May until early August. Performances begin about 5 p.m. and are divided by a 'dinner interval' of about 90 minutes, during which patrons traditionally picnic on the lawns or by the lake (there are also restaurants). Patrons are expected to wear formal dinner dress; Christie's view was that audiences should be seen to be preparing themselves appropriately to partake in an event over which the artists have taken much trouble.

The house was further enlarged in 1951 and by 1977 further alterations had increased the capacity to 830. In 1951 Busch died and was succeeded as chief conductor by Vittorio Gui, under whom a Rossini tradition developed. Gluck's *Alceste*, given under Gui in 1953, was the first French opera heard there; the first opera by a French composer, *Pelléas et Mélisande*, came nine years later. Christie was followed by his son, Sir George Christie, who was chairman of Glyndebourne Productions until 1999, when he was succeeded by his son, Augustus Christie. Ebert retired in 1959 and was succeeded by Günther Rennert, who remained until 1968; John Cox was head of productions, 1972–81, Peter Hall was artistic director, 1984–90, and Graham Vick was director of productions, 1993–2000. Gui's successors were John Pritchard, musical director 1964–77, succeeded by Bernard Haitink, 1978–88; and Andrew Davis. The RPO played in 1950–63, to be succeeded by the LPO, with the Orchestra of the Age of Enlightenment for period-instrument performances (initially under Simon Rattle) from 1989. Singers have traditionally been widely recruited, notably from the USA and central eastern Europe. The company has occasionally toured abroad, including visits to Scandinavia and Hong Kong; it has made many sound and video recordings. Each year an opera from the repertory is performed in semi-concert fashion at the Proms in the Albert Hall, London.

In spite of Christie's early hopes, no Wagner opera has been heard at Glyndebourne, and the first house's rather cramped acoustic would not have favoured it. Strauss, however, has been particularly successful, especially the smaller-scale works such as *Ariadne auf Naxos* (1950, conducted initially by Beecham) and *Capriccio* (1963), as well as *Der Rosenkavalier* (1959) and *Intermezzo* (1974). Verdi's *Macbeth* has remained a favourite, as too has *Falstaff* (1955). The intimacy of the auditorium has also proved favourable to Janáček. Monteverdi's *L'incoronazione di Poppea* (1962) inaugurated an important and influential series of Italian Baroque opera revivals, including works by Cavalli, in Raymond Leppard's colourful realizations; Handel's operas were not explored until 1998, with *Rodelinda*, although stagings of two of his oratorios had earlier been given. Contemporary opera, besides Britten and Stravinsky, has been represented by works by Maw, Knussen, Osborne, Tippett and Dove, as well as operas by Henze and von Einem. *Porgy and Bess*

was given with great success in 1986. Mozart, however, remains central, partly because his operas lend themselves so ideally to the size of the house and the rehearsal and production circumstances that Glyndebourne can uniquely offer; an all-Mozart season, including for the first time *La clemenza di Tito*, was given in 1991.

In 1992 work began on the rebuilding of the opera house, involving its realignment by 180°; it reopened on 28 May 1994 (the 60th anniversary of its first performance) with *Le nozze di Figaro*. The new house (cap. 1150), with a clean, more spacious acoustic, and good sight-lines and facilities, has enabled Glyndebourne to enlarge its scope and extend its repertory, which it did with much success in its early seasons.

The Glyndebourne Touring Opera was established in 1968, initially under the direction of Myer Fredman, to give Glyndebourne productions, with younger casts, during short seasons in the home house and at other centres in Britain, over a period of four to eight weeks each year; this company, which (unlike the parent company) has received Arts Council support, has occasionally visited Ireland and European cities.

BIBLIOGRAPHY

Glyndebourne Festival Programme Book (1952–)
S. Hughes: *Glyndebourne: a History of the Festival Opera* (London, 1965, 2/1981)
W. Blunt: *John Christie of Glyndebourne* (London, 1968)
R. Bing: *5000 Nights at the Opera* (London, 1972)
J. Higgins: *The Making of an Opera: Don Giovanni at Glyndebourne* (London, 1978)
F. Corsaro: *The Love for Three Oranges: the Glyndebourne Version* (New York, 1984)
J. Higgins, ed.: *Glyndebourne: a Celebration* (London, 1984)
J.J. Norwich: *Fifty Years of Glyndebourne: an Illustrated History* (London, 1985)
I. Nowinsky: *A Season at Glyndebourne* (London, 1988)
M. Chimenes: 'Une production de l'opéra de Glyndebourne: les décors et costumes de David Hockney, la mise en scène de John Cox', *The Rake's Progress: un opéra de W. Hogarth, W.H. Auden, C. Kallmann et I. Stravinsky: une réalisation de J. Cox et D. Hockney*, ed. J.-M. Vaccaro (Paris, 1990), 157–76

STANLEY SADIE

Gnattali, Radamés (*b* Porto Alegre, 27 Jan 1906; *d* Rio de Janeiro, 3 Feb 1988). Brazilian composer, pianist and conductor. The son of a music teacher, he received musical training from an early age. From 1920 he studied at the Instituto de Belas Artes of Rio Grande do Sul, winning the piano gold medal in 1924, and then at the Instituto Nacional de Música in Rio de Janeiro. Gnattali studied composition on his own and began his professional activities as pianist and then viola player in the Henrique Oswald Quartet. After settling in Rio permanently, he became the official conductor of the Radio Nacional orchestra. He achieved wide popularity through his music for radio serials, and through his skilful arrangements and orchestrations of fashionable popular tunes and dance rhythms. This success has prejudiced his simultaneous career as a composer of art music. But his activities in the popular field were valuable in his quest for a nationalist expression. His knowledge of popular music is particularly evident in the first period of his production (1931–40), characterized by the clear national influences and post-Romantic idiom of such works as *Rapsódia brasileira* (1931) and the Piano Trio (1933). Works of this period sometimes show harmonic formulae and instrumentations characteristic of jazz.

The second period, which began in about 1945 when he was elected a founder-member of the Academia Brasileira de Música, exhibits a subjective nationalism which is expressed with more reserved and simpler means. Gnattali continued to cultivate a musical style of easy and immediate comprehension. The series of *Brasilianas* illustrates the composer's varied approaches to nationalist composition. *Brasiliana no.2* (1948), for example, is a clever stylization of the different types of samba: *samba de morro*, *samba-canção* and *samba de batucada*. Others, such as no.6 (1954), for piano and orchestra, or no.8, for tenor saxophone and piano, reveal very imaginative instrumental blendings as well as a more subdued involvement with national sources.

During the 1950s Gnattali deliberately attempted to remove himself from music nationalism. He then turned to neo-Romantic and neo-classical moulds while maintaining the light style often associated with symphonic jazz. This is exemplified by such works as *Concêrto romântico*, the four guitar concertinos, the *Sinfonia popular* and the concerto for harmonica and orchestra. The works of the 1960s, however, reveal a further assimilation of folk and popular musical traditions. The *Concertos cariocas*, the *Sonatina coreográfica* and the *Quarteto popular* show this trend. The Second Violin Concerto (1962) exhibits effective experiments with bossa nova rhythmic patterns. The ballet *Negrinho do pastoreio*, written in 1959, is one of the few works based on the folklore of Gnattali's native state of Rio Grande do Sul. Among the many solo songs, *Azulão* and *Oração da Estrela Boieira* are the most successful.

During his last 20 years, Gnattali gave more attention to his involvement with popular music, returning to a direct nationalist style. He won great success as an arranger and conductor for TV stations in São Paulo and Rio de Janeiro, and also composed numerous pieces of popular music in the styles of the 1930s to the 70s such as urban *sambas*, *samba-canções*, *choros* and *valsas*. His guitar compositions have been recognised as some of the most significant in Brazilian guitar literature.

WORKS

Brasiliana: no.1, orch, 1944; no.2, pf, str, drums, 1948; no.3, orch, 1948; no.4, pf, 1949; no.5, pf, 1950; no.6, pf, orch, 1954; no.7, 2 pf, 1957; no.8, t sax, pf, 1957; no.9, pf, orch, 1960; no.10, orch, 1962; no.12, 2 pf, str, 1968; no.13, gui, 1985

Solo inst with orch: Poema, vn, orch, 1934; Pf Conc. no.1, 1934; Pf Conc. no.2, 1936; Vc Conc., 1941; Concertino, pf, fl, str, 1942; 3 movimentos, pf, str, 2 timp, 1947, Vn Conc. no.1, 1947; Variacão sôbre uma série de sons, vn, pf, orch, 1949; Concêrto romântico, pf, orch, 1949; 4 concertinos, gui, orch, 1953–5; Hp Conc., 1958; Harmonica Conc., 1958; 2 poemas, vn, orch, 1962; Vn Conc. no.2, 1962; Concêrto romântico no.2, pf, orch, 1964; Concêrto carioca no.2, pf, insts, 1964; Conc. de Copacabana, gui, str, 1964; Conc., 2 gui, str, 1967–8; Conc., vn, orch, 1969; Conc., accdn, orch, 1978

Other orch: 3 miniaturas, 1940; Suite para pequena orchestra, 1940; Sinfonia miniatura, 1942; Canadiana, 1943; Concêrto carioca, 1950; Sinfonia popular, 1955; Negrinho do pastoreio (ballet), 1959; Sinfonia popular no.2, 1962, no.3, 1969, no.4, 1969

Chbr: Conc., vn, pf, str qt, 1933; Pf Trio, 1933; Sonata, vc, pf, 1935; Qt, 3 vn, vc, 1939; Qt popular, str qt, 1940; Trio miniatura, pf, vn, vc, 1941; 3 movimentos, vn, pf, 1942; Qt no.2, str qt, 1943; Serestas, gui, fl, str qt, 1944; 4 quadros de Jan Zach, str qt, 1946; Sonatina, fl, gui, 1959; Qt popular, str qt, 1960; Sonata, va, pf, 1969; Sonata no.2, vc, pf, 1973; Pf Trio no.2, 1984

Pf: Rapsódia brasileira, 1931; 10 valsas, 1939; Canadiana, 1943; Tocata, 1944; Sonata, 1947; Valsas and choros, 1950; Sonata no.2, 1963

Songs: 3 poemas (A. Meyer), 1931; Para meu Rancho, 1931; Casinha pequenina (V. Neto), 1940; Modinha (M. Bandeira), 1940; Azulão

(Bandeira), 1940; Prenda minha, 1941; Valsa romântica (Bandeira), 1945; 6 canções, 1983

Principal publishers: Vitale, Mangione, Ricordi

BIBLIOGRAPHY

G. Béhague: *Music in Latin America: an Introduction* (Englewood Cliffs, NJ, 1979)

J.M. Neves: *Música brasileira contemporânea* (São Paulo, 1981)

V. Mariz: *História da música no Brasil* (Rio de Janeiro, 1981, 4/1994)

V. Barbosa and A.M. Devos: *Radamés Gnattali, o eterno experimentador* (Rio de Janeiro, 1985)

Z.C. de Lasala: 'Dos genios de la música brasileña', *Brasil/Cultura*, no.61 (1988), 36–40

GERARD BÉHAGUE

Gnecchi, Vittorio (*b* Milan, 17 July 1876; *d* Milan, 5 Feb 1954). Italian composer. The son of wealthy Como landowners, he studied with Michele Saladino, Gaetano Coronaro, Serafin and Carlo Gatti. His first work for the theatre was a pastoral in two acts, *Virtù d'amore*, privately performed in 1896 at the family home at Verderio, near Como. In the next, the tragedy *Cassandra* (1905), he attempted to recreate the climate of Aeschylus's tragedy, and this involved using material based on Greek modes. The opera gave rise to a violent critical controversy: in 1909 the musicologist Giovanni Tebaldini published two articles (*RMI*, xvi, 400–12, 632–59), in which he maintained, on the basis of a comparative analysis, that there was a similarity so close as to be telepathic between *Cassandra* and Strauss's *Elektra*. In general, however, European critics rejected the idea that *Elektra* (1906–8) had been inspired by the Italian work, attributing the similarities to chance.

Gnecchi's next works – the three-act *La Rosiera* (1927) and *Giuditta* (1953) – confirmed the characteristics of his style, which combines modes and an often dissonant, post-Wagnerian chromatic harmony, creating unusual effects within classically conceived forms. His orchestral, instrumental and sacred output demonstrates similar stylistic characteristics. Subjects are predominantly eulogistic and the tone is an emphatic, nationalistic one common to minor Italian composers of the inter-war period. Examples of this are the *Invocazione italica* (1917), the *Poema eroico* (1932), the mythological content of *Atalanta* (1929) and the religious bombast of both the *Cantata biblica* and the *Missa salisburgensis*.

WORKS

Ops: Virtù d'amore (azione pastorale, 2, M. Rossi Borzotti), Verderio (Como), Villa Gnecchi, 7 Oct 1896; Cassandra (tragedia, prol., 2, L. Illica), Bologna, Comunale, 5 Dec 1905; rev. version, Ferrara, 29 Feb 1909; La Rosiera (3, V. Gnecchi and C. Zangarini, after A. de Musset: *On ne badine pas avec l'amour*), Gera, 12 Feb 1927; Giuditta (3, Illica), Salzburg, 1953 [as orat.]

Other works: Atalanta, ballet, orch, 1929; Invocazione italica, orch, 1917; Poema eroico, orch, 1932; Cant. biblica; Missa salisburgensis; Preghiera del soldato, orch

BIBLIOGRAPHY

ES (G. Graziosi)

M. Barbieri: 'Curiosità Musicale', *RMI*, xxxix (1932), 148–51

M. Horwarth: 'Tebaldini, Gnecchi and Strauss', *CMc*, no.10 (1970), 74–91

F. Nicolodi: *Musica e musicisti nel ventennio fascista* (Florence, 1984)

RAFFAELE POZZI

Gnecco, Francesco (*b* Genoa, *c*1769; *d* Milan, 1810/1811). Italian composer. He supposedly studied with Cimarosa. For a while he was *maestro di cappella* of Savona Cathedral, but he was most successful as a composer of comic and serious operas, writing many of his own librettos. His most famous opera, *La prova d'un opera seria*, had a backstage plot; though not the first of this genre, it was the best. Originally in one act with a libretto by Giulio Artusi (1803, Venice) and entitled *La prima prova dell'opera Gli orazi e curiazi*, it was later changed into a two-act work with Gnecco's own libretto (1805, Milan) and was performed until 1860 throughout Europe, with the most famous singers. The plot of the two-act version concerns a rehearsal, not of Cimarosa's *Gli Orazi ed i Curiazi*, but of a non-existent *opera seria*, *Ettore in Trabisonda*, characterized by all the excesses of a style overripe for parody. A number of irrelevant but funny backstage problems add spice to the action: a lesson in instrumentation, a chorus full of mistakes, a soprano mispronouncing her words and so on. To create some tension at the end of the first act Gnecco introduced a picnic in the country for the cast; a storm comes up and the soprano and tenor lovers quarrel. The music is in the best tradition of Paisiello and Cimarosa. Arias are in two tempos, preceded by an introduction highlighting a solo instrument. The few more formal (non-comic) numbers are in da capo form. The ensembles are multipartite and, in what seems to be contemporary practice, appear only in the middle and end of the acts. In keeping with turn-of-the-century *opera buffa* style the vocal lines are principally patter, the orchestra having the connective melodic tissue. Nothing in the music is adventurous or memorable, but the comic backstage shenanigans are first-rate.

Gnecco composed 23 other operas, including *Auretta e Masullo, ossia Il contratempo* (1792, Genoa), *Il nuovo podestà*, later *Le nozze di Lauretta* (1802, Bologna), and *Filandro e Carolina* (1804, Rome). He published sets of chamber works and also wrote sacred music.

WORKS

OPERAS

Auretta e Masullo, ossia Il contratempo (dg, 2, Gnecco), Genoa, S Agostino, 8 May 1792

La contadina astuta, ossia La finta semplice (dg, 2), Florence, Regio, sum. 1792, *I-Fc*

Il nuovo Galateo (dg), San Pier d'Arena, Crosa Larga, aut. 1792

I filosofi in derisione, ossia I filosofi burlati (int), Florence, Intrepidi, carn. 1793

Lo sposo di tre, marito di nessuna (dg, 2, A. Palomba), Milan, Scala, March 1793

L'indolente (dg, 2, G. Palomba), Parma, Corte, carn. 1797

Le nozze de' Sanniti (dramma, 2, G. Foppa), Padua, Nuovo, June 1797, *Gl, Pl*

I due sordi burlati (ob, Foppa), Genoa, Falcone, June 1798

Adelaide di Guesclino (os, G. Rossi, after Voltaire), Florence, Pergola, Oct. 1800, *Fc*

Alessandro nell'Indie (os, 3, P. Metastasio), Livorno, Regio, Oct 1800

Il nuovo podestà (ob, 2, G. Caravita), Bologna, Comunale, spr. 1802,*Fc, Rmassimo*; as Le nozze di Lauretta (Gnecco), Rome, Valle, 23 May 1804

La festa riscaldata (ob, 1, Foppa), Florence, Pallacorda, sum. 1802

Il geloso corretto (farsa, G. Artusi), Venice, S Giovanni Grisostomo, 18 April 1803, *OS*

Il finto fratello, Venice, S Giovanni Grisostomo, 25 May 1803

La prima prova dell'opera Gli orazi e curiazi (1, Artusi), Venice, S Giovanni Grisostomo, 8 July 1803, *D-Hs, F-Pn, I-Nc, PS*; rev. as La prova d'un opera seria (2, Gnecco), Milan, Scala, 16 Aug 1805,*D-Mbs, F-Pn, GB-Lbl, I-Fc, Nc, US-Bp*; rev. as L'apertura del nuovo teatro, Naples, Nuovo, aut. 1807, *GB-Lbl, I-Fc, Nc, US-Bp, Wc*

La scena senza scena (ob, Artusi), Venice, S Moisè, 10 Dec 1803

Arsace e Semiramide (os, Rossi, after Voltaire), Venice, Fenice, 31 Jan 1804, *I-Mr**

Filandro e Carolina (ob, 1, Gnecco), Rome, Valle, Oct 1804, *GB-Lbl, I-Fc, Mc*; rev. as Clementina e Roberto, Genoa, Feb 1810, *GB-Lbl, I-Fc*

L'incognito (ob), Vicenza, Eretenio, carn. 1805
L'amore in musica (ob, 2, Gnecco), Bologna, Comunale, 1 April 1805, *Mr**; as Gli amanti filarmonici, Rome, Valle, carn. 1807
Gli ultimi due giorni di carnevale (ob, Artusi), Milan, Scala, 7 April 1806, *Mr**
I bramini (os, S. Scatizzi), Livorno, Avvalorati, aut. 1806
Argete, Naples, S Carlo, Nov 1808
I falsi galantuomini [gentiluomini] (ob, 2, M. Prunetti), Milan, Scala, 16 Aug 1809, *Mc*

OTHER WORKS

Tuona a sinistra il cielo (cant.), S, T, chorus, orch; 3 trii concertanti, cl, vn, bc, op.2 (Vienna, n.d.); 3 quartetti concertanti, 2 vn, va, bc, op.4 (Paris, n.d.); 5 notturni, qt (1794); 3 syms.; sestetto; 2 qts with cl; notturno, vn, cl, va, vc; Sonata a 4; Messa a 2vv; motets

BIBLIOGRAPHY

EitnerQ; MGG1 (A. Della Corte)
'Biographische Nachrichten von Francesco Gnecco, aus dem Giornale Italiano und aus dem Redattore del Reno im Auszuge mitgetheilt von Chladni', *AMZ*, xiv (1812), 29–30

MARVIN TARTAK

Gnesin, Mikhail Fabianovich (*b* Rostov-na-Donu, 2 Feb 1883; *d* Moscow, 5 May 1957). Russian composer, musicologist and teacher. He studied at the Rostov Technical Institute (1892–9) and began music lessons with O.O. Fritch before he left school. From 1901 to 1909 he studied composition with Rimsky-Korsakov and Lyadov at the St Petersburg Conservatory; in 1905 he was expelled for taking part in a revolutionary student strike, but he was allowed back in 1906. After graduating, and until 1923, he lived in the Rostov-na-Donu region and in Yekaterinodar, teaching, lecturing and taking a part in the direction and development of musical life. In the summers of 1912 and 1913 he worked in Meyerhold's St Petersburg studio. He visited Germany and France (1911) and Palestine (1914 and 1921). From 1925 to 1936 he was professor of composition at the Moscow Conservatory, and from 1923 held a similar post at the Gnesin Academy, founded on the site of the music school by his sisters Yelena, Yevgeniya and Mariya. He was professor at the Leningrad Conservatory (1935–44), working in Yoshkar-Ola and Tashkent during World War II. Then between 1944 and 1951 he was principal of the re-established Gnesin State Institute for Musical Education, Moscow. His pupils included Khachaturian and Khrennikov. Gnesin's early work, with its subtle, ecstatic lyricism, was linked with the Russian symbolist movement. His collaboration with Meyerhold resulted in music for Greek tragedies and also in piano accompaniments for readings from Zhukovsky and Poe. After 1914 he devoted the major part of his work to Jewish subjects, and after this became dangerous during the Stalinist era, he became increasingly interested in the music of the various peoples within the USSR. He was among the first to take the revolution as a programmatic theme, in the 'simfonicheskiy monument' *1905–1917*. In 1927 he received the title Honoured Art worker of the RSFSR and in 1943 an arts doctorate.

WORKS
(*selective list*)

Dramatic: Antigona (incid music, Sophocles, trans. D. Merezhkovsky), op.13, 1909–13, St Petersburg, Studiya V. Meyerkhol'da, 1912–13; Finikiyanki (incid music, Euripides, trans. I. Annensky), op.17, 1912, rev. 1916, St Petersburg, Studiya V. Meyerkhol'da, 1912; Roza i krest' [The Rose and the Cross] (incid music, A. Blok), op.14, 1914; Ėdip-Tsar' [Oedipus the King] (incid music, Sophocles, trans. Merezhkovsky), op.19, 1914–15; Yunost' Avraama [Abraham's Youth] (operatic poem, 3 scenes, Gnesin), op.36, 1921–3, unfinished; film scores
Orch: Iz Shelli [From Shelley], sym. fragment after *Prometheus Unbound*, op.4, 1906–08; Pesni ob Adonise [Songs on Adonais], dances of mournings, op.20, 1917; Simfonicheskaya fantaziya v yevreyskom rode [Sym. Fantasia in the Jewish Manner], op.30, 1919; Yevreyskiy orkestr na balu u gorodnichego [The Jewish Band at the Ball in Nothingtown], op.41, 1926 [suite from incid music to N.V. Gogol': *The Government Inspector*]
Vocal: Balagan (dramatic song, Blok), op.6, 1v, orch, 1909; Vrubel' (sym. dithyramb, V. Bryusov), op.8, 1v, orch, 1911; Posvyashcheniya [Dedications] (V. Ivanov, K. Bal'mont, F. Sologub), op.10, 1v, pf, 1912–14; Cherv'-pobeditel' [The Conquering Worm] (poem, E.A. Poe, Bal'mont), op.12, 1v, orch, 1913; Rosarium (Ivanov), op.15, 1v, pf, 1914; Yevreyskiye pesni [Jewish Songs] (Z. Shneyr and others), op.37, 1v, pf, 1923–6; 1905–17, simfonicheskiy monument (S. Yesenin), op.40, chorus ad lib, orch, 1925; Muzïka k 'Povesti o rïzhëm Motele' [Music to 'Tales of the Red-Haired Motelė'] (I. Utkin), op.44, 1v, pf, 1926–9; V Germanii [In Germany] (sym. prelude, M. Svetlov), op.50, chorus, orch, 1937; folksong arrs.
Chbr: Requiem, op.11, pf qnt, 1913–14; Variatsii na yevreyskuyu narodnuyu temu [Variations on a Jewish Folk Theme], op.24, str qt, 1916; Pesnya stranstvuyushchego rïtsarya [Song of a Wandering Knight], op.28, str qt, hp, 1928; Sonata, G, op.43, vn, pf, 1928; Adïgeya, sextet, op.48, cl, fr hn, pf, qt, 1933; Ėlegiya-pastoral', op.57, pf trio, 1939; Suite, op.58, vn, pf, 1940; Trio 'Pamyati nashikh pogibshikh detey' [To the Memory of Our Dead Children], op.63, vn, vc, pf, 1943; Sonata-fantaziya, op.64, pf qt, 1944–5; Suite for Str Qt, op.68, 1953; Theme and Variations, op.67, vc, pf, 1953; piano music

Principal publishers: Jurgenson, Universal

WRITINGS

'O prirode muzïkal'nogo iskusstva i o russkoy muzïke' [On the nature of musical art and on Russian music], *MS* (1915), no.3, pp.5–32
'Muzïkal'nïy fol'klor i rabota kompozitora' [Musical folklore and the work of the composer], *Muzïka* (1937), no.20
Nachal'nïy kurs prakticheskoy kompozitsii [An elementary course in practical composition] (Moscow, 1941, 2/1962)
'Maksimilian Shteynberg', *SovM* (1946), no.12, pp.29–36
'O russkom simfonizme', *SovM* (1948), no.6, pp.44–50; (1949), no.3, pp.50–54; (1950), no.1, pp.78–82
Mïsli i vospominaniya o N.A. Rimskom-Korsakove [Reflections and memories about Rimsky-Korsakov] (Moscow, 1956)

BIBLIOGRAPHY

V. Karatïgin: 'Molodïye russkiye kompozitorï' [Young Russian composers], *Apollon* (1910), no.12, pp.37–48
L. Saminsky: 'O tvorcheskom puti M. Gnesina' [The work of the composer], *Muzïka* (1913), no.3, pp.5–8
A. Drozdov: *M.F. Gnesin* (Moscow, 1927)
I. Rïzhkin: 'O tvorcheskom puti Mikhaila Gnesina', *SovM* (1933), no.6, pp.32–49
R. Glezer, ed.: *M.F. Gnesin: stat'i, vospominaniya, materialï* (Moscow, 1961)
B. Klyuzner: 'O Gnesine', *SovM* (1968), no.6, pp.91–4
I.D. Glikman: *Meyerkhol'd i muzïkal' nïy teatr* (Leningrad, 1989), esp.309–48
L. Sitsky: *Music of the Repressed Russian Avant-Garde, 1900–1929* (Westport, CT, 1994)

INNA BARSOVA/YELENA DVOSKINA

Gniezno. City in Poland, in Poznań province. It was the national capital until the 11th century, the place of coronation of the first Polish kings and the seat of an archdiocese. From the 10th century, Polish cultural life was concentrated at the Gniezno ducal court and in the church of the Assumption of St Mary the Virgin (from 1000 a cathedral); even after the capital was moved to Kraków, Gniezno remained an important religious and cultural centre. From the Middle Ages there were four parish churches: Holy Trinity, St Laurence, St Michael Archangel and SS Peter and Paul. Music was taught in the

cathedral school, opened after 1050, and in parish schools; pupils sang for services. Liturgical books preserved from the cathedral library testify to high musical standards: a *Missale plenarium* (11th century); the copy of *Collectio trium partium* attributed to St Ivo of Chartres, made in Gniezno (late 11th century); a Gradual of the nuns of the order of St Clare (1418); an Antiphoner of Klemens of Piotrków (1503); and a Gradual of Maciej Drzewicki (1536). In the 15th century a cathedral organ was built, and then rebuilt by Jan Kopersmit; a new organ was built by Stanisław Zelik in 1522. In 1420 Archbishop Mikołaj Trąba founded a college of *mansionari* to sing offices at the cathedral. From the early 16th century a college of psalterists was active at the cathedral; during important celebrations they were joined by *mansionari* and curates. In the late 16th century the chapel at the cathedral consisted of an organist, singers and violinists; trumpeters were added in the early 17th century. Notable later musicians were Mikołaj Kotkowski (*d* 1702) and the Luberski family. The composer Mateusz Zwierzchowski (*d* 1768) was organist at the cathedral and later conducted its choir. Most of his works were lost in the fire which destroyed the cathedral's collection of musical manuscripts (over 1000 works) in 1760. Over 30 compositions by Adalbert Dankowski and symphonies by Antoni Habel are preserved. Professional musical standards fell during the 19th century; amateur organizations were formed, including the male choir Koło Śpiewacze (now Dzwon), and between the two World Wars numerous amateur groups were active. The city now has one music school; the amateur movement is centred at the Municipal Centre of Culture and Youth Club, where jazz and rock bands are active.

BIBLIOGRAPHY

K. Biegański: 'Gnieźnieńskie "Missale plenarium" jako przykład zabytku izolowanego' [The 'Missale plenarium' of Gniezno as an example of the isolated monument], *Muzyka*, xi/3–4 (1966), 75–81

'Gniezno', *Encyklopedia katolicka*, ed. W. Granat and others (Lublin, 1973–)

T. Maciejewski: 'Antyfona o św. Grzegorzu z gnieźnieńskiego rękopisu "Tripartity"' [The antiphon for St Gregory in the Gniezno 'Tripartita' manuscript], *Muzyka*, xxvi/2 (1981), 99–103

W. Zientarski: 'Muzycy gnieźnieńscy XV–XVII wieku' [Musicians of Gniezno in the 15th–17th centuries], *Gniezno: studia i materiały historyczne*, i (1984), 73–88

W. Zientarski: 'Muzycy gnieźnieńscy XVIII wieku', *Gniezno: studia i materiały historyczne*, ii (1987), 111–55

BARBARA PRZYBYSZEWSKA-JARMIŃSKA

Gnocchi, Pietro (*b* Alfianello, Brescia, 27 Feb 1689; *d* Brescia, 9 Dec 1775). Italian composer. Most of the information concerning Gnocchi's life derives from his contemporary Cristoni. As the second son of a middle-class family, he became a priest, devoting himself particularly to the study of music. After the death of his younger brother, he went to study in Venice. Before returning to Brescia, he travelled extensively, meeting famous musicians in Vienna and Munich as well as in Hungary, Bohemia and Saxony. He lived a withdrawn and ascetic life in Brescia, writing learned books on epigraphy, geography and ancient history, and earning a wide reputation as a scholar and master of languages. On 16 June 1723 he was appointed *maestro di cappella* of Brescia Cathedral and in 1733 he competed unsuccessfully for the post of organist there as well. In April 1762 he reapplied for the position and was successful, holding both jobs until his death. From about 1745 to 1750 he also worked at the Orfanelle della Pietà in Brescia.

According to Cristoni, Prince Faustino Lechi of Brescia travelled to Bologna as a young man to study with Padre Martini, who expressed surprise that the prince had undertaken such a journey when Brescia possessed 'un celebre Professore di Musica' in the person of Gnocchi. Prince Lechi accepted Martini's advice and became Gnocchi's student, friend and patron. The Lechi family purchased Gnocchi's 25-volume history of ancient Greek colonies in the east, and possessed his treatise on Brescian memorial tablets as well as many of his compositions.

Gnocchi wrote a great quantity of music, almost entirely sacred, which remains in manuscript. He planned to publish his 12-volume *Salmi brevi*, but no more was printed than the title-page and dedication. His interest in geography is reflected in some of the titles of his works: for example, *Magnificat* settings for six voices entitled 'Il capo di buona speranza' and 'Il rio de la plata', and masses for four voices 'Europe', 'Asia', 'Africa' and 'America'. In style, Gnocchi favoured the Venetian technique of alternating choirs, treating them in a homophonic rather than imitative style: according to Guerrini, his compositions lack the animation of his Venetian contemporaries Benedetto Marcello and Lotti; the masses for eight-part double chorus are considered his best works.

WORKS

Salmi brevi per tutto l'anno, 8vv, vn (Brescia, 1750) [only title-page and ded. pubd; rest in MS]

60 Requiem and masses, 4–8vv, some with insts; Offertories for Advent and Lenten masses; 6 sets of Vespers for the church year, 4–8vv, org; 2 Vespers for the Office of the Dead; Responses for Passion, Holy Week, Christmas; 2 Pontificali; 2 Lit and Te Deum for Bidding Procession; 12 Mag, 4vv; 2 cycles of hymns for the church year; 6 Miserere, 4–8vv; various motets, some with insts: all in *I-BRd*; 9 masses, 2–4vv; 6 Requiem, 2–4vv; various hymns; 8 canzonette scherzose, all in: *BRsmg*; Conc. à 7, str, bc; 3 sonatas, 2 vn, bc: in *Gi (l)*

BIBLIOGRAPHY

MGG1 (P. Guerrini)

C. Cristoni: *Informazioni dell'antica prosapia del Sac. D. Pietro Gnocchi maestro e organista de' piu insigni nella cattedrale di Brescia* (MS, formerly *I-BRq*)

R. Prestini: 'Momenti del Settecento musicale bresciano: le "arie buffe" di Pietro Gnocchi', *Feste devozionali, spettacoli, divertimenti nel Settecento a Brescia* (Brescia, 1981)

M. Sala: 'Le cappelle musicali', *La musica a Brescia nel Settecento*, ed. M.T. Rosa Barezzani and others (Brescia, 1981), 57–92

O. Termini: 'Organists and Chapel Masters at the Cathedral of Brescia (1608–1779)', *NA*, iii, (1985), 73–90

G.B. Bertoni: *Pietro Gnocchi nel terzo centenario della nascita* (Alfianello, 1989)

MARIANGELA DONÀ

Gobatti, Stefano (*b* Bergantino, Rovigo, 5 July 1852; *d* Bologna, 17 Dec 1913). Italian composer. He studied with Busi in Bologna and with Lauro Rossi in Parma and at the Naples Conservatory. In 1873 his opera *I goti* was staged in Bologna and received with extraordinary acclaim. Bologna's cultural circles, fiercely anti-Verdi, welcomed Gobatti as the new musical paragon to set up against him. Numerous musicians and men of letters shared the general infatuation with the opera, but it was not received with equal acclaim elsewhere in Italy. Verdi himself called it 'the most monstrous musical miscarriage ever composed'. His subsequent operas, *Luce* (1875) and *Cordelia* (1881), met with a cold reception even in Bologna. Reduced to poverty and entirely forgotten, he

taught singing in primary schools in Bologna, afterwards withdrawing to a monastery. He became mentally deranged and died in an asylum. He wrote a fourth opera (*Masias*), never performed, and some vocal chamber pieces.

WORKS

I goti (tragedia lirica, 4, S. Interdonato), Bologna, Comunale, 30 Nov 1873, vs (Milan, 1874)
Luce (dramma lirico, 5, Interdonato), Bologna, Comunale, 25 Nov 1875, vs (Milan, 1876)
Cordelia (dramma lirico, 5, C. D'Ormeville), Bologna, Comunale, 6 Dec 1881, *I-Bc*
Masias (op, 3, E. Sanfelice), 1900, unperf.
Romanze; La festa della regina, hymn, arr. pf (Milan, 1886)

BIBLIOGRAPHY

G. Depanis: *I concerti popolari ed il Teatro regio di Torino: quindici anni di vita musicale*, i (Turin, 1914), 57ff
G. Monaldi: *Ricordi viventi di artisti scomparsi* (Campobasso, 1927)
A. Alberti: *Verdi intimo: carteggio di Giuseppe Verdi con il conte Opprandino Arrivabene (1861–1886)* (Milan, 1931)
F. Vatielli: 'L'ultima opera di Stefano Gobatti', *La strenna delle colonie scolastiche bolognesi*, xliv (1941)
P. Nardi: *Vita di Arrigo Boito* (Verona, 1942), 406–7
F. Abbiati: *Storia della musica*, iv (Milan, 1939–46, 2/1967–8), 208ff

BRUNO CAGLI

Gobbi, Tito (*b* Bassano del Grappa, 24 Oct 1913; *d* Rome, 5 March 1984). Italian baritone. He studied in Rome with Giulio Crimi and made his début in 1935 at Gubbio as Rodolfo (*La sonnambula*). In 1937 he appeared at the Teatro Adriano, Rome, as Germont. He sang regularly at the Teatro Reale dell'Opera, Rome, from 1938; his first great success there was as Wozzeck in the Italian première of Berg's opera (1942). He first appeared at La Scala in 1942 as Belcore, the role in which he made his Covent Garden début with the Scala company in 1951. He appeared regularly in London, especially in Verdi roles, including Posa (1958), Boccanegra, Iago, Rigoletto and Falstaff. He also sang Don Giovanni, Almaviva, Gianni Schicchi and Scarpia.

Gobbi made his American début as Rossini's Figaro in San Francisco in 1948; from 1954 to 1973 he sang regularly in Chicago in a repertory that included Gérard, Michonnet, Jack Rance and Tonio, and he made his Metropolitan Opera début in 1956 as Scarpia. At Rome he created roles in Rocca's *Monte Ivnor* (1939), Malipiero's *Ecuba* (1941), Persico's *La locandiera* (1941), Lualdi's *Le nozze di Haura* (1943) and Napoli's *Il tesoro* (1958) and at Milan in Ghedini's *L'ipocrita felice* (1956). His repertory consisted of almost a hundred roles. Intelligence, musicianship and acting ability, allied to a fine though not large voice, made Gobbi one of the dominant singing actors of his generation. He directed several operas, notably *Simon Boccanegra* in Chicago and London, and wrote *Tito Gobbi: My Life* (London, 1979) and *Tito Gobbi on his World of Italian Opera* (London, 1984). Gobbi's highly individual timbre and diction and his ability to colour his tone made him an ideal recording artist, as can be heard in his Rigoletto, Boccanegra, Iago, Falstaff and Gianni Schicchi.

BIBLIOGRAPHY

GV
D. De Paoli: 'Tito Gobbi', *Opera*, vi (1955), 619–22
A. Natan: 'Gobbi, Tito', *Primo uomo: grosse Sänger der Oper* (Basle, 1963) [with discography]
G. Lauri-Volpi: 'Un grande artista, un amico reale', *Musica e dischi*, no.262 (1968), 49
J.W. Freeman: 'Tito Gobbi Talks', *ON*, xxxvi/17 (1971–2), 14–16
A. Blyth: 'Gobbi: the Singer and the Man', *British Music Yearbook 1975*, 3–21 [with discography by J.B. Steane]
H. Rosenthal: 'Tito Gobbi 1913–84', *Opera*, xxxv (1984), 476–84

HAROLD ROSENTHAL/ALAN BLYTH

Gobbo della regina, Il. *See* LONATI, CARLO AMBROGIO.

Göbel, Franz Xaver. *See* GEBEL, FRANZ XAVER.

Gobelinus Person. *See* PERSON, GOBELINUS.

Gobert, Thomas (*b* Picardy, early 17th century; *d* Paris, 26 Sept 1672). French composer and ecclesiastic. He was a choirboy at the Ste Chapelle probably between 1615 and 1627, canon at St Quentin in 1630 and *maître de chapelle* at Peronne, from which position he made 'a good jump to the employ of M. le Cardinal [Richelieu] and a better jump still to the service of the king' (Gantez). He followed Formé as *sous-maître* at the royal chapel in 1638, a position he shared first with Picot, then with Veillot and finally, after the latter's death in 1662, with Du Mont. He held several administrative posts at the Ste Chapelle, including that of canon in 1651. In 1664 Louis XIV decided that there should be four *sous-maîtres* for his chapel, each to serve for one quarter: Gobert (January), Robert (April), Expilly (July) and Du Mont (October). Gobert retired from the royal chapel in 1669 and upon his death was interred at the Ste Chapelle.

Along with Formé and Veillot, Gobert was a composer of the avant garde. He admired the many 'belles et bonnes choses' in Monteverdi's madrigals, and did much to stabilize the double-chorus motet in France. The format of the Versailles *grand motet* is already present in Gobert's description of motets composed by him for the royal chapel: 'The *grand choeur*, in five parts, is always sung by many voices. The *petit choeur* is composed only of solo voices' (letter of 17 October 1646 to Constantijn Huygens). None of Gobert's *grands motets* survives. The texts for many are found in Perrin's *Cantica pro Capella Regis* (1665). In his lost *Antiennes récitatives*, also mentioned in this letter, Gobert may have experimented with the basso continuo before the first printed examples appeared in France (Huygens's *Pathodia sacra*, 1647).

Another progressive feature is the simple two-part vocal writing of the *Paraphrase des psaumes de David* (Paris, 1659, 5/1686). The fourth edition, of 1656, begun by Aux-Cousteaux was completed by Gobert who rendered the Aux-Cousteaux settings 'plus agéables' by adding some 'ports-de-voix', some 'anticipations', some 'tremblemens' and some 'flexions de voix' (Avis). Pierre le Petit, the printer, justified the 'new' edition on the grounds that he had asked Gobert to set the psalms (in the Godeau translation) 'in simple counterpoint appropriate for those who know only a little music' and that the earlier setting of 1656 by Aux-Cousteaux in archaic Renaissance polyphony 'did not have all the graces that are desirable'.

WORKS

Paraphrase des psaumes de David, en vers françois par Antoine Godeau ... *Mis nouvellement en chant par Thomas Gobert, ... Cinquième Édition, revuë et corrigée* (Paris, 1659)
Audite coeli in Paroles tirées de la Ste Ecriture, et mises en motet (Paris, 1660), text only
A few airs in Recueil des plus beaux airs, ed. B. de Bacilly (Paris, 1661)
6 pieces in F. Berthod: Livre d'airs de dévotion à deux Parties, iii (Paris, 1662)

BIBLIOGRAPHY

AnthonyFB; BrenetM

A. Gantez: *L'entretien des musiciens* (Auxerre, 1643); ed. E. Thoinan (Paris, 1878/*R*)

D. Launay: 'Les motets à double choeur en France dans la première moitié du XVIIe siècle', *RdM*, xxxix–xl (1957), 173–95

D. Launay: *La musique religieuse en France du Concile de Trente à 1804* (Paris, 1993)

JAMES R. ANTHONY

Gobetti, Francesco (*b* Udine, bap. 4 Jan 1675; *d* Venice, 10 July 1723). Italian violin maker. His family moved to Venice in the early 1690s and appears to have been connected with shoemaking. He described himself as a shoemaker when he married (1702) but probably took up violin making within a fairly short time, doubtless as a pupil of Matteo Goffriller, who lived in the same parish. He began to sign his instruments soon after 1710, but because of ill-health was obliged to give up working after 1717.

Though he was active for only a few years and his output was comparatively small, Gobetti ranks as one of the greatest makers of the Venetian school. He was a meticulous workman, yet possessed of considerable verve, showing in his work many of the best qualities of Goffriller and Montagnana. He seems to have made no violas or cellos. His violins are exciting instruments both tonally and visually, sometimes being excellent copies of other makers' work.

BIBLIOGRAPHY

S. Toffolo: *Antichi strumenti veneziani 1500–1800: quattro secoli di liuteria e cembalaria* (Venice, 1987)

Les violons: lutherie venitienne, peintures et dessins, Hôtel de Ville, Paris, 21 March–7 May 1995 (Paris, 1995) [exhibition catalogue]

CHARLES BEARE

Gobin de Reims [Gobin de Reins] (*fl* 13th century). French trouvère. Two satirical poems against women – *On soloit ça en arrier* (R.1253) and *Pour le tens qui verdoie* (R.1768) – are attributed to Gobin in the Chansonnier de l'Arsenal (*F-Pa* 5198) and related manuscripts (*see* SOURCES, MS, §III, 4). However, Jehan d'Auxerre named himself as author of the second. These manuscripts normally present nearly identical readings, but their versions of *On soloit* contain significant variants. In the Chansonnier de l'Arsenal, the form of the nearly syllabic melody is symmetrical; the melody remains within the range of a 5th and ends on the seldom-used final of B.

For bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Goble, Robert (John) (*b* Thursley, Surrey, 30 Oct 1903; *d* Oxford, 8 Oct 1991). English harpsichord and recorder maker. He began to learn instrument making in 1925 in the Haslemere workshop of Arnold Dolmetsch. In 1937 he established his own workshop in Haslemere, producing clavichords, spinets and recorders. Except for a period during World War II he remained in Haslemere until 1947 when he moved to Headington, Oxford. At the new workshop his production expanded to include larger models of harpsichord. The demand for keyboard instruments was so great that in 1950 he was obliged to discontinue recorder making. Until 1971 the Goble workshop continued to build essentially modern instruments in the Dolmetsch tradition; thereafter it turned increasingly to building instruments on historical lines, modelled on prototypes by Ruckers, Taskin, Dulcken, Fleischer, Zell and Hass. Modern instruments continue to be made on special commission.

Goble married Elizabeth Brown (*b* 8 Feb 1907; *d* Oxford, 23 Dec 1981) who studied early keyboard instruments and viol playing with Arnold Dolmetsch under a Dolmetsch Foundation Fellowship, performing frequently at the Haslemere Festival in both capacities and as a contralto. She toured Europe and North America as a member of the English Consort of Viols. She played an important part as an artistic adviser and administrator in the Goble workshop. Their son Andrea (*b* 27 June 1931) joined the firm in 1947, and his son Anthony (*b* 8 July 1957) joined in 1975.

BIBLIOGRAPHY

'A Visit to Robert Goble', *English Harpsichord Magazine*, i/1 (1973–6), 6

R. Donington: 'Elizabeth Goble', *EMc*, x (1982), 295 [obituary]

HOWARD SCHOTT

Goblet drum. A directly struck drum (membranophone) in goblet shape. *See* DRUM, §I, 2(ii)(d).

Goccini, Giacomo. *See* GOZZINI, GIACOMO.

Gocciolo, Giovanni Battista. *See* COCCIOLA, GIOVANNI BATTISTA.

Godár, Vladimír (*b* Bratislava, 16 March 1956). Slovak composer. He studied the piano and composition, the latter with Pospíšil, at the Bratislava Conservatory (1971–5). He then continued his composition studies under Kardoš at the Bratislava Academy of Music and Dramatic Art until 1980. In 1988–9 he studied with Haubenstock-Ramati at the Vienna Hochschule für Musik. Godár has held appointments as editor with the Opus publishing house (1979–88), researcher at the Institute of Musicology of the Slovak Academy of Sciences (1988–97), editor-in-chief of the journal *Slovenská hudba* (1991–6) and as resident composer for the Slovak PO (1993–4). In 1996 he became lecturer in aesthetics at the arts faculty of Comenius University. His activities also include performing as continuo player in various early music ensembles. His Partita and Concerto grosso were awarded the Ján Levoslav Bella Prize (1985 and 1987, respectively), *Dariačangin sad* ('Dariachanga's Orchard') received the 1988 Slovak Critics' Prize and his score to the film *Neha* ('Tenderness') won the Zlatý klinec award.

His music is based on the achievements of the postwar European avant garde combined with elements of European classicism. His early pieces employ serial techniques and dodecaphonism, combined later with the sonorism of the Polish school of composition. The confrontation between past and present in his music provides an additional temporal dimension which he has tried to embrace. For Godár, time is a complex, multi-dimensional phenomenon which affects the listener's subconscious. In temporal terms, pause and structure he considers equally significant; new ways of combining the two have become a principal concern of his. Because of his specific approach to time, form plays a vital role in his music. He often uses historical forms, techniques and performance styles (see for example the Partita or Ricercar) as foundation stones upon which new light is thrown. His most frequent source of inspiration is the virtuoso skill of individual performers; many of his works have been composed in consultation with performers, in particular Andrew Parrott, Julian

Lloyd Webber, John Holloway, the Moyzes Quartet and the Slovak Chamber Orchestra.

WORKS
(selective list)

Orch: Predohra (Hommage à Alfred Jarry) [Ov.], 1978; Sym. no.1, 1980, rev. 1986; Partita, 54 str, hpd, timp, tubular bells, 1983; Meditácia, vn, 48 str, timp, 1984, rev. 1995; Concerto grosso, 12 str, hpd, 1985; Dariačangin sad [Dariachanga's Orchard], after O. Chiladze, va, vc, orch, 1987; Sym. no.2, 1992; Barcarole, vc, hp, hpd, 12 str, 1993; Emmeleia, vn, str, hp, 1994; Via lucis, 1994; Tombeau de Bartók, 1995

Choral: Spevy o posledných chvíľach života [Songs about the Last Moments in Life] (African poetry), male chorus, 1973; Chryzantémy [Chrysanthemums] (M. Rúfus), S, fl, 4 va, male chorus, 1975; Totožné [Identical] (O. Paz), mixed chorus, 1977, rev. 1990; Žalostné piesničky [Sorrowful Songs] (18th and 19th century Slovak folk poetry), male chorus, eng hn, vn, cimb, timp, 1979; Pieseň o belavých hlavách [Song of the White Heads] (I. Kupec, after Chin. poetry), male chorus, 1980; Orbis sensualium pictus (orat, J.A. Comenius), S, B, chorus, orch, 1984

Other vocal: Lyrická kantáta, S, chbr orch, 1981; 4 vážne spevy [4 Serious Songs] (H. Gavlovič), S, orch, 1986; Uspávanky Jana Skácela [Lullabies of J. Skácel] (Comenius), S, fl, vc, hpd, 1986

Other inst: Variácie (H. Michaux), nar, sax, pf, db, 1970, rev. 1980; Trigram, pf, 1973; Ricercar, vn, va, vc, pf, 1977; Wind Qnt, 1977; Jesenná meditácia [Autumn Meditation], str qt, 1979; Talizman, nocturne, vn, vc, pf, 1979–83; Trio, vn, cl, pf, 1980; 5 bagately, 1981; Husľové duetá [Vn Duets], 72 pieces, 1981; Grave, Passacaglia, pf, 1983; Suite, 2 vn, 1981; Sonáta na pamäť Viktora Šklovského [Sonata to the Memory of V. Shklovsky], vc, pf, 1985; Sekvencia [Sequence], vn, pf, 1987; Neha [Tenderness], str qt, 1991; Déploration sur la mort de Witold Lutoslawsky, pf qnt, 1994; Emmeleia, pf, 1994

Film scores, arrs. of early music

Principal publishers: Opus, Slovak Music Fund

WRITINGS

Kacírske quodlibety [Heretical quodlibets] (Bratislava, 1997)

'Úvaha o diele Giju Kančeliho' [A reflection on the work of Giya Kancheli], *Hudobný život*, xxii/3 (1990), 12 only

'Skice k dielu Jozefa Sixtu' [Sketches on works by Sixta], *Hudobný život*, xxii/10 (1990), 12 only

'Edgar Varese: život, dielo, názory' [Varese: life, works, views], *Hudobný život*, xxiii/2 (1991), 10–11

'Stravinskij a Borges: pokus o dvojportrét' [Stravinsky and Borges: an attempt at a double portrait], *Slovenské pohľady* (1991) no.9, pp.27–43; no.10, pp.38–53

'Súčasný kompozičný agnosticizmus a hominizácia hudobného média' [Contemporary agnosticism in composition and hominisation of the music medium], *SH*, xvii (1991), 71–84

'Slovo a hudba vo svetle dialógu renesancie s antikou (Triáda médií a dichotómia cieľov)' [Music and word in the light of dialogue between the Renaissance and antiquity (The triad of media and the dichotomy of objectives)], *SH*, xviii (1992), 55–71

'Ars persuadendi', *SH*, xix (1993), 254–87

'Ridotto camerata fiorentina. Dramatic dispositio', *Slovenské divadlo* (1994), 25–41

'Einleitend zur Geisteswelt der Kunst', *Ján Albrecht: die Geisteswelt des Schönen* (Bratislava, 1995), 7–11

'Ikonická inštrumentácia v hudbe 16. a 17. storočia' [Iconic instrumentation in music of the 16th and 17th centuries], *SH*, xxi (1995), 477–94

'Slovenská elektroakustická hudba a slovenská hudba a slovenská normalizácia' [Slovak electro-acoustic music and Slovak normalization], *SH*, xxii (1996), 112–20

'Tri stretnutia: Rozhovor s Mirom Bázlikom' [Three meetings: an interview with Miro Bazlik], *SH*, xxii (1996), 215–46

BIBLIOGRAPHY

KdG (Z. Martináková)

E. Čunderlíková: 'Skladateľ Vladimír Godár [The composer Godár], *Hudobný život*, xvi/7 (1984), 4 only

J. Dehner: 'Pokus o skupinový portrét [An attempt at a group portrait], *HRo*, xxxvii (1984), 324–6

E. Čunderlíková: 'Vladimír Godár', *Slovak Music*, no.4 (1985), 5–6

E. Szczepanska-Malinowska: 'Z nie napisanych recenzji' [From the unwritten reviews], *RM*, xxxii/21 (1988), 12–13

R. Berger: 'Some Remarks to Vladimír Godár's Composition Dariachanga's Orchard – a Myth', *Slovak Music*, no.2 (1989), 4–8

L. Chalupka: 'Vladimír Godár', *Slovak Music*, no.1 (1989), 1–7

P. Kofroň: 'Přírodní formování hudby' [Natural formation of music], *Třináct analýz* (Prague, 1994)

P. Malovec: 'Návrat k povodnej tvorbe' [A return to the original work], *Literárny týždenník*, x/11 (1997), 1, 10

YVETTA LÁBSKA-KAJANOVÁ

Godard [Godart, Goddart] (*fl* 1536–*c*1560). French composer. 19 four-voice chansons ascribed to him were published in Paris between 1536 and 1559. Like Janequin and Passereau, he composed a number of lively anecdotal chansons characterized by light, syllabic counterpoint. The rest, languishing, amorous *épigrammes*, are in the suave style of Certon, Sandrin and Pierre de Villiers; three of the settings were also attributed to these composers. Godard's lively chanson *Ce moys de May* was reissued in Antwerp and Lyons and secured a place (sometimes with an ascription to 'Rogier') in Phalèse's frequently reprinted seventh book of chansons; the work later appeared in various arrangements for lute, cittern or organ.

He may be identifiable with Robert Godard, who was organist at Beauvais Cathedral in 1540 and resigned from there in 1560. Fétis recorded a document naming a 'Goddart' who was a tenor at the Ste Chapelle in Paris between 1541 and 1568, but this was not substantiated by Brenet (*BrenetM*). The Laborde index also notes a Georges Godart, organist at St Nicolas-du-Chardonnet until his death in 1584.

WORKS
for four voices unless otherwise indicated

Amour pence que je dorme et je meurs, 1546[13] (attrib. Sandrin in 1546[12]); Ce moys de May sur la rousée, ed. in PÄMw, xxiii (1899); De varier c'est ung propre de femme, 1546[12]; Dieu tout puissant bon pere, 1553[19]; Graces à Dieu à ce point je consens, 1553[19]; Ha quel tourment, 1538[12]; Hault le boys m'amye Margot, ed. M. Cauchie, *Quinze chansons françaises du XVIe siècle* (Paris, 1926); Hélas amour, je pensoye bien avoir, 1538[13]

J'ay le fruict tant désiré, 1550[9]; Le doulx regard, 1544[7]; L'homme est heureux quand il trouve amitié, 1553[23], ed. in SCC, x (1994); Longtemps y a que langueur et tristesse, 1543[7–8], ed. in RRMR, xxxviii (1981); Mariez-moy mon pere, 1538[12], ed. in RRMR, xxxviii (1981); Mon cueur avez que ung aultre, 1546[12]; O doulx revoir que mon esprit contente, 1538[12] (attrib. Certon in 1549[17]); Puisqu'ainsi est que tous ceux qui ont la vie, 5vv, 1559[10], ed. in SCC, x (1994); Quant je vouldrois de vous me puys venger, 1536[5]; Que gagnés vous à vouloir differer, 1561[3] (attrib. Villers in 1553[23]); Voz huys, sont-ilz tous fermez, fillettes, 1547[11], ed. H.M. Brown, *Theatrical Chansons of the Fifteenth and Early Sixteenth Centuries* (Cambridge, MA, 1963)

BIBLIOGRAPHY

FétisB; LabordeMP

G. Desjardins: *Histoire de la cathédrale de Beauvais* (Beauvais, 1865)

L.E. Miller: *The Chansons of French Provincial Composers, 1530–1550: a Study of Stylistic Trends* (diss., Stanford U., 1977)

FRANK DOBBINS

Godard, Benjamin (Louis Paul) (*b* Paris, 18 Aug 1849; *d* Cannes, 10 Jan 1895). French composer. At the age of ten he was enrolled at the Paris Conservatoire where he studied with Henri Reber. Although he was considered a child prodigy as a violinist, he did not win any prizes at the Conservatoire, and his submissions in 1863 and 1864 for the *Prix de Rome* were unsuccessful. A prodigious worker, he soon began to establish a reputation as a composer in Germany and Spain as well as in France, and by the 1870s was well known throughout Europe and considered by many to be one of the most important of the young French composers of his day, frequently compared to the young Mozart on account of his early

display of talent. Critics agree, however, that early adulation jeopardized his later career.

Godard composed works in most genres with the exception of church music, but ultimately he made his reputation as a composer of salon pieces for piano and of songs, albums of which were translated into English. Also active as a poet, he provided some of his own song-texts, as well as setting contemporary French poetry, mainly in a romantic vein. His style was deliberately traditional and, being of Jewish extraction, he shunned any influence of Wagner, whose opinions he despised, particularly when he was critical of Beethoven whom Godard idolized. Mendelssohn's easily lyrical style may be identified at the root of much of Godard's music, which is founded upon solidly traditional principles of harmony.

His early promise did not really develop in his later works, although his early death from consumption meant that he had no chance to mature fully as a composer. The *Symphonie légendaire* is somewhat unusual as a genre. More like a song cycle with orchestral interludes, it combines poems based on legends by Charles Grandmougin, Leconte de Lisle and Godard himself, among others, and is divided into three parts, the central section being religious and the outer parts rooted in folklore. In his *Symphonie orientale* his collecting of genuine oriental music and its fusion with western harmony was much admired. Among his operas, *Jocelyn* had a successful première in Brussels, while *Le Dante* was criticized for having too many triple-time arias. Most successful was *La vivandière*, an opera set in the period of the Revolution whose title refers to a military canteen-keeper who reunites a republican soldier with his royalist father. Set in the Vendée and employing onstage military music and folksongs, it was unfinished at the time of Godard's death but was completed by Paul Vidal, and ran to over 80 performances. His piano pieces, often published with the usual elaborately illustrated covers that adorned salon-music, display a wide variety of styles. They range from simple pieces for children and amateurs to more virtuoso studies, the best of which show considerable compositional skill and some degree of textural sophistication. These include the highly successful *12 études artistiques*, and *Lanterne magique*, which preoccupied Godard over a long period of time, and in which each song is prefaced by a poem by the composer himself. His songs have considerable charm and one or two numbers from his operas have survived in the repertory in their own right.

Where most early 20th-century historians soon forgot Godard, or afforded him only a passing mention, the influential English critic Arthur Hervey summed him up well in his history of 19th-century French music, as having somewhat abused his talent for commercial gain. He saw Godard's music as 'full of charm' and 'breathing a gentle spirit of melancholy', and said of the composer: 'he can conjure up visions of the past, stir up memories of forgotten days . . . the best that was in him was perhaps expressed in works of small calibre, songs and pianoforte pieces'.

WORKS

printed works published in Paris unless otherwise stated

STAGE

Les Guelfes (grand opéra, 5, L. Gallet), Rouen, Arts, 17 Jan 1902, vs (1898)
Pedro de Zalamea (opéra, 4, L. Détroyat and A. Silvestre, after P. Calderón de la Barca), Antwerp, Royal, 31 Jan 1884, vs (1884)
Much Ado about Nothing (incid music, L. Legendre, after W. Shakespeare), Paris, Odéon, 1887
Jocelyn (op, 4, V. Capoul and Silvestre, after A.-M.-L. de Prat de Lamartine), op.100, Brussels, Monnaie, 25 Feb 1888, vs (1887)
Le Dante (drame lyrique, 4, E. Blau), op.111, Paris, OC (Lyrique), 13 May 1890, vs (1890)
Jeanne d'Arc (incid music to drame historique, 5, J. Fabre), op.125, Paris, 1891, vs (1891)
Ruy Blas, 1891, unperf.
Ballet d'autrefois (petite scène à 2 personnages, G. Boyer), for S (*travesti*) and dancer, op.144 (?1893)
La vivandière (oc, 3, H. Cain), inc., Paris, OC (Lyrique), 1 April 1895, with orch completed by P.A. Vidal; vs (1895)

VOCAL

Solo vv, chorus, orch: Le Tasse [Tasso] (C. Grandmougin), dramatic sym., op.39, 1877 (1878); Hymne nuptiale, 1880, unpubd; Aurore, op.59 (London, 1881) vs (1884); Sym. légendaire, S, Mez, Bar, female vv, op.99, 1880–85 (1886)
Chorus: A la Franche-Comté (Grandmougin), 4 male vv (1879); Hymne à la liberté, 4 male vv; other works
Songs, 1v, pf: over 100, incl. Nouvelles chansons du vieux temps, op.24 (1876); Diane, poème antique (E. Guinand) (1880); 6 fables de La Fontaine, op.17, 1872–9 (n.d.)
6 villanelles, 1876 (1877)

ORCHESTRAL

Syms.: no.1 (Berlin, n.d.); no.2, B♭, op.57, 1879 (1889); Sym. gothique, op.23, 1874 (Mainz, 1883); Sym. orientale, op.84, 1883 (Berlin, 1884); Sym. descriptive, unpubd.
Concs.: Pf Conc. no.1, A, op.31, 1875 (1879); Conc. romantique, vn, op.35, 1876 (1877); Vn Conc. no.2, g, op.131, 1891 (Berlin, 1892); Pf Conc. no.2, G, op.148, 1893 (1899)
Other: Scènes poétiques, op.46, 1878 (1879); Aubade et scherzo, op.61, 1881 (1882); Introduction and allegro, pf, orch, op.49, 1880 (1881); 3 morceaux: Marche funèbre, Brésilienne, Kermesse, op.51, 1879 (1880), also arr. pf; Suite de danses anciennes et modernes, op.103 (?1890); Scènes écossaises, ob, orch, op.138 (n.d. [also arr. ob, pf, see CHAMBER]); Symphonie-ballet, op.60, 1881 (1882), also arr. pf; Fantaisie persane, pf, orch, 1894 (1896)

CHAMBER

3 str qts: g, op.33, 1876 (1882); A, op.37, 1877 (1884); A, op.136, 1892 (1893)
2 pf trios: op.32, 1875 (1880); F, op.72 (1883)
Vn, pf: 5 sonatas, c, op.1 (1866), a, op.2 (1866), g, op.9 (1869), A♭, op.12, 1872 (Berlin, 1880), d, op.78 (n.d.); Légende et scherzo, op.3 (1867); Première Sonata, vn, 1873 (1875); Suite de 3 morceaux, op.78 (Berlin, 1883); 6 morceaux, op.128 (n.d.); En plein air: Suite de 5 morceaux (Berlin, 1893), also arr. vn, orch
Vc, pf: 2 morceaux, op.36 (1877) also arr. orch; Sonata, d, op.104 (1887);
Other: 4 morceaux, vn, va, vc, op.5 (1868); 6 duettini, 2 vn, pf, op.18, 1872 (1878); Aubade, vn, vc, 1874 (1892); Valse, pf, cl, op.116 (n.d.); Suite de 3 morceaux, pf, fl, 1889 (1890); Scènes écossaises, ob, pf, op.138, 1892 (1893)

PIANO

Les contes de Perrault, op.6, 1867 (1868); Fragments poètiques, op.13, 1869 (1873); 3 morceaux: Menuet, Andante, Gavotte, op.16 (1874); 12 études artistiques, op.42 (1878); Lanterne magique, in five parts, opp.50, 55, 66, 110, 1869–93 (1880–); Chemin faisant, 6 morceaux, op.53, 1879 (1880); 20 pièces, op.58, 1881 (1887); Sonate fantastique, op.63, 1881 (1883); Sonata no.2, op.94 (1884); 12 nouvelles études artistiques, op.107, 1884–8 (?1892); 12 pièces, op.112 (n.d.); [12] Scènes italiennes, op.126, 1890–91 (1891), also arr. orch; Impressions de campagne, op.123, 1890–92 (1893); Fantaisie, op.143 (1893); Etudes enfantines, op.149, 1893 (1894); Etudes mélodiques (1894); Etudes rhythmiques (1894); Etudes de concert (1894); *c*100 other pieces
Pf 4 hands: [4] Pièces symphoniques, op.28, 1875 (Berlin, 1880), also arr. orch; [6] Contes de la veillée, op.67 (1882), also arr. orch
2 pf: Duo symphonique, 1877 (1879)

BIBLIOGRAPHY

N. Ney: 'Benjamin Godard', *La vie théâtrale* (5 Feb 1895)
M. Clerjot: *Benjamin Godard* (Paris, 1902)
H. Imbert: *Médaillons contemporains* (Paris, 1902)
A. Hervey: *French Music in the Nineteenth Century* (London, 1903)
M. Calvié: *Benjamin Godard* (Paris, 1906)

J. Tiersot: *Un demi-siècle de la musique française, 1870–1919* (Paris, 1918, 2/1924)
C. Le Senne: 'Benjamin Godard (1849–1895)', *EMDC*, I/iii (1914), 1803–5

RICHARD LANGHAM SMITH

Godard de Beauchamps, Pierre-François. *See* BEAUCHAMPS, PIERRE-FRANÇOIS GODARD DE.

Godbid, William (*d* 1679). English music printer. He succeeded Thomas Harper in 1656 and took over the printing of all of John Playford the elder's musical publications until his death in 1679. Godbid was a reliable and conscientious printer, if not an inspired one. In spite of the fact that the printing materials he inherited from Thomas Harper dated back over a generation, and were out of date by the middle of the 17th century, for 23 years Godbid's press produced the music volumes on which the elder Playford's remarkable business was built. He also printed Tomkins's *Musica Deo sacra* in 1668, for which he devised nested type. On his death in 1679, Godbid's business in Aldersgate, London, was taken over by his widow Anne and John Playford the younger. (*Humphries-SmithMP*; *KrummelEMP*)

MIRIAM MILLER

Goddard, Arabella (*b* St Servan, St Malo, 12 Jan 1836; *d* Boulogne, 6 April 1922). English pianist. At the age of six she went to Paris to study with Kalkbrenner and after the 1848 revolution came to England where she continued her studies with Lucy Anderson and Thalberg. She also studied harmony with G.A. Macfouren, publishing two piano pieces and a ballad in the early 1850s. Her first London appearance was at Her Majesty's Theatre on 23 October 1850. Her Philharmonic début was due to take place in 1853 but she refused to back down when the conductor Michael Costa, engaged in a long-standing feud with Sterndale Bennett, refused to conduct that composer's Concerto in C minor. In 1860 she married the critic J.W. DAVISON, with whom she had studied the interpretation of the classics. Between 1873 and 1876 she toured America, Australia and India. In the early 1880s she retired from performance but continued to teach, becoming one of the professors at the Royal College of Music when it opened in 1883. By 1890, when a benefit concert was organized by friends, she had fallen into financial difficulties. During much of the second half of the 19th century Goddard was regarded as England's leading pianist. Renowned for her high-class repertoire, she had played Beethoven's Piano Sonata op.106 from memory at one of her earliest appearances and became one of the first performers to champion his late piano sonatas. Her technique was widely praised, George Bernard Shaw writing of her 'wonderful manipulative skill'. (H. Davison: *Music during the Victoria Era from Mendelssohn to Wagner being the Memoirs of J.W. Davison*, London, 1912)

FRANK HOWES

Goddart. *See* GODARD.

Godeau, Antoine (*b* Dreux, 24 Sept 1605; *d* Vence, 21 April 1672). French poet and writer. He was a cousin of Valentin Conrart, a founder-member of the Académie Française. In his early years he was a member of the brilliant circle centred on the Hôtel de Rambouillet, Paris. About the age of 30 he became convinced that he should follow a religious vocation. He began to paraphrase the psalms in verse while preparing for the priesthood, into which he was received on 6 May 1636. Six weeks later Richelieu appointed him Bishop of Grasse. He spent most of his time in his see – which in 1638 was merged with the adjacent see of Vence – and carried out his apostolic duties assiduously. He devoted nearly all his spare time to reading and poetry and completed the task that he had begun in Paris of paraphrasing the 150 psalms. The work appeared as *Paraphrase des pseaumes de David, en vers français* (Paris, 1648). In a long preface he outlined a programme of missionary apostleship based on the use of his paraphrases. He considered music the best vehicle for spreading the gospel and invited composers to provide settings of his words that would be easy to sing, like the settings written at the time of the Reformation for the translations of the psalms by Marot and Bèze.

King Louis XIII had composed melodies for four of the paraphrases before they were published, but they have not survived. Godeau held them up as an example to musicians. In 1650 Jacques de Gouy published four-part settings of the first 50 paraphrases, but they were criticized as being too academic to be generally popular, and Gouy did not publish his 100 other settings. The composers who followed Gouy – Aux-Cousteaux, Gobert and Lardenois – therefore adopted a simple syllabic manner for solo voice in the style of the Huguenot Psalter. All of these settings, especially Gobert's, which were frequently reprinted, were adopted by the Protestants, since the use by them of Marot's psalms was a serious punishable offence. After the revocation of the Edict of Nantes, missionaries also used them for their new converts. The lack of success of Gouy's settings did not, however, deter other composers from writing more elaborate settings of Godeau's texts: Moulinié included in his *Meslanges* (1658) two polyphonic settings in a concertante style, and in 1663 Du Mont published 40 settings for three and four voices, with instruments; in the early 18th century P.-C. Abeille composed a setting for two or three voices, continuo and instruments. As late as 1724 one 'R.D.B.' of Aix published in Paris a collection of *airs* for solo voice and continuo to texts from Godeau's book.

Godeau wrote other paraphrases and sacred texts as well as several works on church history and other ecclesiastical subjects, but the only one drawn on by musicians was *Oeuvres chrestiennes* (Paris, 1633).

BIBLIOGRAPHY

A. Cognet: *Antoine Godeau, évêque de Grasse et de Vence, un des premiers membres de l'Académie Française, 1605–1672* (Paris, 1900)
A. Gastoué: *Le cantique populaire en France* (Lyons, 1924)
D. Launay: 'A propos du chant des psaumes en français au XVII siècle: La "Paraphrase des psaumes" de Godeau et ses musiciens', *RdM*, l (1964), 30–75
Y. Giraud, ed.: *Antoine Godeau, 1605–1672: de la galanterie à la sainteté, actes des journées de Grasse* (Paris, 1975)
D. Launay: *La musique religieuse en France du concile de Trente à 1804* (Paris, 1993)

DENISE LAUNAY/JAMES R. ANTHONY

Godebrye, Jacob (*d* Antwerp, 1529). South Netherlandish singer. *See* JACOTIN.

Godecharle [Godecharles, Godschalck], **Eugène(-Charles-Jean)** (*b* Brussels, bap. 15 Jan 1742; *d* Brussels, 26 June 1798). Flemish violinist and composer. He was the eldest son of Jacques-Antoine Godecharle, a singer at the royal chapel, 1734–80, and Isabelle Delsart. According to Fétis he was a chorister at the royal chapel and was then sent to Paris by Prince Charles of Lorraine to perfect his violin

playing. He was attached to the church of St Géry as a musician, and later became *maître de musique* there. In 1770 he became second supernumerary violin at the royal chapel; some years later, he also directed concerts in Brussels, probably at the Concert Bourgeois. In 1786, after the death of De Croes, he applied for the post of *maître de musique* of the royal chapel. Ignaz Vitzthumb was appointed, but in 1794, thanks to Doudelet, Vitzthumb's successor, he was appointed first violinist there. According to Gerber and Burney he was also a harpist. His music has been little studied; vander Linden commented on the variety and textural interest of his chamber works.

His brother Joseph(-Antoine) Godecharle (*b* Brussels, bap. 17 Jan 1746; *d* Brussels, 21 March 1829) was first oboist at the royal chapel from 1766 until the chapel was disbanded in 1794, and in 1768 oboist in the orchestra at the Brussels Opéra. Another brother, Louis-Joseph-Melchior (*b* Brussels, bap. 5 Jan 1749; *d* Brussels, 8 June 1807), was attached to the church of St Michel et Ste Gudule as a singer, and was a baritone at the royal chapel until 1794.

WORKS

6 sinfonie a 4 o 8 partite, 2 vn, va, b, ob, hns, op.2 (Paris, *c*1765)
6 trios, 2 vn, b, op.3 (Brussels and Paris, *c*1770/*R*)
6 quartetti, hp/hpd, vn, va, b, op.4 (Paris, n.d.)
6 quatuor, 2 vn, va, vc, op.6 (Brussels and Paris, n.d.)
Sonata, vn, bc, op.1 (Brussels, n.d.); Symphonie nocturne, orch (Brussels, n.d.); 3 sonatas, hpd, op.5 (Brussels, n.d.); 3 sonatas, hp, vn (Brussels and Paris, n.d.): all cited by Fétis

BIBLIOGRAPHY

BNB (A. vander Meersch); *BurneyGN; Choron-FayolleD* ('Godschalk'); *EitnerQ; FétisB; GerberL; GerberNL; MGG1* (A. vander Linden); *Vander StraetenMPB*, v; *VannesD*
Almanach nouveau … ou Le guide fidèle (Brussels, 1761–75)
S. Clercx: 'Les Godecharles, musiciens bruxellois au XVIIIe siècle', *Mélanges Ernest Closson* (Brussels, 1948), 69–80
G. Huybens: 'Le personnel des maîtrises liturgiques à Bruxelles du XVe au XVIIIe siècle', *RBM*, xxv (1971), 16–45
M. Couvreur, ed.: *La Théâtre de la Monnaie au XVIIIe siècle* (Brussels, 1996)

PAUL RASPÉ

Godecharle [Godecharles, Godschalck], **Lambert-François** (*b* Brussels, bap. 12 Feb 1753; *d* Brussels, 20 Oct 1819). Flemish singer and composer, brother of EUGÈNE GODECHARLE and fifth son of Jacques-Antoine. According to Fétis, he was a chorister at the royal chapel and studied composition with De Croes. He was employed at the royal chapel from 1778 as a bass singer, and held the post until the chapel was dissolved in 1794. He was also a musician at the church of St Nicolas, where he succeeded his father as *maître de musique*. He was nominated a member of the Institut des Pays-Bas in 1817 (Fétis). He composed several sacred works; vander Linden noted their italianate, theatrical style and their elaborate rhythmic treatment, figuration and instrumental writing.

WORKS
in B-Bc

Alma Redemptoris mater, 4vv, fl, str, org
Ave Maria, F, 3vv, 2 vn, tenor vn, org
Ave Maria, 2vv, str, org
Ave regina caelorum, A, 4vv, str, org
Homo quidam, F, 3vv, orch, org
Laudate Dominum, D, 4vv, orch, org
Libera me, Domine, E♭, T solo, orch
O gloriosa domina, F, 4vv, orch, org
O Maria, virgo pia, F, 4vv, str, org
Salve regina, D, 4vv, vn, bc, 1784
Tria sunt [Motetto pro defunctis], 3vv, org, ed. A. Wotquenne (Leipzig, 1901)

For bibliography *see* EUGÈNE GODECHARLE.

PAUL RASPÉ

Godefroid, (Dieudonné Joseph Guillaume) Félix (*b* Namur, 24 July 1818; *d* Villers-sur-Mer, Calvados, 12 July 1897). Belgian harpist, pianist and composer. He studied the piano and solfège at the music school founded by his father in Boulogne in 1824. At the Paris Conservatoire from 11 October 1832, he studied the harp under Naderman, winning a *second prix* in 1835. On 9 December 1835 he left the Conservatoire, dissatisfied with its continued use of single-action harps at a time when the double-action harps of Erard were winning wide acceptance. He then studied under Théodore Labarre and Elias Parish Alvars. In 1839 his fame as a harp virtuoso was established by concerts in Belgium and at the Salle Erard, Paris, followed by later tours of the Middle East, Spain, England and Holland. In 1858 his opera *La harpe d'or* was given at the Théâtre Lyrique in Paris. It included a harp fantasy, which Godefroid himself played from the wings. He also wrote an oratorio, *La fille de Saul*. His studies for the harp, *Mes exercices*, reflect more interest in left-hand technique than is evident in the works of earlier composers. Many of his 300 pieces have maintained a firm place in 19th-century harp literature.

Godefroid's brother Jules (*b* Namur, 23 Feb 1811; *d* Paris, 27 Feb 1840) entered the Conservatoire in 1826, studying the harp under Naderman and composition under Le Sueur. He was awarded a *second prix* in 1828. His comic operas *La diadesté, ou La gageure arabe* (1826) and *La chasse royale* (1839) were performed in Paris, the latter with a lack of success that contributed to a decline in his health and his early death.

BIBLIOGRAPHY

FétisB; MGG1 (F. Vernillat); *PazdírekH* [with list of pubd works]
L. Escudier: 'Felix Godefroid', *Mes souvenirs: les virtuoses* (Paris, 1868), 197–219
M.G. Scimeca: *L'arpa nella storia* (Bari, 1938), 144–5
A. Schirinzi: *L'arpa: storia di un antico strumento* (Milan, 1961), 96
D.C. Mielke: '19th-Century French Harpists', *Harp News*, iv/3 (1966), 11–12
P. Gilson: 'Félix Godefroid harpiste-virtuose et compositeur', *Bulletin de la Société liégeoise de musicologie*, xl (1983), 12–24

ALICE LAWSON ABER-COUNT

Godefroy, François (*b* Saint Samson, 1740; *d* Brussels, 24 Dec 1806). French bookseller, publisher and agent, active in Brussels. First a seller of engravings, he became one of the principal music sellers in Brussels from 1774. He published the works of Honauer, Pauwels and G. Ferrari, and made a request to the Milan engraver C.G. Barbieri to publish the works of C.-L.-J. André. Godefroy was also the Brussels agent for numerous Parisian publishers, his name appearing on the title-page of publications by La Chevardière (for the works of Anfossi and Paisiello), Sieber (Cramer, Haydn, Kammel), Durieu (Dalayrac), Heina (Eichner, J.A. Lorenziti, Vanhal), Mmes Le Menu and Boyer (J.H. Schröter), J.-P. Deroullède (B. Lorenziti, Pieltain, Anton Stamitz), Mondhare (Staes), Bailleux (Chevalier de Saint-Georges) and Camand (Jean Cremont). Being the Brussels agent for Heina, Godefroy was the first to distribute the music of Mozart in Brussels with a Parisian edition of the op.4 piano sonatas.

BIBLIOGRAPHY

P. Raspé and H. Vanhulst: 'L'édition musicale', *La musique en Wallonie et à Bruxelles*, ed. R. Wangermée and P. Mercier (Brussels, 1980), i, 301–5

P. Raspé: 'Les débuts de la gravure musicale à Bruxelles, à la fin de l'Ancien Régime', *Annales d'Histoire de l'Art et d'Archéologie*, ii (1980), 123–31

M. Cornaz: *L'édition et la diffusion de la musique à Bruxelles au XVIIIe siècle* (diss., U. Libre de Bruxelles, 1996)

MARIE CORNAZ

Godescalcus Lintpurgensis. *See* GOTTSCHALK OF AACHEN.

Godfrey. English family of bandmasters and conductors.

(1) **Charles Godfrey** (i) (*b* Kingston-upon-Thames, 22 Nov 1790; *d* London, 12 Dec 1863). He was originally a drummer in the 1st Royal Surrey Militia, and was posted to the Coldstream Guards, where he played the bassoon in the band and became bandmaster in 1825. Although discharged from military duties in 1834, he maintained his connection with the regiment as a civilian. He was appointed musician-in-ordinary to the king in 1831, and edited one of the earliest military band publications, *Jullien's Military Journal* (1847).

(2) **Dan(iel) Godfrey** (i) (*b* London, 4 Sept 1831; *d* Beeston, Notts., 30 June 1903). Son of (1) Charles Godfrey (i). He trained as a flautist at the RAM and played under his father. He was bandmaster of the Grenadier Guards from 1856 to 1896. In 1872 he took the guards' band to the International Peace Festival at Boston, Massachusetts, sharing the conducting with P.S. Gilmore. In 1887 he became the first army bandmaster to receive a commission (Hon. 2nd Lieutenant). When he retired in 1896 he formed his own band and in 1898 toured the USA and Canada. He arranged music for military bands and his own marches, quadrilles and waltzes were very popular. He also founded a musical instrument business (Dan Godfrey Sons) in the Strand, London.

(3) **(Adolphus) Fred(erick) Godfrey** (*b* London, 1837; *d* London, 28 Aug 1882). Son of (1) Charles Godfrey (i). He was educated at the RAM and succeeded his father as bandmaster of the Coldstream Guards in 1863, from which post he retired in 1880. He was well known as an arranger, and his collections of musical *Reminiscences* (of Auber, Verdi, etc.) are still in use. (R.F. Camus: 'Some Nineteenth-Century Band Journals', *Festschrift zum 60. Geburtstag von Wolfgang Suppan* (Tutzing, 1993), 335–48)

(4) **Charles Godfrey** (ii) (*b* London, 17 Jan 1839; *d* London, 5 April 1919). Son of (1) Charles Godfrey (i). He studied under Macfarren and Lazarus at the RAM and played in Jullien's orchestra, with which he went on tour. In 1859 he joined the Scots Fusiliers as bandmaster, leaving for a similar post with the Royal Horse Guards (1868–1904), in which he was commissioned Lieutenant (1899). He was professor of military music at the GSM and for 16 years adjudicated at the Belle Vue band contests in Manchester. His numerous compositions and arrangements are well known; he edited the *Army Military Band Journal* and founded the *Orpheus Band Journal*.

(5) **Charles (George) Godfrey** (iii) (*b* London, 2 Dec 1866; *d* London, 24 July 1935). Son of (4) Charles Godfrey (ii). He was educated at the RAM and was bandmaster to the Corps of Commissionaires (1887) and conductor of the Crystal Palace Military Band from 1889 to 1897. He was also musical director at Buxton Spa (1897 and 1898) and at the Spa, Scarborough (1899–1909). From 1911 to 1924 he directed the Royal Parks Band at Hyde Park, London.

(6) Sir **Dan(iel Eyers) Godfrey** (ii) (*b* London, 20 June 1868; *d* Bournemouth, 20 July 1939). Son of (2) Dan Godfrey (i). After leaving the RAM he succeeded (4) Charles Godfrey (ii) as bandmaster to the Corps of Commissionaires, and in 1889 became conductor of the (civilian) London Military Band. In 1891 he left for Johannesburg to direct an opera company at the Standard Theatre, and on his return in 1893 undertook to organize a band for the Winter Gardens, Bournemouth. This was later augmented to become the Bournemouth Municipal Orchestra, of which Godfrey remained conductor until he retired in 1934. Despite heavy administrative commitments and conducting engagements elsewhere, he maintained a high standard of performance not only of works from the conventional repertory (as well as neglected symphonies by composers such as Bruch, Raff, Svendsen and Saint-Saëns) but also of important works by British composers. Parry, Stanford, Elgar, Ethel Smyth and Mackenzie were all invited to conduct at Bournemouth, and after the formation of a municipal choir (with 250 members) in 1911 the Winter Gardens festivals became famous. Godfrey was knighted in 1922 and elected FRAM in 1923. His *Memories and Music* (London, 1924) is informative on several aspects of the 'English musical renaissance'. (G. Miller: *The Bournemouth Symphony Orchestra* (Sherborne, 1970), 10, 17)

(7) **Arthur (Eugene) Godfrey** (*b* London, 28 Sept 1868; *d* London, 23 Feb 1939). Son of (4) Charles Godfrey (ii). He was a chorister at St Paul's Cathedral and later studied at the RAM. He was a versatile composer and arranger of light music and his musical comedy *Little Miss Nobody* (1898) ran for a long time at the Lyric Theatre, London. He had a considerable reputation as an accompanist, and also acted as an adviser to publishing firms; from 1921 to 1929 he was musical director at the Alhambra Theatre, Glasgow.

(8) **Dan (Stuart) Godfrey** (iii) (*b* London, 21 May 1893; *d* Durban, 24 April 1935). Son of (6) Dan Godfrey (ii). He was usually called 'Dan Godfrey jnr.'. He was educated at Sherborne School and the RAM and enlisted in the Coldstream Guards with the intention of becoming a bandmaster. After service in World War I, he conducted orchestras at Harrogate and St Leonards-on-Sea. He was appointed director of the BBC's first Manchester station and in 1925 moved to a similar post at Savoy Hill, London, where he frequently conducted the London Wireless Orchestra. In 1928 he became musical director to the corporation of Durban.

E.D. MACKERNESS

Godfroy [Godefroy, Godefroid]. French family of wood-turners and woodwind instrument makers. They were active in the 18th and 19th centuries.

(1) **Clair Godfroy** [*aîné*] [Clair Godfroy *dit* Buffet] (*b* La Couture, 13 Nov 1774; *d* Paris, 11 Jan 1841). Founder of the firm, son of the woodwind instrument maker Clair. He was especially noted for his flutes. From about 1800 he worked in Paris as a woodwind instrument maker and operated a grocery business. In 1814 he established his

own workshop at 67 rue Montmartre en face le passage du Saumon (after 1855, same location renumbered 55), which remained the location of the firm until its dissolution in 1888. By 1821 Godfroy was supplying flutes to the Académie Royale de Musique: in that year the solo flautist of the Académie, Joseph Guillou, ordered from Godfroy a grenadilla instrument with six keys and *corps de rechange*, priced at 300 francs. A price list of 1827 advertises flutes with an improved C-foot and states that Godfroy's instruments were used by leading Parisian players. As well as flutes, he made piccolos, clarinets and flageolets. He retired in 1836 and was succeeded by a partnership formed by his son Vincent Hypolite and his son-in-law Louis LOT (1807–96). Another son, Frédéric Eléonor (*b* Paris, 6 Jan 1805; *d* after 1844), was also a maker of woodwind instruments in Paris at 133 rue Montmartre, under the mark 'F.E. Godfroy fils star'. On 22 August 1834 he was granted a patent (no. 5843) for a spiral spring designed to facilitate the return action of the keys.

(2) **Vincent Hypolite Godfroy** (*b* Paris, 16 Oct 1806; *d* Paris, 16 Dec 1868). Son of (1) Clair Godfroy *aîné*. Under an agreement of 1833 he formed a partnership with his brother-in-law Louis Lot under the name 'Société Godfroy fils et Lot' and mark 'peacock Clair Godfroy aîne/CG' (his father's from 1828–36). The firm played a pivotal role in the development and manufacture of the Boehm flute in France. In 1837 the firm announced the manufacture of a 'nouvelle flûte', their version of Boehm's 1832 instrument (*Courier français*, 21 October). In 1847 they purchased Boehm's patent of the same year for the cylinder flute (no.6050), granting them exclusive rights to the manufacture of that instrument in France for 15 years. In collaboration with Louis Dorus they developed, standardized and popularized the French model cylinder flute, characterized by five perforated keys in line, a closed G♯ key instead of Boehm's open one, a lip plate mounted on a chimney and an elegant KEYWORK utilizing sleeves and clutches. The partnership ended in 1855 when Lot left to establish his own firm concentrating on the silver cylinder flute. Vincent Hypolite continued to make significant numbers of wooden conical and cylinder flutes and piccolos. After his death the firm was run successfully for 20 years by his widow, Marie Alexandrine Godfroy [née Dumont] (*d* Paris, 10 April 1888).

(3) **Pierre Godfroy** [*jeune*] (*b* La Couture, 1805; *d* Paris, after 1836). Brother of (1) Clair Godfroy *aîné*. He had a workshop from 1823–30 at 23 rue Montmartre and in 1836 was at no.46. He made flutes, flageolets, clarinets and military instruments marked 'sun/Pierre Godfroy Jne/PG'. According to the *Bottin* of 1823 he was 'known for the perfection of his instruments and particularly for the flute' and was 'the inventor of flageolets of two octaves'.

BIBLIOGRAPHY

Waterhouse-LangwillI
K. Lenski and K.Ventzke: *Das goldene Zeitalter der Flöte: die Boehmflöte in Frankreich 1832–1932: Durchsetzung, Gestaltung, Wirkung* (Celle, 1992)
T. Giannini: *Great Flute Makers of France: the Lot and Godfroy Families, 1650–1900* (London 1993)

TULA GIANNINI

Godimel, Claude. *See* GOUDIMEL, CLAUDE.

Godowsky, Leopold [Leonid] (*b* Soshly, nr Vilnius, 13 Feb 1870; *d* New York, 21 Nov 1938). American pianist and composer of Polish birth. Following the death of his father, he exhibited a precocious aptitude for music under the guidance of foster-parents in Vilnius. By the age of five he had already started to compose, as well as being proficient on both piano and violin. He gave his first piano recital when he was nine and subsequently toured throughout Lithuania and East Prussia. After studying briefly with Ernst Rudorff at the Berlin Hochschule für Musik he left for America, where he made his first appearance, in Boston, in 1884. In 1885 he appeared in a series of concerts at the New York Casino, and the following year toured the north-eastern USA and Canada with the violinist Ovide Musin. From 1887 to 1890 he was a protégé of Saint-Saëns in Paris, supporting himself by playing in fashionable salons both there and in London. On his return to the USA in 1890 he joined the staff of the New York College of Music, and later held teaching posts in Philadelphia and Chicago. During the 1890s he formulated his theories regarding the application of relaxed weight and economy of motion in piano playing; he also started to make concert arrangements of other composers' works, including the first of his studies on the études of Chopin.

Godowsky's appearance at the Beethoven Hall, Berlin, on 6 December 1900 established his reputation not only as a consummate virtuoso, but also as one of the most remarkable composers then writing for the piano. He took up residence in Berlin, from where, until 1909, he embarked on annual European tours. From 1909 until 1914 he was director of the Klaviermeisterschule of the Akademie der Tonkunst in Vienna, in succession to Sauer and Busoni, returning to the USA for concert tours between 1912 and 1914, as well as making his first gramophone recordings. Godowsky remained in America until 1922, when he embarked on an extended tour of East Asia, including a visit to Java which was to provide the inspiration for the *Java Suite* (*Phonoramas*) written on his return to the USA; during this tour he also undertook a major series of Bach transcriptions. The years 1926–30 saw the publication of numerous other transcriptions, including the 12 Schubert songs, and original compositions, as well as a return to the European concert stage. In 1928 he began a series of recordings in London, including major works by Beethoven, Schumann, Grieg and Chopin. In 1930, however, while recording Chopin's E major Scherzo, Godowsky suffered a stroke which left him partially paralysed; his remaining years were overshadowed by material anxieties, exacerbated by personal tragedy.

Although informed listeners detected a degree of reserve in his public performances, in private his colleagues would marvel not only at his legendary technical command, but also at a dramatic power and depth of poetic feeling encountered neither in concert nor on his surviving recordings, except, perhaps, for his reading of the Grieg Ballade. As a composer, Godowsky was essentially a traditionalist: his harmonic language derives from Brahms, Chopin and Liszt, while the epic dimensions of his five-movement E minor Sonata and the sumptuous quasi-orchestral textures of the symphonic metamorphoses owe more to Wagner and Richard Strauss. Although Godowsky felt that his most mature compositions were the Suite for the left hand and the Passacaglia (on the

opening eight bars of Schubert's 'Unfinished' Symphony), it was through his intricately polyphonic transcriptions, especially the 53 Studies on the études of Chopin, that he became most widely known as a composer.

Like Busoni, who observed that, besides himself, Godowsky was the only composer to have added anything of significance to keyboard writing since Liszt, Godowsky was essentially an auto-didact who had developed his methods by empirical means – his principles of weight release as distinct from purely muscular momentum were further propagated through the teachings of his former student, Heinrich Neuhaus. The *fin de siècle* chromaticisms and dense contrapuntal textures of Godowsky's music found little favour with the postwar generation; however, during the 1970s a revival of interest in the Romantic performance tradition brought about a re-evaluation of his achievements, and the subsequent reappearance of a number of his major works in print, on record and in concert further attests to his rehabilitation as one of the seminal figures of 20th-century pianism.

WORKS
(*selective list*)

for piano solo unless otherwise stated

PIANO

Moto perpetuo, Grande valse romantique, Valse-scherzo, Märchen, Polonaise (1888–9); 3 concert studies, op.11 (1899; no.2 unpubd); Sarabande, Menuet, Courante, op.12 (1899); Toccata, G♭, op.13 (1899) [rev. of Moto perpetuo (1889)]; piano pieces, opp.14, 15, 16 (1899); Sonata, e (1911); Walzermasken, 24 Tonfantasien im Dreivierteltakt für Klavier (1912); 46 miniatures, pf 4 hands (1918); Triakontameron, 30 moods and scenes in triple measure (1920); Java Suite (1925); 4 poems (1927–32); Passacaglia (1928); Prelude and Fugue, pf LH (1930); Waltz poems, pf LH (1930); Méditation, Etude macabre, Impromptu, Intermezzo, Elegy, Capriccio, pf LH (1930–31) [also versions for two hands]

TRANSCRIPTIONS, PARAPHRASES AND ARRANGEMENTS

Renaissance, transcrs of works by Rameau and others (1906–9); Tango (Albéniz), D (1921); Triana (Albéniz) (1938); 3 sonatas for solo vn (J.S. Bach), g, b, a; 3 suites for solo vc (J.S. Bach), d, C, c (1924); Adagietto from L'Arlésienne (Bizet) (1927); Arrangement de Concert du rondo, op.16 (Chopin) (1899); Paraphrase de Concert, Valse, op.18 (Chopin) (1899); 53 studies on the Chopin études (1894–1914); 5 concert arrangements of Chopin waltzes (1921–7); Canzonetta from Violin Concerto Romantique (Godard) (1927); Etude (Henselt), F♯ op.2 no.6 (1899, rev. 1931); Le cygne (Saint-Saëns) (1927); Ballet music from Rosamunde (Schubert) (1923); Moment musical, op.94 no.3 (Schubert) (1927); 12 Songs (Schubert) (1927); 3 Symphonische Metamorphosen Johann Strauss'scher Themen (1912); Symphonic Metamorphosis of the Schatz-Walzer themes from J. Strauss's *Der Zigeunerbaron*, pf LH (1941); Ständchen, op.17 no.2 (R. Strauss) (1922); Perpetuum mobile (Weber) (1903); Momento capriccioso, op.12 (Weber) (1904); Aufforderung zum Tanz (Weber), 2 pf (1905, rev. 1922)

Principal publishers: C. Fischer, Schirmer, Schlesinger

BIBLIOGRAPHY

M. Aronson: *A Key to the Miniatures of Leopold Godowsky* (New York, 1935)
K.S. Sorabji: 'Leopold Godowsky as Creative Transcriber', *Mi contra fa* (London, 1947), 62–70
L.S. Saxe: 'The Published Music of Leopold Godowsky', *Notes*, xiv (1956–7), 165–74 [with complete list of works]
J. Nicholas: *Godowsky, the Pianists' Pianist* (Hexham, 1989)
C. Hopkins: *Leopold Godowsky* (forthcoming)

CHARLES HOPKINS

Godric (*b* Hanapol [?Walpole], Norfolk, *c*1069; *d* Finchale, nr Durham, 21 May 1170). English saint and hermit. He reputedly composed some of the earliest metrical rhymed English songs to have survived with their music. A full account of his life is given by Archer. As a young man he travelled widely. About 1115 he moved to a solitary hermitage at Finchale on the Wear, near Durham, and for some 60 years lived a life of incredible asceticism, during which time he was favoured with a number of visions. In these he heard the Virgin Mary, St Mary Magdalen, St Peter, St Nicholas of Bari and his own deceased sister Burchwine singing various songs that they taught him, and which he sang to his future biographers. In two early manuscripts of the *Libellus* of Reginald of Durham and a digest of it – though not in the earliest – three of the songs appear with musical notation (there are many other copies, including translations into Latin, without music). The melodies are written as monophonies in square and rhomboid notes: *Sainte Marie virgine moder* alone (without its second verse) appears in the 12th-century *GB-Lbl* Harl.322; it is copied complete, with the other two surviving songs, in an early 13th-century hand in *GB-Lbl* Roy.5.F.VII.

Since Godric was 'omnino ignarus musicae' ('entirely ignorant of music'), these copies must represent a more learned musician's interpretation of what he sang, possibly at several removes from and some time later than his original performances. The music for *Kyrieleyson: Crist and Sainte Marie* does not quite correspond with the literary accounts of the vision, where the verse precedes the Kyrie; *Sainte Marie*, as noted, seems to have gained a second stanza over the years. *Welcume Symond* (described in Stevenson, 306) is lost and was never copied out in full. *Sainte Nicholaes, Godes drudh* was presumably sung during the vision of St Nicholas described by Reginald of Durham (see Stevenson, 202; the melody resembles that of *Sainte Marie*). In melody and metre the songs appear to imitate the style of certain Latin hymns, such as those of St Anselm (*d* 1109). The litany-like invocations of the Angels in *Crist and Sainte Marie* resemble parts of the Sarum Kyrie 'Deus sempiterne', though it is hard to agree with Reese that the melody of the verse is an elaboration of the plainsong phrases that frame it. (All three songs with music are ed. in Trend and in Dobson and Harrison.)

BIBLIOGRAPHY

DNB (T.A. Archer); *ReeseMMA*
J. Stevenson, ed.: *Reginald of Durham: Libellus de vita et miraculis S. Godrici*, Surtees Society, xx (Durham, 1847)
S. Baring-Gould: *The Lives of the Saints* (London, 1872–89, rev. 2/1897–8), 322ff
J. Zupitza: 'Cantus Beati Godrici', *Englische Studien*, xi (1888), 401–32 [standard critical edn]
G.E.B. Saintsbury: *History of English Prosody from the Twelfth Century to the Present Day*, i (London, 1906, 2/1923/*R*) [incl. facs. of *Crist and Sainte Marie*]
J.W. Rankin: 'The Hymns of St Godric', *Publications of the Modern Language Association of America*, xxxviii (1923), 699–711
J.B. Trend: 'The First English Songs', *ML*, ix (1928), 111–28 [free-rhythm transcr. with glossary]
E.J. Dobson and F.Ll. Harrison, eds.: *Medieval English Songs* (London, 1979)

BRIAN TROWELL

Godschalck, Eugène. *See* GODECHARLE, EUGÈNE.

Godschalck, Lambert-François. *See* GODECHARLE, LAMBERT-FRANÇOIS.

Godymel, Claude. *See* GOUDIMEL, CLAUDE.

Goeb, Roger (John) (*b* Cherokee, IA, 9 Oct 1914; *d* New York, 3 Jan 1997). American composer. After studying agriculture at the University of Wisconsin (BS 1936) he

turned his attention to composition. He spent two years playing in jazz bands, then studied with Boulanger in Paris at the Ecole Normale de Musique (1938–9). On his return to the USA he became a pupil of Luening and then did graduate work at New York University, the Cleveland Institute (MM 1942), where he was a pupil of Elwell, and the State University of Iowa (PhD 1945). He taught at Bard College, the Juilliard School, Stanford University and Adelphi College, and received two successive Guggenheim fellowships (1950–52). In 1952 he established the Composers Facsimile Edition (known as the American Composers Edition from 1972) for the ACA, of which he became executive secretary (1956–62); he was involved with CRI during its formative years. Goeb was awarded commissions by the Louisville Orchestra, the Creative Concerts Guild and the University of Iowa. His music shows a craftsmanlike concern for the clearest possible projection of line and for formal design; a sense of economy is always evident. Buoyant off-beat rhythms and carefully balanced mixtures of timbres are characteristic. Goeb composed directly for instruments, rather than merely orchestrating, and even familiar pitch combinations (e.g. varieties of triads) sound fresh and novel in his music.

WORKS

6 syms: 1941 [withdrawn], 1945, 1950, 1955, 1981, 1987

5 concertants: no.1, fl, ob/eng hn/cl, str/pf, 1948; no.2, bn/vc, str/str qt, 1950; no.3, va, wind orch/wind ens/pf, 1951; no.4, cl, (str, pf, perc)/(str qt)/(pf), 1951; no.5, orch

Other orch: Prairie Songs, small orch, 1947; Romanza, str, 1948; Concertino no.1, 1949; American Dances, nos.1–5, 1952; Vn Conc., 1953; Pf Conc., 1954; Fantasy, pf, str, 1955; Sinfonia no.1, 1957; Encomium, band, 1958; Concertino no.2, 1959; Iowa Conc., chbr orch, 1959; Sinfonia no.2, 1962; Caprice, 1982; Divertissement, str, 1982; Memorial, 1982; Fantasia, 1983; Essay, 1984; Gambol, 1984; Black on White, cl, str/str qt, 1985; other works

5–10 insts: Brass Septet, 1949; Ww Qnt no.1, 1949; 3 Processionals, org, 2 tpt, 3 trbn, 1951; Pf Qnt, 1955; Ww Qnt no.2, 1955; Declarations, fl, ob, bn, hn, vc, 1961; Vc Qnt, vc, str qt, 1979; Brass Qnt, 1980; Octet, cl, bn, hn, 2 vn, va, vc, db, 1980; Ww Qnt no.3, 1980; Ww Qnt no.4, 1982; Fl Qnt, 1983; Hurry, fl, ob, cl, hn, tpt, vib, va, vc, db, 1985; Brass Qnt no.2, 1987; Winds Playing, 4 ww, 6 brass, 1988

1–4 insts: Str Qt no.1, 1943 [withdrawn]; Str Trio, 1944; Fantasy, pf, 1948; Str Qt no.2, 1948; Fuga contraria, pf, 1950; Divertimento, vc, pf, 1951; Str Qt no.3, 1954; Sonata, vn, pf, 1957; Running Colors, str qt, 1961; Ob Qt, 1961; Str Qt no.4, 1980; Imagery, va, 1984; Kinematic Trio, va, vc, pf, 1985; Nuances, cl, va, 1986; Urbane Duets, va, vc, 1988; Solar Pairing, Baroque fl, hpd, 1989

Vocal: Phrases from Blake, SSATB, 1950; Etudes, SATB, brass, 1981; 2 Vocalise, S, chbr orch, 1987

Principal publisher: ACA

ELAINE BARKIN/R

Goebbels, Heiner (*b* Neustadt an der Weinstrasse, 17 April 1952). German composer. He spent his childhood in Landau in der Pfalz and in 1972 moved to Frankfurt, where he completed a degree in sociology in 1975. In 1976 he co-founded the Sogenannten Linksradikalen Blasorchesters, which existed until 1981, and the experimental Duo Heiner Goebbels/Alfred Harth, in which he performed until 1988. From 1978 to 1980 he was the musical director of the Frankfurt Schauspiel, and in 1982 he founded the experimental rock group Cassiber.

Goebbels's compositions reflect his interests in theatre, noise, jazz, rock and critical views of the concert hall. His works have been much influenced by film, montage being a favourite technique; in *Surrogate Cities*, for example, a recording of Jewish chant is superimposed on the symphony orchestra. The ballet *Red Run*, which includes sections of improvised material and choreography for the musicians, was the first of several compositions on which Goebbels collaborated with the Ensemble Modern. He has also directed his own theatre and radio plays, frequently setting texts by Heiner Müller. He won the Prix Italia for the third time in 1996 for his radio play *Roman Dogs*.

WORKS
(*selective list*)

Dramatic: Verkommes Ufer (radio play, H. Müller), 1984; Die Befreiung des Prometheus (radio play, Müller), 1985; Tränen des Vaterlands (ballet), 1986–7; Red Run (ballet, choreog. A. Müller), fl, b cl, tpt, trbn, tuba, perc, pf + sampler, elec gui, vn, vc, db + elec b, 1988–91, Frankfurt, 3 April 1988; Befreiung (concert scene, after R. Goetz), nar, ens, 1989; Newtons Casino (music theatre, Goebbels and M. Simon, after H. Schliemann, Homer, H. Berlioz and others), 1990, Frankfurt, 16 Dec 1990; Black on White (Schwarz auf Weiss) (music theatre, E.A. Poe, J. Webster, T.S. Eliot and M. Blanchot), 1996, Frankfurt, 14 March 1996; Roman Dogs (Der Horatier) (radio play, T. Livius, P. Corneille, W. Faulkner and Müller), 1996

Other: La jalousie, nar, ens, 1991; Herakles 2, 5 brass, perc, sampler, 1992; Surrogate Cities, 8 movts, orch, 1993–4 [movts can be perf. independently]; Industry and Idleness, chbr orch, 1996; Nichts Weiter, orch, 1996

Principal publisher: Ricordi

RACHEL BECKLES WILLSON

Goebel, Reinhard (*b* Siegen, Westphalia, 31 July 1952). German violinist and conductor. He studied the violin with Franz-Josef Maier, Saschko Gawriloff and Marie Leonhardt. In 1973 he founded the instrumental ensemble Musica Antiqua Köln, with which he has appeared both as soloist and director. As a result of injury to his right hand he abandoned his career as a solo violinist, although, having taught himself to bow with the left hand, he is able to play with his ensemble. With Musica Antiqua Köln Goebel has toured extensively, making his UK début at the Queen Elizabeth Hall, London, in 1978. The group has recorded prolifically and has made valuable contributions to the revival of German music of the late 17th and early 18th centuries. Goebel's attention to stylistic detail together with a rigorous technical discipline have given his ensemble a distinctive character. His preference for brisk tempos, particularly evident in his performances and recording of Bach's Brandenburg Concertos, has given rise to controversy. His other recordings with Musica Antiqua Köln include concertos and orchestral suites by Bach and Telemann, vocal music of the Bach family and by Dresden court composers, notably Heinichen.

NICHOLAS ANDERSON

Goehr. British family of musicians.

(1) Walter Goehr [Walter, George] (*b* Berlin, 28 May 1903; *d* Sheffield, 4 Dec 1960). Conductor and composer of German birth. In Britain he was known professionally as George Walter until 1948. Of those musicians of Jewish origin who went to Britain as refugees from Nazi Germany, Goehr was one of the most prominent in encouraging younger British composers and in promoting the acceptance of Schoenberg, Eisler and other composers from his own rooted tradition. He was for some time a pupil of Schoenberg at the Prussian Academy of Arts in Berlin. In London he was musical director for the Columbia Graphophone Company, 1933–9, conductor

of the Morley College concerts from 1943 until his death, and conductor of the BBC Theatre Orchestra, 1945–8. He conducted in London the first performances of Britten's *Serenade* (with Peter Pears and Dennis Brain) in 1943, Tippett's *A Child of our Time* (1944) and Seiber's *Ulysses* (1949). Before leaving Germany he had been a conductor for Berlin Radio (1925–31). He composed a symphony, a radio opera *Malpopita*, incidental music for theatre and films and much chamber music. A Monteverdi enthusiast before the vogue for that composer, he edited *Poppea* and the Vespers of 1610.

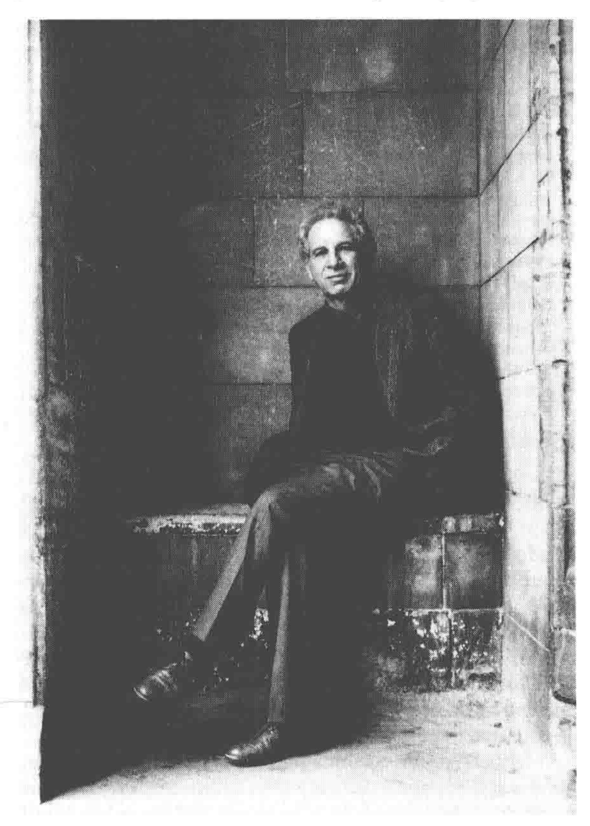
(2) **(Peter) Alexander Goehr** (*b* Berlin, 10 August 1932). Composer of German birth, son of (1) Walter Goehr. His music, conceived in terms of the received genres, often engages dialectically with his theoretical concerns, and he has made a significant contribution to a clearer understanding of the role of the composer in modern society.

1. LIFE. Goehr's family moved to Britain from Germany when he was a few months old. His early upbringing – his father was the conductor Walter Goehr, his mother Laelia a classically trained pianist – proved a formative influence. Tippett, Seiber and others were frequent visitors to the home, and with Walter a leading figure at Morley College and a pioneering conductor of Monteverdi and Messiaen, the Goehr household was a focus for much that was exciting in postwar British music. Influenced, no doubt, by its challenging atmosphere, Goehr abandoned a scholarship to read classics at Oxford and chose instead to study music with Richard Hall at the Royal Manchester College of Music. There, with fellow students Birtwistle, Maxwell Davies and John Ogdon, he founded the New Music Manchester Group. He spent the academic year 1955–6 in Paris, attending Messiaen's masterclass at the Conservatoire while studying counterpoint privately with Yvonne Loriod. Meanwhile, in 1954, his Piano Sonata had been performed at the Darmstadt summer course, followed two years later by his Fantasia for orchestra.

Goehr worked in London as a copyist and translator until 1960, when he joined the BBC as a programme producer of orchestral concerts. Rapidly acquiring notice as a leading figure in progressive musical circles, especially with the première of the cantata *The Deluge* in 1959, he won both fame and notoriety for a sequence of ambitious symphonic and choral works. With Birtwistle and Maxwell Davies he organized the Wardour Castle Summer Schools of Music in 1964 and 1965. In 1967 he became musical director of the Music Theatre Ensemble. His first opera, *Arden muss sterben*, was produced in Hamburg in 1967. He spent the summer of the following year in Tokyo on a Churchill Scholarship. For the academic year 1968–9 he was composer-in-residence at the New England Conservatoire, Boston, and for the following year, assistant professor of music at Yale. Goehr's return to Britain as visiting lecturer at Southampton University (1970–71) signalled his new-found role in British academic life. His appointment as West Riding Professor at Leeds University (1971–6) consolidated this new commitment, which was crowned with his period as professor of music at Cambridge University (1976–99), where he instituted important changes to the tripos. To an already distinguished roster of composition students that included Anthony Gilbert, Robin Holloway, Peter Paul Nash, Bayan Northcott and Roger Smalley, he added many leading names from a younger generation including George Benjamin, Julian Anderson and Thomas Adès.

Goehr's music has never lacked an international context, and it has been performed by some of the world's leading performers, including the conductors Boulez, Dohnányi, Dorati, Haitink, Knussen, Ozawa and Rattle, and solo executants Barenboim, Du Pré, Karine Georgian, Ogdon, Parikian, Peter Serkin, Ricci and Tabea Zimmermann. Goehr was invited to China in 1976 to advise on curriculum reform at the Shanghai Conservatory of Music. In a long association with the Tanglewood Music Center, Boston, he was guest composer in 1987, and composer-in-residence in 1993. A noted broadcaster, his landmark four-part radio series 'Modern Music and Society' subsequently formed part of his selected writings *Finding the Key* (1998); he was also the BBC Reith Lecturer (1987). Goehr is an honorary member of the American Academy of Arts and Letters, and in 1973 was the first recipient of the University of Southampton's honorary doctorate in music.

2. WORKS. Despite being a comparatively late starter musically, when Goehr finally decided to become a composer he swiftly and with impressive self-confidence established the coordinates of his subsequent creative direction. Although not always encouraging towards his son's compositional efforts, Walter Goehr was nonetheless an important catalyst in his artistic development, whether in his role as a former member of Schoenberg's Berlin class or as a conductor who pioneered the Monteverdi revival, gave several Tippett premières and, perhaps most importantly, directed the first British performance of Messiaen's *Turangalîla-symphonie* in



Alexander Goehr, 1992

1953. Also influential in defining the young Goehr's range of interests was Richard Hall, whose enthusiasms ranged from ragas to Krenek via modality and the theories of Joseph Schillinger. The experience of Darmstadt and encounters with Boulez in 1955–6 were further significant inspirations, with Goehr responding warmly to the spirit of adventurous demarcation of untried limits. The confrontation of modernism with more conservative expectations of music-making encountered in the débâcle of his Leeds Festival cantata *Sutter's Gold* (1959–60), spurred on his dialectical frame of mind to conceive of a synthesis of modernism with the no less valid lessons of tradition.

Goehr's works of the late 1950s and early 60s, including the Suite, op.11, the orchestral *Hecuba's Lament* (1959–61) and the Violin Concerto (1961–2), certainly displayed a most unmodernistic facility for exploiting the possibilities of the standard genres in a progressive context. Furthermore, in the Two Choruses (1962), written in memory of Eisler, and the Little Symphony (1963), a musical memorial to his father, Goehr evolved a highly personal working method that mixed combinatorial serialism with modality and 'bloc sonore' techniques. This made possible a flexible and open-minded approach to a diversity of harmonic and contrapuntal methods from a broadly based structural perspective. Exploring a variety of models ranging from sonata and variation form to miniatures, Goehr's music proceeded to propound over the next 15 years the rich possibilities of his system, while encompassing the major symphonic and operatic genres in a commanding way. Thus, while the magisterial Symphony in One Movement (1969) suggested many moods within its continuous half-hour span, *Pastorals* (1965) explored a world of dark tragedy that was offset by the sparkling jeux d'esprit of *Metamorphosis/Dance* (1973–4), the product of sophisticated modelling techniques derived from formal proportions originating in late Beethoven. The remarkable temporal control already exhibited in the two-movement Piano Trio (1966) dispelled any doubts that such flexibility of approach could be achieved by the 'generative grammar' of Goehr's serial modality. As for the musical parodies and distortions revealed in his first opera, *Arden muss sterben*, a Brechtian morality, and the ritual atmospheres of the subsequent music theatre Triptych (1968–70), these showed the fusion of Goehr's uniquely musical instincts with a no less innate dramatic talent.

The appearance in 1976 of the explicitly modal, white-note setting of Psalm iv immediately following the assured serial modality of the String Quartet no.3 perplexed many who admired the unity of style achieved in Goehr's works of the preceding 17 years, and whose ears had grown accustomed to the prevailing post-Schoenbergian nuances of his music up to then. Subsequently, however, the rapidly changing outlook of the avant garde over the last three decades of the 20th century has not only vindicated Goehr's boldness in moving away from the artist's injunction to perpetual innovation through quasi-scientific experiment, but also showed the consistency of the move within the context of his own thinking and in particular his predilection for artistic synthesis. The critics' chief complaint was that an avant-garde composer should revert to the writing of fugues, not only in the *Fugue on the Notes of the Fourth Psalm* (1976), but also in *Babylon the Great is Fallen* (1979) for chorus and orchestra, and in the major work of the period, Goehr's second opera *Behold the Sun* (1981–4). But with hindsight, the radical and significant feature of these works lay in the composer's rediscovery (in part through an appraisal of the writings of C.P.E. Bach) of a means of composing that renewed the figured bass as the way to assert harmonic and formal control throughout a movement; and, indeed, extended the range of the combinatorial mode of thinking that had proved of central significance since his early works.

That the result need in no way revert to existing notions of neo-classical or period style was shown in the contrasting sounds of the *Romanza on the Notes of the Fourth Psalm* (1977) and the Kafka-inspired song cycle *Das Gesetz der Quadrille* (1979). Moreover, Goehr, with typical verve, proceeded to show the flexible application of his new technique to a variety of compositional situations evoking different kinds of tonalities and engagements with past music in a series of ambitious scores composed over the next decade. Sinfonia (1979) recalls sonata-variation and chorale; Deux Etudes (1980–81) involves the orchestral composing-out both of musical models of his own devising and extra-musical concepts; the Sonata for cello and piano (1984) ranges highly disparate types of material within a unifying background; *... a musical offering (J.S.B. 1985) ...*, written for the Bach tricentenary celebrations, sees the interaction of past and present; and the *Symphony with Chaconne* (1985–6) and *Eve Dreams in Paradise* (1987–8) explore in music notions of confinement and finality, and eroticism respectively.

Such powerful evocations of mood and feeling are not uncommon in Goehr's work, even if his conviction that the real subject-matter of music is to be found in its own processes, material and history makes him a rare example of a contemporary composer standing on the absolute side of that aesthetic dichotomy whose reverse is the programmatical. Tone painting and external scenarios, albeit emblematic rather than naturalistic, nonetheless apply in his work: in the stylized birdsong, for example, of the cantata *Sing, Ariel* (1989–90), and the expressive language of *Metamorphosis/Dance*. With a range of sometimes trenchant, sometimes plangent chord types and rhythmical gestures, no doubt instinctively selected, that have remained constant over many changes of technical emphasis, they form elements of a sensuous surface of his music that for over four decades has remained the distinctive utterance of this composer.

That voice spoke at no time more directly than in Goehr's works of the 1990s, the product of a richly fertile late middle period where the powerful urgency of early pieces such as the Little Symphony was reconceived within a broad and humanely rational regard for the currency of ideas. Typically in works of this period, he combines the embrace of inspiration from painting or literature with the solving of musical problems. The orchestral *Collosus or Panic* (1991–2), after Goya, concerns the dramatic relationship between movements of strongly contrasting durations, while *Schlussgesang* (1996), for viola and orchestra, involves the application of disparate proportions to form in a way suggested by the Kafka notebooks. In the quintet *Five Objects Darkly* (1996) the title comes from the painter Giorgio Morandi, but the objects themselves are various arrangements of a fragment of music by Musorgsky. Characteristically, too, in works of this decade, Goehr continued to bring new thoughts to topics of enduring fascination for him: variation form,

for example, in *Idées fixes* (1997), and modes of musical continuity in *Uninterrupted Movement* (1995) for massed cellos. It was in larger scores of the period, however, that the composer fulfilled himself in many ways. While the oratorio *The Death of Moses* (1991–2) aligned the spirit of Monteverdi with Goehr's Schoenbergian inheritance, referring also to his own controversial earlier choral works, *Arianna* (1994–5), a 'lost opera by Claudio Monteverdi composed again by Alexander Goehr', displayed both his abiding fascination with the Italian composer and his interest in Baroque theatre and figured bass. In *Kantan and Damask Drum* (1997–8), the *nō* theatre that had proved influential in the creation of the Triptych was again invoked in the context of Goehr's fourth opera, though typically not as direct re-creation, but as contemporary theatre combining new and old in a way that is unique to this composer.

WORKS

DRAMATIC

Op.	
–	La belle dame sans merci (ballet, 1, after Janequin and Le Jeune), large/small orch, 1958
21	Arden muss sterben (op, 2, E. Fried, after 16th-century anon: *Arden of Faversham*), 1966; Hamburg, Staatsoper, 5 March 1967
25	Naboth's Vineyard (dramatic madrigal, after Bible: *1 Kings* xxi), Mez, T, B, fl + pic + a fl, cl + b cl, b trbn, pf duet, vn, db, 1968; London, Cripplegate Theatre, 16 July1968 [pt 1 of Triptych]
30	Shadowplay (music theatre, K. Cavander, after Plato: *Republic*, bk 7), T, spkr, a fl, a sax, hn, vc, pf, 1970; London, City Temple Theatre, 8 July 1970 [pt 2 of Triptych]
31	Sonata about Jerusalem (cant., R. Freier, Goehr, after Obadiah the Proselyte: *Autobiography*, Samuel de Yahya ben al Maghribi: *Chronicle*), S, B, spkr, female chorus, 9 insts, 1970; Tel-Aviv, Jan 1971 [pt 3 of Triptych]
–	Bauern, Bomben und Bonzen (film score, dir. E. Monk, after H. Fallada), chbr orch, 1973
44	Behold the Sun (Die Wiedertäufer) (op, 3, J. McGrath, Goehr), 1981–4; Duisburg, 19 April 1985
58	Arianna (op, O. Rinuccini), after lost op by Monteverdi, 1994–5; London, CG, 15 Sept 1995
67	Kantan and Damask Drum (Japanese op, Goehr, after Zeami and Sarugai Koto), 1997–8; Dortmund, 19 Sept 1999

ORCHESTRAL

4	Fantasia, 1954, rev. 1959
12	Hecuba's Lament, 1959–61
13	Violin Concerto, 1961–2
15	Little Symphony, small orch, 1963
16	Little Music, str, 1963
19	Pastorals, 1965
21a	Three Pieces from 'Arden Must Die', wind, hp, perc, 1967
24	Romanza, vc, orch, 1968
26	Konzertstück, pf, small orch, 1969
29	Symphony in One Movement, 1969, rev. 1981
33	Piano Concerto, 1972
36	Metamorphosis/Dance, 1973–4
38b	Fugue on the Notes of the Fourth Psalm, str, 1976
38c	Romanza on the Notes of the Fourth Psalm, 2 solo vn, 2 solo va, str, 1977
42	Sinfonia, chbr orch, 1979
43	Deux études, 1980–81
48	Symphony with Chaconne, 1985–6
–	Still Lands, 3 pieces, small orch, 1988–90
55	Colossos or Panic, sym. fragment after Goya, 1991–2
57	Cambridge Hocket, 4 hn, orch, 1993
61	Schlussgesang, 6 pieces, va, orch, 1996

VOCAL

1	Songs of Babel (Byron), 1951, unpubd
7	The Deluge (cant., after L. da Vinci), S, C, fl, hn, tpt, hp, vn, va, vc, db, 1957–8
9	Four Songs from the Japanese (after L. Hearn), Mez, pf/orch, 1959
10	Sutter's Gold (cant., after S.M. Eisenstein), B, chorus, orch, 1959–60
–	A Little Cantata of Proverbs (W. Blake), chorus, pf, 1962
14	Two Choruses (J. Milton, W. Shakespeare), chorus, 1962
–	In Theresienstadt, Mez, pf, 1962–4
–	Virtutes (cycle of 9 songs and melodrama, G. Humphreys, after Bible: *Paul*), spkr, chorus, 2 cl ad lib, vc ad lib, 2 pf, org, perc, timp, 1963
17	Five Poems and an Epigram of William Blake, chorus, tpt, 1964
22	Warngedichte (Fried), 8 songs, Mez, pf, 1966–7
38a	Psalm iv, S, A, female chorus, va, org, 1976
40	Babylon the Great is Fallen, chorus, orch, 1979
41	Das Gesetz der Quadrille (after F. Kafka), Bar, pf, 1979
44a	Behold the Sun, concert aria, high S, solo vib, 12 insts, 1981
47	Two Imitations of Baudelaire (R. Lowell), chorus, 1985
49	Eve Dreams in Paradise (Milton), Mez, T, orch, 1987–88
–	Carol for St Steven, chorus, 1989
51	Sing, Ariel (text arr. F. Kermode), solo Mez, 2 S, t sax + b cl, tpt, vn + va, db, pf, 1989–90
53	The Death of Moses (orat, J. Hollander), S, C/A, T, Bar, B, chorus, children's chorus/female chorus, 13 insts, 1991–2
54	The Mouse Metamorphosed into a Maid (M. Moore), S unacc., 1991
56	I said I will take Heed (Ps xxxix), double chorus, 2 ob, 2 basset hn, 2 bn, dbn, 2 trbn, 1992–3

CHAMBER AND SOLO INSTRUMENTAL

2	Piano Sonata, 1951–2
3	Fantasias, A-cl, pf, 1954
5	String Quartet no.1, 1956–7, rev. 1988
6	Capriccio, pf, 1957
8	Variations, fl, pf, 1959
11	Suite, fl, cl, hn, hp, vn + va, vc, 1961
18	Three Pieces, pf, 1964
20	Piano Trio, 1966
23	String Quartet no.2, 1967
27	Nonomiya, pf, 1969
28	Paraphrase on the Dramatic Madrigal 'Il combattimento di Tancredi e Clorinda' by Monteverdi, cl, 1969
32	Concerto for Eleven, fl, cl, cl + b cl, 2 tpt, tuba, perc, 2 vn, va, db, 1970
34	Chaconne, 18 wind, 1974
34a	Chaconne, org, 1979 [version of op.34]
35	Lyric Pieces, wind qnt, tpt, trbn, db, 1974
37	String Quartet no.3, 1975–6
39	Prelude and Fugue, 3 cl, 1978
45	Sonata, vc, pf, 1984
46	. . . a musical offering (J.S.B. 1985) . . ., fl, cl, cl + b cl, hn, C-tpt, trbn, perc, pf, 3 vn, 2 va, db, 1985
50	. . . in real time, pf, 1988–92
52	String Quartet no.4 'In memoriam John Ogdon', 1990
–	Variations on Bach's Sarabande from the English Suite in E minor, 2 cl, 2 a sax, 2 bn, 2 tpt, trbn, timp, 1990
59	Uninterrupted Movement, solo vc, 4 vc, vcs, 1995
62	Five Objects Darkly, b cl, hn, vn, va, pf, 1996
63	Idées fixes, wind qnt, tpt, trbn, perc, pf, str qt, 1997
64	Sur terre en l'air, va, 1998
65	In memoriam Olivier Messiaen, fl, cl, ob, hn, tpt, mar, hp, pf, str qt, db, 1998
66	Duos, vn, 2 va, 1998

Principal publisher: Schott

WRITINGS

'The Theoretical Writings of Arnold Schoenberg', *PRMA*, c (1973–4), 85–96

Musical Ideas and Ideas about Music (London, 1978)

ed. D. Puffett: *Finding the Key: Selected Writings* (London, 1998)

BIBLIOGRAPHY

H. Wood: 'The Music of Alexander Goehr', *MT*, ciii (1962), 312–14

B. Northcott: 'Goehr the Progressive', *Music and Musicians*, xviii/2 (1969–70), 36–8, 78 only

G. Protheroe: 'Alexander Goehr', *British Music Now*, ed. L. Foreman (London, 1975), 41–52

B. Northcott, ed.: *The Music of Alexander Goehr: Interviews and Articles* (London, 1980)
B. Schiffer: 'Die Folgen der Kulturrevolution: Interview mit Alexander Goehr über seine Lehrtätigkeit in China', *NZM*, Jg.142 (1981), 155–7
P. Griffiths: 'Alexander Goehr', *New Sounds, New Personalities: British Composers of the 1980s in Conversation* (London, 1985), 13–21
N. Williams: '*Behold the Sun*: the Politics of Musical Production', *Music and the Politics of Culture*, ed. C. Norris (London, 1989), 150–71
D. Puffett, ed.: *MAn*, xi/2–3 (1992) [Festschrift issue; incl. D. Puffett: '. . . An Analytical Offering (A.G. 1992) . . . on Goehr's Homage to Bach', 177–200; N. Boynton: 'Alexander Goehr: a Checklist of his Writings and Broadcast Talks', 201–8]
A. Ford: 'Alexander Goehr', *Composer to Composer: Conversations about Contemporary Music* (London, 1993), 127–36

(3) **Lydia Goehr** (*b* London, 10 Jan 1960). Philosopher, daughter of (2) Alexander Goehr. After her first degree in philosophy at the Universities of Exeter and Manchester (1982), she took the PhD at Cambridge with a dissertation, *The Work of Music* (1987). She subsequently held academic posts at the University of Nevada at Reno (1986–7), Boston University (1987–9), Harvard University (1989–90) and Wesleyan University (1989–97) before being appointed professor of philosophy at Columbia University (1995). Her book *The Imaginary Museum of Musical Works* (1992), adapted from her dissertation, engages in a radical way with discussions by analytic philosophers about the question of the ontology of a musical work. An ontological question asks what it is for any entity to have existence, or to 'be'; applied to music, it takes the form of asking what it is for a piece of music to be defined as a 'work' or to have a singular 'identity'. (Is the work a material thing? Does it consist in the score? Is it an ideal in the mind of the composer? Is it a compendium of possible performances?) This question was opened up most notably by the philosopher Roman Ingarden, who approached it from a phenomenological point of view (1928), but Goehr's concern is mainly to refute its treatment in the English-speaking analytic tradition. This school of thought typically dissolves philosophical questions through the linguistic analysis of the basic terms in which they are couched, and so encourages an approach to the question of a work's identity through an analysis of how the term 'work' could be used in 'ordinary language'. Goehr shows that because this approach is insensitive to historical developments in performance and composition, it fails to give an account of musical traditions which have, to varying degrees, embraced the improvisatory, or made limited use of notated forms, without being concerned about fixing the notion of a 'work'. Only an historically attuned philosophy can, she argues, do justice to the range of ways in which 'work concept' may be used. Since her first book she has written many articles on problems of censorship, autonomy and politics as they pertain to 19th- and 20th-century developments in the philosophy of music, and most recently a book on the music, politics and philosophy of Richard Wagner (*The Quest for Voice*, 1998).

WRITINGS

'Being True to the Work', *Journal of Aesthetics and Art Criticism*, xlvii (1988–9), 55–67
'The Power of the Podium', *Yale Review*, lxxix (1990), 365–81
The Imaginary Museum of Musical Works: an Essay in the Philosophy of Music (Oxford, 1992)
'Writing Music History', *History and Theory*, xxxi/2 (1992), 182–99
'Music has no Meaning to Speak of: on the Politics of Musical Interpretation', *The Interpretation of Music: Philosophical Essays*, ed. M. Krausz (Oxford, 1993), 177–90
'Political Music and the Politics of Music', *Journal of Aesthetics and Art Criticism*, lii (1994–5), 99–112
'The Perfect Performance of Music and the Perfect Musical Performance', *New Formations*, no.27 (1995–6), 1–22
'Schopenhauer and the Musicians: an Inquiry into the Sounds of Silence and the Limits of Philosophizing about Music', *Schopenhauer, Philosophy and the Arts*, ed. D. Jacquette (Cambridge, 1996), 200–228
'Die Meistersinger: Wagner's Exemplary Lesson', *Nexus* [Tilburg], no.19 (1997), 113–152
The Quest for Voice: Music, Politics, and the Limits of Philosophy (Oxford and Berkeley, 1998)
'Music and Musicians in Exile: the Romantic Legacy of a Double Life', *Driven into Paradise: the Musical Migration from Nazi Germany to the United States*, ed. R. Brinkmann and C. Wolff (Berkeley, 1999)

ARTHUR JACOBS (1), NICHOLAS WILLIAMS (2), NAOMI CUMMING (3)

Goepfert [Goeppfert, Goepffer, Goepffem, Gaiffre, Köpfer, Keipfer etc.], **Georges-Adam** (*b* Saxony, *c*1727; *d* ?Paris, *c*1809). German harpist, active in France. He was the first harpist to perform successfully on the pedal harp in Paris when he played at the residence of Le Riche de La Pouplinière in 1749 (the pedal harp had been introduced in Vienna in 1728). He also performed at the Concert Spirituel in 1749 and later that year introduced the pedal harp at the Tuileries. On this occasion *Le Mercure* referred to him as 'Goepffem'. Goepfert can be credited with founding the French school of the pedal harp; his best-known pupils were Beaumarchais and Mme Stéphanie-Félicité de Genlis. Beaumarchais later taught the French princesses to play the harp and Mme de Genlis wrote a harp method in which she referred to her teacher as 'Gaiffre'.

BIBLIOGRAPHY

BrenetC
F. Vernillat: 'La littérature de la harpe en France au XVIIIe siècle', *RMFC*, ix (1969), 162–85
H.J. Zingel: *Die Entwicklung des Harfenspiels* (Leipzig, 1969)
H. Charnassé and F. Vernillat: *Les instruments à cordes pincées* (Paris, 1970), 19–20, 42

ALICE LAWSON ABER-COUNT

Goermans [Germain]. French family of instrument makers, dealers and musicians. Jean (i) (*b* Geldern, the Netherlands, 1703; *d* Paris, 18 Feb 1777) was working as a master harpsichord builder in the rue Saint-Denis, Paris, by 1730. He subsequently lived and worked in the rue de la Verrerie (1745–51) followed by the rue des Fossés-Saint-Germain-des-Près. Though he called himself 'Germain', he signed his harpsichords 'Joannes Goermans'. Of his seven children, the eldest, Jeanne-Thérèse, was a concert harpist and a friend of La Pouplinière; another daughter, Marie-Thérèse-Victoire, married his foreman, Jean Liborius Hermès, in 1773. After 1770 the workshop was transferred to the Cul-de-Sac Rouen. At about that time Jean (i) began to suffer from paralysis and in 1773 he retired, whereupon Hermès took over the workshop. His increasing disability, his wife's madness, and the consequent threat to the children's inheritance caused them to petition (unsuccessfully) to have their parents declared incompetent in 1774. Jean (i) died an extremely wealthy man, leaving property worth 195,000 livres. After his death the firm went on to produce pianos as well as harpsichords.

Jean (ii) (*b* Paris, 1735; *d* Paris, *c*1795), eldest son of Jean (i), was a renowned harpsichord teacher and dealer in harpsichords and harps. He acted on behalf of a Flemish builder to sell 'genuine Ruckers à méchanique et ravalement', with knee levers for changing stops. In 1778 he advertised a 'harpsichord by Ruckers of a new type producing [the effect of] the Flute, Oboe and Vox humana. All by a Fleming newly arrived in Paris'. His younger brother Jacques [Jacob] (*b* Paris, *c*1740; *d* 8 April 1789) built harpsichords and pianos. He early established a separate workshop in the same house as his father, and was equally successful. He signed a 1765 harpsichord 'Jacobus Goermans fils' although he did not become a master until 1766. He subsequently signed his instruments 'Jacobus Goermans' (1767 and 1771), 'Jacques Goermans' (1774) and 'Jacques Germain' (1785). He acquired his wealth by turning to piano making in response to the growing trend which preferred the piano to the harpsichord. The inventory taken at his death included 16 pianos (9 by himself) and ten harpsichords (three by himself; three others were old instruments, intended for 'taking to pieces', probably to create new 'Ruckers' harpsichords). There were also 11 unfinished instruments (seven pianos, four harpsichords). After Jacques' death, Hermès assumed direction of the business, as he had done that of Jean (i), and the firms continued to produce pianos and harps until Hermès's death in 1813.

Goermans harpsichords were finely made in the standard French style, but not usually innovative. In 1782 Jacques presented to the Royal Academy of Sciences a harpsichord with 21 keys to the octave after a tuning system suggested by Jean-Benjamin de La Borde. He rivalled Taskin in the production and popularization of grand pianos.

BIBLIOGRAPHY

BoalchM

P.-J. Roussier: *Mémoire sur le nouveau clavecin chromatique de M. de Laborde* (Paris, 1782/*R*)

S. Germann: '"Mrs. Crawley's Couchet" Reconsidered', *EMc*, vii (1979), 475–81 [reattributes a controversial harpsichord to Goermans]

SHERIDAN GERMANN

Goerne, Matthias (*b* Karl-Marx-Stadt [now Chemnitz], 31 March 1967). German baritone. A pupil of Hans Beyer, he later studied with Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau, winning international prizes such as the Hugo Wolf Competition of 1990. In that year he sang in the *St Matthew Passion* under Masur with a distinction that brought him to the notice of other leading conductors in Germany. He launched an operatic career in 1992, singing the title role of Henze's *Der Prince von Homburg* at Cologne. In the following years he sang regularly with the Dresden Staatsoper and in 1997 made his début at Salzburg as Papageno, the role which also introduced him to the Metropolitan Opera. Nevertheless, it is as a concert artist, and particularly a lieder recitalist, that he has gained his most conspicuous successes. In Britain he gave a highly acclaimed recital at the Wigmore Hall in 1994, and at the 1998 Edinburgh Festival he gave a performance of *Winterreise*, with Brendel, which was widely considered one of the finest in memory. He has met with similar triumphs in New York and made an especially strong impression with his advocacy of Eisler's *Hollywood Songbook*. Goerne's platform manner induces a sense of deep absorption, fully borne out in the quality of his singing. The voice is rich and well rounded rather than penetrative, although capable of taking on a harder edge in the expression of anger or irony. He has made a number of admired recordings, including Bach cantatas, *Winterreise*, *Dichterliebe*, Schumann's Heine and Eichendorff *Liederkreise* and Kerner songs op.35, and a notable contribution to the Hyperion Schubert Song Edition.

J.B. STEANE

Goes, Damian. *See* GÓIS, DAMIÃO DE.

Goesen [Goessen], **Maistre.** *See* GOSSE, MAISTRE.

Goethals, Lucien (*b* Ghent, 26 June 1931). Belgian composer. After spending his youth in Argentina, he returned to Belgium in 1947 to study organ, counterpoint and fugue at the Ghent Conservatory until 1956; later he studied orchestration with Norbert Rosseau, and serial technique and electronic composition with Gottfried Michael Koenig and De Meester. Since its foundation in 1962 he has been working at the IPEM in Ghent, composing electronic music and mixed-media works. He was its artistic director from 1970 to 1987. The same year he was co-founder of the group Spectra. From 1971 to 1991 he taught analysis at the Ghent Conservatory. He has won several awards for composition, including the East Flanders Prize (1960) and the Concours International des Musiques Electroacoustiques in Bourges (1975). Since 1960 he has been writing in a post-serialist style, superimposing contrapuntal layers each with its own tempo. The mixed-media works extend this technique. From 1970 he has combined tonal moments, quotations and style allusions in his works, which have become more expressive and are usually melancholy. The dialectic contrast of atmospheres is constant in his work. His youth in South America has led to a preference for South American and Spanish texts. Goethals has also written articles about modern music, especially in the periodical *Yang*.

WORKS
(*selective list*)

Stage: Hé! (H. Sabbe), mime, 10 insts, tapes, slide projector, 1971 [collab. K. Goeyvaerts and H. Sabbe]

Orch: Diálogos, wind qnt, perc, 2 str qnt, str, 4-track tape, 1963; Sinfonía en gris mayor, 2 orch, perc, 2 tapes, 1966; Conc. for orch, 1972; Conc., b cl, cb cl, orch, 1983; Concierto de la luz aj las tinublas, org, orch, 1989

Mixed media: Vensters (J. Van der Hoeven), mobile for 2 speakers, vc, pf, perc, 4 film projectors, 4 tapes, 1967

Ens and solo inst.: Endomorfie I, vn, pf, tape, 1964; Endomorfie II, 8 wind, 1964; Cellotape, vc with contact mic, pf, tape, 1965; Mouvement, str qt, 1967; Llanto por Salvador Allende, trbn, 1973; 3 paisajes sonores, fl, ob, hn, trbn, vn, db, hpd, 1973; Diferencias, 10 wind, 1974; Musica con cantus firmus triste, fl, str trio, 1978; Str qt no.2, 1992; music for org, pf

Vocal: Lecina (6 songs, J. Van der Hoeven), Mez, fl, vn, vc, 1966; Cáscaras (C. Rodriguez), cant., Mez, 5 insts, 1969; Pampa (R. Güiraldes), Mez, fl, cl, vn, va, vc, pf, perc, 1979

Elec: Study I, II, III, 1962; Contrapuntos, 1-12 tapes, 1967; Melioribus, 1973; Polyfonium, 1975; Pluriversum, 1977; Polyfonium II, 1980

Film scores

Principal recording companies: Alpha, LMV (Luister van de Muziek in Vlaanderen), Vox Temporis

Principal publishers: CeBeDeM, Documenta Musicae Novae

BIBLIOGRAPHY

H. Sabbe: 'Lucien Goethals: le constructivisme bifonctionnel', *Jaarboek IPEM* (1967), 35–59

H. Sabbe: 'Komponist Lucien Goethals', *Yang*, no.56 (1974), 153ff

F. Geysen: 'Het orgeloeuvre van Lucien Goethals', *Orgelkunst*, ix/2 (1986), 29–37

Y. Knockaert: 'Lucien Goethals: Diferencias: een titel is een componist', *Tijdschrift van de Nieuwe Muziekgroep*, no.18 (1988), 7–15

Y. Knockaert: 'Lucien Goethals: een andere componist', *Ons Erfdeel*, xxxvi (1993), 693–7

YVES KNOCKAERT

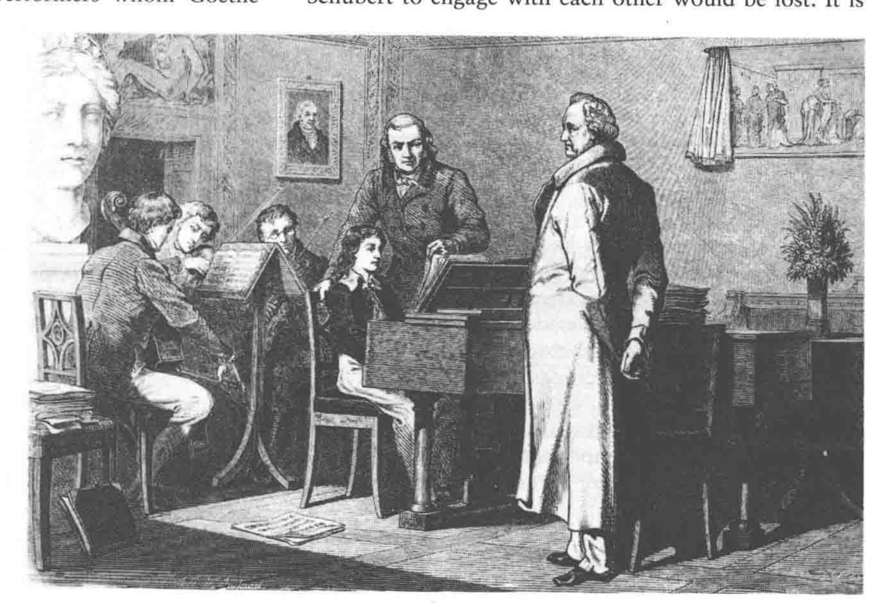
Goethe, Johann Wolfgang von (*b* Frankfurt, 28 Aug 1749; *d* Weimar, 22 March 1832). German poet, dramatist and novelist. One of the most important literary and cultural figures of his age, he was recognized during his lifetime for his accomplishments of almost universal breadth. However, it is his literary works that have most consistently sustained his reputation, and that also serve to demonstrate most clearly his many-faceted relationship to music.

Goethe studied law in Leipzig and Strasbourg, but after returning to Frankfurt in 1771 he worked as a newspaper critic. In 1771 he moved to Weimar as a court official and privy councillor.

In 1791, after making two visits to Italy (1786–8, 1790), he became Intendant of the Weimar court theatre, and he held this post until 1817. His literary works were set to music, chiefly as operas and lieder, from the 1770s onwards; his views on music, which emanate from observations in novels, letters and other writings, contribute valuably to the social and cultural history of music and its reception.

Goethe was passionate about musical experience, and he was in contact with practising musicians fairly regularly for most of his life. His close friendship with the Berlin composer C.F. Zelter produced, in addition to a quantity of lieder, a voluminous correspondence which included frequent discussion of musical topics. Zelter introduced his extraordinarily gifted student, Felix Mendelssohn, to the Goethe household in Weimar in 1821, and the young prodigy stayed there again several times during the 1820s. On these visits he played Goethe's new Streicher piano to him almost daily, and occasionally performed before an invited audience (see illustration), covering a keyboard repertory from Bach through Mozart and Beethoven to recent compositions of his own and giving score-readings of orchestral works by Bach, Haydn, Mozart, Beethoven and Weber. Other famous performers whom Goethe heard in Weimar included Hummel (who was appointed court Kapellmeister in 1819), Henriette Sontag, Clara Wieck, and, not least, Paganini, whose violin playing, accompanied by Hummel, Goethe compared to a 'fiery, cloudy pillar'. He also heard such artists as the soprano Angelica Catalani (at Carlsbad, 1818) and the pianist Maria Szymanowska (in Weimar and elsewhere, 1822–3), and he was deeply moved by performances of Anna Milder-Hauptmann (Beethoven's first Leonore), whom he heard in the 1820s. Goethe's comments on music thus command interest, beyond the insight they offer into his inner world, as valuable eye-witness reports.

In 1810 Bettina Brentano wrote to Goethe enthusiastically about her meeting with Beethoven in Vienna. Encouraged by her, on 12 April 1811 Beethoven himself wrote to Goethe about the incidental music that he had composed the previous year to Goethe's play *Egmont* (completed 1787). The two finally met in Teplitz in summer 1812. Goethe described Beethoven's playing as amazing and added that he was both more energetic and more inward than any other artist he had ever met; he exuded talent in an astonishing way, but was also strikingly brusque and laconic in his speech and unruly in his behaviour and social demeanour. These points of contact did not, however, develop into the relationship that Beethoven, for his part, seems to have desired. One reason was perhaps that, with increasing age, Goethe apparently became more inclined towards a temperamental ideal of balance, as opposed to extreme states of emotional arousal or 'inspiration'. While he could indeed be profoundly affected by a performance, he generally avoided overpowering effects. This attitude may also have been a factor in his failure to respond to the Schubert settings of his poems that were sent to him, with a covering letter, in 1825; he was by then old and ill, and so perhaps likely to be unreceptive to such strong characterization. Not only was he extremely protective of the rhythm and colour of the words of his texts, but he tended to resist any tendency towards dramatic amplification or emotional over-intensification. It was therefore perhaps inevitable that the opportunity for Goethe and Schubert to engage with each other would be lost. It is



Mendelssohn playing in a private concert at Goethe's house, Weimar, early 1820s

striking, however, that when in 1830 Goethe heard *Erlkönig* sung by Wilhelmine Schröder-Devrient, he was deeply touched. Although he observed that the music expressed the rhythm of the galloping horse almost too noisily, and that it generated a feeling of apprehension and dread that was almost too strong, he said to the singer: 'A thousand thanks for this wonderful artistic achievement . . . When I first heard this composition it said nothing to me, but performed in this way the whole thing becomes an almost tangibly visible picture'.

Goethe's musical taste was also founded on a veneration for both Mozart and J.S. Bach. In the case of Mozart (whom he heard perform only once, as early as 1763 in Frankfurt) it was above all the mature operas that interested him, but he also regarded the composer, along with Raphael and Shakespeare, as a pre-eminent example of an artist endowed with a 'higher perception' which informed not only his creative output but also, to an extent, his very existence. Goethe's interest in Bach was much less typical of his time, even though Bach had been in Weimar almost within living memory. He sought out a local musician, J.H.F. Schütz (1779–1828), to play Bach's preludes and fugues and chorale preludes to him, and he took a vicarious interest, through Zelter, in Mendelssohn's revival of the *St Matthew Passion* in Berlin in March 1829.

Despite his musical enthusiasms, Goethe was not a fully literate musician himself, although he could (mechanically at least) play the piano and had once dabbled in playing the cello. He described what was probably his own situation in a character in *Wilhelm Meisters Lehrjahre*: 'Though he did not himself have any special talent or aptitude for music and did not play any instrument, he was fully aware of music's great value, and often sought out this greatest of pleasures that can be compared to no other for enjoyment'. His perceptions usually needed to be conceptualized and verbally articulated as a way of making them real to himself as much as to others: 'I know music more through reflection than through direct appreciation, thus only in a rather generalized way. . . . And so it is that I . . . transform this unmediated enjoyment into ideas and words. I am aware that one third of life is thereby inaccessible to me'. He insisted nevertheless that he was a 'good listener' ('Guthörender'), although he lacked an expert ear (letters to Zelter, 19 June 1805 and 2 May 1820).

Goethe's passion for music of all kinds, but particularly his interest in promoting the cause of German poetry, found an important outlet in his early espousal of *volkstümlich*, 'folk-style', or verse and the associated tradition of performance as lieder. (This was acknowledged in the dedication to him by Achim von Arnim and Clemens Brentano of the collection *Des Knaben Wunderhorn*, 1805–8). His first publication of any kind was the *Neue Lieder in Melodien* (Leipzing, 1770), a volume of pastoral poems in musical settings by B.T. Breitkopf, and through his contact with Herder in Strasbourg he developed his deeper interest in *volkstümlichkeit*. The poem 'Heidenröslein' exemplifies the overlap and confusion that existed between authentic folk verse and imitations. It first appeared in print as if it were a folksong text, 'quoted from memory' in Herder's *Von deutscher Art und Kunst* (1773), but possibly existed in another version before Goethe revised it for a collection of 1789 (see Sternfeld, 1954, pp.120–21). Schubert's setting (D257) appeared in 1815.

Goethe continued to prefer the older, more restrained lieder of such composers as Zelter, J.F. Reichardt and J.A.P. Schulz to those in newer styles; as indicated above, he had little appreciation of the greater musical power of Schubert. His views on song are most extensively detailed in the correspondence with Zelter, whom he came to know in the later 1790s. Having received a volume of Zelter's songs, including settings of his poems (*Zwölf Lieder am Clavier zu singen*, 1796), Goethe wrote to A.W. von Schlegel on 18 June 1798, expressing his desire to know Zelter:

> The link between two such arts [poetry and music] is so crucial, and I already have so much in mind in relation to both, that it can be properly brought out and developed only through contact with a man of this sort. The basis and originality of his [approach to] composition, so far as I can judge, is never simply a musical invention, but a radical re-creation or imitation of the poetic intentions.

Goethe saw lyric poetry as in some sense incomplete without music, just as written text sought its fulfilment in sound. As he said in 1794: 'Certainly, black-and-white [i.e. written or printed words] should really be banned: epic verse should be declaimed, lyric verse sung and danced, and dramatic verse delivered by actors speaking in characters'. For him the purpose of the music of the lied was that it should fuse with the poem and transport it into a different medium and thus into a different perceptual dimension, while remaining closely anchored – and ultimately subservient – to the rhythmic and expressive contour of the original verse. The feeling contained in the text could 'be transmuted or rather dissolved into the free, untrammelled element of sensory experience' (letter to Zelter, 21 December 1809).

But changing musical taste quickly overtook Goethe's own preferences. The enduring fascination of his poems for song composers throughout the 19th century and into the 20th as far as Busoni, Schoeck and beyond resulted in a long line of compositions of extraordinary stylistic diversity. Arguably, Goethe's verse acted as a catalyst to the lied just as the poetry of Petrarch did to the 16th-century madrigal: the world of feeling and imagination unlocked by his poetry was explored and musically developed in many different directions.

Goethe's poetry was also set chorally. He was an enthusiastic advocate of recreational singing, especially for male voices, and this tradition is reflected not only in settings by Goethe's contemporaries and preferred composers but also in works such as Schubert's *Gesang der Geister über den Wassern* (D538) of 1817; this was followed in 1821 by a richer, more elaborate setting of the same text (D714*b*) more in the manner of a Romantic secular or philosophical hymn (and arguably more in tune with the conception of Goethe's poem). Schubert's later version has instrumental accompaniment and there are signal examples of settings of Goethe's poetry for a larger, mixed chorus with orchestra, some of them epic in scale or monumental in effect, others overtly dramatic in conception (e.g. Berlioz's *La damnation de Faust*, based on Gérard de Nerval's translation, Mendelssohn's *Die erste Walpurgisnacht*, Liszt's *Faust-Symphonie*, Schumann's *Szenen aus Goethes Faust* and *Requiem für Mignon*, Brahms's *Rinaldo*, *Alto Rhapsody* and *Gesang der Parzen*, Mahler's Symphony no.8). Several of these works testify to the great importance for musicians of two of Goethe's literary works in particular: the novel

Wilhelm Meisters Lehrjahre and the verse drama *Faust*. The former contains the characters of Mignon and the Harper, whose songs, embedded within the narrative, were set many times over the years, while the latter relates the well-known story of Faust, Gretchen (Marguerite) and Mephistopheles in Part I, followed in Part II by Goethe's grand allegorical drama of universal history and final redemption.

Goethe's engagement with the lied was matched by his enduring involvement with opera. In Frankfurt he experienced *opéra-comique* and Singspiel and he wrote his own examples in the mid-1770s. This activity continued in Weimar, where the court, which was interested in both drama and music, developed a strong tradition of amateur aristocratic as well as professional productions. Goethe's theatrical interests thus found a receptive environment, and he received stimulus and support from Duchess Anna Amalia, who was a musician and composer in her own right. In 1776 Goethe invited the singer-actress Corona Schröter to come to Weimar: she was a major source of inspiration until the 1780s, acting opposite Goethe and taking roles in his Singspiele besides composing music for one herself (*Die Fischerin*, 1782; she also composed lieder to his poems). *Opera buffa* was also staged in Weimar, but by a mediocre Italian troupe. Goethe's understanding of Italian opera was extended and deepened during his first Italian journey, when he attended productions in Venice, Rome and elsewhere. While in Italy he completely revised his two Frankfurt Singspiele, recasting the prose dialogue as versified recitative and clarifying the plots and characterization in order to bring them closer to his new-found operatic ideal.

As Intendant of the Weimar Court Theatre, Goethe was active at all levels of preparation and production. He placed Mozart's mature operas in the centre of the repertory, amid a wide range of works by both Italian and German composers. In 1824, after he had relinquished his post, he saw stagings of Weber's *Der Freischütz* (the success of which in Berlin was reported to him by Zelter) and *Euryanthe* (the scenario of which he criticized); he was visited by Weber in July 1825.

With hindsight, it can be seen that Goethe's contribution to opera, for all its local importance, was historically less decisive and less productive than his contribution to the lied. And this was so despite his repeated efforts, his wide experience and his extensive knowledge of opera: he found suitable composers for few if any of his librettos, and several in any case remained as sketches or fragments. His greatest legacy to music drama was undoubtedly *Faust*, which as far as he was aware was not set operatically during his lifetime. This, he accepted with resignation and a profound realization: 'it is impossible [that it should now find an effective musical setting]: the horrific, sublime and demonic moments it necessarily has to embrace from time to time go against the taste of the times. The music ought to have been in the manner of *Don Giovanni*; Mozart should have composed *Faust*' (conversation with Eckermann, 12 February 1829). The Polish aristocrat A.H. Radziwiłł composed stage music for *Faust* which pleased the poet (and later Chopin): it was frequently used during the 19th century. Perhaps because Goethe's drama is so grandiose and is so widely known (at least in the German-speaking world), some later operatic treatments – Busoni's *Doktor Faust*, for example – went out of their way to use different sources of the legend or to emphasize different facets of the action. But such is the power and universality of Goethe's conception that some aspect or another of this great drama has exerted a formative influence over most subsequent versions of this story.

WRITINGS

Editions: *Goethes Gedanken uber Musik: eine Sammlung aus seinen Werken, Briefen, Gesprächen und Tagebüchern*, ed. H. Walwei-Wiegelmann (Frankfurt, 1985)

Briefwechsel zwischen Goethe und Zelter in den Jahren 1799 bis 1832, ed. H.-G. Ottenberg and E. Zehm (Munich, 1991–)

LIBRETTOS

Erwin und Elmire, 1st version (Schauspiel mit Gesang), J. André, 1775 (G.J. Vogler, 1781); *Lila* (Liederspiel), K.S. von Seckendorff, 1777 (J.F. Reichardt, comp. 1791, ?unperf.); *Claudine von Villa Bella*, 1st version (Schauspiel mit Gesang), André, 1778, unperf. (I. Von Beecke, 1780); *Das Jahrmarktsfest zu Plundersweilern* (Schönbartspiel), Anna Amalia, 1778; *Proserpina* (monodrama), Seckendorff, 1778 (F.C.A. Eberwein, 1814); *Jery and Bätely*, 1st version (Spl), Seckendorff, 1780; *Die Fischerin* (Spl), C.E.W. Schröter, 1782

Scherz, List und Rache (Spl), P.C. Kayser, comp. 1785–6, inc. (P. Winter, 1790; E.T.A. Hoffmann, 1801; M. Bruch, 1858; E. Wellesz, 1928; F. Leinert, 1961); *Claudine von Villa Bella*, 2nd version (Spl), Reichardt, 1789 (J.C. Kienlen, 1810; F. Schubert, begun 1815, inc., 1913; F. Gläser, 1826); *Jery und Bätely*, 2nd version (Spl), Winter, 1790 (Reichardt, 1801; G.B. Bierey, 1803; C. Kreutzer, 1810; A. Adam, 1834, as Le chalet; H. Zopff, comp. *c*1870, unperf.; I. Starck, 1873; E. Dressel, 1932); *Erwin und Elmire*, 2nd version (Spl), Reichardt, 1793; Die Zauberflöte zweiter Teil, inc.

NOVELS, DRAMAS AND BALLADS SET AS OPERAS

Die Laune des Verliebten (Schäferspiel, 1767), R. Wagner, comp. 1830, inc., Dressel, 1949; *Die Mitschuldigen* (drama, 1769), H. Riethmüller, 1957; *Satyros* (dramatic satire, 1770), W. von Baussnern, 1922; P. Bořkovec, 1942, as Satyr; *Götz von Berlichingen* (drama, 1773), K. Goldmark, 1902; *Clavigo* (Trauerspiel, 1774), M. Ettinger, 1926; *Die Leiden des jungen Werthers* (novel, 1774), R. Kreutzer, 1792, as Charlotte et Werther, J. Massenet, 1892, as Werther; *Faust*, 1st version (drama, 1775), I. Walter, 1787, as Doktor Faust; *Stella* (Schauspiel, 1776), P.-D. Deshayes, 1791–2, as Zélia and La suite de Zélia, W. Bloch, 1951; *Nausikaa* (Trauerspiel, 1787), H. Reutter, 1967; *Egmont* (tragedy, 1788), G. Salvayre, 1886; *Märchen* (from *Unterhaltungen deutscher Ausgewanderten*, 1795), G. Klebe, 1969, as Das Märchen von der schönen Lilie; *Wilhelm Meisters Lehrjahre* (novel, 1795–6), A. Thomas, 1866, as Mignon; *Die Braut von Korinth* (ballad, 1797), E. Chabrier, 1897, as Briséïs; *Der Gott und die Bajadere* (ballad, 1797), Ö. Farkas, 1876, as Bajadér; *Der Zauberlehrling* (ballad, 1797), J. Döbber, 1907

Faust, 2nd version, pt I (verse drama, 1808): C.E. Horn, H.R. Bishop and T.S. Cooke, 1825, as Faustus; L. Bertin, 1831, as Fausto; H. Berlioz, 1846, as La damnation de Faust; M. Lutz, 1855, as Faust and Marguerite; C.-F. Gounod, 1859; A. Boito, 1868, as Mefistofele; Hervé, 1869, as Le petit Faust; H. Zöllner, 1887; C. Kistler, 1905, as Faust 1. Teil; A. Brüggemann, 1910, as Margherita; F. Busoni, 1925, as Doktor Faust; N.V. Bentzon, 1964, as Faust III

BIBLIOGRAPHY

FriedländerDL; *GroveO* (T. Bauman)

J.W. von Goethe: *Aus meinem Leben: Dichtung und Wahrheit* (Tübingen, 1811–22; repr. Berlin, 1970–4, ed. S. Scheibe; Eng. trans, 1824)

M. Friedlaender, ed.: *Gedichte von Goethe in Kompositionen seiner Zeitgenossen* (Weimar, 1869–1916) [historical study]

C. Mendelssohn Bartholdy: *Goethe und Felix Mendelssohn-Bartholdy* (Leipzig, 1871; Eng. trans. with addns by M.E. von Glehn, 1872, 2/1874/*R*)

W. Bode: *Die Tonkunst in Goethes Leben* (Berlin, 1912)

M. Friedlaender: 'Goethe und die Musik', *Jb der Goethe-Gesellschaft*, iii (1916), 277–340

H. Abert: *Goethe und die Musik* (Stuttgart, 1922)

H. John: *Goethe und die Musik* (Langensalza, 1928)

R. Rolland: *Goethe et Beethoven* (Paris, 1930; Eng. trans., 1931)

A. Orel: *Goethe als Operndirektor* (Bregenz, 1949)
W. Schuh: *Goethe-Vertonungen: ein Verzeichnis* (Zürich, 1952); enlarged edn in *Johann Wolfgang Goethe: Gedenkausgabe der Werke*, ed. E. Beutler, ii (Zürich, 1953), 663–760
M. Unger: *Ein Faustopernplan Beethovens und Goethes* (Regensburg, 1952)
F.W. Sternfeld: *Goethe and Music: a List of Parodies and Goethe's Relationship to Music* (New York, 1954/R) [incl. further bibliography])
J. Müller-Blattau: *Goethe und die Meister der Musik* (Stuttgart, 1969)
F.W. Sternfeld: 'Goethe and Beethoven', *GfMKB: Bonn 1970*, 587–90
W. Tappolet: *Begegnungen mit der Musik in Goethes Leben und Werk* (Berne, 1975)
P. Boerner: *Johann Wolfgang von Goethe 1832/1982* (Bonn, 1981; Eng. trans., 1981)
T. Bauman: *North German Opera in the Age of Goethe* (Cambridge, 1985)
B. Witte and others, eds.: *Goethe-Handbuch* (Stuttgart, 1996–8) [incl. further bibliography]
J.R. Williams: *The Life of Goethe: a Critical Biography* (Oxford, 1998)

PHILIP WELLER

Goetschius, Percy (*b* Paterson, NJ, 30 Aug 1853; *d* Manchester, NH, 29 Oct 1943). American teacher of composition and music educationist. He trained as an engineer and then studied theory and composition with Faisst, instrumentation with Doppler and the piano with Lebert and Pruckner in Stuttgart (1873). Between 1876 and 1890 he taught there, wrote concert and opera reviews, published his first book (intended for his English-speaking pupils), and attained the rank of professor of music. On his return to the USA he taught at Syracuse University (where he received an honorary doctorate) and at the New England Conservatory (1892–6), which he left to work as a private teacher and church organist. In 1905 he became head of theory and composition at the newly formed Institute of Musical Art in New York, and in 1925 he retired to Manchester, where he continued to write and publish.

In his teaching of music theory Goetschius ignored 16th-century music and strict counterpoint and elevated the compositional practice of the 18th and 19th centuries to a position of theoretical dogma. Nevertheless, his 20th-century pupils, among them Howard Hanson and Henry Cowell, found him tolerant of experimentation. A highly competent pianist and a fluent contrapuntist, he composed a symphony and several smaller orchestral works, a sonata, five concert fugues, various smaller piano pieces and studies and six choral anthems. He edited the complete piano works of Mendelssohn (Stuttgart, 1889), Handel's *Messiah* (Boston, 1909), Bach's *Das wohltemperirte Clavier* (Boston, 1922), and an Analytic Symphony Series of piano arrangements of symphonic works. He also wrote many articles.

WRITINGS

The Material Used in Musical Composition (Stuttgart, 1882, 14/1913/R)
The Theory and Practice of Tone-Relations (Boston, 1892, 24/1931/R)
Models of the Principal Musical Forms (Boston, 1894)
Students' Note-Book and Syllabus ... in Musical History (Boston, 1894)
The Homophonic Forms of Musical Composition (New York, 1898/R, 14/1926)
Exercises in Melody-Writing (New York, 1900, rev. 9/1923)
Counterpoint Applied in the Invention, Fugue, Canon and other Polyphonic Forms (New York, 1902/R, 5/1915)
Lessons in Music Form (Boston, 1904/R)
Exercises in Elementary Counterpoint (New York, 1910)
with T. Tapper: *Essentials in Music History* (New York, 1914)
The Larger Forms of Musical Composition (New York, 1915/R, 3/1915)
Masters of the Symphony (Boston, 1929)
The Structure of Music (Philadelphia, 1934/R)

BIBLIOGRAPHY

A. Shepherd: '"Papa" Goetschius in Retrospect', *MQ*, xxx (1944), 307–18
F. Davis: 'The American Way, or How Not to Teach Music', *Caecilia* [New York], lxxxvi (1959), 7–11 [criticism of Goetschius's method]

RAMONA H. MATTHEWS

Goetz, Hermann (Gustav) (*b* Königsberg [now Kaliningrad], 7 Dec 1840; *d* Hottingen, nr Zürich, 3 Dec 1876). German composer. The son of a brewer, he showed an interest in music from the age of 12, when he wrote his first composition, an unpublished piano sonata for four hands. In 1857 he studied piano and harmony with Louis Köhler, and in 1860 changed from mathematics and Hebrew studies at Königsberg University to music at the Stern Conservatoire in Berlin. There he studied composition and counterpoint with Hugo Ulrich, conducting and score-reading with Julius Stern and the piano with Bülow. In 1863 he went to Winterthur as church organist, hoping not only to achieve musical success but also that the Swiss air would slow the progress of tuberculosis contracted in childhood. He also began a teaching practice, performed as a concert pianist and started composing in earnest. His first published works, a piano trio and three easy pieces for violin and piano date from this period.

Despite severe depression brought on by his ever-present illness, Goetz was able to produce joyful and optimistic works such as the *Frühlings-Ouvertüre*, which he wrote in early 1864 but never heard performed. In 1865 Goetz met Brahms, who was visiting a mutual friend in Winterthur. It was not the easiest of friendships; their personalities could not have been more different. The year 1867 was probably the happiest and most fruitful in Goetz's short life: he became engaged to the young Winterthur artist Laura Wirth, resumed contact with Bülow and met Raff, who in turn recommended him to the music publishers Breitkopf and Härtel. This momentary peak in his troubled life also saw the composition of his Piano Concerto in B♭ op.18 and the Piano Quartet op.6. The concerto's style shows the influence of Chopin, whose music Goetz often included in his recitals. The Piano Quartet (1867) is perhaps his finest chamber work, and is dedicated to Brahms, with whose three piano quartets it stands comparison.

By 1867 Goetz had also written lieder, choral works and a symphony, of which only a fragment remains. His first stage work, a piano-accompanied Singspiel entitled *Die heiligen drei Königen*, first performed on Twelfth Night 1866, remains unpublished. His librettist for this, and for his two other stage works, was J.V. Widmann. For his second opera they chose Shakespeare's *Taming of the Shrew* after rejecting Widmann's suggestion of *Parzifal*, and it was first performed in 1874 at Mannheim. It is a natural successor in the field of German compic opera to Nicolai's *Die lustigen Weiber von Windsor* and Cornelius's *Der Barbier von Bagdad*, and its success proclaimed Goetz's name from Vienna to London and New York, as one who had turned away from Wagner's concept of opera and drama and remained loyal to the classicism of Mozart. Goetz's Symphony in F (1873) has a Beethovenian character, and recalls in particular the

Pastoral Symphony. In 1875 Goetz began work on his second mature opera, *Francesca von Rimini*, but it was a race against time. He completed only the first two acts before he died four days short of his 36th birthday, and it was left to his amanuensis Ernst Frank to flesh out the sketches of the overture and the last act. It was first performed in Mannheim in September 1877.

By the turn of the century Goetz's music was rarely heard. Of the 24 published works the chamber music is the most deserving of revival. The especially fine Piano Quintet, written in 1874 for the unusual combination of piano, violin, viola, cello and double bass, contains a quotation from Goethe: 'Though Man cannot speak of his Fate, a God gave me the power to say how I suffer'. It is the mature work of a man who, though resigned to death, still has much to say and the technique with which to say it. Goetz was overshadowed by the major figures of his day, but his music reveals an extraordinary melodic gift, formal mastery and an expert command of his craft as well as a distinctive style. His Second Symphony and *Der Widerspenstigen Zähmung* elicited lavish praise from George Bernard Shaw, writing in *The World* (22 November 1893; reprinted in *Music in London*):

> You have to go to Mozart's finest quartets and quintets on the one hand, and to *Die Meistersinger* on the other, for work of the quality we find, not here and there, but continuously, in the Symphony and in the opera, two masterpieces which place him securely above all other German composers of the last hundred years, save only Mozart and Beethoven, Weber and Wagner.

That his works have not achieved a place in the repertory despite such praise is to be regretted.

WORKS

printed works published in Leipzig unless otherwise stated
opp.14–22 were edited by E. Frank

STAGE

Die heiligen drei Königen (Neujahrspiel, J.V. Widmann), pf acc., 1865, Winterthur, 6 Jan 1866, *D-Mbs*

Der Widerspenstigen Zähmung (comic op, 4, Widmann, collab. Goetz, after W. Shakespeare), 1868–72, Mannheim, 11 Oct 1874 (1875)

Francesca von Rimini (op, 3, Goetz, after Widmann's sketch), 1875–6, Mannheim, 30 Sept 1877 (1878), completed by E. Frank

CHORAL WITH ORCHESTRA

op.	
—	Schön-Rohtraut (E. Mörike), 1861, *CH-Zz*, sketch
—	Schneewittchen (T. Storm), 1865, *Zz*, inc.
10	Nenie (F. von Schiller), 1874 (1874)
11	Es liegt so abendstill der See (cant., W. Müller von Königswinter), T, male vv, orch, 1865 (Berlin, 1876)
14	Psalm cxxxvii, S, chorus, orch, 1864 (1878)

CHORAL UNACCOMPANIED

—	3 choruses (Schiller, R. Weber, R.E. Prutz), male vv, ? before 1860, *CH-Zz*
—	5 choruses (J. Eichendorff, J.W. von Goethe, F. Rückert), mixed vv, ? before 1862, *Zz*
—	Salve regina, SABar, *c*1867, *Zz*
20	Vier Gesänge (Prutz, Storm, J.G. Seidl, J. Wolff), 4 male vv, nos. 1–3, 1862–3, no.4, 1876 (1879)
21	Sieben Lieder (Mörike, M. von Schenkendorf, T. Fontane, H. von Chezy, Novalis, L. Uhl, E. Pohl), SATB, 1862–3 (1880)

LIEDER

—	4 Lieder (H. Heine and others), *c*1857–61, *CH-Zz*
—	Juli (Storm), 1869, ed. in Kreuzhage, p.74
3	Drei Lieder (Eichendorff, N. Lenau, L. Uhland), 1861 (Berlin, 1861)
4	Rispetti: 6 italienische Volksgesänge (trans. P. Heyse), 1866 (1868)
5	Drei Kinderlieder in schweizer Mundart (M. Usteri), 1869 (1870)
12	Sechs Lieder (R. Pohl, Storm, H. Kletke, Wolff, Mörike, A. Trager), S/T, *c*1868–76 (1876)
19	Sechs Lieder (E. Scherenberg, L. Liber, A. Träger, Goethe), 1862–3 (1879)

ORCHESTRAL

—	Piano Concerto, E♭, 1861, *CH-Zz* [in 1 movt]
—	Symphony, e, 1865–7, destroyed; frag. 1st movt, pf 4 hands, *D-Mbs*
9	Symphony, F, 1873 (1875)
15	Frühlings-Ouvertüre, 1864 (1875)
18	Piano Concerto B♭, 1867 (1880)
22	Violin Concerto G, 1868 (1880) [in 1 movt]

CHAMBER

—	2 fugues, str qt, 1860–62, *CH-Zz*
—	Presto, str qt, 1860–62, *Zz*
—	Ballade, pf, vn, vc, c1861, *Zz*, inc.
—	String Quartet, B♭, 1865, *Zz*; ed. W. Labhart-Kieser (Winterthur, 1977)
1	Piano Trio, g, 1863 (1867)
2	Drei leichte Stücke, vn, pf, 1863 (1868)
6	Piano Quartet, E, 1867 (1870)
16	Qnt, c, pf, vn, va, vc, db, 1874 (1878)

PIANO

for 2 hands unless otherwise stated

—	Sonata, D, 4 hands, *c*1857, *CH-Zz*
—	Alwinen-Polka, *c*1860, *Zz*
—	Fantasie, d, 1860, *Zz*
—	Scherzo, F, *c*1862, *Zz*
—	Waldmärchen, 1863, MS, 1916, in E. Kreuzhage's private collection
7	Lose Blätter, 9 pieces, 1869 (1870)
8	Two sonatinas, 1869 (1872)
13	Genrebilder, 6 pieces, 1875–6 (1876)
17	Sonata, g, 4 hands, 1865 (1878)

BIBLIOGRAPHY

E. Frank: 'Hermann Götz', *Musikalisches Wochenblatt*, vii (1876), 228–399 passim

J.V. Widmann: 'Nekrolog: Hermann Goetz', *NZM*, lxxiii (1877), 41–2

A. Steiner: 'Hermann Goetz', *Neujahrsblatt der Allgemeinen Musikgesellschaft in Zürich*, xcv (1907), 3–39 [whole issue]

E. Kreuzhage: *Hermann Goetz: sein Leben und seine Werke* (Leipzig, 1916)

G.R. Kruse: *Hermann Goetz* (Leipzig, 1920)

E. Radecke: 'Die Berliner Erstaufführung der "Widerspenstigen" von Hermann Goetz', *Jb der literarischen Vereinigung Winterthur 1928*, 11–33

G.B. Shaw: *Music in London 1890–94* (London, 1932)

R. Münster: 'Die erste Symphonie e-moll von Hermann Goetz', *Mf*, xxii (1969), 162–75

G. Puchelt: 'Hermann Goetz (1840–1876)', *SMz*, cxvi (1976), 438–45

CHRISTOPHER FIFIELD

Goetze & Gwynn. English firm of organ builders. It was established in 1980 by Dominic Gwynn (*b* Ealing, 18 Aug 1953), Martin Goetze (*b* Luton, 14 Sept 1951) and Edward Bennett (*b* Coln St Aldwyns, Glos., 18 Aug 1948) with the aim of rediscovering the pre-Victorian (classical) tradition of English organ building. Their instruments reflect the findings of archival and fieldwork research, and address the requirements of soloists and ensembles dedicated to historically informed performances of early music. They have also contributed to the conservation of Britain's organ heritage with reports and pre-restoration surveys of significant instruments and contributions to organographical conferences and literature (writings by Gwynn are listed below). Restorations undertaken by the firm have included a number of chamber and barrel organs. Among the reconstructions are the Handel organ at St Lawrence, Little Stanmore, London (1994), the 1743 Thomas Griffin organ at St Helen Bishopsgate, London (1985) and the Snetzler/Gray & Davison organ of 1774/

1864 displayed at the National Museum of Wales, St Fagans, Cardiff (1996). Goetze & Gwynn's first new instruments were continuo organs for early music ensembles modelled after late 17th-century chamber organs attributed to Father Smith. Their new church organs reflect the early 18th-century organs of Richard Bridge and include instruments at the English Church in The Hague (1987) and St John the Baptist, Marldon, Devon (1990). For further information see D. Grassin: 'Profile: Dominic Gwynn', *ISO News*, ii (1991), 11–14.

WRITINGS

'Organ Pitch in Seventeenth-Century England', *JBIOS*, ix (1985), 65–78

'Voicing Developments in the 18th-Century English Organ', *The Organbuilder*, iv (1986), 24–8

'Reviving the Classical Organ-Building Tradition in Britain', *JBIOS*, xii (1988), 13–19

'Building a Classical English Organ', *JBIOS*, xiii (1989), 99–106

'The Development of Bellows Systems in British Organs *c*990–1790', *JBIOS*, xiv (1990), 35–47

'St John the Baptist, Marldon, Devon, England', *Organ Yearbook*, xxii (1991), 151–9

'The Handel Organ at Little Stanmore', *Choir and Organ*, ii (1995), 30–32

'"Wondrous Machine": the Organ that Purcell Knew', *Organist's Review*, lxxxi (1995), 197–204, 263–5

CHRISTOPHER KENT

Goeyvaerts, Karel (August) (*b* Antwerp, 8 June 1923; *d* Antwerp, 3 Feb 1993). Belgian composer. After studies in composition at the Antwerp Conservatory (1943–7), he attended the Paris Conservatoire (1947–50), where he studied analysis with Messiaen, composition with Milhaud and the ondes martenot with Maurice Martenot and was awarded the Lili Boulanger Prize (1949) and the Halphen Prize (1950). The central movements of his *Nr. 1*, the Sonata for Two Pianos, composed during the winter of 1950–51, are among the earliest examples of multiple or integral serialism. The analysis and performance of these movements by Goeyvaerts and Stockhausen in Adorno's composition seminar at the 1951 Darmstadt summer course were of major importance for those younger composers eager to develop serial thinking. The influence of the Sonata and subsequent works of Goeyvaerts is evident in Stockhausen's early serial compositions; it is documented furthermore in an extensive correspondence (1951–6) from which, apart from a few exceptions, only Stockhausen's letters survive. In 1952, Goeyvaerts wrote the first score for electronic realization, his *Compositie no.4* 'with dead tones'. Unlike that score, which was realized at the IPEM studio in Ghent in 1982 only, his *Compositie no.5* ('with pure tones'), and *Compositie no.7* 'with converging and diverging levels') were produced (in 1953 and 1955) at the electronic music studio of the Nordwestdeutscher Rundfunk in Cologne. After working as an officer for the Belgian airline Sabena (1957–70), Goeyvaerts resumed his musical career as a producer for Belgian radio, first at the IPEM studio (1970–74), then as the new music producer in Brussels (1975–88). In 1985 he was elected president of the UNESCO International Rostrum of Composers. He was appointed professor of new music at the Katholieke Universiteit in Leuven in 1992.

Goeyvaerts's development of serialism was rooted in Messiaen and Webern. From the former, he learnt the precompositional organization of the musical parameters, a principle for which he found a historical precedent in certain isorhythmic procedures of the Ars Nova. From the latter, he learnt to consider the series not as a theme but as a definition of structural qualities. His use of fixed octave positions, his first attempts to serialize duration, dynamics and timbre, and his preoccupation with symmetrical orderings can also be traced back to Webern. Analysis confirms Goeyvaerts' Violin Concerto no.2 and his *Nr. 1* as transitional works in which the strictest serial organization is aimed at but not achieved throughout. In the former, the pursuit of structural purity ultimately conflicts with the exigencies of concerto form, whereas in the latter, the harmonic stability, the gestural character and the loosely inversional relationship between the first and fourth movements contrast sharply with the rigid serial organization of the central movements. Only with his *Opus 2 voor 13 instrumenten* was Goeyvaerts able to create a work in which everything, from the overall form down to the tiniest detail, is governed by one and the same serial principle. Consequently, it is this work rather than the Sonata for Two Pianos that should be considered as the first thoroughgoing example of multiple serialism, along with the contemporaneous works of Babbitt and Boulez. Goeyvaerts's serial compositions, both those written for instrumental ensemble (*Opus 2*, *Opus 3*, and *Compositie no.6*) and those for tape (*Composities no.4, no.5* and *no.7*), show an unprecedented degree of abstraction. In comparison with the dramatic and poetic qualities of Stockhausen's or Boulez's serial output, Goeyvaerts's works from his *Opus 2* to the *Compositie no.7* stake out an aesthetic position all of their own.

From the mid-1950s onwards it gradually became clear that multiple serialism was not going to produce the high degree of musical organization to which composers like Goeyvaerts aimed, especially not from the listener's point of view. Unlike certain fellow composers, who integrated various degrees of indeterminacy into the serial system, Goeyvaerts seemed to abandon serial technique altogether. A few traditional scores notwithstanding, Goeyvaerts's output from 1960 to 1975 can be characterized broadly as experimental music. Different possibilities were systematically explored: improvisation on the basis of pitch 'reservoirs' (*Zomerspelen* for three orchestral groups), works exploiting phonetic materials (*Goathemala*), the use of variable forces (*Parcours*), the exploration of varying degrees of integration between live instruments and pre-recorded tape (*Stuk voor piano*), verbal scores (*Vanuit de kern*), graphic scores (*Actief-reactief*), instrumental theatre (*Catch à quatre*) and works involving choice on the part of performers (Piano quartet) or audiences (*Al naar gelang*). To be sure, all of this is in keeping with the emancipatory quality characteristic of so much music of the sixties and early seventies. Yet on closer examination, these pieces manifest the same structural principles which had obsessed him since the early fifties: cyclic processes, inversional symmetry and a high degree of abstraction and mathematical planning underly the seemingly uncontrolled vitality and randomness on the surface of his scores from this period. From 1975 onwards, he sought the same aesthetic goal by means of a personal interpretation of minimalism, which he described as 'evolving repetitive technique'. A rhythmic cell within a fixed time-span is repeated and a new element added with every repetition. Once the cell is complete, it starts gradually to disintegrate. This principle becomes genuinely exciting when Goeyvaerts puts several processes

in motion simultaneously, as in his impressive cycle of five *Litanies* (1979–82).

Goeyvaerts spent the last ten years of his life working on the opera project *Aquarius*. Since he had not received a commission for the opera, he devised most of his compositions from 1983 onwards both as independent works (orchestral, chamber or choral) and as potential scenes within the opera. *Aquarius* exemplifies the utopian sociological programme of much new music, in its depiction of the gradual emergence of an egalitarian society in which everybody has a place according to his or her capacities. The texts are mainly phonetic and non-semantic, and singers (eight sopranos and eight baritones) are always employed as a group. Goeyvaerts's correspondence reveals that the composer had an abstract, non-figurative staging in mind. The compositional language could be described as one of new tonality, but fundamental aspects of serialism nonetheless remain in operation, notably the coincidence of macro- and microstructure (the work's unique form follows from the choice of pitch materials) and the interchangeability of the horizontal and vertical dimensions. Goeyvaerts's frequent and abrupt changes of musical idiom (from serial via experimental to repetitive and finally new tonal techniques) can therefore be said to hide a remarkably homogeneous underlying programme, which pervades almost his entire output.

WORKS

STAGE

Aquarius (staged cant, 2 parts, Goeyvaerts), 8 S, chbr orch, tape, 1989, Rotterdam, Stadsschouwburg Theatre, 5 April 1990; final version as Aquarius (op, 2, Goeyvaerts), 8 S, 8 Bar, orch, 1991–2, Antwerp, de Singel, 16 Dec 1993

VOCAL

† – *incorporated into stage work 'Aquarius'*

Choral: Improperia: cantate voor Goede Vrijdag, A, double chorus, fl, ob + eng hn, cl + b cl, va, vc, perc, 1959; Mis ter nagedachtenis van Z. Heiligheid Paus Johannes XXIII, chorus, 2 ob, eng hn, 2 bn, 2 tpt, 2 trbn, 1968; . . .Bélise dans un jardin, chorus, cl, b cl, bn, vn, va, vc, 1971–2; Mon doux pilote s'endort aussi (G. de Chirico), chorus, 1976; †Aanloop en Kreet, chorus, orch, 1987, rev. orch, 1991; †. . . want de Tijd is nabij, male chorus, str, 1989

Solo vocal: Geishaliedjes, S, fl, 2 cl, 1943–4; Hitte, Bar, pf, 1945; La Tour Eiffel, v, pf, 1947; Muziek voor viool, altstem en piano (W. Shakespeare), C, vn, pf, 1948; La flûte de jade, S, pf, 1949; Elegische Muziek (R.M. Rilke), A, orch, 1950; Goathemala, Mez, fl, 1966; De schampere pianist (G. Gils), v, pf, 1975; La vie quotidienne des Aztèques, spkr, perc, 1979; Claus-ule (H. Claus), spkr, fl, ob, cl, bn, tpt, trbn, db, 1979; Gesang der Geister über den Wassern (J.W. von Goethe), Bar, pf, 1981; Litany IV, S, fl, cl, pf, vn, vc, 1981; Dunne Bomen, Mez, 2 male mime artists, 1985; †De Stemmen van de Waterman, S, fl, cl, pf/hp, vn, vc, 1985; Escale à Bahia (B. Cendrars), S, fl, vc, 1986; Ode (F. Pessoa), Ct, Bar, fl, b cl, 1988; Drie liederen (G. Gils), Mez, fl, cl, vn, va, vc, 1989

INSTRUMENTAL

† – *incorporated into stage work 'Aquarius'*

Orch: Vn Conc. no.1, 1948; Tre lieder per sonare a venti-sei, 26 insts, 1948–9; Vn Conc. no.2, 1950–51; Diafonie, 1956–7; Zomerspelen, 3 orch, 1960–61, 3rd movt rev. 1969; De Passie, 1962; Cataclysme, 1963; Al naar gelang, 5 orch groups, 1970–71; Litany III, 1980; †L'Ere du Verseau, 1983; suite, orch, 1991 [consists of L'Ere du Verseau, 1983, De Zang van Aquarius, 1991, Opbouw, 1991, Aanloop en kreet, 1991]; †Zum Wassermann, chbr orch, 1984; †De Heilige Stad, chbr orch, 1986; †Aanloop en kreet, 1991 [version of choral work, 1987]; Alba per alban, chbr orch, inc., 1992–3

7–15 insts: Opus 2 voor 13 instrumenten, pic, 2 ob, 2 b cl, pf, 2 vn, 2 va, 2 vc, db, 1951; Opus 3 met gestreken en geslagen tonen, metal bars, 2 perc, pf, vn, va, vc, 1952; Compositie no.6 met 180 klankvoorwerpen, pic, ob, cl, b cl, hn, tpt, xyl, cel, pf, hp, gui, vn, va, vc, db, 1954; Hé, audio-visual manipulation, fl, ob, 2 cl, bn, hn, trbn, hpd, va, vc, 3 tape recorders, mime, projection, 1971, collab. H. Sabbe and L. Goethals; Pour que les fruits mûrissent cet'été, 14 Renaissance insts, 1975, rev. chbr ens, 1988;. . . Erst das Gesicht,. . . dann die Hände. . . und zuletzt erst das Haar, ob, cl, bn, tpt, trbn, 2 vn, va, vc, db, 1978; † De Zang van Aquarius, 8 b cl, 1984; Avontuur, 3 ob, 2 bn, 2 tpt, tuba, pf, 1985; Das Haar, ob, cl, bn, tpt, trbn, 2 vn, va, vc, db, 1990

2–6 insts: Trio, cl, vn, vc, 1946; Str Qt, 1947, lost; Sonata, vn, pf, 1949–50; Nr 1 (Sonata for 2 Pf), 1950–51; Stuk voor drie, fl, vn, pf, 1960; Parcours, 2–6 vn, 1967; Actief-reactief, 2 ob, 2 tpt, pf, 1968; Catch à quatre, 4 players, any insts, 1969; Vanuit de Kern, 2 players, any insts/sound objects, 1969; Pf Qt, vn, va, vc, pf, tape, 1972; Une nuit à Monte-Carlo, at least 5 insts of different pitch, 1974; Ach Golgatha!, perc, hp, org, 1975; En rêvant d'un carillon, 2 kbd, requisites, 1976; Honneurs funèbres à la tête musicale d'Orphée, 6 ondes martenot, 1978; Litany II, 3 perc, 1980; After-Shave, a fl, vn, hpd, 1981; Instant OXO, 3 perc, 1982; Litany V, (hpd, tape)/(3–4 hpd), 1982; Aemstel Quartet, fl, vn, vc, hp, 1985; Veertien heilige kwinten met aureool, tcheng, perc, 1986; †De Zeven Zegels, str qt, 1986; Chivas Regal, hpd, perc, 1988; Ambachtelijk Weefsel, shakuhachi, 2 koto, 1989; Voor Harrie, Harry en René, fl, b cl, pf, 1990; Voor strijkkwartet, str qt, 1992

Solo inst: Impromptu, pf, 1944; Vijf korte stukken, pf, 1945; Prelude and fugue, pf, 1947; Stuk voor piano en tape, 1964; Landscape for Anette Sachs, clvd, 1973; Pour tcheng, tcheng, 1974; You'll never be alone anymore, b cl, tape, 1975; Litany I, pf, 1979; †Aquarius-Tango, pf, 1984; †Pas à Pas, pf, 1985

ELECTRONIC

Compositie no.4 met dode tonen, 1952; Compositie no.5 met zuivere tonen, 1953; Compositie no.7 met convergerende en divergerende niveau's, 1955; Nachklänge aus dem Theater I–II, 1972; Op acht paarden wedden, 1973; Muziek voor een koninklijk vuurwerk, 1985

MSS in New Music Research Centre Karel Goeyvaerts, *B-LVu*

Principal publisher: CeBeDeM

WRITINGS

'Das elektronische Klangmaterial', *Die Reihe*, i (1955), 14–16; Eng. trans. in *Die Reihe*, i (1958), 35–7

'Was aus Wörtern wird', *Melos*, xxxix (1972), 159–62

'Auf der Suche nach dem Ritus des Menschen', *MusikTexte*, no.6 (1984), 19–24

'Damals und heute Vortrag und Gespräch bei den Darmstädter Ferienkursen 1988', *MusikTexte*, no.26 (1988), 16–18

Karel Goeyvaerts: een zelfportret (Ghent, 1988)

BIBLIOGRAPHY

KdG (H. Sabbe)

R. Toop: 'Messiaen/Goeyvaerts, Fano/Stockhausen, Boulez', *PNM*, xiii (1974–5), 141–69

H. Sabbe: *Het muzikale serialisme als techniek en als denkmethode* (Ghent, 1977)

H. Sabbe: *Karlheinz Stockhausen . . . wie die Zeit verging;. . .neue Erkenntnismöglichkeiten der seriellen Entwicklung*, Musik-Konzepte, no.19 (1981) [incl. extracts from Stockhausen-Goeyvaerts correspondence]

H. Sabbe: 'Vom Serialismus zum Minimalismus: der Werdegang eines Manierismus. Der Fall Goeyvaerts, 'Minimalist avant la lettre', *Neuland*, iii (1983–2), 203–8

H. Sabbe: 'Kreuz und Kreis: eine hieratische Schreibweise. Zur Musik von Karel Goeyvaerts', *MusikTexte*, no.6 (1984), 17–19

R. Urmetzer: 'Abschied von der Kopfmusik: Karel Goeyvaerts auf dem Weg zu einer postmodernen Musik', *NZM*, cxlv/12 (1984), 17–21

M. Zenck: 'Karel Goeyvaerts und Guillaume de Machaut: zum mittelalterlichen Konstruktivismus in der seriellen Musik der fünfziger Jahre', *Mf*, xliii (1990), 336–51

M. Delaere: 'Namen werden hier zu Menschen. Zur Frühgeschichte der Darmstädter Ferienkurse: zwei Briefe von Karel Goeyvaerts', *MusikTexte*, no.54 (1994), 29–30

RBM, xlviii (1994) [Goeyvaerts memorial volume]

M. Deleare: 'Karel Goeyvaerts: a Belgian Pioneer of Serial, Electronic and Minimal Music', *Tempo*, no.195 (1995), 4–11

M. Delaere: 'Auf der Suche nach serieller Stimmigkeit: Goeyvaerts' Komposition Nr.2', *Die Entstehung der seriellen Musik: Berlin 1996*

M. Deleare and D. Verstraete: 'Het fonds Karel Goeyvaerts in de Universiteitsbibliotheek KULeuven: inleiding en catalogus', *Musica Antiqua*, xiii (1996), 28–32

M. Delaere, Y. Knockaert and H. Sabbe: *Nieuwe Muziek in Vlaanderen* (Bruges, 1998)
M. Delaere, J. Lysens and C. Wouters: 'Goeyvaerts' "Litany V" for Harpsichord and Tape or for Several Harpsichords', *CMR*, forthcoming

MARK DELAERE

Goff, Thomas (Robert Charles) (*b* London, 16 July 1898; *d* London, 13 March 1975). English maker of clavichords, harpsichords and lutes. He was educated at Eton and studied the piano with Irene Scharrer. After service in World War I he read history at Christ Church, Oxford, and was called to the bar. Early in 1932 he received a clavichord as a gift and was so deeply impressed that he determined to build such instruments. In 1933 he formed a partnership with J.C. Cobby, a master cabinet maker, and they established their workshop in Goff's house. The handsome veneering and inlay work of many of their instruments, and the finely chased brass hinges, were the result of this collaboration. A number of instruments with painted cases, including a few decorated by well-known artists such as Rex Whistler, were also produced.

Goff adopted the clavichord design developed by Herbert Lambert, an able craftsman and photographer of Bath, who died soon afterwards and so never joined the partnership. Lambert's model was derived from 18th-century clavichords, but had lighter stringing, a slightly heavier soundboard and a somewhat higher bridge with correspondingly increased down-draft. Goff made four types of clavichord during his career as a builder, but all were based on the Lambert model in their essentials. The smallest, a single-strung instrument (unlike the others, which were classically bichord), was designed to achieve maximum portability and Goff took one with him during his service overseas in World War II.

In 1937 the first Goff harpsichord (in all only 14 were made) appeared, also based on a Lambert model. It was a modern instrument in construction, heavily cased with a metal frame and 4′ hitch-pin plate, a 16′ stop, registration pedals with half-hitches, and an elaborate and complex jack mechanism. His striving for the maximum variety of timbres and contrast of tonal colour led Goff to use both quill and leather plectra.

In the postwar years he resumed production and played a significant part in bringing about an increased acceptance of the harpsichord in British performances of early music. He also made a small number of lutes and two regals during this period. Although Goff's models lost their position of central importance in later years, as harpsichords modelled more closely on antique instruments came into increasing favour, his small but exquisite output was always admired for the refinement of its craftsmanship.

HOWARD SCHOTT

Goffriller [Gofriller], **Matteo** (*b* Brixen [now Bressanone], 10 Feb 1659; *d* Venice, 23 Feb 1742). Italian string instrument maker. He went to Venice in 1685, and is presumed to have learnt his craft there from Martin Kaiser. In the following year he married one of Kaiser's daughters and by 1690 had taken charge of the business. From then until about 1710 he was without a serious competitor in Venice, and made many instruments for a wide range of clients, hence the considerable variety in the patterns and quality of his work. He appears to have been less active after about 1720.

Goffriller was the first important maker of the Venetian school and is best known for his cellos, built on several



Violin by Matteo Goffriller, Venice, 1698 (private collection)

patterns, but mostly large-size instruments based on those of the Amati family. The larger cellos have almost all been reduced in size to conform with the smaller dimensions in fashion after the middle of the 18th century, and their effectiveness from that time depends on how well this was carried out. Casals used a Goffriller from about 1910 onwards; Janos Starker owns another fine example known as the 'Star' (1706). Many others are in professional use, particularly in chamber music.

Goffriller's violins are also very fine, and his few violas have dimensions ideally suited to modern performance. His instruments seldom carry their maker's label, and many passed unrecognized until recent times. His cellos were often attributed to Carlo Bergonzi, and instruments continually appear under more illustrious names.

One of his sons, Francesco Goffriller (*b* Venice, 4 Nov 1692; *d* Udine, *c*1740 or after), followed his father's profession, though with less energy. Some of his instruments are excellent. He went to Udine in 1714 and his labels show that he was active there until at least 1737.

BIBLIOGRAPHY

S. Toffolo: *Antichi strumenti veneziani 1500–1800: quattro secoli di liuteria e cembalaria* (Venice, 1987)
Les violons: lutherie venitienne, peintures et dessins, Hôtel de Ville, Paris, 21 March – 7 May 1995 (Paris, 1995) [exhibition catalogue]

CHARLES BEARE

Gogava, Antonius Hermannus (*b* Grave, Brabant, 1529; *d* Madrid, 1569). Physician and translator of Greek treatises. After studying classical languages and mathematics in Leiden, he went to the University of Padua, where he received the doctorate in medicine. He practised medicine in Venice for a while before winning the patronage of Vespasiano Gonzaga, Duke of Sabbioneta, to whom he dedicated his book of translations of Greek music treatises.

While still in Leiden Gogava translated the last two books of Ptolemy's *Tetrabiblios*, which were published with the first two books in the version by Joachimus Camerarius (Lieden, 1541). Unaware that Nicola Leoniceno had already completed a translation of Ptolemy's *Harmonics* in 1499, Gogava translated it into Latin from a manuscript in the Biblioteca di S Marco. He was about to publish it when Gioseffo Zarlino asked him to prepare a translation of the *Harmonics* of Aristoxenus, which he also did from a single source. Later he compared his translation of Ptolemy with some copies in the Vatican, and, with the addition of the Aristotelian fragment *De audibilibus* and part of Porphyry's *De praedicabilibus*, the set was published by Vincenzio Valgrisio in 1562 under the title: *Aristoxeni Mvsici antiqviss. Harmonicorvm elementorvm libri iii. Cl.Ptolemaei Harmonicorum, seu de Musica lib. iii. Aristotelis de obiecto Auditus fragmentum ex Porphyrij comentarijs.*

Gogava's is the only known translation of Aristoxenus before those of Joannes Meursius (Leiden, 1616) and Marcus Meibom (Amsterdam, 1652). Though faulty in the rendering of technical terms and interpretation of musical systems, it exercised a liberating influence on those seeking an alternative to the Pythagorean tuning. The translation of Ptolemy, carelessly done, especially in the diagrams and tables, is much inferior to that of Leoniceno and was superseded by that of John Wallis (Oxford, 1682). Nevertheless, had Gogava's book been read more widely, it would have disabused musicians of false notions about Greek music and music theory spread by Gaffurius and Glarean. Vincenzo Galilei and Giovanni Maria Artusi were profoundly influenced by the Aristoxenus translation, and Zarlino made copious use of it in his *Sopplimenti musicali* (1588). Ercole Bottrigari undertook to correct Gogava's translations of Aristoxenus and Ptolemy in his copy (now in *I-Bc*), and even added to Gogava's heading above the Ptolemy translation 'and now, after supreme study, intense labour and wakeful nights, the innumerable faults that infest and almost completely disfigure it are expurgated and [the books] restored to their proper form by Hercules Buttrigarius'.

BIBLIOGRAPHY

BNB (V. Jacques); *GaspariC*

A.J. van den Aa: *Biographisch woordenboek der Nederlanden* (Haarlem, 1862)

C.V. Palisca: *Humanism in Italian Renaissance Muscial Thought* (New Haven, 1985), 133–60

C.V. Palisca: 'Aristoxenus Redeemed in the Renaissance', *Studies in the History of Italian Music and Music Theory* (Oxford, 1994), 189–99

CLAUDE V. PALISCA

Goge. The most common name for the single-string fiddle of the savanna area of West Africa. The term *goge* (or *goje*) is used by the Hausa and Yoruba peoples of Nigeria and by the Songhai, Djerma, Mauri and Hausa of Niger, while the Mamprusi-Dagomba peoples of northern Ghana use *gonje* and the Yoruba-speaking Nago of Benin *godie*. The instrument consists of a half-calabash resonator on to which is nailed a monitor-lizard skin. This soundtable has a circular hole on one side. The wooden neck, inserted through the resonator parallel to the soundtable, protrudes a few centimetres at the lower end so that the horsehair string can be looped round it. After passing across a V- or Y-shaped wooden bridge, the string is fastened to the neck at the upper end with a leather strap. The bow is usually a curved piece of iron with a horsehair string. In performance the instrument is placed in the player's lap so that its body rests against his waist in an almost horizontal position, and the soundtable is tilted so that his right hand, holding the bow perpendicular to the string, moves up and down, while the left hand, holding the neck, stops the string on one side (for illustration *see* SONGHAI MUSIC).

Elsewhere the corresponding instrument varies in name and construction. In Senegal and the Gambia the Wolof *riti* or *duriti*, Tukulor *gnagnour* and Fula *nyaanyooru* have a hemispherical wooden resonator, made from the silk-cotton tree, with one or two holes in the back but none in the lizard-skin soundtable. The *diarka* of Timbuktu uses snakeskin. The Ahaggar Tuareg *imzad* or *amzad* may use goatskin which is laced round the soundbox, while the Tuareg of Air fix the skin with acacia spines. The *kiiki* of the Teda of northern Chad has a resonator which may be of wood, a half-calabash, or an enamel bowl; the wooden neck terminates inside it, the string being tied to the base through a hole in the soundboard. The *duduga* of the Bisa of Burkina Faso has a gourd resonator, while the Songhai-Djerma *goge* has a long metal jingle with small iron rings round the edges inserted into the handle. Instruments vary in size, those of the Tuareg being the largest with a resonator diameter of 20 to 50 cm, the Songhai of 24 to 28 cm and the Wolof and Tukulor 18 cm.

Tuareg performance is unique in that the players are predominantly women, whose ability is highly respected and whose playing is regarded as a mark of elegance, especially in their accompaniment of men's love songs. Among the Fula of the Gambia, the Fulani elsewhere and the Hausa communities of Niger and Nigeria, the instrument is associated with professionals who combine displays of technical virtuosity with praise singing. Among the Songhai and Mauri of Niger, at Timbuktu in Mali and among the non-Islamic groups of northern Nigeria, the *goge* is used with two calabash percussion vessels in spirit possession cults, the best known of which is *bori*. Contemporary developments among the Hausa of Nigeria include the use of electronic amplification for virtuoso performance. The *goge* is undoubtedly related to the single-string fiddles of the Arab world, such as the RABĀB of the Middle Eastern Bedouin. The Ethiopian *masēnqo* and the Malagasy *heravoa* are also clearly related instruments.

BIBLIOGRAPHY

AND OTHER RESOURCES

P.G. Harris: 'Notes on Drums and Musical Instruments Seen in Sokoto Province, Nigeria', *Journal of the Royal Anthropological Institute*, lxii (1932), 105–25

H.G. Farmer: 'Early References to Music in Western Sūdān', *Journal of the Royal Asiatic Society* (1939), 569–79

H. Lhoté: *Les Touareg du Hoggar* (Paris, 1955)

M. Bovis and M.Gast: *Touareg Ahaggar* (Paris, 1959)

Music of Kanem, BM30 L2309 (1963) [incl. notes by M. Brandily]

V. Pâques: *L'arbre cosmique dans la pensée populaire et dans la vie quotidienne du nord-ouest africain* (Paris, 1964)

K. Krieger: 'Musikinstrumente der Hausa', *Baessler-Archiv*, new ser., xvi (1968), 373–430

D.W. Ames and A.V. King: *Glossary of Hausa Music and its Social Contexts* (Evanston, IL, 1971)

B. Surugue: *Contribution à l'étude de la musique sacrée zarma-songhay* (Niamey, 1972)

M. Brandily: *Instruments de musique et musiciens instrumentalistes chez les Teda du Tibesti (Tchad)* (Tervuren, 1974)

Alhaji Garba Leo and his Goge Music, Folkways FW8860 (1976) [incl. notes by R.F. Grass]
Musiques du plateau, Nigéria, Ocora OCR82 (1984)

K.A. GOURLAY/ROGER BLENCH

Gogol′, Nikolay Vasil′yevich (*b* Sorochintsï, Poltava province, 19/31 March 1809; *d* Moscow, 21 Feb/4 March 1852). Russian novelist and dramatist. Born into an impoverished gentry family in the Ukraine, where he spent his childhood and youth, he received a rather meagre education. He went to St Petersburg in 1828 and began to make his name with the stories in *Evenings on a Farm near Dikanka* (1831–2); his introduction to Zhukovsky and Pushkin also broadened his outlook. All his early stories, including *Taras Bul′ba* (1835), have Ukrainian settings, but with *Nevskiy prospekt* (1835) and *The Diary of a Madman* (1835) he began to write about St Petersburg. His satirical comedy *The Inspector-General* (1836) was not only a landmark in the history of the theatre, but also in the history of Russian social attitudes. The short story *The Overcoat* (1842) and his masterpiece, the picaresque novel *Dead Souls* (1842), were interpreted by many of Gogol′'s contemporaries as social criticism, although his own intention was probably moral rather than social satire. *The Marriage* (1842) is a pure comedy. His greatest works have been translated into most European languages, and his plays are often performed outside Russia.

Regarded as the creator of the Russian novel, Gogol′ also occasionally wrote about music, and was one of the first systematically to collect Ukrainian folksongs. Many Russian composers, on whom his influence, direct or indirect, was considerable, later adopted and adapted many of his literary innovations, especially the use of Russian subjects, and of subjects previously considered unsuitable for artistic treatment; the use of fantasy, the grotesque and the supernatural; satire and off-beat humour, realism and nationalism. He foresaw the need for national music before composers did; his famous call 'Give us something Russian!' was answered by Glinka, whom he knew personally.

WORKS SET TO MUSIC

short stories unless otherwise stated

Sorochinskaya yarmarka [Sorochintsï Fair] (1831–2): op by Musorgsky, 1880; operetta by Ryabov, Khar′kiv, 1936; ballet by A. Peysin, Leningrad, 1940; ballet by V.V. Gomolyaka, Donetsk, 1956; operetta by Alexandrov; op by Dnovsky; op by B.K. Yanovsky, lost
Vecher nakanune Ivana Kupala [St John's Eve] (1831–2): sym. fantasia by Musorgsky, 1860–67; ov. by Yu. Arnold
Mayskaya noch′, ili Utoplennitsa [May Night, or The Drowned Woman] (1831–2): op by P.P. Sokal′sky, 1876; op by Lysenko, 1883; op by Rimsky-Korsakov, 1877–9; operetta by A. Ryabov, Khar′kiv, 1937; film score by D. Klebanov, 1940; ballet piece by N. Chaykin, Kiev, 1947; film score by Pototsky, 1952
Noch′ pered rozhdestvom [Christmas Eve] (1831–2): Kuznets Vakula, op by Tchaikovsky, 1874; op by N.F. Solov′yov, 1875; operetta by A. Peysin, Leningrad, 1929; op by Rimsky-Korsakov, 1894–5; op sketch by Serov; ballet by Asaf′yev, Leningrad, 1938; op by K. Gertman; op by Afanasyev; op by Shtsurovsky
Strashnaya mest′ [Terrible Revenge] (1831–2): op by N.R. Kochetov
Ivan Fyodorovich Shpon′ka i yego tetushka [Shpon′ka and his Aunt] (1831–2): song by Yu. M. Yatzebich, 1953
Portret [The Portrait] (1833–4): op by H. Rosenberg, Stockholm, 1956
Nos [The Nose] (1833–5): op by Shostakovich, 1927–8; op by V. Kaufman, 1952–3
Viy (1833–5): op by Ya. L. Goryelov, 1897; op by K. Moor, Prague, 1903; operetta by Staritsky; operetta by Verikovsky, 1946; Vječnaja pamjat, op by A. Dobronic, Zagreb, 1947; pf piece by M. Karminsky, 1948; fairy operetta by Kropivnitsky; op by B.K. Yanovsky, lost
Zhenit′ba [The Marriage] (comedy, 1833–41): op by Musorgsky, 1868; op by Grechaninov, 1946, Paris, 1950; television op by Martinů, New York, 1953; musical comedy by Jiránek
Zapiski sumasshedshego [Diary of a Madman] (1835): op by H. Searle, 1958; mono-op by Yu. Butsko, 1968
Taras Bul′ba (1835): op by P.P. Sokal′sky, 1878, rev. 1905; op by Kühner, St Petersburg, 1880; op by S.A. Trailin, St Petersburg, 1880s; op by Lysenko, 1890; op by Berutti, Turin, 1895; op by M.S. Rousseau, Paris, 1919; ballet by Solov′yov-Sedoy, 1940, rev. 1955; ballet by Glière, 1951–2; also ops by Afanasyev, Kashperov, K.P. Vil′boa; sym. poem by Glinka, unfinished, 1852; orch rhapsody by Janáček, 1915–18; Dumka, str qt by E. Slavinsky
Revizor [The Inspector-General] (comedy, 1836): Arifin Khilesi, op by T.G. Chukhajian, Constantinople, 1872; operetta by K. Weis, Prague, 1907; op by D.N. Shvedov, 1934; op by Zador, 1935; op by Zanella, Trieste, 1940; film score by Timofeyev, 1952; op by Egk, 1957; incid music by M. Gnesin, 1929; film score by Shebalin
Shinel′ [The Overcoat] (1842): op by Marttinen, Helsinki, 1965
Myortvïye dushi [Dead Souls] (novel, 1842): pf suite by N. Silvanski; Ob utrachennoy yunosti [On Lost Youth], T, chorus, by G.V. Sviridov, also setting for 5 unacc. choruses, 1961; cant. by Volkonsky, 1952; pf suite by V.A. Uspensky, 1962

BIBLIOGRAPHY

GroveO (R. Taruskin)
'Muzïkal′nïye proizvedeniya na temï iz Gogolya', *Gogolovsky sbornik, 1852–1902*, ed. M. Speransky (Kiev, 1902)
A. Gozenpud: 'Gogol′ v muzïke', *Literaturnoye nasledstvo*, lviii (1952), no.58, pp.893–924
B.V. Asaf′yev: 'Gogol′ i muzïka', *Izbrannïye trudï*, iv, ed. T.N. Livanova and V.A. Vasina-Grossman (Moscow, 1955), 154
G.A. Tyumeneva: *Gogol′ i muzïka* (Moscow, 1966)
S. Karlinsky: *The Sexual Labyrinth of Nikolay Gogol* (Cambridge, MA, 1976)
P. Taylor: *Gugolian Interludes: Gogol's Story 'Christmas Eve' as the Subject of the Operas by Tchaikovsky and Rimsky-Korsakov* (London, 1984)

APRIL FITZLYON

Gogorza, Emilio [Edoardo] de (*b* Brooklyn, NY, 29 May 1874; *d* New York, 10 May 1949). American baritone of Spanish descent. He spent his youth in Spain and France and in England, where he sang as a boy soprano. He returned to New York and studied with Cleito Moderati and Emilio Agramonte. He made his début as assistant to Sembrich in 1897. Because he was extremely short-sighted he never sang in opera, but he soon found a place as a leading recitalist and festival soloist, often appearing jointly in recitals with Emma Eames, whom he married in 1911. From about 1898 he was very active in various recording studios, using a variety of pseudonyms (Carlos Francisco, M. Fernand, Herbert Goddard etc.); eventually under his own name he became one of the most successful and prolific Victor Red Seal artists. Because of his own success and his association with many of the leading singers of his day, he became artistic director for Victor and supervised many recording sessions. In 1925 he joined the faculty of the Curtis Institute. His voice was a vibrant and virile baritone of wide range and ample power, as can be heard on recordings with Eames reissued on CD. He was master of many styles, especially admired in music of the French and Spanish schools, but he had a gift of lending distinction to simple home songs and popular selections. He contributed some memoirs to *Opera News* (Nov 1937).

PHILIP LIESON MILLER

Göhler, (Karl) Georg (*b* Zwickau, 29 June 1874; *d* Lübeck, 4 March 1954). German conductor and composer. He received a PhD at Leipzig (1896) with a dissertation on Freundt and in 1897 succeeded his former teacher

Kretzschmar as conductor of the Leipzig Riedel'scher Verein. Following service in Altenburg and Karlsruhe he resumed his former position and also conducted orchestral concerts of the Musikalische Gesellschaft. In 1913–15 he conducted in Hamburg and in 1915 succeeded Furtwängler as conductor of the Verein der Musikfreunde in Lübeck. He conducted opera in Altenburg (1922–7) and concurrently directed the orchestra in Halle. Göhler retired from active musical life during the 1930s to devote himself to composition and writings on music. As a conductor he championed the symphonies of Mahler and Bruckner. He also directed performances of Verdi operas little known at the time and made German translations of *Macbeth, Luisa Miller* and *La forza del destino*. Foremost among Göhler's own compositions are his lieder, over 200 of which were published. In these and in his instrumental works he reveals himself firmly committed to the Classical-Romantic tradition, an attitude he reinforced in the criticism he published in *Kunstwart* and *Zukunft*.

WORKS
(*selective list*)

Orch: Heldenklage, 1918; Pf Conc., 1925; 2 vn concs.: e, 1925–6, a, 1930; Passacaglia über ein Thema von Händel, 1935; 5 syms.; Vc Conc.

Chbr: 2 str qts: a, 1928, f, 1936; Variations, 2 pf; 24 Bagatellen, pf; Mozart-Variationen, pf trio, 1938; 2 vn sonatinas, 1939; Quartetto enimmatico, pf qt, 1940; Str Trio, 1942; Variations, 2 pf; 24 Bagatellen, pf

Vocal: Prinz Nachtwächter, opera, Altenburg, 1922; 2 solo cants., over 200 lieder, male choruses, motets

Principal publishers: Kistner & Siegel, Klemm

BIBLIOGRAPHY

J. Hennings: *Musikgeschichte Lübecks*, i (Kassel, 1951)
P. Bülow: 'Georg Göhler zum Gedächtnis', *ZfM*, cxv (1954), 213–14
E. Nick: 'Georg Göhler', *Musica*, viii (1954), 208 only
E. Möller: 'Fünf unveröffentliche Briefe von Max Reger an Georg Göhler', *BMw*, xxiv (1982), 276–82
E. Möller: 'Ein unveröffentliche Briefwechsel zwischen Alban Berg und Georg Göhler', *BMw*, xxxi (1988), 279–82

GEORGE W. LOOMIS

Göhringer, Francilla. German contralto. *See* PIXIS family.

Goicoechea Errasti, Vicente (*b* Ibarra de Aramayona, Alava, 5 April 1854; *d* Valladolid, 8 April 1916). Spanish composer. He was first a law student, meanwhile studying music with Felipe Gorriti. He then studied in Valladolid to become a priest. In 1890 he won the competition for the position of *maestro de capilla* at Valladolid Cathedral, where he remained until his death. He was made a canon there on 4 March 1915.

Goicoechea's artistic life can be divided into two parts. Compositions antedating Pius X's *Motu proprio* on sacred music (1903) exhibit the general characteristics of Spanish sacred music of the period, with lavish use of the orchestra and brilliant solo passages. But after *Motu proprio*, which prescribed a greater religious purity in sacred music, adducing as models Gregorian chant and 16th-century polyphony, he threw himself with great fervour into studying them, radically altering the style of his subsequent compositions. At the same time he deepened his knowledge of the great composers of the 18th and 19th centuries, particularly of Wagner, whom he greatly admired. The result was a purified contrapuntal technique, a rich but sober harmony, extreme economy in the use of vocal effects and a total absence of the orchestra (he limited himself to organ accompaniment), the whole imbued with a mystic religious fervour that was the fruit of his religious meditations and of his profoundly devout and mystical spirit, comparable to that of Victoria. Precisely because his compositions are the fruit of long and deep meditation, they are relatively small in number, and of notable artistic quality. Almost all of them have been published in the periodical *Música sacro-hispana* or in other editions. The most noteworthy are his *Christus-Miserere*, Lamentations, motets and various masses, including a requiem, finished shortly before his death and first performed at his funeral. The autograph manuscripts of many of his works are in the archives of Valladolid Cathedral.

The influence of Goicoechea on all Spanish composers of sacred music in the 20th century has been considerable, not only through his works, which have served as models, but also because he organized the first national congress of sacred music, held in Valladolid in 1907, which set in motion the reform of sacred music in Spain. He also inspired with his ideals the young Nemesio Otaño, who became from that time the most energetic proponent of this reform.

BIBLIOGRAPHY

Música sacro-hispana, ix (1916), 145–76 [series of articles]
P. Aizpurúa: 'Vicente Giocoechea Errasti: centenario de la magisterio musical en la catedral de Valladolid', *RdMc*, xv (1992), 281–302 [with list of works]

JOSÉ LÓPEZ-CALO

Góis, Damião de [Goes, Damian; Goes, Damianus a] (*b* Alenquer, Feb 1502; *d* Alenquer, 30 Jan 1574). Portuguese humanist, chronicler, diplomat and composer. He was a page at the court of Manuel I. His travels took him to most of the countries of Europe, from England to Italy and as far east as Russia, and he was on familiar terms with many noted personages of the time, including Erasmus. He lived for several years in Antwerp and Leuven, where he married. He produced a considerable body of writings in Latin and Portuguese. Glarean, with whom he became acquainted while staying with Erasmus, praised him as a composer and included his three-voice motet *Ne laeteris inimica mea* in the *Dodecachordon*. Another motet, *Surge, propera amica mea* for five voices, was printed at Augsburg in the *Cantiones septem, sex et quinque vocum* (RISM 1545[3]). The only other surviving composition that may be by Góis is *In die tribulationis*, included in *Libro secondo de li motetti a tre voce*, printed in Venice (RISM 1549[14]) and later in Nuremberg by Berg & Neuber in the second volume of their *Tricinia* (RISM 1560[2]). However, since it is attributed in both sources merely to 'Damianus', it cannot definitely be ascribed to Góis. Other works by him were in the library of João IV. According to João Franco Barreto and Diego Barbosa Machado, Góis also wrote a treatise on music theory (see Nery).

Góis's surviving music (all ed. in PM, ser.A. xxxvii, 1982) displays a certain skill in polyphonic composition. Although music was one of his favourite pursuits he had many other interests in the arts, letters, politics and finance. He was denounced to the Inquisition in 1545 for having consorted with heretic leaders in his youth, for singing and playing strange music in his house on the Sabbath (florid music, masses and motets) and for other indiscretions; he was subsequently tried and condemned to imprisonment in 1571 and confined to the monastery of Batalha in 1572.

BIBLIOGRAPHY

JoãoIL

H. Glarean: *Dodecachordon* (Basle, 1547/*R*; Eng. trans., MSD, vi, 1965), 9, 31, 253–4, 270, 331–2

M. de Sampayo Ribeiro: *Damião de Goes na Livraria real da música* (Lisbon, 1935)

A.F.G. Bell: 'Damião de Goes, a Portuguese Humanist', *Hispanic Review*, ix (1941), 243–51

A.T. Luper: 'Portuguese Polyphony in the Sixteenth and Early Seventeenth Centuries', *JAMS*, iii (1950), 93–112

E.F. Hirsch: *Damião de Gois: the Life and Thought of a Portuguese Humanist, 1502–1574* (The Hague, 1967)

R. Stevenson: Preface to *Antologia de polifónia portuguesa, 1490–1680*, PM, ser.A, xxxvii (1982), pp.xxxi–xxxii

R.V. Nery, ed.: *A música no ciclo da 'Biblioteca lusitana'* (Lisbon, 1984), 103–26

ALBERT T. LUPER/R

Gołąbek, Jakub (*b* Silesia, *c*1739; *d* Kraków, 30 March 1789). Polish composer and singer. He was active in Kraków from at least 1766 (in which year he was married), first in the chapel choir of St Mary's, later (*c*1774) as singer and composer for the Wawel Cathedral choir. From 1781 to 1787 he also worked as a teacher at the Kraków singing school run by the priest Wacław Sierakowski, and took part in concerts of oratorios and cantatas organized by Sierakowski, modelled on those of the Concert Spirituel, Paris.

Gołąbek's music is significant in the formation of a Polish Classical style, as is evident in the forms he used (two-subject expositions, short development and recapitulation), thematic structure, treatment of the bass part (clearly following the tradition of the basso continuo), and the use of *galant* elements in slow movements (for example in his *Parthia*). There are four extant, unaccompanied masses, conforming to the type 'missa sine credo', mostly composed in a homophonic style but containing some polyphony. Gołąbek's instrumental music is characterized by a non-schematic approach to composition combined with a degree of melodic ingenuity. His sacred works, as well as his symphonic works, were well known in his day and were highly regarded, not just in the Kraków region.

WORKS

VOCAL

5 masses, 4vv, orch, lost

4 masses, 4vv, Wawel Cathedral Archives, Kraków

Vespers, lost

Veni Sancte Spiritus, D, T, 4vv, insts, org, *PL-Kj*; several other motets, lost

3 cants. (W. Sierakowski) to St Jacek, blessed Bronisława, St Jan Kanty, 4 solo vv, chorus, orch, texts pubd in *Kantata w muzyce* (Kraków, 1777–96), music lost; cant. to St Stanisław (Sierakowski), 1773, lost

INSTRUMENTAL

Syms.: D, *c*1773, *PL-MO*, ed. in *ZHMP*, iii (1963), ed. in The Symphony 1720–1840, ser. F, vii (New York, 1982); D, *Pu*, ed. in *ZHMP*, iii (1963); C, *CZ*, ed. in *ZHMP*, iii (1963); B♭, D, *SZ*

Parthia, C, 2 cl, 2 hn, bn, 1770, *SA*, ed. in *ZHMP*, iv (1962)

BIBLIOGRAPHY

SMP

B. Muchenberg: Preface to J. Gołąbek: Symphonie, *ZHMP*, iii (1963)

J. Węcowski: 'Z dziejów XVIII-wiecznej kapeli w Szalowej' [The history of the 18th-century chapel in Szalowa], *Z dziejów muzyki polskiej*[From the history of Polish music], vii (1964), 55–63

G. Abraham: 'Some Eighteenth-Century Polish Symphonies', *Studies in Eighteenth-Century Music: a Tribute to Karl Geiringer*, ed. H.C.R. Landon and R.E. Chapman (New York and London, 1970), 13–22, esp. 13–14, 16–19

A. Nowak-Romanowicz: 'Gołąbek Jakub', *Encyklopedia muzyczna PWM*, ed. E. Dziębowska, iii (Kraków, 1987)

A. Nowak-Romanowicz: *Klasycyzm 1750–1830* [Classicism 1750–1830] (Warsaw, 1995)

ALINA NOWAK-ROMANOWICZ/
BARBARA CHMARA-ŻACZKIEWICZ

Golabovski, Sotir (*b* Struga, 30 Oct 1937). Macedonian musicologist and composer. He studied music privately with Vlastimir Nikolovski in Skopje, and later took composition at the Ljubljana Academy of Music, at the same time studying philosophy and sociology at the philosophy faculty of the University of Skopje. He took the MA in composition with Lucijan Škerjanc in 1964. He worked as a radio producer in Skopje (1964) and taught theoretical studies at the Pedagogical Academy there (1966–85). He participated in the Darmstadt summer courses (1970, 1972), and studied composition in Munich with Günter Bialas, in Cologne with Stockhausen, and in Berlin with Frank Beyer (1973–4). He took the doctorate with Vladimir Mošin at the University of Skopje (1985) with a dissertation on music manuscripts from Ohrid and the oldest known Slavic-language triodion. In 1985 he became professor of musicology in the University's music faculty. He received the 11 Oktombri award in 1996 and the Kliment Ohridski award in 1997. Golabovski's musicological interest is focussed on the history of Macedonian music, particularly music of the Eastern Orthodox church. Many of his compositions are also inspired by Macedonian church music; they include a ballet, *Introspekcija* ('Introspection', 1960), a symphony (1963), symphonic poems, and a cantata, *Slovensko eho* ('Slavic Echo', 1965).

WRITINGS

'Metričkite formi vo makedonskiot muzički folklor' [Metric forms in Macedonian musical folklore], *Yugoslav Folklore Association: Congress XIII: Dojran 1966*, 419–25

'Nekoi zabeleški za melodiskata ornamentika vo makedonskiot muzički melos', *Makedonski folklor*, ii/3–4 (1969), 293–8

'Muzikata i revolucija' [Music and revolution], 'Od muzičkoto minato na Struga' [From the music heritage of Struga], 'Arhaični ostatoci vo segašnata crkveno-muzička praktika vo Struškiot kraj' [Archaic remnants in contemporary church music practice in the Struga region], *Makedonska muzika*, i (1977), 17–21, 43–53, 55–8

'O tvorchestve Vlastimira Nikolovskogo' [The works of Vlastimir Nikolovski], *SovM* (1977), no.12, pp.100–03

'Nekoi tonalni vrski pomeđu muzičkiot folklor i crkovnoto peenje vo Makedonija' [Some tonal characteristics of musical folklore and church chant in Macedonia], *Makedonski folklor*, xi/21–22 (1978), 285–300

'Periodizacija na makedonskata duhovna muzika' [Periodization of Macedonian sacred music], *Vesnik na MPC*, xxi/5 (1979), 174–81

'Osvrt na muzičkite tekstovi vo Bolonjskiot psaltir' [A survey of the musical items in the Bologna Psalter], 'Život i deloto na Jovan Harmosin-Ohridski' [The life and works of Jovan Harmosin-Ohridski], *Makedonska muzika*, ii (1979), 27–30, 31–7

'Periodizacijata na makedonskata duhovna muzika kako možnost za sagleduvanje na celokupnata muzička aktivnost vo minatoto na Makedonija' [Periodization in Macedonian sacred music as a requirement for a total overview of the musical activities in Macedonian heritage], *Makedonski folklor*, xii/23 (1979), 179–91

'*Gospodi vozzvah* Dionisa Poposkog' [*Gospodi vozzvah* by Dionis Poposki], 'Tonalni osnovi na makedonskata duhovna muzika od periodot IX–XV vek' [Tonal characteristics of Macedonian sacred music from the 9th century to the 15th], *Makedonska muzika*, iii (1981), 23–9, 31–6

'Jovan Kukuzel', *Makedonska muzika*, v (1983), 37–43; enlarged in *Zbornik na Bogoslovskiot Fakultet sv. Kliment Ohridski*, iii (1997), 89–107

Tradicionalna i eksperimentalna makedonska muzika [Traditional and experimental Macedonian music] (Skopje, 1984)

Muzičkite rakopisi od ohridskata zbirka i najstarite sočuvani makedonski triodi na slovenski jezik [Music manuscripts from the

Ohrid Collection and the oldest known Slavic-language Macedonian triodion] (diss., U. of Skopje, 1985)
'Russko-makedonskie muzykal'nye svjazi' [The musical connections between Russia and Macedonia], *Makedonski folklor*, xxvi/52 (1993), 63–70
Makedonsko crkveno peenje: osmoglasnik/Macedonian Chant: Oktoëchos (Skopje, 1993–5)
Makedonsko crkveno peenje: zlatoustova liturgija – Makedonski tradicionalen crkoven napev/Macedonian Chant: Liturgy of St. John Chrysostom – Macedonian Traditional Church Chant (Skopje, 1997)
Istorija na makedonskata muzika [A history of Macedonian church music] (Skopje, 1999)

BIBLIOGRAPHY

B. Karakaš: *Muzičkite tvorci vo Makedonija* [Composers of Macedonia] (Skopje, 1970), 107–9
D. Ortakov: *Muzičkata umetnost vo Makedonija* [Music in Macedonia] (Skopje, 1982)
T. Prošev: *Sovremena makedonska muzika* [Macedonian contemporary music] (Pula, 1986)
M. Kolovski: *Sojuz na kompozitorite na Makedonija* (Skopje, 1993), 94–6

ZDRAVKO BLAŽEKOVIĆ

Golani, Rivka (*b* Tel-Aviv, 22 March 1946). Israeli viola player. She learnt the violin with her mother, then at the Israel Academy of Music and finally with Oedoen Partos at Tel-Aviv University, also studying art and mathematics. Having switched to the viola, she played in the Tel-Aviv Chamber Orchestra in 1968 and in the Israel PO from 1969 to 1974, gradually building up a solo career as a 20th-century specialist. In 1974 she moved to Toronto, becoming a major force in Canadian contemporary music; and from the 1990s she has been based alternately in Toronto and London. Golani has a charismatic stage presence and the ability to hold an audience's attention even with the most complex new music. In addition to playing and recording the mainstream viola repertory, such as the Bach suites, Bloch's *Suite hébraïque*, Joachim's Variations, the viola concertos of Martinů, Serly, Bartók, Bax and Rubbra, Benjamin's Fantasy and the Tertis version of the Elgar Cello Concerto, she has given the premières of more than 200 works, including 33 concertos. A number have been recorded. Music associated with her includes *Trema* by Heinz Holliger, Chaconne by Michael Colgrass and pieces by Brian Cherney, Milton Barnes, André Prévost, David Jaeger, Otto Joachim, Peter Paul Koprowski, Steve Tittle, Marjan Mozetich, Jim Hiscott, Diana McIntosh, Chris Paul Harman, Jean Papineau-Couture and Ann Southam. As a painter and graphic artist, Golani has held exhibitions in several countries. She plays a large asymmetrical instrument by Otto Erdesz, made in 1977, with the right shoulder cut away to facilitate the left hand's access to the strings.

BIBLIOGRAPHY

T. Potter: disc notes, *The Recorded Viola*, iv, Pearl GEMS 0039

TULLY POTTER

Gold, Arthur (*b* Toronto, 6 Feb 1917; *d* New York, 3 Jan 1990). Canadian pianist. He formed a duo team with ROBERT FIZDALE in 1944.

Gold, Ernest (*b* Vienna, 13 July 1921; *d* Santa Monica, CA, 17 March 1999). American composer of Austrian birth. He studied the piano with his grandfather and the violin with his father, later enrolling in the Vienna Music Academy. He emigrated with his family to the USA in 1938, where he studied harmony and orchestration with Otto Cesana and conducting with Leon Barzin at the National Orchestra Association, New York. Earning a living as an accompanist and song writer, his early hit *Practice makes Perfect* (1940) was followed by *Accidentally on Purpose* and *They Started Something*. After settling in Hollywood in 1945 to work as an arranger, conductor and composer in the film industry, he studied with Antheil (1946–8) and conducted the Santa Barbara Civic Opera (1958–60). In 1964 he founded the Senior Citizens Orchestra, Los Angeles. He was the first film composer to have his name engraved on Hollywood's 'Walk of Fame'.

WORKS
(*selective list*)

Film scores: The Girl of the Limberlost, 1945; The Falcon's Alibi, 1946; G.I. War Brides, 1946; Smooth as Silk, 1946; Exposed, 1947; Jennifer, 1953; The Defiant Ones, 1958; On the Beach, 1959; The Young Philadelphians, 1959; Exodus, 1960; Inherit the Wind, 1960; A Fever in the Blood, 1961; Judgement at Nuremberg, 1961; The Last Sunset, 1961; A Child is Waiting, 1962; Pressure Point, 1962; It's a Mad, Mad, Mad, Mad World, 1963; Ship of Fools, 1965; The Secret of Santa Vittoria, 1969; The Wild McCullochs, 1975; Cross of Iron, 1977;
Stage: Song of the Bells (pageant), 1956; Too Warm for Furs (musical, E. Penney), *c*1956; Maria (pageant), 1957; I'm Solomon (musical, A. Croswell), New York, 1968
Orch: Pan American Sym., 1941; Pf Conc., 1943; Ballad, 1944; Sym. Preludes, 1944; Allegorical Ov., 1947; Sym. no.2, 1947; Audubon Ov., *c*1949; Band in Hand (B. Smith), nar, vv, band, 1966; Boston Pops March, 1966; other band works
Chbr and solo inst: Str Qt, *c*1948; Trio, vn, bn, pf, *c*1950 [rev. as Sym., bn, pf, str, *c*1952]; Sonatina, fl, pf, *c*1952; Pf Sonata, 1954; 3 Miniatures, pf (1968); 15 other pf works
Many songs and choral works, incl. Songs of Love and Parting, *c*1963

Principal publishers: Chappell, Crystal, Marks, Piedmont, Simrock, Society for the Publication of American Music

BIBLIOGRAPHY

F. Stadler and P.Weibel: *The Cultural Exodus from Austria* (Vienna and New York, 1995)
T. Thomas: *Film Score* (Munich, 1995)

THOMAS L. GAYDA

Goldar, Robert. *See* GOLDER, ROBERT.

Goldberg [Gollberg, Goltberg, etc.], **Johann Gottlieb** [Théophile] (*b* Danzig [now Gdańsk], bap. 14 March 1727; *d* Dresden, bur. 15 April 1756). German keyboard virtuoso and composer. Very little documentary evidence about Goldberg's life has survived, and virtually all the early reports contain some demonstrable errors. He is widely reported to have become a pupil of J.S. Bach after the Russian ambassador to the court of Saxony, Hermann Karl von Keyserlingk (Count from 1741), recognized the boy's talent in Danzig, perhaps in 1737. Goldberg was also claimed as a pupil by W.F. Bach, who was in Dresden throughout Keyserlingk's first period of office in that city (1734–45). No other report confirms this tutelage, and the extent of Goldberg's study with either Bach and the order in which he studied with them remain subjects for speculation.

Forkel's famous story of the commissioning of J.S. Bach's Goldberg Variations (published *c*1741 as *Clavier-Übung*, iv) by Keyserlingk to be played by Goldberg contains several errors of fact and must be doubted. (It has frequently been questioned because of Goldberg's extreme youth: the lack of a dedication in the print is evidence against the commission, though even without a commission Bach could have given Keyserlingk a copy of the print and received a gift in return, perhaps in late 1741, when he is known to have visited the Keyserlingk home in Dresden.) It is clear, however, from early accounts

that the technical difficulty of the variations would have been well matched by Goldberg's amazing performing skills. The fact that Keyserlingk's only son was studying in Leipzig from 1741 until at least 1743 may have provided the vehicle for Goldberg's visits to Leipzig – visits that are suggested by the nature, style and diplomatic condition of Goldberg's church cantatas, as well as by Forkel's doubtful story.

Goldberg seems not to have accompanied Count Keyserlingk from Dresden to Potsdam in 1745 and is next traceable about 1749–51 (according to Dadder) at a concert at which Keyserlingk (back in Dresden from 1749), Electress Maria Antonia Walpurgis of Saxony and W.F. Bach (presumably visiting from Halle) were also present, according to W.F. Bach's letter to the electress in 1767. In 1751 Goldberg joined the private musical establishment of Count Heinrich von Brühl, which had been weakened by the departure of both Georg Gebel (ii) and Gottlob Harrer in 1750. He remained in Brühl's service until his early death, of consumption.

The earliest reports are unanimous in praising Goldberg's keyboard playing, especially his facility in sight-reading at the keyboard. But his compositional skills provoked a small controversy: Forkel suggested in his Bach biography (1802) that Goldberg was 'a very skilful keyboard player, but with no particular talent for composition', and J.F. Reichardt reprinted this opinion in his 1805 autobiography, adding: 'apparently H[err] F[orkel] knows nothing, or only the least significant, of Goldberg's very rare keyboard works'. The statement attributed to Reichardt (Dürr, p.58; Dadder and Dürr), that Goldberg possessed primarily technical talent, was not really a musical genius and had no special talent for composition, is not in Reichardt's autobiography but only in the very imaginative 'excerpt' from it by H.M. Schletterer (*J.F. Reichardt*, 1865/*R*, p.69). Reichardt was himself in an excellent position to assess Goldberg's compositions, as he owned 'several' of Goldberg's keyboard concertos and had heard Goldberg's sister play some of her brother's works. The likelihood that J.S. Bach encouraged Goldberg to write church cantatas for Leipzig speaks well for his compositional talent, as does the confusion – going back at least to the Breitkopf catalogues of 1761 and 1762 – over the attribution of the C major Trio Sonata BWV1037.

Goldberg's extant compositions show a musical style varying with genre and hypothetical chronology, from a style very close to J.S. Bach's (the cantatas, most of the trio sonatas) to one far more *galant* and accessible to the Dresden audience (the polonaises, Trio Sonata in G minor) and, perhaps finally, to an ambitious modern style calculated for Count Brühl's orchestra and possibly influenced by the style of C.P.E. Bach (the concertos). It is not surprising that in approaching the works of this young and facile man it is difficult to find his 'real' musical style, although a love for syncopation, for wide-ranging melodies and especially for chromaticism runs through his works.

WORKS

for thematic catalogue, see Dürr

VOCAL

Durch die herzliche Barmherzigkeit, (cant.), ?Leipzig, feast of St John, 24 June *c*1741–5, 5vv, 2 ob, 2 vn, 2 va, bc, *D-Bsb**; ed. in EDM, 1st ser., xxxv (1957)

Hilf, Herr (cant., Ps xii), ?Leipzig, *c*1741–5, 4vv, 2 vn, va, bc, *Bsb*; ed. in EDM, 1st ser., xxxv (1957)

INSTRUMENTAL

2 hpd concs. (E♭, d), *D-Bsb*; ed. E. Dadder (Celle, 1945); for further information see Dürr

4 sonatas (B♭, a, g, C), 2 vn, bc, *Bsb*; no.4 in C also attrib. J.S. Bach as BWV1037, see Dürr; nos.3–4 also arr. for vn, obbl hpd, *Bsb*; no.2 ed. in NM, clxxxv (1956), no.3 ed. in NM, cxcviii (1958)

Sonata, c, 2 vn, va, bc, *Bsb*; ed. F.W. Lothar (Wolfenbüttel and Copenhagen, 1932)

2 sonatas (e/G, f), fl, vn, bc, listed in Breitkopf catalogue, lost

Prelude, C, kbd, *Bsb*

Prelude and fugue, f, kbd, *Bsb*; ed. in Le trésor des pianistes, xi (Paris, 1867)

Sonata, D, kbd, *Bsb*, formerly *Bhm*

24 polonaises, kbd, in all keys, formerly *Bhm*; no.1, C, listed in Breitkopf catalogue; nos.?4, c♯, ?6, d, ?18, g♯, ed. in Lehrmeister und Schüler Joh. Seb. Bachs, ii (Zürich, 1935)

Chorale-preludes, formerly Königsberg [now Kaliningrad], cited in *EitnerQ*, lost

BIBLIOGRAPHY

BrookB; MGG1 (E. Dadder and A. Dürr)

Verzeichniss musikalischer Werke ... welche in richtigen Abschriften bey Joh. Gottlieb Immanuel Breitkopf ... zu bekommen sind (Leipzig, 1761, 2/1764)

J.F. Reichardt: 'Autobiographie', *Berlinische musikalische Zeitung*, i (1805/*R*), 351–4

E. Dadder: 'Johann Gottlieb Goldberg', *BJb 1923*, 57–71 [with detailed reference to early sources]

H. Miesner: 'Graf v. Keyserlingk und Minister v. Happe, zwei Gönner der Familie Bach', *BJb 1934*, 101–15

H.T. David and A. Mendel, eds.: *The Bach Reader* (New York, 1945, rev. 2/1966 with suppl.)

A. Dürr: 'Johann Gottlieb Goldberg und die Triosonate BWV1037', *BJb 1953*, 51–80

H.-J. Schulze, ed.: *Dokumente zum Nachwirken Johann Sebastian Bachs 1750–1800*, Bach-Dokumente, iii (Kassel, 1972)

Johann Gottlieb Goldberg (1727–1756): Persepektiven der Rezeption: Gdansk 1997

NORMAN RUBIN

Goldberg, Joseph (Pasquale) (*b* Vienna, 1 Jan 1825; *d* Vienna, 20 Dec 1890). Austrian violinist, singer, composer and teacher. He began his career as a violinist, as a pupil of Mayseder, and at the age of 12 performed his own Violin Concerto in E minor, dedicated to Spohr, at the Vienna Redoutensaal. After a period touring in Italy he went to Paris, where Rubini and Meyerbeer urged him to become a singer. In 1843, after study with Rubini and Bordogni, he made a successful début at Padua in Donizetti's *La regina di Golconda*, appearing later in Verona and Genoa. In 1847 he went to London to appear with Jullien, and from 1850 to 1861 he made several provincial concert tours in England with Grisi, Alboni, Mario and others. He then settled in London, where he taught for many years at the RAM, retiring a few months before his death. Goldberg was commissioned by the Italian government in 1871 to report on the Italian conservatories and to propose reforms in methods of instruction. His proposals were approved by Lauro Rossi, principal of the Naples Conservatory, and were put in force throughout Italy. (Obituary, *MT*, xxxii, 1891, pp.27–8)

GEORGE GROVE/DAVID CHARLTON

Goldberg, Reiner (*b* Crostau, nr Bautzen, 17 Oct 1939). German tenor. He studied in Dresden, making his début in 1966 at the Landestheater as Luigi (*Il tabarro*). In 1973 he joined the Staatsopern of Dresden and Berlin and took part in the première of Ernst Meyer's *Reiter der Nacht* in Berlin, where in 1976 he sang Huon in a performance of *Oberon* to mark the 150th anniversary of Weber's death. In 1982 he sang Walther at Covent Garden, Erik at the Salzburg Easter Festival and Florestan at the Salzburg

Summer Festival. He sang Tannhäuser at La Scala (1984) and Walther, Siegfried (*Götterdämmerung*) and Erik at Bayreuth (1987–92). His repertory also included Parsifal, which he sang on the soundtrack of Syberberg's film of the opera, Max, Bacchus, Faust, Hermann (*The Queen of Spades*), Sergey (*Lady Macbeth of the Mtsensk District*), the Drum Major (*Wozzeck*) and the title role of Dessau's *Verurteilung des Lukullus*. In 1991 Goldberg sang young Siegfried in concert at Amsterdam, and both Siegfrieds at Covent Garden, where he returned for Florestan (1993), the role of his Metropolitan début in 1992. He had an incisive, well-focussed voice with a notably powerful upper register, as can be heard on several recordings, including Florestan and Siegmund (under Haitink), Siegfried in both *Siegfried* and *Götterdämmerung* (with Levine), the Drum Major, and Emperor Pao in Zemlinsky's *Der Kreidekreis*.

ELIZABETH FORBES

Goldberg, Szymon (*b* Włocławek, 1 June 1909; *d* Toyama, Japan, 19 July 1993). American violinist and conductor of Polish birth. He studied with Mihałowicz in Warsaw, then moved to Berlin in 1917, where his principal teacher was Carl Flesch. In 1921 he made his début in Warsaw, and after an appearance with the Berlin PO in 1924 (when he played concertos by Bach, Joachim and Paganini in one evening) and a recital tour through Germany, he was appointed leader of the Dresden PO in 1925. Furtwängler then chose him to be leader of the Berlin PO, a post he held from 1929 to 1934; during that time he formed a string trio with Hindemith and Feuermann. From 1934 he toured Europe and East Asia as soloist and as sonata partner with Lili Kraus, and he made his New York début in 1938. Taken prisoner by the Japanese in Java in 1942, he spent two and a half years in captivity. In 1946 he resumed his career and played in Australia, South Africa and the Americas. For 15 summers (1951–65) he was a faculty member of the Aspen Music Festival in Colorado, where he formed the Festival Quartet with Victor Babin (piano), William Primrose (viola) and Nikolay Graudan (cello), which achieved wide recognition in concerts and on records. In 1955 Goldberg became permanent conductor and musical director of the newly founded Netherlands Chamber Orchestra, and toured with it to Britain, the USA and other countries. He appeared as guest conductor with the BBC SO, the LSO and the orchestras of Boston, Chicago and Cleveland. In 1953 he became an American citizen, but from 1969 lived in London. A masterly violinist whose tone was warm and pure, with a sense of style and musical taste that excluded virtuoso frills, his interpretations stressed refinement, intimacy and a noble intensity. With the Netherlands Chamber Orchestra he appeared as soloist and conductor in classical concertos, and he was also a sensitive performer of Bartók, Berg and Hindemith. His recordings include a distinguished set of the Brandenburg Concertos and, with Radu Lupu, 16 Mozart sonatas. He played a Guarneri del Gesù violin of 1734 known as the 'Baron Vitta'. He was an officer of the Order of Oranje Nassau and an honorary member of the RAM.

BIBLIOGRAPHY

SchwarzGM
B. Gavoty: *Szymon Goldberg* (Geneva, 1961) [with discography]
J. Creighton: *Discopaedia of the Violin, 1889–1971* (Toronto, 1974)
M. Campbell: Obituary, *The Independent* (23 July 1993); Obituary, *The Strad*, civ (1993), 858
J.M. Molkhou: Discography, *The Strad*, civ (1993), 994

BORIS SCHWARZ

Goldberg, Théophile. *See* GOLDBERG, JOHANN GOTTLIEB.

Golden number [golden section]. The unequal division of a line such that the ratio of the smaller part to the larger is the same as that of the larger to the original whole. This ratio is approximately 1:1·618, and in mathematics is described as the 'division in extreme and mean ratio'. The term 'golden number' is used today in the context of a natural phenomenon or a man-made object; it has often been held to produce harmonious proportions in, for example, architecture, fine art and sculpture, and there have been attempts to detect it in musical forms. Some 20th-century composers have used it consciously (*see* NUMBERS AND MUSIC).

Roger Herz-Fischler has shown that the terms 'golden section' and 'golden cut' are relatively modern. 'Goldene Schnitt' (golden section/cut) was first used in 1835 by the mathematician Martin Ohm in the second edition of a text book, the first edition having described the ration with the usual term 'stetige Proportion' (continuous proportion). 'Golden number' has been a well-known and commonly used term since it was coined in 432 BCE by Meton the Athenian. The 19-year Lunar Cycle discovered by Meton (later known as the Metonic cycle) was originally written in golden numbers, hence the name. The Golden Numbers have been in constant use for centuries as the means by which to calculate the Ecclesiastical Paschal full moon, and thence Easter Sunday. It was only after the 1850s and the work of Zeising that the term 'golden number' became synonymous with 'golden section'. The non-existence of the terms 'golden section' and 'golden number' (in the new sense) before 1830 should sound a note of warning to musicians and artists.

The 'division in extreme and mean ratio', on the other hand, is an ancient geometric ration, first described by Euclid. Herz-Fischler shows that very little attention was given to the ratio by the Greeks and argues that it is false to assume they advocated its use in architecture. He claims that the spread of golden numberism was aided by an error made in 1799 by Montucla and Lalande in the second edition of their *Histoire des mathématiques* in which they state that Pacioli (*Divina proportione*, 1509) advocated the use of the ratio in determining the proportions of works of art and architecture. This was false: Pacioli in fact recommended the use of simple ratios. The work of A. Zeising (1854) and F. Röber (1855) in Germany established the practice of 'golden numberism', and although it seems to have been limited to Germany, it gained international popularity after about 1910. Although some 20th-century composers have made deliberate use of the ratio, the term should be used cautiously in the context of music from before 1835. Historical evidence shows indisputably that composers would not have the term. The discovery of a 1:1·618 ratio in a work created before then may suggest that the composer consciously used the golden number, but it seems more likely to be, at best, an affirmation of Zeising's theory, and at worst a fanciful imposition.

For bibliography *see* NUMBERS AND MUSIC.

RUTH TATLOW

Goldenthal, Elliot (*b* Brooklyn, NY, 2 May 1954). American composer. He learnt the piano as a child and in his teens also played the trumpet and piano, and sang in a touring blues band. In the 1970s he studied at the Manhattan School of Music with John Corigliano and later informally with Copland. His first important works were for classical chamber ensembles. The largest and best-known of his concert works is *Vietnam Oratorio*, first performed in April 1995 to mark the 20th anniversary of the end of the Vietnam War, and whose texts are in Vietnamese, Latin and English, including recent poems by Yusef Komunyaka. Its style is decidedly modern, and the eclectic vocal and instrumental writing includes a prominent solo cello part written for Yo-Yo Ma.

Since the late 1980s Goldenthal has also composed stage and film scores. Of particular interest are his collaborations with the theatre director Julie Taymor, his longtime personal companion; these include popular productions of plays by Gozzi for the American Repertory Theater in Cambridge, Massachusetts, and a critically acclaimed revival of the oratorio-like *Juan Darien* (Lincoln Center, 1996). The film scores, technically polished and subtle, embrace a remarkable range of past and present idioms, including Wagnerian passage-work, atonality, minimalism, dynamic counterpoint, synthesized timbres and modal choral writing. They include several inflated Hollywood blockbusters in the science fiction, action, and horror genres (*Alien³*, two Batman sequels, *Demolition Man*, *Heat* and *Sphere*), whose scores often outshine the films they have been written for. In working with the idiosyncratic Neil Jordan, Goldenthal found an independent director with a creativity and originality to match his own. Their association began with *Interview with the Vampire* (1994), and continued through scores for *Michael Collins* (1996) and *The Butcher Boy* (1997) which are as diverse, unsettling and fascinating as the films themselves.

WORKS
(*selective list*)

Stage: The Transposed Heads (musical, after T. Mann), New York, 1987; Juan Darien, a Carnival Mass (after L. Quiroga and Requiem Mass), New York, 1988, rev. 1996; Othello (ballet, 1997); Grendel (op, Beowulf and J. Gardner); Liberty's Taken (musical)

Incid music to plays: A Midsummer Night's Dream, 1994; The Taming of the Shrew, 1994; The Tempest, 1994; Titus Andronicus, 1994; The Green Bird, 1996; The King's Stag, 1996; The Serpent Women, 1996

Film scores (dirs. in parentheses): Drugstore Cowboy (G. Van Sant), 1989; Pet Sematary (M. Lambert); Grand Isle (Lambert), 1991 [TV]; Alien³ (D. Fincher, 1992); Fool's Fire (J. Taymor), 1992; Demolition Man (M. Brambilla, 1993); Golden Gate (J. Madden), 1993; Cobb (R. Shelton), 1994; Interview with the Vampire (N. Jordan), 1994; Roswell (J. Kagan), 1994 [TV]; Batman Forever (J. Schumacher), 1995; Heat (M. Mann), 1995; Michael Collins (Jordan), 1996; A Time to Kill (Schumacher), 1996: Batman & Robin (Schumacher), 1997; The Butcher Boy (Jordan), 1997; Sphere (B. Levinson), 1998; In Dreams (Jordan), 1999; Titus (J. Taymor), 2000

Sym. and choral: Shadow Play Scherzo (1988) [for L. Bernstein's 70th birthday]; Fire Water Paper: A Vietnam Orat, S, Bar, solo vc, children's vv, vv (1995), Conc. for Tpt and Pf (?1996)

Chbr: Jabberwocky (L. Carroll), B-Bar, 4 ww (1981); Brass Qt No.2 (1983); Pastime Variations, chbr orch (1988) [commemorating the 75th anniversary of Ebbets Field, Brooklyn]; Brass Qt No.1; Los Heraldos Negros (C. Vallejo), song cycle; Sonata for Str Bass

Publishers: Warner Bros.

BIBLIOGRAPHY

D. Adams: 'Elliot Goldenthal: Interview with the Composer', *Film Score Monthly*, no.61 (1995), 12–15

R. Brown: 'Film Musings', *Fanfare*, xviii (1994–5), no.4, pp.403–4; no.5, pp.372–3

D. Adams: 'Obligatory Batman Dept.: Elliot Goldenthal', *Film Score Monthly*, ii/5 (1997), 13–15 [interview]

R. Hershon: 'Film Composers in the Sonic Wars', *Cinéaste*, xxii/4 (1997), 10–13

MARTIN MARKS

Goldenweiser [Gol′denveyzer], **Aleksandr (Borisovich)** (*b* Chişinău, 26 Feb/10 March 1875; *d* Moscow, 26 Nov 1961). Russian pianist, teacher, writer and composer. At the Moscow Conservatory he studied the piano with Siloti, then Pabst, graduating in 1895, and composition with Arensky, Ippolitov-Ivanov and Taneyev, graduating in 1897. His close contact with Rachmaninoff, Skryabin and Medtner exercised a strong influence on his formation as a pianist. He made his début in 1896 performing duets with Rachmaninoff, Taneyev and Gedicke. His playing, noted for its style, precise technique and fidelity to the text, was academic in the best sense of the word. In 1901 the 'skryabinists' circle was formed by Mariya Nemenova-Lunts, Konstantin Saradzhev, Vladimir Derzhanovsky, Goldenweiser and others; he also played an active role in the Society for the Friends of the Skryabin Museum formed in Moscow in 1922. On close terms with Lev Tolstoy, he stayed at his house and played the piano there.

Goldenweiser was professor at the Moscow Philharmonic School (1904–6) and then at the Moscow Conservatory from 1906 to 1961 (he was rector there 1922–4 and 1939–42); in 1932 he founded the Central Music School. After the revolution he played an important part in the development of a contemporary system of music training in the USSR. He aimed at the all-round musical development of his pupils, who included Sulamita Aronovsky, Bashkirov, Lazar′ Berman, Dmitry Blagoy, Feynberg, Ginzburg, Kabalevsky, I. Kljačko, Nikolayeva, Dmitry Paperno and Leonid Roysman. In 1931 his pupil Liya Levinson became his permanent assistant. His principles of performance and study are reflected in the articles he wrote and in his compositions for the piano. A Doctor of Arts, he was made a People's Artist of the USSR in 1946; in 1955 his flat was opened as a museum.

WORKS

Stage (all premières are concert performances): Pir vo vremya chumï [The Feast in the Time of the Plague] (1, after A.S. Pushkin), op.21, 1942, Moscow, Central House of Composers, 1 June 1945; Pevtsï [The Singers] (1, Yu. Stremin, after I.S. Turgenev), op.22, 1942–4, Moscow, House of Actors, 19 Jan 1945; Veshniye vodï [Spring Waters] (4, Stremin, after Turgenev), op.26, 1945–50, Moscow, House of Actors, 4 March 1955

Cant.: Svet Oktyabrya [The Light of October], 1948

Orch and Chbr: Ov. (after Dante), orch, 1895–7; Str Qt, 1896, rev. 1940; 2 russkiye syuitï [2 Russian Suites], orch, 1946; Trio pamyati S.V. Rakhmaninova [Trio to the Memory of Rachmaninoff], pf trio, 1953; Poėma, vn, pf, 1962

Pf: Kontrapunkticheskiye ėskizï [Contrapuntal Sketches], 2 bks, 1932; 14 revolyutsionnïkh pesen [14 Revolutionary Songs], 1932; Polifonicheskaya sonatina [Polyphonic Sonatina], 1954; Sonata-fantaziya, 1959; many others

WRITINGS

Vblizi L.N. Tolstogo: zapiski za 15 let [Near to Tolstoy: notes on 15 years] (Moscow, 1922–3, 2/1959)

'Ob osnovnïkh zadachakh muzïkal′nogo vospitaniya' [On the main tasks of a musical upbringing], *SovM* (1934), no.10

'Iz moikh vospominaniy' [From my recollections], *S.I. Taneyev: materialï i dokumentï*, i (Moscow, 1952)

'L.N. Tolstoy i muzïka' [Tolstoy and music], *Lev Tolstoy i muzïka: vospominaniya*, ed. N.Gusev and A. Gol′denveyzer (Moscow, 1953), 16–41

Iz lichnïkh vospominaniy o S.V. Rakhmaninove [From my personal recollections of Rachmaninoff], i (Moscow, 1957)
O muzïkal'nom ispolnitel'stve: iz zametok starogo ispolnitelya-pianista [On musical performance: from the notes of an old performing pianist] (Moscow, 1958)
'Ob ispolnitel'stve, o redaktirovanii' [On performing, on editing], *Voprosï fortepiannogo ispolnitel'skogo iskusstva*, i (Moscow, 1965)
Sovetï mastera [The advice of a master], *SovM* (1965), no.5, pp.95–102
32 sonatï Betkhovena [The 32 sonatas of Beethoven] (Moscow, 1966)
A.B. Gol'denveyzer: dnevnik (1889–1904) [Goldenweiser: diary (1889–1904)], ed. Ye.I. Gol'denveyzer and L.I. Lipkin, i (Moscow, 1995); ii (Moscow, 1997)

BIBLIOGRAPHY

L. Levinson: 'Gol'denveyzer – pedagog' [Goldenweiser as a teacher], *SovM* (1950), no.3, pp.50–53
A. Nikolayev: 'Ispolnitel'skiye i pedagogicheskiye printsipï A.B. Gol'denveyzera' [Goldenweiser's principles of teaching and performing], *Mastera sovetskoy pianisticheskoy shkolï*, ed. A.A. Nikolayev and others (Moscow, 1954, 2/1961), 115–66
D. Blagoy, ed.: *A.B. Gol'denveyzer: stat'i, materialï, vospominaniya* [Articles, materials, reminiscences] (Moscow, 1969)
G.B. Bernandt and I.M. Yampol'sky: *Kto pisal o muzïke* [Writers on music], i (Moscow, 1971) [incl. list of writings]
D. Blagoy and Ye. Gol'denveyzer, eds.: *V klasse A.B. Gol'denveyzera* [In Goldenweiser's class] (Moscow, 1986)

I.M. YAMPOL'SKY/INNA BARSOVA

Golder [Goldar], **Robert** (*b* ?*c*1510; *d* after 28 Nov 1563). English organist and (perhaps) composer. According to the parish registers of St Lawrence Jewry he married Elizabeth Newton on 20 October 1538. In 1541 he taught four 'childer angells' for one of the pageants produced for the Midsummer Watch organized by the Drapers' Guild of London. He was a conduct at St Lawrence Jewry in 1547 and at St Mary-at-Hill in 1550. He may have been the 'Robt Gowldyn' allocated livery and named Gentleman of the Chapel at the coronation of Queen Mary in 1553. From *c*1560 to 1563 he was 'one of the players of thorgans within the quenes Majesties free chapell within her castell of Wyndesore'. His will (PCC 2 Crymes), dated 28 November 1563, lists properties in London and Eton. He was survived by his wife and two daughters. An In Nomine is ascribed to 'Mr. Golder' in John Baldwin's Commonplace-Book (*GB-Lbl* R.M.24.d.2; ed. in MB, xlv, 1979–88, no.134).

BIBLIOGRAPHY

BDECM; *AshbeeR*
E.H. Fellowes: *Organists and Masters of the Choristers of St. George's Chapel in Windsor Castle* (London and Windsor, 1939)
H. Baillie: 'Some Biographical Notes on English Church Musicians, Chiefly Working in London (1485–1569)', *RMARC*, ii (1962), 18–57

JOHN M. WARD/ANDREW ASHBEE

Goldie (*b* Walsall, 1965/6). English DJ and club dance musician. He was a graffiti artist in the 1980s and early 90s, then turned to music after repeated visits to the Rage club in London and an introduction to the hardcore and breakbeat culture that eventually developed into jungle and drum 'n' bass. He released several highly regarded singles, including *Terminator* and *Angel* (both 1993), as well as several remix projects under both his own name and his Metalheadz pseudonym. In 1994 he made the influential album *Timeless*, a sprawling album of breakbeats which brought drum 'n' bass to wide attention. Through his Metalheadz record label and its accompanying collective of DJs, including Fabio, Grooverider and Doc Scott, Goldie kept drum 'n' bass prominent for several years through the Metalheadz club nights in London. With his 1998 double album *Saturnz Return*, which included orchestral arrangements and a contribution from Oasis's Noel Gallagher, he attempted to take drum 'n' bass beyond its electronic roots, but with limited success.

WILL FULFORD-JONES

Golding, John. *See* GOLDWIN, JOHN.

Goldman, Edwin Franko (*b* Louisville, KY, 1 Jan 1878; *d* New York, 21 Feb 1956). American bandmaster and composer. At the age of eight he was taken to New York and enrolled in the National Conservatory. Although a composition pupil of Dvořák, who was then director of the conservatory, Goldman's first study was the cornet. From 1899 to 1909 he was solo cornetist with the Metropolitan Opera orchestra. In 1911 he formed his own band, which had a continuous history of performance under his name from 1918 until 1979. He championed new and unjustly forgotten band music and gave the American première (1947) of Berlioz's *Symphonie funèbre et triomphale*, among other works. An enthusiastic teacher, he also wrote over 100 marches, including *On the Mall* and *Kentucky March*, and was a founder of the American Bandmasters Association. His band, noted for its musical proficiency and wide-ranging repertory, set a high standard for ensembles of this sort. He was succeeded as its conductor by his son Richard Franko Goldman. He wrote *Foundation to Cornet or Trumpet Playing* (New York, 1914), *Band Betterment* (New York, 1934) and *The Goldman Band System* (New York, 1935); his unpublished autobiography, *Facing the Music*, is in the library of the University of Maryland, College Park, and the manuscripts and scores used by the Goldman Band are in the library of the University of Iowa.

BIBLIOGRAPHY

K.R. Jolly: *Edwin Franko Goldman and the Goldman Band* (diss., New York U., 1971)
M.D. Welch: 'The Goldman Band Library', *Journal of Band Research*, xix/2 (1983–4), 26–30
J.K. McAnally: 'Edwin Franko Goldman, Richard Franko Goldman and the Goldman Band Professionals and Educators', *Bulletin of Historical Research in Music Education*, xvii/1 (1995), 19–58

GEORGE GELLES/MICHAEL MECKNA

Goldman, Richard Franko (*b* New York, 7 Dec 1910; *d* Baltimore, 19 Jan 1980). American bandmaster, composer and writer. He graduated from Columbia University (1930) and studied music privately with Pietro Florida, Nadia Boulanger, Wallingford Riegger, Ralph Leopold and Clarence Adler. In 1937 he became the associate conductor (under his father, Edwin Franko Goldman) of the Goldman Band; after his father's death in 1956 he succeeded him as conductor. During Goldman's career with the band he commissioned and performed works from among the foremost American composers and restored many historic band works from the 18th and 19th centuries to the active band repertory. At the conclusion of the 1979 season he disbanded the ensemble and retired its name; it was reconstituted as the Guggenheim Concerts Band in 1980 and renamed the Goldman Memorial Band in 1984.

Goldman was on the faculty of the Juilliard School from 1947 to 1960; he served as chair of the department of literature and materials of music from 1952 and was responsible for designing its curriculum, which he described in *The Juilliard Report on Teaching the Literature*

and Materials of Music (New York, 1953). In 1968 Goldman was appointed director of the Peabody Conservatory and in 1969 he became president of the Peabody Institute of the City of Baltimore; he held both positions until his retirement in 1977. He contributed many articles to *Notes*, the *Juilliard Review*, *The Etude* and other periodicals.

His critical writing on contemporary music in the *Musical Quarterly*, of which he was the principal New York critic from 1948 to 1968, was particularly influential, especially in its early recognition of such composers as Cowell, Elliott Carter and Riegger. As a composer Goldman wrote vocal and chamber music, one orchestral work, *The Lee Rigg*, and band works including marches and *A Curtain-Raiser and Country Dance*. He also made several arrangements and editions for band. Many of his works were published by Mercury Music. Goldman's numerous honours include the Juilliard Music Foundation award (1955) and the Alice M. Ditson Award (1961).

WRITINGS

The Band's Music (New York, 1938)
Landmarks of Early American Music (New York, 1943/R)
The Concert Band (New York, 1946)
The Juilliard Report on Teaching the Literature and Materials of Music (New York, 1953) [pubd anonymously]
The Wind Band: its Literature and Technique (Boston, 1961/R)
Harmony in Western Music (New York, 1965)
'Richard Franko Goldman Gives his Views on the Band Situation', *International Musician*, lxi/12 (1963), 18–19
Richard Franko Goldman: Selected Essays and Reviews, 1948–1968, ed. D. Klotzman (Brooklyn, NY, 1980)

BIBLIOGRAPHY

P.G. Stock: *Richard Franko Goldman and the Goldman Band* (thesis, U. of Oregon, 1982)
N.K. Lester: *Richard Franko Goldman: his Life and Works* (diss., Peabody Conservatory, 1984)

DOROTHY KLOTZMAN

Goldmann, Friedrich (*b* Siegmar-Schönau, Chemnitz, 27 April 1941). German composer and conductor. He was a member of the Dresdner Kreuzchor from 1951 to 1959. In 1959 he attended the Darmstadt summer courses for new music, where he studied with Stockhausen. He continued his studies at the Dresden Musikhochschule (1959–62) and at the Akademie der Künste, Berlin (1962–4), with Wagner-Régeny among others. He also studied musicology at Humboldt University (1964–8). From 1968 he worked as a freelance composer and conductor in Berlin. He was appointed professor of composition at the Hochschule der Künste, Berlin, in 1991. Between 1990 and 1997 he served as president of the German section of the ISCM. His honours include memberships in the Akademie der Künste, Berlin (from 1978), the Akademie der Künste, West Berlin (from 1990), and the Sächsische Akademie der Künste, Dresden (from 1995).

The premières of *Essay II* (1968) and the First Symphony (1973) at the beginning of the 1970s introduced Goldmann as one of the most provocative and brilliant of young German composers. Together with Dittrich, Friedrich Schenker and others, he emerged as one of a new generation of East German composers who opposed the conservative and apologetic aesthetics of socialist realism, and who stood for an advanced modernism. A member of the circle around Paul Dessau, his aesthetic standards were influenced not only by the Second Viennese School and Boulez, but also by Adorno and French structuralist philosophers such as Michel Foucault and Gilles Deleuze. Although he has occasionally written scores for film and the theatre, the main emphasis of his creative work has been instrumental music. Taking serialism as his point of departure, he has developed a unique style that playfully appropriates the antinomies of mass and individual, structure and sound, cliché and innovation.

WORKS

Stage: R. Hot bzw. die Hitze (Opernfantasie, T. Körner, after R.M.J. Lenz), 1974
Orch: Essay I, 1963; Essay II, 1968; Ödipus Tyrann (H. Müller), chorus, orch, 1968–9; Essay III, 1971; Musik, chbr orch, 1973; Sym. no.1, 1973; Sym. no.2, 1976; Conc., trbn, 3 inst ens, 1977; Vn Conc., 1977; Ob Conc., 1979; Pf Conc., 1979; In memoriam Paul Dessau, 15 str, 1980, collab. R. Bredemeyer, F. Schenker; Inclination temporum, 1981; Ensemblekonzert I, 16 insts (1982); Exkursion, 1984, collab. H. Sagittario; Ensemblekonzert II, 16 insts (1986); Sym. no.3, 1986; Spannungen eingegrenzt, 1988; Sym. no.4, 1988; Sonata a quattro, 12 insts, 4 perc, 1989; Klangszenen I, 1990; Klangszenen II, 1992
Chbr and solo inst: Trio, fl, perc, pf, 1967; Sonata, wind qnt, pf, 1971; So und so, eng hn, trbn, pf, 1972; 4 Klavierstücke, pf, 1973; Cellomusik, vc, 1974; Str Qt, 1975; Zusammenstellung, wind qnt (1976); Pf Trio, 1978; Sing Lessing, Bar, wind qnt, pf, 1978; Sonata, ob, pf, 1980; Vorherrschend gegensätzlich, 8 insts (1980); 7 Bagatelles, fl, cl, va, vc, pf, perc, 1983; So fern, so nah, fl, cl, hn, tpt, va, vc, 1983; Trio, ob, vc, pf, 1985; Qnt, ob, cl, hn, bn, pf, 1986; Trio, va, vc, db, 1986; Sonata, pf (1987); Solo zu zweit, 2 ob, 1988; zerbrechlich - schwebend, ob, eng hn, trbn, perc, pf, va, vc, db, 1990; Fast erstarrte Unruhe I, 8 insts, 1991; Wind Qnt (1991); Fast erstarrte Unruhe II, 9 insts, 1992; querstrebige Verbindungen, 13 insts, 1992; Fast erstarrte Unruhe III, 12 insts, 1995; Ketten, fl, 1997; Str Qt no.2, 1997; Trio, ob, vc, pf, 1998; wechselnde Zentren, conc., fl, cl, db, perc, 1998
Arr.: F. Schubert: 6 Heine Lieder, Bar, orch, 1997

BIBLIOGRAPHY

F. Schneider: *Momentaufnahme* (Leipzig, 1979)
F. Schneider: 'Das Ensemble ist Zentral: Friedrich Goldmann, ein Porträt', *NZM*, Jg.147, no.6 (1986), 22–7
H. Neef: *Der Beitrag der Komponisten Friedrich Goldmann, Friedrich Schenker, Paul-Heinz Dittrich und Thomas Heyn zur ästhetischen Diskussion der Gattung Oper in der DDR seit 1977* (diss., Martin Luther U., 1989)
F. Goldmann: 'Klischees und Komponieren: komponierte Klischees', *Klischee und Wirklichkeit*, ed. O. Kolleritsch (Vienna, 1994), 23ff

GERHARD MÜLLER

Goldmann, Max. *See* REINHARDT, MAX.

Goldmark, Karl [Carl; Károly] (*b* Keszthely, 18 May 1830; *d* Vienna, 2 Jan 1915). Austro-Hungarian composer.

1. LIFE. The son (and one of 20 children) of a Jewish migrant from Western Galicia, his family moved to Deutschkreutz (now in Austria), near Ödenburg (Sopron, now Hungary), in 1834. His father was notary and cantor of the Jewish community there. Goldmark later claimed to be self-taught as a composer and to have learnt to read and write only since the age of 12 (this may refer to German or Hungarian but not the Hebrew literary tradition); however, his first local musical instruction was in 1841. He went to Ödenburg music school in 1842, and in 1844 joined his elder brother Josef in Vienna where he began violin studies. In 1847 he enrolled at the Vienna Conservatory where he studied with Joseph Böhm and Gottfried Preyer. During the revolution of 1848 he returned to Deutschkreutz where he was involved in the Hungarian uprisings. He played the violin in the theatres of Ödenburg and Buda; in 1851 he returned to Vienna where he took similar posts at the orchestras of the Josefstadt Theatre and the Carltheatre. This was ill-paid employment, but it allowed him to become acquainted

with theatrical routine. In 1858 he arranged the first concert of his own works, the critical response of which was mixed. That same year he moved to Pest where he studied composition from the books of Marx, Richter and Sechter. He returned to Vienna in 1860, where his String Quartet op.8, which was first produced by the Hellmesberger Quartet, was well received. He taught the piano, conducted the male-voice choir of the Eintracht choral Society, and also wrote music reviews for the *Österreichische constitutionelle Zeitung*, where he championed the cause of Wagner as early as 1862. He composed a number of chamber and orchestral works that gradually established his reputation, including the *Sakuntala* overture (1865). During this period Goldmark formed friendships with Brüll, Rubinstein and Brahms, and was made an honorary member of the Gesellschaft der Musikfreunde in 1866. With Herbeck, Dessoff, Hellmesberger, Schönaich and Standharter he called for the founding of the Akademischer Wagnerverein in Vienna in 1872.

Goldmark's most famous, personal and successful work, the opera *Die Königin von Saba*, was inspired by his piano pupil, the Hofoper singer Caroline Bettelheim. In 1865 Salomon Mosenthal provided him with a suitable libretto, and in 1869 Goldmark received a grant of 800 Gulden from the Hungarian govenment, which enabled him to complete the opera in November 1871. In 1873, when it seemed to be rejected by the Vienna Hofoperntheater, Goldmark wrote a touching letter to Eduard Hanslick in its defence. He was persuaded to include part of Act 1, the arrival of the Queen of Sheba, in a Viennese charity concert on 11 January 1874 in which Liszt and Brahms also took part. Despite further intrigues, the première finally took place on 10 March 1875. It was a great success, and performances in many European operatic centres followed, as well as in New York (1885) and Buenos Aires (1901). Until the 1930s the opera had its most continuous performance tradition at Budapest.

In 1876 Goldmark completed his most popular orchestral work, the programme symphony 'Ländliche Hochzeit', op.26. From 1870 until his death he divided his time between Gmunden (Upper Austria), where he spent the summer months, and Vienna. In 1871 and 1873 he visited Switzerland and in 1880–81 he was in Italy, where *Die Königin von Saba* was often performed. In spite of opposition from Eduard Hanslick or Ludwig Speidel, Goldmark, who formed a close acquaintance with Brahms, became a respected figure of Viennese musical life (which is illustrated by Mahler's attempts to secure Goldmark's support for his application to the Hofoperntheater in 1897). In 1896 he was awarded the Ritterkreuz of the Order of St Leopold; his 70th and 80th birthdays were marked by performances of his operas at the Hofoperntheater; in 1910 Budapest University awarded him an honorary doctorate; and in 1913 and 1914 respectively he received honorary membership of the New York Society of the Friends of Music and of the Accademia di S Cecilia in Rome.

2. Works. Goldmark's fame, mainly limited to Vienna and Budapest during his lifetime, was derived from his first opera, and his importance lies chiefly in his operatic works. He never belonged to a stylistic school, and in spite of his favour for Wagner he did not take part in the controversy between the 'progressive' and 'conservative' musical parties. His musical language is determined by a multiplicity of influences from the work of Mendelssohn to Impressionism, incorporating Hungarian folk culture and his childhood memories of the synagogue.

The subject matter of *Die Königin von Saba* is similar to Bizet's *Djamileh*, Delibes' *Lakmé*, Saint-Saëns's *Samson et Dalila* and other works of oriental colour. Stylistically the opera shows an impressive mixture: the representative scope of musical and scenic luxury is indebted to Meyerbeerian grand opera, whereas the strongly chromatic harmony and the continuous declamatory melodic style, which is only temporarily interrupted by closed forms, point to Wagner. With its opulent and exotic sonority *Die Königin von Saba* seems to have hit the nerve of its time. It was taken as the musical counterpoint to the orientalistic paintings of Hans Makart and the monumental Viennese *fin-de-siècle* buildings in the Ringstrasse. In this way Goldmark ranks as the true musical representative of the Austro-Hungarian monarchy in the last third of the 19th century.

His next opera, *Merlin* (1886), to a libretto by Mahler's mentor Siegfried Lipiner, was also a great success. After this Goldmark composed the fairy tale opera *Das Heimchen am Herd* (after Dickens's *The Cricket on the Hearth*); it owes a debt to Humperdinck's *Hänsel und Gretel* and looks back to the comic operas of Lortzing. Its music employs a deliberate simplicity (one of the choruses even quotes the beginning of a German folksong). His next opera, *Die Kriegsgefangene* (1899), probably prompted by Bungert's *Odysseus' Heimkehr* (1896), deals with an episode from the Trojan War. (Goldmark had already explored the world of ancient Greece in three concert overtures: *Penthesilea* op.31, *Der gefesselte Prometheus* op.38 and *Sappho* op.44.) The première, conducted by Mahler, was only moderately successful, as were Goldmark's last two operas: *Götz von Berlichingen* (after Goethe, 1902) and the fairy tale opera *Ein Wintermärchen* (after Shakespeare, 1908).

In his other compositions, namely his piano and chamber works, Goldmark shows himself the heir of Schumann and Mendelssohn and partly of Spohr (as in his Violin Concerto op.28). In his orchestral works (for example *Penthesilea* op.31, *Ländliche Hochzeit* op.26 and *Zrinyi* op.47) he used the language of Liszt and Wagner as well as formal and programmatical elements of the New German school. His last works (piano pieces op.52 and the Piano Quintet op.54) incorporate Impressionistic elements. Many of his songs are fine lyrical mood pictures.

WORKS

OPERAS

Die Königin von Saba (4, S.H. Mosenthal, after I Kings 10), op.27, Vienna, Hof, 10 March 1875, vs (Bremen, 1876)

Merlin (3, S. Lipiner), Vienna, Hof, 19 Nov 1886 (Leipzig, 1886), rev. Frankfurt, 1904

Das Heimchen am Herd (3, A.M. Willner, after C. Dickens: *The Cricket on the Hearth*), Vienna, Hof, 21 March 1896 (Vienna, 1896)

Die Kriegsgefangene (Briseïs) (2, A. Formey [E. Schlicht]), Vienna, Hof, 17 Jan 1899, vs (Leipzig, n.d.)

Götz von Berlichingen (5, J.W. von Willner, after Goethe), Budapest, Royal Hungarian Opera, 16 Dec 1902, vs (Leipzig, 1902); rev. Frankfurt, 1903

Ein Wintermärchen (3, Willner, after W. Shakespeare: *The Winter's Tale*), Vienna, Hof, 2 Jan 1908, vs (Vienna, 1907)

ORCHESTRAL

Ovs.: Ov., *c*1854; Sakuntala, op.13, 1865 (Budapest, 1866 or 1870); Penthesilea, op.31 (Mainz, 1879); Im Frühling, op.36, 1889 (Mainz, 1889); Der gefesselte Prometheus, op.38, 1889 (Leipzig,

1890); Sappho, op.44, 1893 (Berlin, 1894); In Italien, op.49 (Mainz, 1904); Aus Jugendtagen, op.53 (Leipzig, 1913)

Others: 3 syms.: C, 1858–60, scherzo pubd (Vienna, n.d.), no.1, Ländliche Hochzeit, op.26 (Mainz, 1877), no.2, E♭, op.35, 1887 (Mainz, 1889); 2 scherzos: e, op.19, 1863 or 1865 (Leipzig, 1870), A, op.45 (Leipzig, 1894); Zrínyi, sym. poem, op.47 (Budapest, 1903), rev. (Budapest, 1907); Vn Conc., a, op.28 (Bremen, 1877), ? Vn Conc. no.2

CHORAL

Ps, solo v, male vv, orch, *c*1854; Regenlied (K. Groth), SATB, op.10 (Leipzig, 1870); 2 mixed choruses, op.14 (Vienna, n.d.); Frühlingsnetz (Eichendorff), SATB, 4 hn, pf, op.15 (Leipzig, n.d.); Meerestille und glückliche Fahrt (Goethe), SATB, 4 hn, op.16 (Leipzig, n.d.); Der Schäfer, Ständchen, SATB, op.17 (Leipzig, n.d.); Frühlingshymne (Geyer), A, SATB, orch, op.23, 1874 (Mainz, 1875); Im Fuschertal (6 songs), SATB, op.24, 1867 (Leipzig, 1876); Psalm cxiii, SATB, orch, op.40, 1895 (Berlin, 1897); Der Holsteiner in dem Hamm, Nicht rasten und nicht rosten, SATB, op.41 (Berlin, n.d.); Ich bin jüngst verwichen, SATB, pf, op.42, no.2, 1895 (Berlin, n.d.)

CHAMBER

Pf Trio; Pf Qt; Str Qnt: all before 1858; 2 pf trios: B♭, op.4, 1858–9 (Leipzig, 1865), e, op.33 (Bremen, 1880); 2 Pf Qnts, B♭, op.30, op.54 (Leipzig, 1916); Str Qt, B♭, op.8, 1860 (Vienna, 1870); 1 str qnt, a, op.9, 1862 (Vienna, 1870); 2 suites, vn, pf: D, op.11 (Mainz, 1869), E♭, op.43 (Berlin, 1893); Vn Sonata, D, op.25, 1874 (Mainz, 1875); Vc Sonata, F, op.39, 1892 (Mainz, 1893); Ballade, G, vn, pf (Vienna, 1913); Romanze, A, vn, pf (Vienna, 1913)

PIANO

Sturm und Drang, 9 charakteristische Stücke, op.5, 1858–9 (Leipzig, 1865); 2 Novelletten, Praeludium und Fuge, op.29 (Mainz, ?1879); Magyar Ábránd (in Magyar zeneköltők kiállítási albuma, Budapest, 1885); Georginen (6 pieces), op.52 (Vienna, 1913)

4 hands: 3 Stücke, op.12 (Budapest, n.d.); Ungarische Tänze, op.22 (Mainz, 1876)

SONGS

12 Gesänge (K. Groth and others), op.18 (Leipzig, 1868); Beschwörung, op.20 (Vienna, n.d.); 4 Lieder, op.21 (Vienna, n.d.); 7 Lieder aus dem 'Wilden Jäger' (J. Wolff), op.32 (Mainz, 1879); 4 Lieder, op.34 (Mainz, ?1880); 8 Lieder, op.37 (Leipzig, 1888 or 1889); Wer sich die Musik erkiest (M. Luther), 4 solo vv, pf, op.42 (Berlin, n.d.); 6 Lieder, op.46, 1858, 1888–9 (Vienna, 1913)

BIBLIOGRAPHY

GroveO (A. Clayton); *PEM* (S. Döhring, H.-J. Bauer)
E. Hanslick: *Die moderne Oper* (Berlin, 1875–1900/*R*)
E. Hanslick: *Concerte, Componisten und Virtuosen der letzten fünfzehn Jahre, 1870–1885* (Berlin, 1886, 4/1896/*R*)
O. Keller: *Carl Goldmark* (Leipzig, 1901)
W. Altmann: 'Goldmarks Kammermusik', *Die Musik*, xiv/2 (1914–15), 209–21, 255–66
J. Korngold: *Deutsches Opernschaffen der Gegenwart* (Leipzig, 1921), 224–37
K. Goldmark: *Erinnerungen aus meinem Leben*, ed. F. Scherber (Vienna, 1922, 2/1929; Eng. trans., 1927)
H. Schwarz: *Ignaz Brüll und sein Freundeskreis* (Vienna, 1922)
L. Koch: *Karl Goldmark* (Budapest, 1930)
M. Káldor and P. Várnai: *Goldmark Károly élete és müvészete* [Karl Goldmark: life and music] (Budapest, 1956)
M. Parkai-Eckhardt: 'Einflüsse der ungarischen Musik bei Goldmark', *Brahms Congress: Vienna 1983*, 427–83
I. Kecskeméti: 'Liszt und Goldmark im Austellungsalbum ungarischer Tondichter, 1885', *Bruckner und die Musik der Romantik: Linz 1987*, 83–93
G.J. Winkler: 'Carl Goldmark und die Moderne', *Festschrift W. Marggraf* (Weimar, 1999)

WILHELM PFANNKUCH/GERHARD J. WINKLER

Goldmark, Rubin (*b* New York, 15 Aug 1872; *d* New York, 6 March 1936). American composer and teacher, nephew of KARL GOLDMARK. He studied with Alfred von Livonius at City College, CUNY (1887–9),with Anton Door and Johann Nepomuk Fuchs at the Vienna Conservatory (1889–91), and with Joseffy and Dvořák at the National Conservatory, New York (1891–3). He later taught at the National Conservatory (1893–4), Colorado College (1894–1900), the New York College of Music (1900–24), and was head of the composition department at the Juilliard School of Music (1924–36). Copland and Gershwin numbered among his many distinguished students. A founder and life-long spokesperson for The Bohemians, the Musicians Foundation, the Society for the Publication of American Music and the Beethoven Association, he was dedicated to improving the financial status of professional musicians in America.

As a composition teacher Goldmark was not stylistically prescriptive, but espoused traditional techniques and classical ideals. His own compositions are rigorously chromatic. The Piano Quartet in A, op.9, won the 1909 Paderewski Prize for chamber music. A popular lecturer, his views reflected the prevailing thoughts of the post-Romantic generation. At an occasion organized by The Bohemians to honour Paderewski (1914), Goldmark speculated that:

> every form of cacophony, of unmitigated ugliness has ... begun to flourish and seems to enrol some men of real eminence and attainment under its banner. Thus one hesitates and sometimes wonders whether our ideas of music already belong to the past and whether we are on the threshold of a new era.

No published works appeared after 1926. Reasons cited include poor health, heavy teaching and other duties.

WORKS
(*selective list*)

Hiawatha, 1900; Sampson, tone poem, orch, 1913; Requiem (A. Lincoln: *Gettysburg Address*), orch, 1916; A Negro Rhapsody, tone poem, orch, 1922; The Call of the Plains, orch 1924; Pf Trio, op.1, Pf Qt, A, op.9; concert works for pf, vn and vc; song cycle; songs

WRITINGS

'Advice on Composition from Rubin Goldmark', *Musical America*, xx/2 (1914), 6 only
Foreword to A.M. Richardson: *The Mediaeval Modes: their Melody and Harmony for the Use of the Modern Composer* (New York, 1933/*R*)
Unpublished Speeches and Letters (MS, *US-NYp*)

BIBLIOGRAPHY

A.W. Kramer: 'Rubin Goldmark: an Appreciation', *Musical America*, lvi/6 (1936), 8 only
A. Copland: 'Rubin Goldmark: a Tribute', *Juilliard Review*, iii/3 (1956), 15–16
D.J. Tomatz: *Rubin Goldmark, Postromantic: Trial Balances in American Music* (diss., Catholic U. of America, 1966)

DAVID TOMATZ

Goldoni, Carlo [Fegejo, Polisseno] (*b* Venice, 25 Feb 1707; *d* Paris, 6/7 Feb 1793). Italian playwright and librettist. His best comedies, distinguished by a seemingly effortless dramatic technique and an acute observation of character and manners, place him in the front rank of Italy's dramatic authors. In a career that began slowly but at its peak made uncommon demands on his creative energies (in 1750–51 he promised, and delivered, 16 new comedies), Goldoni also found time to write some 80 librettos, most of them comic, although he also wrote *opere serie*, cantatas and oratorios.

1. LIFE. Goldoni's early years were full of false starts. He evinced a literary bent while still at school but wrote poetry of no special distinction. He studied law at Padua and was admitted to the bar in Venice in 1732. Meanwhile he had written some comic intermezzos (1729/30, 1732)

and a *dramma per musica*, which he himself destroyed (1733). Finding his legal profession unprofitable, he attached himself to a *commedia dell'arte* troupe in 1734, furnishing them with spoken tragicomedies and sung intermezzos, the latter set to music by mostly unknown composers and performed between the acts of the spoken plays. It is highly unlikely that Vivaldi set to music *Aristide*, as some believe; this, one of two operatic parodies by Goldoni, was simply another intermezzo, sung inexpertly by the comedians themselves (see Weiss, 1984). At the same time he was hired to assist Domenico Lalli, the poet-in-residence at the chief opera house in Venice, S Giovanni Grisostomo; this involved helping to stage *opere serie* and adapting or rewriting their librettos. The experience thus gained in two very different branches of theatre was to stand him in good stead in later years; meanwhile, he appears to have aspired to the dignity of tragic poet *à la* Metastasio, for the years 1736 to 1741 saw the modestly successful production of five (if not all six) of his serious operas at the S Giovanni Grisostomo.

Financial difficulties put an abrupt end to this early phase of Goldoni's career; in 1743 he left Venice, eventually settling in Tuscany to practise law. When he returned to Venice, in 1748, he was under contract to another *commedia dell'arte* troupe. Abandoning traditional scenarios in favour of wholly written-out comedies, Goldoni at the age of 40 embarked at last on the career that gained him his place in Italian literature. At the same time, he launched upon the long series of *opera buffa* librettos, working at first with Ciampi but soon (from 1749) with Galuppi, in a collaboration that over the next seven years produced some of the century's most successful comic operas (see illustration). Other composers who availed themselves of his librettos in Venice included Cocchi, Giuseppe Scarlatti, Bertoni and Fischietti. Goldoni worked fast; a comic opera libretto took him four days, as he testified in a letter of 24 July 1762 from Bologna (having just finished *La bella verità*, set by Piccinni – a libretto of peculiar interest, since it deals with the production of an *opera buffa*, making fun of its singers and conventions). Goldoni was then on his way to Paris, where he arrived that August. There he settled permanently, never to return to Italy; his productivity as both playwright and librettist continued for a while but then abated. His last great success was a comedy written in French, *Le bourru bienfaisant*, performed at the Comédie-Française in 1771; but his last stage work, like his first, was a libretto (*Il talismano*, 1778).

2. Works. In his various autobiographical writings, Goldoni studiously belittled his librettos; indeed, once he had become famous he invariably signed them with his Arcadian sobriquet, Polisseno Fegejo, as if to distinguish them from the works on which he wished to rest his reputation. To him they were a lucrative sideline. Yet he permitted, and most probably supervised, at least the first collection of his comic librettos, in four volumes, published by Tevernin (Venice, 1753), and very probably approved the ten-volume set (Venice, 1794–5) published by Zatta shortly after his death. At least three other collected editions appeared during his lifetime, not to mention numerous unauthorized versions of single works; of these Goldoni took the trouble to warn readers of his *Mémoires* (Paris, 1787): '*Nota.* Les Opéras-Comiques de M. Goldoni ont parcouru plusieurs endroits de l'Italie [he might more correctly have said 'de l'Europe']. L'on y a fait par-tout des changemens au gré des Acteurs et des Compositeurs de musique. Les Imprimeurs les ont pris où ils ont pu les trouver, et il y en a très-peu qui ressemblent aux Originaux.' It was the fate of comic operas, even more than of *opere serie*, to be turned into virtually unrecognizable pasticcios very soon after their first run. If not proud of his librettos, therefore, Goldoni at least was wary lest the numberless corrupt versions circulating be imputed to him; for, being a successful man of the theatre, he was much scrutinized and attacked by literary critics.

Goldoni in fact was no Zeno or Metastasio: his librettos do not stand up as literature. Yet they worked remarkably well in the theatre and were repeatedly set to new music (though not as often as those of his two illustrious predecessors). Indeed, it was through his librettos that



Scene from Act 2 of Carlo Goldoni's 'Il mondo della luna': engraving from his 'Opere teatrale' (Venice: Zatta, 1788–95)

Goldoni's work first reached St Petersburg and Moscow, Warsaw, Prague, Brussels, London, Madrid and Barcelona; and Haydn and Mozart were among the many foreign composers who set them to new music.

Goldoni's flair for the living stage prevented any of his productions (whether for the spoken theatre or for the opera house) from ever smacking of literature; they were meant to be seen rather than read. The same genius that produced vignettes of everyday life in the spoken plays provided talented composers with the most variegated materials, drawn mostly from fantasy and rich in spectacle and twists of plot, for the realization of the very different requirements of the *opera buffa*. An opening ensemble (eventually to be termed 'introduzione'), providing a colourful tableau and some inkling of the action to follow, plentiful ensembles sprinkled throughout the rest of the three-act work, a duet between the two principals just before the concluding scene of Act 3: these are some of the hallmarks of the typical Goldoni *opera buffa* libretto. His principal contribution, however, and one recognized as such by his contemporaries (see Gozzi, 427), was the lengthy, action-studded finale, designed for continuous musical setting, that invariably concluded each of the first two acts. It is here that composers learnt to deal musically with one element in opera (action or incident) that had traditionally been beyond their purview, having been relegated until then to recitative.

Before extensive comparative studies have been made of the librettos of less eminent contemporary authors, it is not possible to state categorically that every single aspect of this new, mid-18th-century *opera buffa* type originated with Goldoni. There is no doubt, however, as to the sheer quantity and immense popularity of his librettos. His *Il filosofo di campagna*, set by Galuppi in 1754, and *La buona figliuola*, in the 1760 resetting by Piccinni, were possibly the most influential, certainly the most successful operas of the period. His, it is safe to say, was a pivotal role in the history of the genre; at the very least he helped to give *opera buffa* the shape in which, in the mid-18th century, it gained the ascendancy on the stages of Italy and Europe.

Renewed interest in Goldoni's works on the part of composers in the early 20th century led to operatic settings of some of his plays by, among others, G.F. Malipiero and Wolf-Ferrari.

LIBRETTOS

Editions: *Opere complete*, ed. G. Ortolani and others (Venice, 1907–71)
Tutte le opere, ed. G. Ortolani (Milan, 1935–56)

INTERMEZZOS

Il buon vecchio, comp. unknown, Feltre, 1729/30
La cantatrice, comp. unknown, Feltre, 1729/30 (?Apolloni, 1734, as La pelarina)
I sdegni amorosi tra Bettina putta de campielo e Buleghin barcariol venezian, comp. unknown, Milan, ?1733 (Coppola, 1825, as Il gondoliere di Venezia)
La pupilla, Maccari, 1734 (comp. unknown, Florence, 1737; comp. unknown, Bologna, 1756; comp. unknown, Rovigo, 1764; Gialdini, 1896; Mancini, 1908)
La birba, comp. unknown, Venice, 1735 (comp. unknown, Milan, 1743)
L'ippocondriaco, comp. unknown, Venice, 1735
Il filosofo, comp. unknown, Venice, 1735 (comp. unknown, Milan, 1743; comp. unknown, Bologna, 1744)
Aristide, Lotavio Vandini [= Antonio Vivaldi; but see Weiss, 1984], 1735
Monsieur Petiton, comp. unknown, Venice, 1736
La bottega da caffè, comp. unknown, Venice, 1736 (comp. unknown, Milan, 1743; comp. unknown, Venice, 1744)
L'amante cabala, comp. unknown, Venice, 1736 (comp. unknown, Venice, 1744)
Lugrezia romana in Costantinopoli, Maccari, 1737 (Trento, 1800)
Il finto pazzo (after T. Mariani: *La contadina astuta*), Pergolesi, Chiarini and ?Latilla, 1741
Il quartiere fortunato, ?Maggiore, ?1744 (S. Cristiani, 1802)
La favola de' tre gobbi, Ciampi, 1749 (Fabrizi, 1783, as I tre gobbi rivali)
Il matrimonio discorde (farsetta), R. Lorenzini, 1756
La cantarina (farsetta), Galuppi, 1756
La vendemmia, Sacchini, 1760

SERIOUS OPERAS

Amalasunta (1732–3): destroyed by Goldoni
Griselda (after A. Zeno), Vivaldi, 1735
La generosità politica (after D. Lalli: *Pisistrato*), Marchi, 1736
Gustavo I re di Svezia, Galuppi, 1740
Oronte re de' sciti, Galuppi, 1741 (Scalabrini, 1742)
Statira, Chiarini, 1741 (Maggiore and others, 1751; Scolari, 1756)
Tigrane (after F. Silvani: *La virtù trionfante dell'amore e dell'odio*), G. Arena, 1741 (Gluck, 1743; Dal Barba, 1744; Lampugnani, 1747; comp. unknown, Venice, 1756; Tozzi, 1762)
Germondo, Traetta, 1776

COMIC OPERAS

La fondazion di Venezia, Maccari, 1736
La contessina, Maccari, 1743 (Lampugnani, 1759; Gherardeschi, 1766; comp. unknown, Gorizia, 1766; Gassmann, 1770; Astarita, 1772; Bernardini, 1773; G. Rust, 1774, as Il conte Baccellone; Kürzinger, 1775; Piccinni, 1775; ? Cimarosa, 1778
La scuola moderna o sia la maestra di buon gusto (after A. Palomba: *La maestra*), Cocchi, Fiorini, V. Ciampi and others, 1748
Bertoldo, Bertoldino e Cacasenno, Ciampi, 1749
L'Arcadia in Brenta, Galuppi, 1749 (G. Meneghetti, 1757; Cordeiro, 1764; comp. unknown, Cologne, 1771; C. Bosi, 1780)
Il negligente, Ciampi, 1749
Il finto principe, pasticcio, 1749 (? Paisiello, 1768)
Arcifanfano re dei matti, pasticcio, Galuppi and others, 1749 (E. Duni, 1760, as L'isle des foux; Tozzi ?1766–7; Scolari, 1768; Dittersdorf, 1776)
Il mondo della luna, Galuppi, 1750 (Avondano, 1765; Paisiello, 1774, as Il credulo deluso; Astarita, 1775; Haydn, 1777; Paisiello, 1783; Neri Bondi, 1790; Portugal, 1791, as O lunático iludido [O mundo da lua])
Il paese della cuccagna, Galuppi, 1750 (? Mango, 1760; Tozzi, 1771; Astarita, 1777, as L'isola di Bengodi)
Il mondo alla roversa o sia Le donne che comandano, Galuppi, 1750 (? Paisiello, 1764)
La mascherata, Cocchi, 1751
Le donne vendicate, Cocchi, 1751
Il conte Caramella, Galuppi, 1751
Le pescatrici, Bertoni, 1751 (R. Gioanetti, 1754; Haydn, 1770; Gassmann, 1771)
Le virtuose ridicole, Galuppi, 1752 (Geronimo Cordella, 1756; Paisiello, 1765; Ottani, 1769)
I portentosi effetti della madre natura, G. Scarlatti, 1752 (Piccinni, 1761, as Le vicende della sorte)
La calamita de' cuori, Galuppi, 1752 (Salieri, 1774; ?Cimarosa, ?1792)
I bagni d'Abano, pasticcio, Galuppi and F. Bertoni, 1753 (? Paisiello, 1765)
De gustibus non est disputandum, G. Scarlatti, 1754
Il filosofo di campagna, Galuppi, 1754
Li matti per amore (after Federico: *Amor vuol sofferenza*), Cocchi, 1754
Il povero superbo (after Goldoni: *La gastalda*), Galuppi, 1755
Lo speziale, V. Pallavicini and D. Fischietti, 1755 (Haydn, 1768)
Le nozze, Galuppi, 1755 (Cocchi, 1762, as Le nozze di Dorina; Sarti, 1782, as Fra due litiganti il terzo gode)
La cascina, Scolari, 1755 (Brusa, 1758; Brusa and Scolari, 1761, as La quesera)
La diavolessa, Galuppi, 1755 (Bárta, 1772)
La ritornata di Londra, Fischietti, 1756 (Galuppi, 1759, as int)
La buona figliuola, Duni, 1756 (Piccinni, 1760; S. Perillo, 1760)
Il festino, Ferradini, 1757
Il viaggiatore ridicolo, Mazzoni, 1757 (Perillo, 1761; Gassmann, 1766; Scolari, 1770; P. Caramanica, 1771)

L'isola disabitata, G. Scarlatti, 1757
Il mercato di Malmantile, ? G. Scarlatti, 1757 (Fischietti, 1757; Bárta, 1784; Zingarelli, 1792, as Il mercato di Monfregoso)
La conversazione, Scolari, 1758
Il signor dottore, Fischietti, 1758
Buovo d'Antona, Traetta, 1758
Li uccellatori, Gassmann, 1759 (P.A. Guglielmi, 1762, as I cacciatori; Marinelli, 1785)
Il conte Chicchera, Lampugnani, 1759
Filosofia ed amore, Gassmann, 1760 (Gassmann, 1771, as Il filosofo innamorato)
La fiera di Sinigaglia, Fischietti, 1760
Amor contadino, Lampugnani, 1760
L'amore artigiano, Latilla, 1760–61 (Gherardeschi, 1763; Gassmann, 1767; Schuster, 1776; Accorimboni, 1778; ? Neefe, 1779, as Die Liebe unter den Handwerksleuten [see Wirth, 1962, p.162])
Amore in caricatura, Ciampi, 1761 (G. Notte, 1763)
La donna di governo, ?pasticcio, Rome, 1761 (Fischietti, 1763; ? Galuppi, 1764)
La buona figliuola maritata, Piccinni, 1761 (Scolari, 1762)
La bella verità, Piccinni, 1762
Il re alla caccia, Galuppi, 1763 (Alessandri, 1769; Ponzo, ?1775)
La finta semplice, S. Perillo, 1764 (Mozart, 1769)
La notte critica, Boroni, 1766 (Piccinni, 1767, Gassmann, 1768; Gherardeschi, 1769; Fortunati, 1771; Lasser, 1790, as Die unruhige Nacht)
La cameriera spiritosa, Galuppi, 1766 (Gherardeschi, 1767, as L'astuzia felice)
Vittorina, Piccinni, 1777
Il talismano, Salieri and Rust, 1779 (Salieri, 1788)

Unperf.: *I volponi*
Doubtful: *Le nozze in campagna*, Sciroli, 1768

OTHER WORKS

Orats: Magdalenae conversio, G. Seratelli, 1739; L'unzione del reale profeta Davidde, Boroni, 1760
Cants.: La ninfa saggia, G. d'Alessandro, 1739–40; Gli amanti felici, d'Alessandro, 1739–40; Le quattro stagioni, d'Alessandro, 1739–40; L'oracolo del Vaticano, Galuppi, 1758
Serenatas: Il coro delle Muse, d'Alessandro, 1740; La pace consolata, Maggiore, 1744; L'amor della patria, G. Scarlatti, 1752

WRITINGS

Mémoires (Paris, 1787) [repr. with the autobiographical prefaces to the Pasquali edn of his works (Venice, 1760–61) in Tutte le opere, i]
Epistolario, Tutte le opere, xiv

BIBLIOGRAPHY

BurneyH; LoewenbergA
G. Gozzi, ed.: *La gazzetta veneta*, 1760–61; ed. A. Zardo (Florence, 1915/*R*)
V. Alfieri: *Vita di Vittorio Alfieri scritta da esso* (London, 1807; Eng. trans., 1810, 2/1961)
A.G. Spinelli: *Bibliografia goldoniana* (Milan, 1884)
A. Wotquenne: *Alphabetisches Verzeichnis der Stücke in Versen aus den dramatischen Werken von Zeno, Metastasio und Goldoni* (Leipzig, 1905)
A. Della Torre: *Saggio di una bibliografia delle opere intorno a Carlo Goldoni, 1793–1907* (Florence, 1908)
H.C. Chatfield-Taylor: *Goldoni: a Biography* (New York, 1913)
O.G.T. Sonneck: *Miscellaneous Studies in the History of Music* (New York, 1921/*R*)
W.C. Holmes: 'Pamela Transformed', *MQ*, xxxviii (1952), 581–94 [on *La buona figliuola*]
Studi goldoniani: Venice 1957, ed. V. Branca and N. Mangini (Venice, 1960)
N. Mangini: *Bibliografia goldoniana 1908–1957* (Venice, 1961) [with sequels in *Studi goldoniani*, 1968–]
G. Ortolani: *La riforma del teatro nel Settecento e altri scritti* (Venice, 1962)
H. Wirth: 'Carlo Goldoni und die deutsche Oper', *Hans Albrecht in memoriam*, ed. W. Brennecke and H. Haase (Kassel, 1962), 160–67
N. Mangini: *La fortuna di Carlo Goldoni e altri saggi goldoniani* (Florence, 1965)
P. Weiss: *Carlo Goldoni, Librettist: the Early Years* (diss., Columbia U., 1970)
P. Weiss: 'Goldoni poeta d'opere serie per musica', *Studi goldoniani*, iii (1973), 7–40
R. Strohm: *Die italienische Oper im 18. Jahrhundert* (Wilhelmshaven, 1979)
M. Kaindlstorffer: *Die Drammi Giocosi Carlo Goldonis: ein Beitrag zur Librettistik des 18. Jahrhunderts* (diss., U. of Vienna, 1981)
F. Fido: *Da Venezia all'Europa: prospettive sull'ultimo Goldoni* (Rome, 1984)
P. Weiss: 'Venetian Commedia dell'Arte "Operas" in the Age of Vivaldi', *MQ*, lxx (1984), 195–217
F. Fido: 'Riforma e "contrariforma" del teatro: i libretti per musica di Goldoni fra il 1748 e il 1753', *Studi goldoniana*, vii (1985), 60–72
N. Mangini: 'I teatri veneziani al tempo della collaborazione di Galuppi con Goldoni', *Galuppiana: Venice 1985*, 133–42
L. Cosi: 'Due oratori goldoniani', *NRMI*, xx (1986), 515–38
M. Metzeltin: 'Appunti sulla poetica dei drammi giocosi goldoniani', *Oper als Text: romanistische Beiträge zur Libretto-Forschung*, ed. A. Gier (Heidelberg, 1986), 55–64
A.L. Bellina: Introduction to A. Palomba and G. Cocchi: *La maestra*, DMV, xix (1987), pp.vii–lxiv
T.A. Emery: 'Goldoni's *Pamela* from Play to Libretto', *Italica*, lxiv (1987), 572–82 [on *La buona figliuola*]
D.N. Marinelli: *Carlo Goldoni as Experimental Librettist: the drammi giocosi of 1750* (diss., Rutgers U., 1988)
D. Heartz: 'The Poet as Stage Designer: Metastasio, Goldoni and Da Ponte', *Mozart's Operas*, ed. T. Bauman (Berkeley, 1990), 89–105
T. Emery: *Goldoni as Librettist: Theatrical Reform and the drammi giocosi per musica* (New York, 1991)
N. Messima, ed.: *Carlo Goldoni: vita, opere, attualità* (Rome, 1993)
Musica e poesia: celebrazioni in onore di Carlo Goldoni: Narni 1993
U. Ronfani, ed.: *Goldoni vivo: 1793–1993 Bicentenario Goldoniano* (Rome, 1994)
Carlo Goldoni: Venice 1994, ed. C. Alberti and G. Pizzamiglio (Venice, 1995)
D. Pietropaolo, ed.: *Goldoni and the Musical Theatre* (New York, 1995)

PIERO WEISS

Goldovsky, Boris (*b* Moscow, 7 July 1908). Russian-American conductor and producer. The son of the violinist Lea Luboschutz, he studied the piano with his uncle, Pierre Luboschutz, and attended the Moscow Conservatory. He later studied in Berlin, and attended Dohnányi's masterclasses in Budapest. In 1930 he moved to the USA and studied conducting with Reiner at the Curtis Institute of Music. At first antipathetic to opera, Goldovsky became an ardent convert during his early years in America and was subsequently an enthusiastic and effective proselytizer, in a variety of capacities: as head of the opera department at the New England Conservatory of Music, Boston (1942–64), and the opera workshop at the Berkshire Music Center at Tanglewood (1946–62); as founder of the New England Opera Theater in 1946; and as director of the Goldovsky Opera Theater, which toured nationwide until 1984. At Tanglewood he presented the American premières of *Peter Grimes*, *Idomeneo* and *Albert Herring*, and in 1955, with his Boston company, he gave the North American première (albeit heavily cut) of Berlioz's *Les Troyens*. For more than 40 years he was a regular intermission commentator for the Metropolitan Opera's Saturday afternoon broadcasts. His books include *Accents on Opera* (New York, 1953), *Bringing Opera to Life* (New York, 1968) and *My Road to Opera* (Boston, 1979).

PETER G. DAVIS

Goldsbrough, Arnold (Wainwright) (*b* Gomersal, 26 Oct 1892; *d* Tenbury Wells, 14 Dec 1964). English keyboard player, conductor and teacher. He received his early musical training from Charles Stott of Bradford. After some years as assistant and sub-organist of Manchester Cathedral he moved to London where he held appointments as organist of St Anne's, Soho (1920–23), assistant

organist of Westminster Abbey (1920–27), director of music at Morley College (1924–9), and organist of St Martin-in-the-Fields (1924–35). Meanwhile from 1920 to 1922 he studied composition, conducting and the double bass at the RCM, whose staff he joined in 1923.

Goldsbrough worked for many years as an accompanist, festival adjudicator and conductor; he became better known after World War II when he founded a small orchestra bearing his name (later the English Chamber Orchestra) and specialized as a conductor, harpsichordist and continuo player in music by Purcell, Bach and Handel. A broadcast performance of *Acis and Galatea* in 1947 was a pioneering and seminal essay using appropriate small resources and ornamentation. Thereafter until his death he searched continuously for a musical application of the evidence derived from contemporary sources in respect of tempo, articulation, phrasing and ornamentation. He contributed to volumes xxvii and xxx of the Purcell Society Edition.

WATKINS SHAW

Goldsbrough Orchestra. Orchestra formed in London in 1948 and renamed the English Chamber Orchestra in 1960; *see* LONDON, §VII, 3.

Goldschmidt, Adalbert von (*b* Vienna, 5 May 1848; *d* Hacking, nr Vienna, 21 Dec 1906). Austrian composer. He gave up a career in banking to write music and poetry; his parents arranged composition lessons for him with Friedrich Adolf Wolf, for whom he wrote some songs, a quartet and a mass (the solo part in the Gloria was first sung by Paula Kung, whom Goldschmidt later married). His first major success was the Berlin performance of his oratorio *Die sieben Todsünden* (1876), which was also successfully performed in other German cities and under Lamoureux in Paris; but although the public received it well in Vienna, Hanslick condemned it, calling it an ugly, exaggerated, unoriginal imitation of Wagner, in which the composer had committed 'a hundred thousand deadly sins'. Inspired by a watercolour by J. von Führich, Goldschmidt began work on an opera *Helianthus*, for which he wrote his own libretto and which was first performed in Leipzig in 1884. His most important work was the opera-oratorio trilogy *Gaea* (1877–1892, first concert performance, Berlin 1893). He also wrote a symphonic poem, several songs, chamber and piano works and a comic opera *Die fromme Helene* (1897). Both *Gaea* and *Die sieben Todsünden* show the influence of Wagner's music drama, though this is less apparent in his song settings. Goldschmidt's salon was an important centre of Viennese musical life; Liszt once played there.

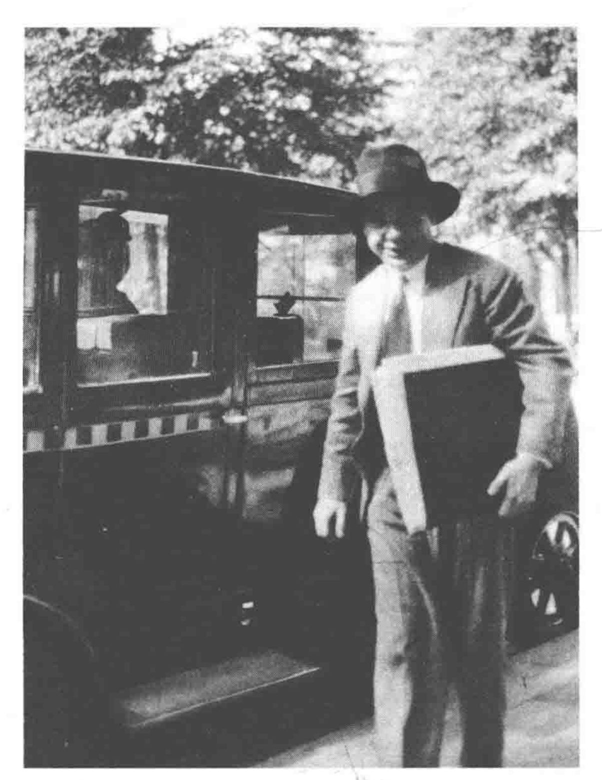
BIBLIOGRAPHY

ScheringGO
E. Hanslick: *Concerte, Componisten und Virtuosen der letzten fünfzehn Jahre, 1870–1885* (Berlin, 1886, 4/1896/R)
R. Hamerling: *Stationen meiner Lebenspilgerschaft* (Hamburg, 1889)
A. von Hanstein, ed.: *Musiker-und Dichterbriefe von Paul Kuczynski* (Berlin, 1900)
E. Friedegg, ed.: *Briefe an einen Komponisten: musikalische Korrespondenz an Adalbert von Goldschmidt* (Berlin, 1909)
F. Klose: *Meine Lehrjahre bei Bruckner* (Regensburg, 1927)
M. Saffle: 'Adalbert von Goldschmidt: a Forgotten Lisztophile', *Journal of the American Liszt Society*, no.21 (1987), 31–41

GAYNOR G. JONES

Goldschmidt, Berthold (*b* Hamburg, 18 Jan 1903; *d* London, 17 Oct 1996). British conductor and composer of German origin. After attending school in Hamburg, he studied philosophy and art history at the University of Hamburg and the Friedrich Wilhelm University in Berlin (1922–4) as well as composition with Franz Schreker and conducting with Rudolf Krasselt and Julius Prüwer at the Berlin State Academy of Music (1922–5). After a short time spent in Dessau as a répétiteur (1924–5), he served as Erich Kleiber's assistant during the rehearsals and première of Berg's *Wozzeck* in 1925. Also in 1925 he won the Mendelssohn State Prize with his Passacaglia op.4 for orchestra. The premières in 1926 of the Passacaglia (in Berlin under Kleiber) the subsequently lost Overture op.3 (at the Tonkünstler festival in Chemnitz), and the First String Quartet op.8 (in Berlin), brought the young composer and conductor to more general notice. Over the next few years, Germany and other European countries heard further performances of his music, such as the Piano Sonata op.10, a radical piece in its linear motoric style, given at the ISCM Festival in Geneva in April 1929. The piece played most frequently at this time was the short, witty overture 'Komödie der Irrungen' (first performed in Oldenburg in 1928 under its former title, *Ouvertüre zu einer komischen Oper*). Goldschmidt worked at the Darmstadt Opera as musical adviser to the intendant, Carl Ebert, and as a conductor (1927–9). After a summer season as guest conductor of the Leningrad PO, he went to Berlin in the autumn of 1931, to work at the Städtische Oper and in radio. The première of his opera *Der gewaltige Hahnrei* at the Mannheim Nationaltheater in 1932 gave promise of an advance in his career, but the performances announced for the 1932–3 season in Berlin were cancelled, following the Nazi takeover of power. Goldschmidt was barred from all official activity from then on; he trained Jewish musicians for the Palestine Orchestra (later the Israel PO), and was permitted to appear as composer, pianist and conductor only in concerts in aid of the Jewish artists' charity, Jüdische Künstlerhilfe.

In 1935 Goldschmidt emigrated to London, where he married the German singer Elisabeth Karen Bothe in 1936, and became a British citizen in 1947. After some years of hardship he became musical director of the German section of the BBC's European Service (1944–7). He conducted Glyndebourne Opera's performance of Verdi's *Macbeth* at the first Edinburgh International Festival (1947); thereafter he worked with the leading British orchestras. His music for the dance drama *Chronica* (1938) was performed by the Ballets Jooss in Great Britain, North and South America, and Scandinavia. His second opera, *Beatrice Cenci*, was one of four prizewinners in the Arts Council's Festival of Britain competition for an English-language opera (1951), but, apart from a BBC performance of excerpts in 1953, it remained unheard until a concert performance in London in 1988. During his first two decades in England, Goldschmidt also wrote instrumental and vocal works and incidental music for plays on BBC radio. After *Mediterranean Songs* (1957–8), however, he ceased to compose for almost a quarter of a century; his music struck few chords in England, and its freely tonal orientation attracted virtually no attention amid the turbulent artistic developments in postwar Germany. Goldschmidt now dedicated himself as a conductor to Mahler in particular; he advised Deryck Cooke on the completion of the Tenth Symphony, and conducted the



Berthold Goldschmidt after showing the full score of 'Der gewaltige Hahnrei' to Egon Pollack, music director of the Hamburg Opera, 1930

first concert performance of Cooke's version in London in 1964 as well as some later performances in Germany.

It was only from 1984 onwards that Goldschmidt's music again found an audience outside Great Britain, at first in Austria and the USA. He had started to compose again shortly before this, and produced a large amount of work, mostly chamber music, between 1982 and 1996. His rediscovery in Germany, dating from the Berlin Festival in 1987, culminated in a series of concerts in 1993–4 and performances of his two operas in Berlin and Magdeburg. France, Spain and Switzerland (*Der gewaltige Hahnrei*, Berne, 1995) also showed a growing interest in his work. Live concerts and broadcast performances were eventually followed by the issue of 15 recordings between 1990 and 1997 featuring his music exclusively or partially.

Some of the music Goldschmidt wrote in Germany was lost, some he threw away, together with certain of his compositions of the 1940s. This was the fate above all of work that had inclined towards *Neue Sachlichkeit* ('New Objectivity'), *Gebrauchsmusik* or a tendentious simplicity. The fact that the younger Goldschmidt's music was closer to that of Hindemith and Weill – and also Shostakovich and Prokofiev – than to Bartók or Schoenberg and his circle is less a matter of influences than of affinities typical of the period. Although it underwent discernible changes, Goldschmidt's output reveals certain unmistakable constants. Already in some of the early works, strict compositional foundations are overlaid by freer structures which establish their own centres of gravity. This is true of both the Passacaglia op.4 for large orchestra, written around 1925 and lost until 1994, and the highly expressive 'Folia' 'Elegy' from the String Quartet no.2 (completed 1936), in which a three-note ostinato recurs 71 times. The marked preference of Goldschmidt and some of his contemporaries for ostinato, passacaglia and chaconne frameworks was well described by the term *Neue Gebundenheit* ('New Strict Style'), coined at the time by Besseler. In the *Ciaccona sinfonica* (finished in 1936) and the late String Quartet no.4 (1992) alike the procedure draws close to 'serial' treatment of the basic musical material, though it remains undogmatic and freely tonal.

In his first opera *Der gewaltige Hahnrei* (after Fernand Crommelynck's tragic farce) the young composer achieved an astonishing balance between Expressionist or psychologically subtle treatment on the one hand and typological reductionism and *Verfremdung* on the other. The shifts in stylistic levels are dramatically motivated, and leitmotifs guarantee the interrelatedness of the drama and the music. Luscious late-Romantic cantilenas seem to be as ironically inflected as the allusions to contemporary dance music (for instance the Tango-Aria in Act 3); colour effects are qualified by means of linear-contrapuntal, dissonantly sharpened outlines. Behind the foreground subject-matter of marital jealousy lies the theme – ominously prophetic for the early 1930s – of fateful acquiescence in a system gone mad. This 'musical tragicomedy' is head-and-shoulders above the *Zeitoper* of the period, and can be seen in retrospect to occupy an important position among the wealth of German-language operas written around 1930. By way of contrast *Beatrice Cenci*, written in England, is somewhat more belcanto in manner, and displays in its Italian Renaissance subject and somewhat retrospective musical styles parallels to the historical novel (a genre quite as capable as *Zeitoper* of expressing criticism of contemporary society). It illustrates both the problems and the opportunities Goldschmidt experienced in composing under changed cultural conditions.

Like *Chronica*, which has the character of a suite and uses material from the ballet of the same title (1938, lost) and other early and late pieces, the three solo concertos composed or reworked between 1951 and 1955 combine melodic-contrapuntal thought and rhythmic-balletic impulse in a manner characteristic of Goldschmidt. Chamber-music intimacy is linked to concertante extroversion in a way that gives the formally unconventional Cello Concerto an effect of the greatest immediacy. The rupture in Goldschmidt's life is mirrored in his vocal music by the very fact of the change from setting one language to another. *Letzte Kapitel* (1930–31) is based on two satirical poems by Erich Kästner and combines experimental features (such as the setting for speaker, singing and speaking chorus, percussion ensemble and piano) with sarcastic allusions to popular idioms. In addition, *Mediterranean Songs*, the setting of English-language poems for tenor and orchestra (1957–8: the last work completed before the near 25-year hiatus), and the pair of late, French-language settings *Les petits adieux* (1994) and *Deux nocturnes* (1995–6), which are even more concentrated in structure and atmosphere, are notably substantial works.

Goldschmidt's late compositions focus on the very problem of temporal disjunction, of being out of step with the times, that characterizes his work and his career as a whole – dismissed by conservative critics in his youth, driven out of Nazi Germany, forgotten by the postwar avant garde, interrupted in his work for over two decades.

The Clarinet Quartet refers back to some of his earlier themes and preoccupations and at the same time plays with different, historically out-of-season idioms. Later works, such as the Third and Fourth String Quartets and the string trio *Retrospectrum*, are characterized by the tension between their large-scale, one-movement, arch forms and the abundance of episodes that take place within them, as well as the tension between their open formal structures and high thematic concentration. There is also a considerable divergence of stylistic levels in these pieces: in the String Trio the introduction of a dance theme creates a deliberate stylistic rupture. Thus Goldschmidt's late works offer an unmistakable and aesthetically illuminating reflection of the process of expulsion and re-integration in history.

WORKS
(*selective list*)

excludes most lost works

Ops: Der gewaltige Hahnrei (3, after F. Crommelynck: *Le cocu magnifique*), op.14, 1929–30, Mannheim, National, 1932; Beatrice Cenci (3, M. Esslin, after P.B. Shelley), 1949–50, extracts broadcast BBC, 1953, concert perf., London, 1988, staged Magdeburg, Jerichower Platz, 10 Sept 1994

Ballet: Chronica (choreog. K. Jooss), 2 pf, 1938, Cambridge, 1949, lost

Incid. music: Die Herde sucht (F. Neumeyer), 1931, partially lost; Doctor Faustus (C. Marlowe), BBC, 1948; The Dream Play (A. Strindberg), BBC, 1948; The Cenci (P.B. Shelley), BBC, 1948; Dear Brutus (J.M. Barrie), BBC, 1948; Noble Little Soldier's Wife, Bar, xyl, BBC, 1948 [for W. Borchert: *The Man Outside*]; Nicodemus he was Black, BBC, 1948/9 [for Martens and Obey: *Scamps in Paradise*]; Investigations of a Dog (F. Kafka), BBC, 1969

Vocal-inst: Letzte Kapitel (orig.: 2 Betrachtungen) (E. Kästner), op.15, spkr, chbr chorus, pf, perc, 1930–31; Das Makkabäerspiel (J. Prinz), speaking chorus, 2 pf, *c*1933, speaking parts lost; Nebelweben; Ein Rosenzweig (C. Morgenstern), medium v, pf, 1933; Pss cxx and cxxiv, high v, str, 1935; Der Verflossene (A. Eckert-Rotholz), v, pf, 1942; Time (P.B. Shelley), v, pf, 1943 [orchd and incl. in Beatrice Cenci]; Beatrice's Song (Shelley), v, pf, 1948–9 [orchd and incl. in Beatrice Cenci]; Clouds (R. Brooke), v, pf, 1950, arr. Bar/C, orch, 1986; The Old Ships (J.E Flecker), T, pf, 1952, orchd as no.5 of Mediterranean Songs, arr. Bar/C, orch, 1986; [6] Mediterranean Songs (Byron, Shelley and others), T/high v, orch, 1957–8; Belsatzar (H. Heine), mixed vv, 1985; Les petits adieux, 4 songs, Bar, orch, 1994; 2 nocturnes, S, orch, 1995–6

Orch: Chronica, *c*1924–86 [Prologue (= Intrada + Marche Militaire) + 6 orch pieces from the ballet Chronica + Capriccio]; Ov. 'Komödie der Irrungen' (orig.: Ov. zu einer komischen Oper) (W. Shakespeare), op.6, 1925; Passacaglia, op.4, *c*1925 Partita, op.9, *c*1927; Suite from 'Der gewaltige Hahnrei, op.14a, 1929–33; Grotesker March (Marche militaire), op.20, 1932 [part of orch suite Chronica], arr. military band, 1938; Ciaccona sinfonica, *c*1934–6; Greek Suite, 1940–41; Sinfonietta, 1945–6, partially lost; Vn Conc., 1951–5; Vc Conc., 1953; Cl Conc., 1953–4; Intrada, wind band/orch, 1985–6 [part of orch suite Chronica]; Rondeau (Rue du rocher), vn, orch/pf, 1994–5

Chbr: Str Qt, op.8, 1925–6; Str Qt no.2, a, ?1933–6; Qt, cl, vn, va, vc, 1982–3; Pf Trio, 1985; Str Qt no.3, 1988–9; Berceuse, vn, va, 1990 [based on a theme from Pf Trio, 1985]; Str Trio 'Retrospectrum', 1991; Fantasy, ob, vc, hp, 1991; Capriccio, vn, 1991–2; Str Qt no.4, 1992; 'from B (flat) to D' ... (10 x 5) x 2, vn, vc, 1993; Duo (Dialogue with Cordelia), cl, vc, 1993; Encore (Méditation), vn, pf, 1993; Rondeau (Rue du rocher), vn, pf/orch, 1994–5

Pf: Scherzo, 1922, rev. 1958; Sonata, op.10, 1926; Capriccio, op.11, 1927; Little Legend, 1928, rev. 1957; Variationen über eine palästinensische Hirtenweise, op.32, 1934; From the Ballet, 1938, rev. 1957

Principal publishers: Boosey and Hawkes, Schott

BIBLIOGRAPHY

H. Gutman: 'Der Komponist Berthold Goldschmidt', *Nationaltheater Mannheim: Bühnen-Blätter* (1931–2), no.11, pp.121–5

F. Berend: 'Komponistenporträt: Berthold Goldschmidt', *Musica*, no.1 (1953), 33–4

D. Schulte-Bunert: *Die deutsche Klaviersonate des zwanzigsten Jahrhunderts* (Regensburg, 1963)

K. Laux: *Nachklang: Rückschau auf sechs Jahrzehnte kulturellen Wirkens* (Berlin, 1977)

D. Matthews: 'Berthold Goldschmidt: a Biographical Sketch', *Tempo*, no.144 (1983), 2–6

D. Matthews: 'Berthold Goldschmidt: the Chamber and Instrumental Music', *Tempo*, no.145 (1983), 20–25

C. Matthews: 'Berthold Goldschmidt: Orchestral Music', *Tempo*, no.148 (1984), 12–16

K. Csipak: 'Berthold Goldschmidt im Exil: der Komponist im Gespräch über Musiker-Exil und Musikleben', *Verdrängte Musik: Berliner Komponisten im Exil*, ed. H. Traber and E. Weingarten (Berlin, 1987), 43–77

C.-H. Bachmann: 'Zerstörte Begabung – ein Fall unter vielen: Kapitel im Leben des Komponisten und Dirigenten Berthold Goldschmidt', *Neue Musikzeitung*, xxxvii/4 (1988), 47

P. Banks: 'The Case of "Beatrice Cenci"', *Opera*, xxxix (1988), 426–32

C. Shaw: 'First Performances: "Beatrice Cenci"', *Tempo*, no.165 (1988), 42–4

H. Koelbl: 'Berthold Goldschmidt', *Jüdische Portraits* (Frankfurt am Main, 1989), 78–80, 285

M. Struck: 'Evidence from a Fragmented Musical History: Notes on Berthold Goldschmidt's Chamber Music', *Tempo*, no.174 (1990), 2–10

Geschlossene Vorstellung: der Jüdische Kulturbund in Deutschland 1933–1941 (Berlin, 1992) [pubn of Akademie der Künste, Berlin]

B. Goldschmidt: 'Berthold Goldschmidt: im Gespräch mit Juan Allende-Blin', *Musiktradition im Exil: zurück aus dem Vergessen*, ed. J. Allende-Blin (Cologne, 1993), 175–201 [interview]

C.-H. Bachmann: 'Komponierte Erinnerungen in die Zukunft: ein Geburtstagsblatt für Berthold Goldschmidt, "Zeuge des Jahrhunderts"', *Neue Musikzeitung*, xlii/1 (1993), 39 only

S. Hilger and W. Jacobs, eds.: *Berthold Goldschmidt* (Bonn, 1993, 2/1996)

J. Raab: 'Internierung – Bombardierung – Rekrutierung: Musiker-Exil in Grossbritannien', *Musik im Exil: Folgen des Nazismus für die internationale Musikkultur*, ed. H.W. Heister and others (Frankfurt, 1993), 279–96

E. Levi: 'Deutsche Musik und Musiker im englischen Exil 1933–1945', *Musik in der Emigration 1933–1945: Verfolgung – Vertreibung – Rückwirkung*, ed. H. Weber (Stuttgart and Weimar, 1994), 192–212

P. Petersen and others, eds.: *Berthold Goldschmidt – Komponist und Dirigent: ein Musiker-Leben zwischen Hamburg, Berlin und London* (Hamburg, 1994)

M. Struck: 'Berthold Goldschmidt zum 90. Geburtstag', *Jahrbuch des Schleswig-Holsteinischens Landesmuseums Schloss Gottorf*, new ser., iv (Neumünster, 1994), 19–24

B. Busch: '"Verbitterung ist selbstzerstörerisch": Berthold Goldschmidt – Komponist, Dirigent, Zeitzeuge', *Zündende Lieder – verbrannte Musik: Folgen des Nationalfaschismus für Hamburger Musiker und Musikerinnen*, ed. P. Petersen and others (Hamburg, 2/1995), 123–36

MICHAEL STRUCK

Goldschmidt, Georg. *See* FABRICIUS, GEORG.

Goldschmidt, Harry (*b* Basle, 17 June 1910; *d* Dresden, 19 Oct 1986). Swiss musicologist, active in East Germany. In Basle he studied music with Weingartner at the conservatory, and at the university he took musicology with Nef and Handschin, ethnology and philosophy; he also studied with Scherchen at Königsberg, and in Paris and Berlin. Later he was music critic of the Basle *Nationalzeitung* (1933–9) and *Vorwärts* (1945–9), and organized workers' concerts and directed a workers' choir. On moving to Berlin he became head of the music section of Berlin radio (1949–50) before being appointed lecturer in music history at the East Berlin Hochschule für Musik (1950–55). From 1955 to 1956 he lectured in China on European music, and on his return to Berlin he worked mainly as a freelance musicologist until his appointment as director of the Central Institute of Musicology (1960–65). Goldschmidt wrote mainly on the

music of Beethoven and Schubert (he was granted a doctorate by the Berlin Humboldt University in 1958 for his Schubert biography). He was one of the leading and most prolific German exponents of Marxist theories of music and contributed largely to the development of the Marxist methodology regarding research and analysis of music history. In addition to his biographical work on Beethoven and Schubert, Goldschmidt was known for applying the methodologies of linguistics to create new systems of musical analysis.

WRITINGS

'Das Vermächtnis von Johannes Brahms', *MG*, iii (1953), 162–7
with G. Knepler and E.H. Meyer: *Musikgeschichte im Überblick* (Berlin, 1956, rev. 3/1981/*R* by F. Brenn)
'Über das neue chinesiche Musikschaffen und seine Perspektiven', *MG*, vi (1956), 409–13, 449–53
'Edvard Grieg', *MG*, vii (1957), 526–53
Franz Schubert: ein Lebensbild (diss., Humboldt U. of Berlin, 1958; Berlin, 1954, 6/1976)
'Zur Methodologie der musikalischen Analyse', *BMw*, iii/4 (1961), 3–30
'Über die Einheit der vokalen und instrumentalen Sphäre in der klassischen Musik', *DJbM*, xi (1966), 35–49
'Beethovens Anweisungen zum Spiel der Cramer-Etüden', 'Der späte Beethoven: Versuch einer Standortbestimmung', *Beethoven Congress: Berlin 1970*, 545–58; 41–58
Um die Sache der Musik (Leipzig, 1970, enlarged 2/1976) [collected essays]
'Vers und Strophe in Beethovens Instrumentalmusik', *Beethoven Symposium: Vienna 1970*, 97–120
'Zitat oder Parodie (bei Beethoven)?', *BMw*, xii (1970), 171–98
'Un lieto brindisi: cantata campestre', *BeJb 1971–2*, 157–205
'Welches war die ursprungliche Reihenfolge in Schuberts Heineliedern?', *DJbM*, xvii (1972), 52–62
'Die Cavatina des Figaro: eine semantische Analyse', *BMw*, xv (1973), 185–207
'Musikverstehen als Postulat', *Musik und Verstehen*, ed. P. Faltin and H.-P. Reinecke (Cologne, 1973), 67–86
Beethoven-Studien: i: *Die Erscheinung Beethoven* (Leipzig, 1974/*R*); ii: *Um die Unsterbliche Geliebte: eine Bestandaufnahme* (Leipzig, 1977/*R*)
Beethoven: Werkeinführungen (Leipzig, 1975)
'Beethoven in neuen Brunsvik-Briefen', *BeJb 1973–7*, 97–146
ed.: *Beethoven Kongress: Berlin 1977* [incl. 'Kunstwerk und Biographie', 437–50]
'Eine weitere E-Dur-Sinfonie? Zur Kontroverse um die "Gmunden-Gastein" -Sinfonie', *Schubert Congress: Vienna 1978*, 79–112
'Franz Schubert: der erste Satz der grossen C-dur Sinfonie: eine prosodische Analyse', *BMw*, xxi (1979), 235–97
ed.: *Zu Beethoven*, i: *Aufsätze und Annotationen* (Berlin 1979) [incl. 'Aspekte gegenwärtiger Beethoven-Forschung: Biographie', 167–242]; ii: *Aufsätze und Dokumente* (Berlin, 1988) [incl. 'Auf diese Art mit A geht alles zu Grunde: eine umstrittene Tagebuchstelle in neuem Licht', 8–30]
ed., with G. Knepler and K. Niemann: *Komponisten, auf Werk und Leben befragt: Weimar 1981*
ed., with G. Knepler: *Musikästhetik ind der Diskussion* (Leipzig, 1981) [incl. '"Cantando – sonando": einige Ansätze zu einer systematischen Musikästhetik', 125–43]
'Den Gesang fortsetzend: eine Mahler-Studie', *Wegzeichen: Studien zur Musikwissenschaft*, ed. J. Mainka and P. Wicke (Berlin, 1985), 194–261
'Das prosodisch-rhetorische Regulativ bei J.S. Bach', *BMw*, xxvii (1985), 48–71
'Die Wolfsschlucht – eine schwarze Messe?', *BMw*, xxx (1988), 8–27
Das Wort in instrumentaler Musik: die Ritornelle in Schuberts Winterreise (Hamburg, 1996)

□

Goldschmidt, Otto (Moritz David) (*b* Hamburg, 21 Aug 1829; *d* London, 24 Feb 1907). German pianist, conductor and composer. He studied the piano and harmony with F.W. Grund and Jakob Schmitt in Hamburg, then became one of the first students at the newly founded Leipzig Conservatory (1843) under Mendelssohn, von Bülow, Plaidy and Hauptmann. After playing and teaching in Hamburg (1846–8), he went to Paris to study under Chopin. Although this ambition was never realized, he attended Chopin's last Paris concert. He moved to London, appeared at a benefit concert for the Brompton Hospital given by Jenny Lind on 31 July 1848 at Her Majesty's Theatre, and later accompanied Lind in Hamburg and America (1851–2). He married her on 5 February 1852 in Boston; they lived in Dresden (1852–5) and performed in major European cities before settling in England in 1858. He became organist of two churches in the Wimbledon area; his interest in church music resulted in a collaboration with Sterndale Bennett (1862–4) on *The Chorale Book for England*. He conducted music festivals in Düsseldorf (1863) and Hamburg (1866). From 1863 he taught the piano at the RAM, becoming vice-principal in 1866; he also contributed to the organization of music at Rugby School (1864–9). In 1875 he founded the London Bach Choir, which he conducted for ten years.

Goldschmidt played an important role in the musical life of his time. Under his direction the Bach Choir, a group that consisted of 22 amateurs at its inception, grew in size and, with Jenny Lind in the choir, gave the first complete performance in England of Bach's B minor Mass (St James's Hall, 26 April 1876). He also revived works such as Handel's *Ode for St Cecilia's Day*. Jenny Lind staunchly defended him against critics who called him a dull pianist and was incensed when he was referred to as 'the Prince Consort of Song'; when English newspapers repeated libellous statements in the American press that he was squandering her fortune, she won a court action against them. Goldschmidt's best-known composition, the oratorio *Ruth* (1867), was written for his wife and makes effective use of her famous *f♯‴*. His other works include songs, chamber music, a piano concerto and the cantata for women's voices *Music* (1898).

BIBLIOGRAPHY

DNB (E. Waeltner)
H.S. Holland and W.S. Rockstro: *Memoir of Madame Jenny Lind-Goldschmidt: her Early Art-Life and Dramatic Career, 1820–1851* (London, 1891/*R*)
Obituaries, *MT*, xlviii (1907), 246–7; *The Times* (26 Feb 1907)
J.M.C. Maude: *The Life of Jenny Lind* (London, 1926/*R*)
J. Bulman: *Jenny Lind* (London, 1956)

GAYNOR G. JONES/CHRISTOPHER FIFIELD

Goldsmith, Jerry [Jerrald] (*b* Los Angeles, 10 Feb 1929). American composer and conductor. In the 1940s he studied the piano with Jakob Gimpel and theory and composition with Castelnuovo-Tedesco; he also attended Los Angeles City College, as well as Rózsa's classes at the University of Southern California. In the 1950s he worked primarily for CBS, composing and conducting music first for radio, then for television. His television credits include numerous scores for such live dramatic programmes as 'Climax!' and 'Playhouse 90', as well as for episodes of long-running series such as 'Gunsmoke' and 'The Twilight Zone'. Although he continued to write for television with some frequency during the 1960s and 70s, since 1962 he has mostly scored feature films. Over four decades he has completed scores for more than 160 films, and has collaborated repeatedly with directors including Schaffner, Ridley Scott, Dante, Verhoeven and Schepisi. He has long worked closely with two outstanding orchestrators, Arthur Morton and Alexander Courage.

Goldsmith's dramatic imagination is fertile and eclectic: *A Patch of Blue* (1965) is scored in chamber-music fashion, with a prominent solo harmonica and a touching waltz theme for the piano; *Planet of the Apes* (1968) is scored for a large orchestra augmented by unusual instruments (including ram's horn and mixing bowls) and features serial techniques; in addition to an ensemble that includes four pianos and four harps, *Chinatown* (1974) uses solo trumpet and strings, its main theme being a moody, nostalgic jazz tune. Goldsmith has always displayed a strong commitment to modernist and avant-garde styles, particularly for horror, fantasy or science fiction films, genres for which he has become well known. He has used aleatory techniques (*Mephisto Waltz*, 1971), and has borrowed stylistically from such leading composers as Stravinsky and Orff (*The Omen*, 1976), Bartók (*Freud*, 1962, and *Coma*, 1978), and Berg at his most expressionistic (*Poltergeist*, 1982). While avoiding purely electronic scores, Goldsmith often blends synthesized timbres into symphonic or chamber textures (Darter). Several scores contain more traditional melodies, richly harmonized and developed, notably those for *Star Trek, the Motion Picture* (1979) and its sequels and *First Knight* (1995). His stylistic range also covers a wide variety of pop and jazz styles such as disco (*Gremlins*, 1984) and big-band jazz (*L.A. Confidential*, 1997). Adulated by soundtrack collectors, recordings of Goldsmith's scores are abundant and highly prized. During the 1990s he has produced and conducted new recordings of major film scores by Alex North, including the latter's rejected score for *2001*.

WORKS
(selective list)

FILM SCORES
director in parentheses

Studs Lonigan (I. Lerner), 1960; Lonely Are the Brave (D. Miller), 1962; Freud (J. Huston), 1962; Seven Days in May (J. Frankenheimer, 1963; Lilies of the Field (R. Nelson), 1963; Rio Conchos (G. Douglas), 1964; The Satan Bug (J. Sturges), 1964; A Patch of Blue (G. Green), 1965; Von Ryan's Express (M. Robson), 1965; The Blue Max (J. Guillermin), 1966; The Sand Pebbles (R. Wise), 1966; In Like Flint (Douglas), 1967; Sebastian (D. Greene), 1967; Planet of the Apes (F. Schaffner), 1968; The Detective (Douglas), 1968; Justine (G. Cukor), 1969; The Ballad of Cable Hogue (S. Peckinpah), 1970; Patton (Schaffner), 1970; The Mephisto Waltz (P. Wendkos), 1971; The Wild Rovers (B. Edwards), 1971; The Other (R. Mulligan), 1972; Papillon (Schaffner), 1973; Chinatown (R. Polanski), 1974; The Wind and the Lion (J. Milius), 1975; Logan's Run (M. Anderson), 1976; The Omen (R. Donner), 1976; Twilight's Last Gleaming (R. Aldrich), 1977; Islands in the Stream (Schaffner), 1977; Coma (M. Crichton), 1978; Capricorn One (P. Hyams), 1978; Alien (R. Scott), 1979; The Great Train Robbery (Crichton), 1979; Star Trek, the Motion Picture (Wise), 1979

Outland (Hyams), 1981; Poltergeist (T. Hooper), 1982; First Blood (T. Kotcheff), 1982; Twilight Zone, the Movie (J. Landis and others), 1983; Psycho II (R. Franklin), 1983; Under Fire (R. Spottiswoode), 1983; Gremlins (J. Dante), 1984; Rambo, First Blood Part II (G.P. Cosmatos), 1985; Legend (Scott), 1985 [European version]; Hoosiers (D. Anspaugh), 1986; Innerspace (Dante), 1987; Lionheart (Schaffner), 1987; Star Trek V, the Final Frontier (W. Shatner), 1989; Total Recall (P. Verhoeven), 1990; Gremlins 2, the New Batch (Dante), 1990; The Russia House (F. Schepisi), 1990; Love Field (J. Kaplan), 1991; Medicine Man (J. McTiernan), 1992; Basic Instinct (Verhoeven), 1992; Rudy (Anspaugh), 1993; I.Q. (Schepisi), 1994; Angie (M. Coolidge), 1994; First Knight (J. Zucker), 1995; City Hall (H. Becker), 1995; The Ghost and the Darkness (S. Hopkins), 1996; Star Trek, First Contact (J. Frakes), 1996; L.A. Confidential (C. Hanson), 1997; The Edge (L. Tamahori), 1997; Mulan (B. Cook, T. Bancroft), 1998; Star Trek: Insurrection (Frakes), 1998; The Mummy (S. Sommers), 1999; The Haunting (J. De Bont), 1999

TELEVISION

Series themes and episodes (dates are for complete series): Studio One, 1948–8; Hallmark Hall of Fame, 1951–8; General Electric Theater, 1953–62; Climax!, 1954–8; Gunsmoke, 1955–75; Playhouse 90, 1956–60; Wagon Train, 1957–65; Have Gun Will Travel, 1957–66; The Twilight Zone, 1959–64; Thriller, 1960–62; Dr. Kildare, 1961–6 [theme]; The Man from U.N.C.L.E., 1964–8 [theme]; The Waltons, 1972–81 [theme]; Barnaby Jones, 1973–80 [theme]; Star Trek: Voyager, 1995– [theme]

Mini-series and television films: The Red Pony, 1973; A Tree Grows in Brooklyn, 1974; QB VII, 1974; Babe, 1975; Contract on Cherry Street, 1977; Masada, 1981

OTHER WORKS

Christus Apollo (R. Bradbury), cant., nar, C, chorus, orch 1969; Othello, ballet, 1971; Music for Orch, 1972

BIBLIOGRAPHY

E. Bernstein: 'A Conversation with Jerry Goldsmith', *Film Music Notebook* (Los Angeles), iii/2 (1977), 18–31
T. Thomas: 'Jerry Goldsmith', *Film Score: the View from the Podium* (South Brunswick, NJ, and New York, 1979, 2/1991 as *Film Score: the Art and Craft of Movie Music*), 285–97
'The Composer: Jerry Goldsmith', *Filmmakers on Filmmaking: the American Film Institute Seminars on Motion Pictures and Television*, ed. J. McBride (Los Angeles, 1983), 133–46
T. Darter: 'Jerry Goldsmith', *Keyboard*, xi (1985), no.2, pp.19–20, 22–6; no.4, pp.44ff
R. Bohn and others: 'A Filmography/Discography of Jerry Goldsmith: Updated', *Soundtrack!*, xii/47 (1993), 22–42
S.M. Fry: 'Jerry Goldsmith: a Selective Annotated Bibliography', *The Cue Sheet*, x/3–4 (1993–4), 28–39
'A Tribute to Jerry Goldsmith', *Soundtrack!*, xviii/69 (1999), 22–51

MARTIN MARKS

Goldstein, Malcolm (*b* Brooklyn, NY, 27 March 1936). American composer, violinist and writer on music. He studied at Columbia College (BA 1956) and Columbia University (MA 1960), where his teachers included Luening (composition) and Antonio Miranda (violin). He has held positions at the Columbia-Princeton Electronic Music Center (1959–60), Columbia College (1961–5), the New School for Social Research, New York (1963–5, 1967–9), the New England Conservatory (1965–7), Dickinson College, Carlisle, Pennsylvania (1969–71), Goddard College, Plainfield, Vermont (1972–4), Dartmouth College, Hanover, New Hampshire (1976–8) and Bowdoin College, Brunswick, Maine (1978–82). Goldstein has been active as a director of ensembles: in the 1960s he co-founded with Philip Corner and James Tenney and co-directed the important concert series Tone Roads, presenting many rarely performed works by Ives, Ruggles, Cage, Varèse and others when he was also a participant in the Judson Dance Theater, New York; he directed the New Music Ensemble at Dartmouth College; and in the 1990s he directed the Hessischer Rundfunk Ensemble für Neue Musik in Frankfurt. In 1976 he was commissioned by the Charles Ives Society to prepare a critical edition of Ives's Symphony no.2.

In the early 1970s Goldstein left New York and moved to rural Vermont. During this period he began a series of improvisational violin pieces performed under the title *Soundings*, for which he is perhaps best known; technically audacious, these pieces possess an introspective intensity that can be overwhelming, and have been acclaimed as having 'reinvented violin playing'. As a violinist and improviser, he has extended instrumental and vocal techniques and thereby created a wider range of possible sounds and textures, reflected in his string ensemble work *upon the string, within the bow ... breathing*. Goldstein,

all of whose compositions after the mid-1960s have involved structured improvisational elements, describes the improvising musician as 'one centered in the process of discovery ... realised in the gesture of enactment/sounding'. His scores combine calligraphy, comments and instructions, and notated music, and are visually among the most beautiful and evocative in the contemporary repertory. Increasingly, he has drawn on the sounds of nature that surround him in Vermont, as reflected in such titles as *The Seasons: Vermont and frog pond at dusk*. In the 1980s and 90s he created works including the radio/acoustic art *Ishi/timechangingspaces* and *'as it were, another'* in the Studio Akustische Kunst at Westdeutscher Rundfunk in Cologne. Goldstein has toured throughout North America and Europe as a violinist, and has held improvisation workshops, participated in festivals and collaborated extensively with artists, dancers and poets, as well as musicians.

WORKS
(*selective list*)
† – *unspecified*

Orch: a breaking of vessels, becoming song, conc., fl, orch, 1981; Cascades of the Brook: Bachwasserfall, vn, chbr orch, 1984

Ens: Majority – 1964, str trio, pf, 1964; frog pond at dusk, † inst ens, 1970; upon the string, within the bow ... breathing, str, 1972; Yosha's Morning Song Extended, † inst ens, 1974; Hues of the Golden Ascending, fl ens, 1979; The Seasons: Vermont, † inst ens, tape, 1980–82; Of Sky Bright Mushrooms Bursting in My Head, vn, wind trio, pf, perc, 1983; Soweto Stomp, † chbr ens, 1985; '... that hung like fire on heaven', chbr ens, cptr, 1985; through the deserts of time, str qt, 1990; an enactment of absence, vn, pf, 1995; 'as it were', vn db, perc, 1996; Regarding the Tower of Babel, spkr, † inst ens, 1997; Divisions of Ground, 3 str/ww insts, pf, 2 perc, 1998

Solo inst: Jade Mountain Soundings, solo str inst, 1983; Sounding the Fragility of Line, vn, 1988; Ishi/'man waxati' Soundings, vn, 1988; gentle rain preceding mushrooms, vn + v, 1992

Vocal: Illuminations from Fantastic Gardens, vocal ens, 1964; Ov. to Fantastic Gardens, vocal ens, pf, 1964, rev. for chorus, † inst ens, 1976; death: act of fact of dying, vocal ens, 1967; Yosha's Morning Song, v, 1973; qernerâq: our breath as bones, v, † inst ens, 1986; ... out of changes: Keeping Still/Mountain, v, † inst ens, 1994

Mixed media: State of the Nation, sound environment, tape loops, 1967; Marin's Song, Illuminated, sound/theatre ritual, vn, v, metal objects, slides, tape, 1979–81; The Life Cycles of Stones, visual/aural installation, vn + v, tape, 1987; Violin Solos the (Whole) World Plays, visual/aural installation, vn, 1992; Aparicion con vida (text by M. Agosin), theatre piece, vn + v, 1993; a convergence of distances, theatre piece, music and dance ens, 1994

Radio/acoustic art works: The Edges of Sound Within, 1985; Ishi/timechangingspaces, 1988; Topography of a Sound Mind, 1991; between (two) spaces, 1993; Versuch einer Gründlichen Violinschule, 1996; 'as it were, another', 1998

Recorded interviews in *US-NHoh*

Principal publisher: Soundings

WRITINGS

From Wheelock Mountain: Music and Writings by Malcolm Goldstein (Toronto, 1977)

'The Politics of Improvisation', *PNM*, xxi (1982–3), 79–91

Sounding the Full Circle: Concerning Music Improvisation and Other Related Matters (Sheffield, VT, 1988)

RECORDINGS

Soundings for Solo Violin, MG Records, MG1, 1980

The Seasons: Vermont, Folkways, FX6242, 1983; re-issued by Experimental Intermedia CD, XI 120, 1998

Vision Soundings, MG Records, MG2, 1985

Sounding the New Violin, Nonsequitur/What Next, WN0005, 1991

Goldstein plays Goldstein, Da Capo Records, DC2, 1994

Monsun, True Muze, TUMUCD9801, 1998

John Cage (music for vn and perc), Wergo 6636–2, 1999

Chants Cachés, Ambiances magnétiques, AM066, 1999

Malcolm Goldstein live at Fire in the Valley, Eremite, MTE 016, 1999

PETER GARLAND/R

Goldstein [Gold'shteyn], **Mikhail** [Mykhailo] **Ėmmanuilovich** (*b* Odessa, 8 Nov 1917; *d* Hamburg, 7 Aug 1989). Ukrainian composer, musicologist and teacher. He began studying the violin with Stolyarsky, the teacher of Milstein and Oistrakh, and aged 13 entered the Moscow Conservatory where he studied the violin with Yampol'sky, conducting with Saradzhev and composition with Myaskovsky, graduating in 1936. Although a prolific composer, he is best known as the perpetrator of a hoax: he was the 'discoverer' of a Symphony no.21 in G minor, written 'for the dedication of the Odessa Theatre, 1809' by an actual historical figure, N.D. Ovsyaniko-Kulikovsky (1768–1846), a landowner who is known to have presented his serf orchestra at the Odessa Theatre in 1810. But Goldstein had actually written the work as a response to a critic who had claimed that Goldstein, having composed a piece on Ukrainian themes, could not 'understand' Ukrainian music because he was Jewish. So, as an elaborate and elegant riposte against racism, the work was faked (Dunayevsky supposedly provided a theme for the finale), deposited in the archives of the Odessa Conservatory and duly 'discovered' by Goldstein in 1948. Ukrainian and Russian musicologists were so anxious to demonstrate that they could at last prove that symphonies had been composed in the Russian Empire in the early 19th century that they did not question the work's authenticity; it was performed in 1949, published in 1951, recorded by Mravinsky and was made the subject of at least two dissertations. When Goldstein admitted the hoax, the embarrassed parties kept the matter away from public discourse for a long time. Even then, Goldstein's claim was not universally believed and Taranov judged the symphony to be the work of neither Goldstein nor Ovsyaniko-Kulikovsky. To this day, the controversy over the extent to which it actually was a fabrication has not been resolved satisfactorily. Goldstein emigrated to East Germany in 1964, and from there moved to Israel (1967) before settling in Hamburg (1969) where he joined the staff of the Hochschule für Musik. He also taught at the Menuhin School in England and at the Musashino Academia Musicae in Tokyo. He wrote many articles on Russian, Ukrainian and German composers and for a time was on the editorial staff of Riemann's Musik Lexicon. Most of his works, a number of which are pedagogical, are cast in the neo-classical or neo-romantic mode widespread in the Soviet Union during the mid-20th century. He also published music and articles under the pseudonym Mykhajlo Mykhajlowsky; a book of memoirs, *Zapiski muzïkanta* ('Diary of a musician'), was published in Frankfurt.

WORKS
(*selective list*)

Orch: Sym. [no.1], 1934; Sym. [no.2], folk insts, str, 1936; Vn Conc. [no.1], 1936; Vn Conc. [no.2], 1939; Pf Conc., 1940; Sym. [no.3], 1944; Sym. [no.4], 1952; Nicolò Paganini, sym. poem, 1963; Ukrainian Rhapsody, 1965; Kinderszenen, 1966; Hamburger Konzert, chbr orch, 1975

Chbr and solo inst: Str Qt [no.1], 1932; Pf Trio, 1933; Sonata [no.1], vn, pf, 1935; Sonata [no.2], vn, pf, 1940; Str Qt [no.2], 1940; Sonata [no.3], vn, pf, 1950; Ukrainian Suite, vn, pf, 1952; Sonata [no.4], vn, pf, 1975; Str Qt [no.3], 1975; Sonatina, fl, 1977; Duo, vn, db, 1979; Sonatina, fl, 1980; Sonatina, vn, 1980; Sonatina, db, 1981; 20 Little Preludes, va, 1982; Qnt, 1982; Sonatina, ob, 1982;

Sonatina, trbn, 1982; Suite, tpt, org, 1986–7; Minstrel's Rondo [after S. Prokofiev]
Completion: A.P. Borodin: Vc Sonata, b (1982)

BIBLIOGRAPHY

Baker 7
D.M. Greene: *Greene's Biographical Encyclopedia of Composers* (Garden City, NY, 1985)

VIRKO BALEY

Goldwin [Golding], **John** (bap. Windsor, 1 Dec 1667; *d* Windsor, 7 Nov 1719). English organist and composer. He was a chorister of St George's Chapel, Windsor, from 1675 to 1684, and in 1685 he became assistant to William Child as organist and to Matthew Green, Master of the Choristers, receiving 'half a clerk's pay, provided he assist the organist upon all necessary occasions and diligently instruct the choristers in the art of singing'. In 1694 he was granted a reversion of both posts, to which he duly succeeded in 1697 (as organist, at £44 a year) and 1704 (as Master, at £23 14s. a year). In the chapter records of St George's Chapel he is referred to as 'Golding' (likewise in his baptismal record at Windsor Parish Church), but he usually signed himself Goldwin, as did his contemporaries when copying his music.

All his surviving compositions are for the church, and comprise a Service in F (printed in Samuel Arnold's *Cathedral Music*, 1790) and at least 37 anthems (principally *GB-Och* 94, in the hand of his Windsor colleague William Isaack). The service is a rather routine piece, but some of the full anthems, among them *Hear me, O God* and *O Lord God of hosts*, are imaginative and comparable with Purcell's in the same vein. The verse anthems are more numerous and mainly celebratory in nature, hence somewhat prone to cliché, but competently written; there are striking moments in such works as *Unto thee have I cried*, *Ponder my words, O Lord* and *O Lord my God*. He is fond of treble solos and duets, and growing sectionalization with contrast of movement, tempo and key between verses is a feature, leading to the establishment of the 'cantata anthem' in a work like *O be joyful in the Lord*. Various anthems were included by Boyce, Arnold and Page in their collections of cathedral music, but their choice was governed by considerations of 18th-century taste and ease of performance.

WORKS

SERVICES

Service in F (TeD, Jub, San, Ky, Cr, Mag, Nunc), 4vv, *IRL-Dcc* (inc.), *GB-Cfm*, *Cu*, *DRc* (inc.), *Lbl*, *Lsp* (inc.), *Och*, *WRch* (inc.), *WRec* (tone higher), *Y*

ANTHEMS

All the kings of the earth, verse, *GB-WRec* (inc.)
Ascribe unto the Lord, verse, *Lbl*, *Och*, *Y* (inc.)
Behold I bring you glad tidings, verse, *Och*
Behold my servant whom I uphold (O. Sapientia), full, *Lsp* (inc.), *Ob*, *WRch* (inc.), *WRec* (inc.)
Blessed are all they that fear the Lord, *WRec* (inc.)
Blessed be the Lord God of Israel, verse, *Ob*, *Och* (inc.), *WRch* (inc.), *WRec* (inc.)
Bow down thine ear, full, *Och*
Come ye children, verse, *WRch* (inc.), *WRec* (inc.)
Do well, O Lord, full, *WRch* (inc.), *WRec* (inc.)
Give the king thy judgements, verse, *Och*
Hear me, O God in the multitude, full with verses, 6vv, *DRc*, *Lbl*, *Ob*, *Och*, *WO* (inc.), *WRch* (inc.)
Holy, Holy, Holy, *WRec* (inc.)
I am well pleased, verse, *Cfm*, *Ob* (inc.), *Och*, *WRch*(inc.), *WRec* (inc.)
I have set God alway before me, full, 5vv, *IRL-Dcc* (inc.), *Dpc* (inc.), *GB-Cfm*, *Cjc* (inc.), *Ckc*, *Ctc* (inc.), *Cu*, *CA* (inc.), *DRc* (inc.), *GL* (inc.), *Lbl*, *Lcm*, *Lsp* (inc.), *LF* (inc.), *LI* (inc.), *WB* (inc.), *WO* (inc.), *WRch* (inc.), *WRec* (inc.)
I will dwell in thy tabernacle, verse, *Cpc*, *Och*, *WRch* (inc.)
I will give thanks, verse, *Och*
I will magnify thee, O Lord, verse, *Cu*, *Och*, *WRch* (inc.)
I will sing unto the Lord as long, full, *Cfm*, *Cu*, *GL* (inc.), *H* (inc.), *Lbl*, *LF* (inc.), *LI* (inc.), *Ob*, *WO* (inc.), *WRec* (inc.)
Lead me, O Lord, *WRec* (inc.)
Libera me Deus, *Och*
Lord thou hast been our refuge, verse, *Och*
O be joyful in God all ye lands, *Ckc*, *Ctc* (inc.), *Cu*, *Lbl*, *WRec* (inc.), *Y* (inc.)
O give thanks, verse, *Och*
O Lord God of hosts, hear, verse, *IRL-Dcc* (inc.), *GB-Cfm*, *DRc* (inc.), *Lbl*, *Och*, *WRch* (inc.)
O Lord God of hosts, who is like, full, 6vv, *Lbl*, *Lcm*, *Lsp* (inc.), *Ob*, *Och*, *WO* (inc.), *WRch* (inc.)
O Lord how glorious, in Divine Harmony, ii (London, 1717)
O Lord my God great are thy wond'rous works, verse, *Lbl*, *Ob*, *Och*, *WRch* (inc.)
O Lord rebuke me not, *Ckc* (inc.)
O love the Lord, *Lbl*, *WRch* (inc.), *WRec* (inc.)
O praise God in his holiness, verse, *IRL-Dpc* (inc.), *GB-Cjc* (inc.), *Ckc*, *Ctc* (inc.), *Cu*, *DRc* (inc.), *GL* (inc.), *H* (inc.), *Lbl*, *LF* (inc.), *LI* (inc.), *Ob* (inc.), *WO* (inc.), *WRch* (inc.), *WRec* (inc.), *Y* (inc.)
O praise the Lord, verse, *Och*, *WRch* (inc.), *WRec* (inc.)
O praise the Lord all ye heathen, full, *WRch* (inc.), *Wrec* (inc.)
O praise the Lord, for it is a good thing, verse, *Och*
Ponder my words, verse, *Cfm*, *Lbl* (inc.), *Ob*, *Och*, *WRch* (inc.)
Praise the Lord, O Jerusalem, *WRec* (inc.)
Praise the Lord, O my soul, verse, *Och*
Praise the Lord ye servants, verse, *Ob* (inc.), *Och*, *WRch* (inc.)
The Lord is king, verse, *WRch* (inc.), *Y* (inc.)
Thy way, O God, is holy, verse, *Cu*, *Lbl*, *Mp*, *Och*, *WRch* (inc.)
Unto thee have I cried, verse, *Och*

BIBLIOGRAPHY

E.H. Fellowes: *Organists and Masters of the Choristers of St George's Chapel in Windsor Castle* (London and Windsor, 1939, 2/1979 with addenda by M.F. Bond)
N. Wridgway: *The Choristers of St George's Chapel* (Windsor, 1980), 47–9
A.M. Jones: *The Anthems of John Golding ... 1697–1719* (thesis, U. of London, 1985)
H.W. Shaw: *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford, 1991), 346
I. Spink: *Restoration Cathedral Music 1660–1714* (Oxford, 1995), 379–86

IAN SPINK

Goléa, Antoine (*b* Vienna, 30 Aug 1906; *d* Paris, 12 Oct 1980). French writer on music and music critic of Romanian origin. At the Bucharest Conservatory he studied the violin with Cecilia Nitzulescu-Lupu (1920–28) and harmony and counterpoint with Alfonso Castaldi (1924–5), and had master classes in technique and interpretation with Enescu (1927–8). From 1928 he attended the Sorbonne, where he took a degree in German (1931) and attended Masson's course in music history (1929). From 1947 he worked with ORTF, being responsible for a variety of music programmes such as those on Debussy (1969), festivals of contemporary music (1970) and Enescu (1972), and taking part in the weekly broadcast record review 'La tribune des critiques de disques'. In 1958 he was appointed music critic of *Carrefour* and he contributed widely to newspapers and music journals. Although he wrote books on Debussy and Richard Strauss, Goléa's main interest was in contemporary music and current musical events.

WRITINGS

Pelléas et Mélisande: analyse poétique et musicale (Paris, 1952)
'L'attitude des jeunes compositeurs devant la musique contemporaine', *Revue internationale de musique*, no.13 (1952), 221–3

'Serge Prokofieff', *Musique russe*, ii, ed. P. Souvtchinsky (Paris, 1953), 249–67
L'avènement de la musique classique: de Bach à Mozart (Paris, 1955)
Esthétique de la musique contemporaine (Paris, 1954/R)
Georges Auric (Paris, 1958)
Rencontres avec Pierre Boulez (Paris, 1958/R)
La musique dans la société européenne depuis le moyen âge jusqu'à nos jours (Paris, 1960)
L'aventure de la musique au XXe siècle (Paris, 1961)
Rencontres avec Olivier Messiaen (Paris, 1961/R)
'Folklore et musique sérielle', *Panorama de l'art musical contemporain*, ed. C. Samuel (Paris, 1962), 99–106
Vingt ans de musique contemporaine (Paris, 1962/R)
André-François Marescotti (Paris, 1963)
Claude Debussy: l'homme et son oeuvre (Paris, 1965)
Richard Strauss (Paris, 1965)
Entretiens avec Wieland Wagner (Paris, 1967)
Histoire du ballet (Lausanne, 1967)
Marcel Landowski: l'homme et son oeuvre (Paris, 1969)
Je suis un violoniste raté (Paris, 1973, 2/1981)
La musique: de la nuit des temps aux aurores nouvelles (Paris, 1977)

CHRISTIANE SPIETH-WEISSENBACHER/JEAN GRIBENSKI

Goleminov, Marin (Petrov) (*b* Kyustendil, 28 Sept/11 Oct 1908). Bulgarian composer and conductor. In 1931 he graduated from the Sofia State Music Academy, and in 1934 from the Schola Cantorum, Paris, where he studied with d'Indy, Lioncourt (composition), Labey (conducting) and Le Flem (theory). After working for four years in Sofia as a music teacher, quartet violinist and conductor of the chamber orchestra of Sofia Radio, Goleminov left for Munich to study with Ehrenberg and Joseph Haas at the Akademie der Tonkunst. After returning to Sofia in 1939 he was appointed to the staff of the State Academy, becoming professor in 1947 and later serving as rector (1954–6). From 1965 to 1967 he was director of the Sofia National Opera. He was awarded the Herder Prize in 1976.

Goleminov belongs to the second generation of Bulgarian composers and as such is a founder of a national musical expression. His style was created from interpreting Bulgarian folk music and the stage works of Stravinsky and Ravel, while earlier works in addition draw on Bulgarian archaism. Representative of his first creative period are the symphonic poem *Iz Yugozapadna Bulgariya* ('Through Southwestern Bulgaria') (1939), the Third String Quartet (1942–4) and the *Symphonic Variations on a Theme by Dobri Khristov* (1942). A fourth work, the dance drama *Nestinarka* ('The Fire Dancer', 1938–40), is based on his symphonic poem *Rilskite kambani* ('The Rila Bells', 1930). Staged in 1992 by Maria Dimova (a former student of the German choreographer Mary Wigman), it gives for an epic interpretation of everyday life.

After the mid-1940s Goleminov increased his activities as a conductor, musicologist and teacher of composition. New to his music is the development of folksong, particularly in the popular *Narodni vityazi* ('National Heroes') and *Khaydushko Libe* ('Haidouk Love'); the adoption of heroic themes, as in the opera *Ivaylo*; and a vocal style that features expansive melody. The turning-point in his career was the Concerto for String Quartet and Strings (1963), which marks the beginnings of more sophisticated harmony and a highly accomplished orchestral style.

WORKS
(*selective list*)

STAGE

Nestinarka [The Fire Dancer] (dance drama, Kh. Tsankov), 1938–40; Ivaylo (op, M. Petkanova, after I. Vazov), 1954–8; Zlatnata Ptitsa [The Golden Bird] (musical tale, G. Temelkov, after I. Radoyev), 1960–61; Zografat Zakhari [The Icon-Painter Zakhari] (op, P. Spasov), 1972; Dashteryata na Kaloyana [Kaloyan's Daughter] (ballet, V. Konsulova and P. Lukanov), 1973; Trakiyski idoli [Thracian Idols] (op, S. Dichev), 1980–81

VOCAL

Choral: Lud gidiya, chorus, 1935; 5 Koledni pesni [Christmas songs], Mez, female chorus, chbr orch, 1938; Otets Paisiy [Father Paisiy] (cant., N. Valchev), solo vv, chorus, orch, 1966; Titanat [The Titan] (orat, B. Bozhilov), 1972; Balada za Aprilskoto vastaniye [A Ballad for the April Uprising] (V. Khanchev), Mez, B, chorus, orch, 1976; Vaskreseniye na zhivite [Resurrection of the Living] (cant., B. Dimitrova), Mez, chorus, orch, 1992
Solo vocal–orch: Irodiada (dramatic scene, after S. Mallarmé), S, Mez, orch, 1933; Balkan, A, chbr orch, 1937; Gaydar [Bagpipe Player], A, chbr orch, 1937; Selska pesen [A Country Song] (A. Raztsvetnikov), B, orch, 1943; 3 miniatyuri (V. Parum), S, chbr orch, 1965; Simponichni impresii po kartini na Maystora [Sym. Impressions of Maystora's Pictures] (G. Strumski), S, orch, 1982; Yanuari ye [It's January] (D. Metodiev), 1v, orch, 1984; other folksong suites
Songs (1v, pf), incl. Narodni vityazi [National Heroes], 1944; Khaydushko libe [Haidouk Love], 1949

INSTRUMENTAL

Syms.: no.1 'Varhu detski temi' [On Children's Themes], 1963; no.2, 1967; no.3 'Na mira v sveta' [Peace in the World], 1970; no.4 'Shopofoniya', 1978
Other orch: Rilskite kambani [The Rila Bells], sym. poem, 1930; Nosht [Night], sym. poem, 1933 Goryanki, ov., 1938–9; *Iz Yugozapadna Bulgariya* [Through Southwestern Bulgaria], sym. poem, Sym. Variations on a Theme by Dobri Khristov, 1942; Prelude, Aria and Toccata, pf, orch, 1947–54; Vc Conc. no.1, 1950; Poema za partizanite, 1959; Conc., str qt, str, 1963; Vn Conc., 1969; Pf Conc., 1975; Conc. for Str, 1980; Ob Conc., 1984; Vc Conc. no.2, 1985–7; V pamet na Dobrin Petkov [In Memory of Dobrin Petkov], sym. poem, 1994
Str Qts [9]: 1933; no.1, 1934; no.2, 1938; no.3 'Starobalgarski' [Old Bulgarian], 1942–4; Microquartet, 1967; no.5, 1969; no.6, 1975; no.7, 1976–7; no.8, 1982
Other: Sonata, vn, pf, 1931; Sonata, vc, pf, 1932; Brass Qnt no.1, 1935; Brass Qnt no.2, 1946; Trio, ob, cl, bn, 1964; Sonata, vn, 1969; Brass Qnt no.2, 1978; Tubofoniya, tuba, brass qnt, 1987; Kraynosti [Extremes], fl, bn, 1992

WRITINGS

Kam izvora na balgarskoto zvukotvorchestvo [On the sources of Bulgarian composition] (Sofia, 1937)
Instrumentoznaniye [Instrumentation] (Sofia, 1947)
Problemi na orkestratsiyata [Problems of orchestration] (Sofia, 1953, 3/1967)
Zad kulisite na tvorcheskiya protses [Behind the scenes of the creative process] (Sofia, 1971)
Dnevnitsi [Diaries] (Stara Zagora, 1996)

BIBLIOGRAPHY

D. Tapkov: 'Strunnite kvarteti na M. Goleminov' [Goleminov's string quartets], *Balgarska muzika*, vi/4 (1955), 4–7
B. Starshenov and P. Stoyanov: 'Marin Goleminov', *Balgarska muzika*, xvii (1966)
B. Arnaudova: *Marin Goleminov* (Sofia, 1968)
K. Ganev: 'Iz klavirnoto tvorchestvo na M. Goleminov' [Goleminov's piano works], *Balgarska muzika*, xix/7 (1968), 20–31
S. Lazarov: 'Dve glavi iz tvorchestvoto na M. Goleminov' [The two parts of Goleminov's works], *Balgarska muzika*, xix/7 (1968), 13–19
S. Lazarov: *Marin Goleminov* (Sofia, 1971)
V. Krastev: 'Marin Goleminov', *Profili* (Sofia, 1976)
R. Apostolova: *Marin Goleminov* (Sofia, 1988)
I. Khlebarov: 'Tematizmat i printsipite na negovoto razvitiye v muzikata na baleta "Nestinarka" ot Marin Goleminov ili variantnostta i yedinstvo v muzikata i vav vremeto' [Themes and principles in the musical development of *The Fire Dancer* by Goleminov, or the variation and unity of music and time], *Muzikalni Khorizonti* no.9 (1988), 31–9

IVAN HLEBAROV

Golestan, Stan (*b* Vaslui, 26 May/7 June 1875; *d* Paris, 21 April 1956). Romanian composer and critic. He studied

composition at the Schola Cantorum, Paris (1895–1903), with d'Indy, Dukas and Roussel. An enthusiastic music critic, he wrote for numerous Romanian and French publications, among them *Le Figaro*, in which he had a column for more than 20 years; he founded the review *L'album musical* (1905) and was secretary general of the International Confederation of Dramatic and Musical Criticism. In his writings he was a firm supporter of new Romanian music, campaigning in favour of a creative return to folk music, and he gave lectures throughout Europe. Golestan tried to follow his theories in his own works, using folk melodies with harmonies derived directly from them in order to express national sentiments. After 1920 he tended to use instead folk-like themes of his own invention, but he was influenced more by the 19th-century printed collections of gypsy music than by authentic Romanian folksong. Essentially a lyrical composer, Golestan summarized his standpoint in his preface to the *Doïnes et chansons* of 1922: 'I wanted to achieve a musical recollection of the raw, melancholy, pastoral atmosphere that vibrates in our open skies'. Golestan was awarded the Enescu Prize (1915) and the Légion d'Honneur (1928).

WORKS
(*selective list*)

Orch: La Dembovitza, 1902; Lăutarul [The Fiddler], 1902; Cobzarul [The Kobza-Player], 1902; Sym., g, 1910; Première rhapsodie roumaine, 1920; Concerto roumain, vn, orch, 1933; Uvertură simfonica, ?1936; Concertul carpatic, pf, orch, 1940

Chbr and solo inst: Sonata, E♭, vn, pf, 1908; Serenadă mică [Little Serenade], ens, 1909; Poèmes et paysages, op.18, pf, 1922; Str Qt no.1, A♭, 1927; Arioso et Allegro de concert, va, pf, 1932; Sonatine, fl, pf, 1932; Str Qt no.2, ?1936

Songs: Le muguet, 1905; Calme lunaire, 1907; Intimité, 1907; 10 chansons populaires roumaines, 1908; Poème bleu, 1910; Doïnes et chansons, 1922

Principal publishers: Album musical, Compagnie française, Gallet, Labbé Olivet, Salabert, Société d'éditions artistiques, Universal

BIBLIOGRAPHY

L. Nădejde: 'Stan Golestan şi cîntecul popular ca izvor de inspiraţie în muzică' [Golestan and folksong as a source of musical inspiration], *Studii şi cercetări de istoria artei*, iii–iv (1956–7), 307–9

J. Weinberg: *Momente şi figuri diu trecutul muzicii romănesti* (Bucharest, 1967)

V. Cosma: *Muzicieni români: lexicon* (Bucharest, 1970), 225–7

VIOREL COSMA

Goliards (Lat. *goliardi*). A common but possibly misleading term now associated with wandering scholars and ecclesiastics (*vagantes*) who formed a large, disparate group of Latin poets and composers active in France, Germany, England and north Italy from the late 10th century to the mid-13th. Though often frankly secular, many of the songs ascribed to goliards contain religious or moral themes; others are personal, indulging in flattery, complaints and mendicant requests; debate, satire, polemic and admonition are common, as are songs of spring, love, drinking, feasting, gambling and miscellaneous drolleries. Most of the poems were certainly meant to be sung, but music is now lacking; a majority are written in 'goliardic stanzas' (*Vagantenstrophen*) of rhyming 13-syllable lines (seven plus six syllables), as illustrated by this extract from the Archipoeta's *Confessio*:

> Meum est propositum in taberna mori,
> ut sit vinum proximum morientis ori.

Yet despite the content of their lyrics, known goliards were not worthless vagabonds: their poetry was written for an educated audience, they were learned, and some were esteemed teachers, while others enjoyed courtly patronage. Much of their self-confessed boorishness is consequently rhetorical embellishment rather than biographical fact. The origin of the word 'goliard' has been associated with both the Latin word 'gula' ('gluttony') and the biblical 'Golias' (Goliath) as expressions of reproach, a derivation that stems from Giraldus Cambrensis, who in his *Speculum ecclesiae* used the term to refer to a tactless Latin poet. However, although the word 'goliardus' surfaces occasionally in medieval documents, Giraldus does not specifically equate his Golias with this term.

See also ARCHIPOETA; EARLY LATIN SECULAR SONG; HUGH PRIMAS OF ORLÉANS; SERLO OF WILTON.

BIBLIOGRAPHY

T. Wright: *Latin Poems Commonly Attributed to Walter Mapes* (London, 1841)

T. Wright: *Anglo-Latin Satirical Poets and Epigrammists of the Twelfth Century* (London, 1872)

J.M. Manly: 'Familia goliae', *Modern Philology*, v (1907–8), 201–9

J.J.A.A. Frantzen: 'Zur Vagantendichtung', *Neophilologus*, v (1920), 58–79

J.W. Thompson: 'The Origin of the Word *Goliardi*', *Studies in Philology*, xx (1921), 83–98

H. Brinkmann: *Geschichte der lateinischen Liebesdichtung im Mittelalter* (Halle, 1925)

J.H. Hanford: 'The Progenitors of Golias', *Speculum*, i (1926), 38–58

H. Waddell: *The Wandering Scholars* (London, 1927, 7/1934/*R*)

B.I. Jarcho: 'Die Vorläufer des Golias', *Speculum*, iii (1928), 523–79

K. Strecker: *Die Apokalypse des Golias* (Rome, 1928)

B. Bischoff: 'Vagantenlieder aus der Vaticana', *Zeitschrift für romanische Philologie*, l (1930), 76–100

A. Machabey: 'Etude de quelques chansons goliardiques', *Romania*, lxxxiii (1962), 323–47

A. Machabey: 'Remarques sur les mélodies goliardiques', *Cahiers de civilisation médiévale*, vii (1964), 257–78

E.G. Fichtner: 'The Etymology of *Goliard*', *Neophilologus*, li (1967), 230–37

A.G. Rigg: 'Golias and other Pseudonyms', *Studi medievali*, xviii (1977), 65–109

J. Hamacher: 'Die Vagantenbeichte und ihre Quellen', *Mittellateinisches Jb*, xviii (1983), 160–67

P.G. Walsh: 'Golias and Goliardic Poetry', *Medium aevum*, lii (1983), 1–9

C.J. McDonough: *The Oxford Poems of Hugh Primas and the Arundel Lyrics* (Toronto, 1984)

H. Hüschen: 'Vaganten- und Scholarenlieder aus der Frühzeit der Universität', *Schnittpunkt Mensch Musik... Walter Gieseler zum 65. Geburtstag*, ed. R. Klinkhammer (Regensburg, 1985), 46–53

B. Gillingham, ed.: *Secular Medieval Latin Song*, i: *An Anthology*, ii: *A Critical Study* (Ottawa, 1993–5)

For further bibliography *see* EARLY LATIN SECULAR SONG.

GORDON A. ANDERSON/THOMAS B. PAYNE

Golin, Guilielmo [Colin, Guilielmus] (*fl* 1540). French composer. His only known composition, a ricercare in *Musica nova* (RISM 1540[22]; ed. in MRM, i, 1964), appears in *Musicque de joye* (1550[24]/*R*) attributed to Colin. The six chansons ascribed to 'Colin' and published by Attaingnant between 1538 and 1549 are probably by Pierre Colin; nor should he be confused with Germaine Colin, poet and musician in Angers, *c*1539. Not only is Golin's ricercare the longest in *Musica nova* but also it contains the largest number of points of imitation. Its technique also differs somewhat from the other ricercares: the third and fourth points, for example, appear as versions of earlier points and the piece closes with a reprise in all parts of previous material. (H.C. Slim: *The Keyboard Ricercar and Fantasia in Italy, ca. 1500–1550,*

with Reference to Parallel Forms in European Lute Music of the Same Period, diss., Harvard U., 1961)

H. COLIN SLIM

Golinelli, Stefano (*b* Bologna, 26 Oct 1818; *d* Bologna, 3 July 1891). Italian composer and pianist. He studied the piano and counterpoint in Bologna with B. Donelli, and also had brief instruction in composition with Vaccai. In 1842 Ferdinand Hiller was passing through Bologna and advised Golinelli to take up a concert career; he considered him to be the best Italian pianist of his day and also praised him as a composer. Schumann himself was interested in Golinelli's music and commended his *12 studi* in the 1844 *Neue Zeitschrift für Musik*. Golinelli subsequently made brilliantly successful concert tours of Italy, performing in Naples, Florence, Milan, Genoa and Palermo; he also toured France, Germany and England, where he performed with Piatti and Sivori at the London Musical Union in 1851. He acquired a reputation throughout Europe both as a performer and as a composer, reaching his peak during the years 1845 to 1855; some acclaimed him 'the Italian Bach'. In 1840 Rossini nominated him professor of piano at the Liceo Musicale in Bologna, a post that he held until his retirement in 1870, after which he devoted himself entirely to composition.

One of the leading exponents of the 19th-century Italian piano school, Golinelli wrote more than 200 piano pieces. They are elegant and melodically inventive, particularly when cast in a short, even miniature, form. Their graceful lines and fresh harmonies contribute to their lyrical, Romantic character not immune from elegiac sentimentality and recalling some of Chopin's more overworked devices. The longer works show a closer and at times overwhelming similarity to German models; in other works the rapid, manneristic sketch predominates. In the whole of his output a didactic aim is often apparent, with a pseudo-Classical, rather solid pianistic style that recalls Clementi and Beethoven. Golinelli was one of the first to repudiate the vacuous tricks of virtuosity particularly prevalent at the time in fantasias and variations on opera themes; his main achievements were to forge musical links between northern European and Italian cultural spheres, and to restore to Italian music a certain classicism and sense of tradition.

WORKS

all for piano solo

5 sonatas, opp.30, 53, 54, 70, 140; 7 toccatas, opp.16, 38, 48, 130, 145, 186, 232; 3 bks of preludes, opp.23, 69, 177; studies, incl. 12 studi, op.15; Scherzo; Barcarola; tarantellas, nocturnes, fantasias, fantasiettas, marches, mazurkas, waltz, melodies, character-pieces etc.

78 works pubd in *L'arte antica e moderna*, ed. G. Ricordi (Milan, n.d.), xvii–xx

BIBLIOGRAPHY

DEUMM (F. Bussi) [incl. fuller list of works]; *FétisB; FlorimoN; RicordiE; SchmidlD*

E. Pirani: 'Stefano Golinelli', *GMM*, xlix (1894), 452–4

L.A. Villanis: *L'arte del pianoforte in Italia da Clementi a Sgambati* (Turin, 1907)

A. Brugnoli: *La musica pianistica italiana dalle origini al 1900* (Turin, 1932)

A. Toni: *Vittorio Maria Vanzo* (Milan, 1946)

S. Martinotti: 'Poetiche e presenze nel pianismo italiano dell'Ottocento', *Quaderni della RaM*, no.3 (1965), 181–94

P. Rattalino: 'La musica pianistica italiana tra il 1900 e il 1950', *Rassegna musicale Curci*, xx (Milan, 1967)

S. Martinotti: *Ottocento strumentale italiano* (Bologna, 1972)

FRANCESCO BUSSI

Golisciani, Enrico (*b* Naples, 25 Dec 1848; *d* Naples, 6 Feb 1919). Italian librettist and poet. He was a prolific author: he wrote over 80 librettos between 1871 and the year of his death. His early style was influenced by the melodramatic nature of the works of Hugo and Sardou. Ponchielli's last opera, *Marion Delorme* (1885, Milan), was a setting of Golisciani's libretto, based on the novel by Hugo. After the success of *Cavalleria rusticana* (1890) he was one of the first Neapolitans to exploit the possibilities of *verismo*, notably in P.A. Tasca's setting of *A Santa Lucia* (1892). In the 1890s he also began to introduce local colour, regional characteristics and social realism. His best-known librettos were written for Wolf-Ferrari: *Il segreto di Susanna* (1909, Munich), *I gioielli della Madonna* (with C. Zangarini, 1911, Berlin) and *L'amore medico* (1913, Dresden). For a fuller list of librettos see *GroveO*.

BARBARA REYNOLDS

Golïshev, Yefim [Jef] (*b* Kherson, Ukraine, 8/20 Sept 1897; *d* Paris, 25 Sept 1970). Russian composer and painter. A pupil of Leopold Auer, he had a career as a child prodigy violinist, touring as soloist with the Odessa SO in 1905. He studied painting with his father, a friend of Kandinsky, and with Sokolov and Pfeferkorn at the Odessa Academy. In 1909 he went to Berlin to prepare for the Abitur and to study at the Stern Conservatory, where he won the Reger Prize. He had support from Busoni in his compositional experiments, including two operas (1915–16, one of them *Cyrano de Bergerac*), chamber music and vocal works. The symphonic poem *Das eisige Lied*, featuring elements of 'happening', was performed in part under Georg Weller in 1920.

As a painter Golïshev was a founder-member with Hausmann and Huelsenbeck of the November Group of Berlin dadaists in 1918–19. He was a signatory to the Dadaist Manifesto of 1919 and he created works of 'anti-art' – such as a self-portrait made from cigar packets, matches and bread – and geometrical graphics. At dadaist exhibitions he presented his *Antisymphonie* and *Keuchmaneuver*, for which he invented new instruments and equipped musicians with kitchen utensils. At the same time he studied chemistry and acoustics. In 1929 he was technical adviser on sound for Tobis-Klangfilm, and he came into contact with Eisenstein and Pudovkin, for whose *Igdenbu the Great Hunter* he composed the music. Fleeing from Nazi persecution in 1933, he left behind his pictures and compositions, which were confiscated and lost. He went first to Portugal, then to Barcelona, where he worked as a chemist until 1938, when the civil war drove him to France. There he spent the war in prison and in hiding. From 1956 to 1966 he was in São Paulo, where he took Brazilian nationality and began his creative work again, aided by Walter Zanini; he also influenced the Música Nova group of young Brazilian composers. His last years were spent as a painter in Paris.

Among his compositions only the five-movement String Trio – purportedly written in 1914 although only published in Berlin in 1925 – has survived. It is printed in an original form of notation and the music involves various 12-tone complexes; (Zwölftondauer-Komplexe). Golïshev can be seen as the precursor of later modifications of dodecaphonic technique: the second movement employs palindromic and mirrored rows of intervals (rather than pitches), whereas the 12 non-recurring rhythmic

values which accompany a row of pitches prefigure post-war Messiaen. Uniquely, there are only five dynamic markings in the whole work – one for each movement. Among the works which have not survived are a String quartet (1914) and a symphonic poem *Ledyanaya pesn'* ('Song of Ice').

BIBLIOGRAPHY

BDRSC
A. Beene: 'Werkstattbesuch bei Jefim Golyscheff', *Der Cicerone*, ii (1919)
P. Quéméneur: 'Un dadaiste qui rêve encore', *Candide* (Paris, 16–22 Jan 1967), no.299
M. Lozano: ' Die brasilianische Gruppe "Música Nova"', *Melos*, xxxv (1968), 141
E. Jaguer: 'Jef Golyscheff, or Asmodee's Fan', *Golyscheff*, Galleria Schwartz, Milan, 5–30 May 1970 (Milan, 1970) [exhibition catalogue]
W. Zanini: *Jef Golyscheff* (São Paulo, 1971)
D. Gojowy: ' Jefim Golyscheff, der unbekannte Vorläufer', *Melos/NZM*, iii (1975), 188
D. Gojowy: *Neue sowjetische Musik der 20er Jahre* (Laaber, 1980)
Yu. Kudryashov: 'Portret kompozitora i khudozhnika Yefima Golïsheva' [A portrait of the composer and artist Yefim Golïshev], *Evolyutsionnïye protsessï muzïkal'nogo mïshleniya* (Leningrad, 1986), 119–40
P.D. Roberts: *Modernism in Russian Piano Music: Skriabin, Prokofiev and their Russian Contemporaries* (Bloomington, IN, 1993)

DETLEF GOJOWY/ANDREY YUR'EVICH KOLESNIKOV

Golitsïn [Galitzin], Prince **Nikolay Borisovich** (*b* 8/19 Dec 1794; *d* Bogorodskoye, Kursk govt., 22 Oct/3 Nov 1866). Russian music patron and cellist, father of YURY NIKOLAYEVICH GOLITSÏN. He served in the army (1810–32), fought in the 1812 war and was wounded at the Battle of Borodino. In his youth he spent some time in Vienna, acquiring there a sound knowledge of the Viennese Classics, and becoming an ardent admirer and collector of Beethoven's music. He carried on a fruitful correspondence with Beethoven, starting in 1822 when he wrote to ask if he would compose 'one, two or three new quartets' for him. Beethoven accepted the commission, and produced (eventually) the quartets op.127, op.132 and op.130, all of which are dedicated to Golitsïn, as is the overture *Die Weihe des Hauses*. In 1823 Golitsïn was elected an honorary member of the St Petersburg Philharmonic Society, and it was on his initiative that the society gave the first performance of Beethoven's *Missa solemnis* at St Petersburg on 26 March/7 April 1824.

BIBLIOGRAPHY

L.S. Ginzburg: *Istoriya violonchel'nogo iskusstva* [The history of the art of cello playing], ii (Moscow, 1957) [incl. 'Nikolay Borisovich Golitsïn', 223–77]
E. Anderson, ed.: *The Letters of Beethoven*, iii (London, 1961/*R*)
E. Forbes, ed.: *Thayer's Life of Beethoven*, ii (Princeton, NJ, 1964, 2/1967)

GEOFFREY NORRIS

Golitsïn [Galitzin], Prince **Yury Nikolayevich** (*b* St Petersburg, 30 Nov/11 Dec 1823; *d* St Petersburg, 2/14 Sept 1872). Russian conductor, composer and writer, son of NIKOLAY BORISOVICH GOLITSÏN. He studied with Lomakin and in Dresden and Leipzig. In 1842 he founded a choir of serfs (which performed folksongs and contemporary Russian works) and he also maintained an orchestra, with which he gave concerts in the major cities of Russia and western Europe. A soldier by profession, he resigned his commission after the Crimean War to devote himself to music. In 1858 he was found in possession of a copy of Herzen's magazine *Kolokol* ('The Bell'), arousing the suspicion of the authorities; he was placed under close police surveillance, but escaped to England, where he organized concerts by Russian musicians. Herzen paid tribute to this valuable work on behalf of Russian music in an essay published in *Kolokol* (27 July 1860). After the emancipation of the serfs, an event which Golitsïn celebrated by writing the orchestral fantasy *Osvobozhdeniye* ('Liberation'), in 1861, he returned to Russia in 1862, re-established his choir and resumed his musical activities. He composed two orchestral fantasies, two masses, choral works, songs and numerous instrumental pieces (including *Val's Gertsena* ('Herzen's Waltz'), 1860, for piano). He translated the libretto of *A Life for the Tsar* into English, and his memoirs, *Proshedsheye i nastoyashcheye* ('Past and Present') were published in St Petersburg in 1870.

BIBLIOGRAPHY

ME
A.I. Herzen: *Bïloye i dumï* [1852–68], ed. I.S. Novich and S.Ya. Shtraykh (Leningrad, 1946); Eng. trans., abridged, as *My Past and Thoughts* (New York, 1973)
B. Shteynpress: 'Khorovoy dirizhyor Golitsïn' [Golitsïn the choral conductor], *SovM* (1949), no.2, pp.82–5
A. Serov: *Izbrannïye stat'i* [Selected articles], ed. G.N. Khubov, i (Moscow, 1950)
D. Lokshin: *Zamechatel'nïye russkiye khorï ikh dirizhorï* [Distinguished Russian choirs and their conductors] (Moscow, 1963)
V. Il'in: *Ocherki istorii khorovoy kul'turï vtoroy polovinï XVII–nachala XX veka* [Essays on the history of choral culture from the second half of the 17th century to the early 20th] (Moscow, 1987), 96–100
Yu. Nagibin: 'Knyaz' Yurka Golitsïn' [Prince Yurka Golitsïn], *Sil'neye vsekh inïkh veleniy* (Moscow, 1987) [novella]

JENNIFER SPENCER

Gollberg, Johann Gottlieb [Théophile]. *See* GOLDBERG, JOHANN GOTTLIEB.

Göllner [née Martinez], **Marie-Louise** (*b* Fort Collins, CO, 27 June 1932). American musicologist. She received the BA in 1953 from Vassar College, where she studied under George Dickinson. At the University of Munich she worked with Thrasybulos Georgiades, Hans Sedlmayr and Bernhard Bischoff, taking the PhD there in 1962 and the DrPhil in 1975. After working in the Bayerische Staatsbibliothek (1965–7), she joined the staff of UCLA, where she became professor in 1978. Göllner's special interest is the music and theory of 14th-century France and Italy and the music of the later Renaissance. Her writings constitute some of the more extensive investigations of the music of the Ars Nova, particularly her book on the early Trecento, which examines the musical genres of the period, their styles and sources, and the theoretical writings, primarily the *Pomerium* of Marchetto da Padova.

WRITINGS

Die Musik des frühen Trecento (diss., U. of Munich, 1962; Tutzing, 1963)
'Marchettus of Padua and Chromaticism', *L'Ars Nova italiana del Trecento: Convegno II: Certaldo and Florence 1969* [*L'Ars Nova italiana del Trecento*, iii (Certaldo, 1970)], 187–202
'Ars Nova', *Geschichte der katholischen Kirchenmusik*, ed. K.G. Fellerer, i (Kassel, 1972), 381–97
Rules for Cataloging Music Manuscripts (Frankfurt, 1975)
Joseph Haydn: Sinfonie Nr.94 (Paukenschlag) (Munich, 1979)
with others: *Bayerische Staatsbibliothek: Katalog der Musikhandschriften* (Munich, 1979–89)
Eine neue Quelle zur italienischen Orgelmusik des Cinquecento (Tutzing, 1982)

'On the Process of Lute Intabulation in the Sixteenth Century', *Ars iocundissima: Festschrift für Kurt Dorfmüller*, ed. H. Leuchtmann and R. Münster (Tutzing, 1984), 83–96
'The Transmission of French Motets in German and Italian Manuscripts of the 14th Century', *MD*, xl (1986), 63–77; also in *Le polifonie primitive in Friuli e in Europa: Cividale del Friuli 1980*, 163–75
'Concerto Form in the 18th Century', *Willem de Fesch: Alkmaar 1987*, 103–22
'Musical and Poetic Structure in the Refrain Forms of Machaut', *Liedstudien: Wolfgang Osthoff zum 60. Geburtstag*, ed. M. Just and R. Wiesend (Tutzing, 1989), 61–76
'"Composition" in the Late Middle Ages and its Reflection in Modern Editorial Methods', *Tradition and its Future in Music: Osaka 1990*, 87–94
'Poetic and Musical Rhythm in the 18th Century', *AnM*, xlv (1990), 5–16
'"Praeter rerum seriem": its History and Sources', *Von Isaac bis Bach ... Festschrift Martin Just*, ed. F. Heidlberger, W. Osthoff and R. Wiesend (Kassel, 1991), 41–51
'The Concept of Form in the Early 18th Century Symphony', *Mozart Studien*, ed. M.H. Schmid, i (Tutzing, 1992), 111–23
'The Third Rhythmic Mode in the Thirteenth and Fourteenth Centuries', *IMSCR XV: Madrid 1992* [*RdMc*, xvi (1993)], 2395–409
'Un rés d'Alemaigne', *Festschrift für Horst Leuchtmann*, ed. S. Hörner and B. Schmid (Tutzing, 1993), 147–60
'Lassos Motetten nach Hymnentexten und ihre Parodiemessen von Ivo de Vento und Andrea Gabrieli', *Orlando di Lasso: Munich 1994*, 87–100
'Interrelationships between Text and Music in the Refrain Forms of Machaut', *Songs of the Dove and the Nightingale: Sacred and Secular Music c.900–c.1600*, ed. G.M. Hair and R.E. Smith (Sydney, 1995), 105–23
'Settings of the Song of Songs in the Late Middle Ages', *Altes im Neuen: Festschrift Theodor Göllner*, ed. B. Edelmann and M.H. Schmid (Tutzing, 1995), 63–78
'Mode and Change of Mode in the 13th Century', *Festschrift Andrew McCredie*, ed. G. Strahle and D. Swale (forthcoming)

EDITIONS

O. *de Lassus: Sämtliche Werke*, new ser., xviii: *Das Hymnarium aus dem Jahre 1580–1585* (1980)

PAULA MORGAN

Göllner, Theodor (*b* Bielefeld, 25 Nov 1929). German musicologist. He studied musicology, philosophy and medieval Latin at the University of Heidelberg, where he worked with Georgiades and received the PhD in 1957. He began teaching at the University of Munich in 1958, where he completed the *Habilitation* in 1967 with a study of polyphonic lesson settings. In the same year he was a visiting professor at the University of California, Santa Barbara; he joined the faculty there in 1968 and was named professor of music in 1971. In 1973, he was appointed to the chair of musicology at the University of Munich. He became editor of the series Münchner Veröffentlichungen zur Musikgeschichte in 1977 and of the Münchner Editionen zur Musikgeschichte in 1979. He was appointed chairman of the music commission of the Bayerische Akademie der Wissenschaften in 1982 and member of the European Academy of Arts and Sciences in 1991.

Göllner's interests centre on medieval music; he has studied early vocal and instrumental polyphony (including the origins of keyboard music), notation and oral musical traditions. His writings on scripture settings have included investigations on psalmody, masses and the relation of both monophonic and polyphonic Gospel settings to liturgical drama from the medieval era up to Viennese Classicism.

WRITINGS

Formen früher Mehrstimmigkeit in deutschen Handschriften des späten Mittelalters (diss., U. of Heidelberg, 1957; Tutzing, 1961)
'Eine mehrstimmige tropierte Weihnachtslektion in Polen', *AcM*, xxxvii (1965), 165–78
Die mehrstimmigen liturgischen Lesungen (Habilitationsschrift, U. of Munich, 1967; Tutzing, 1969)
'Eine Spielanweisung für Tasteninstrumente aus dem 15. Jahrhundert', *Essays in Musicology: a Birthday Offering for Willi Apel*, ed. H. Tischler (Bloomington, IN, 1968), 69–81
'Zur Sprachvertonung in Händels Chören', *DVLG*, xlii (1968), 481–92
'J.S. Bach and the Tradition of Keyboard Transcriptions', *Studies in Eighteenth-Century Music: a Tribute to Karl Geiringer*, ed. H.C.R. Landon and R.E. Chapman (New York and London, 1970), 253–60
'Die Trecento-Notation und der Tactus in den ältesten deutschen Orgelquellen', *L'Ars Nova italiana del Trecento: Convegno II: Certaldo and Florence 1969* [*L'Ars Nova italiana del Trecento*, iii (Certaldo, 1970)], 176–85
'Two Polyphonic Passions from California's Mission Period', *YIAMR*, vi (1970), 67–76
'Frühe Mehrstimmigkeit in Choralnotation', *Musikalische Edition im Wandel des historischen Bewusstseins*, ed. T.G. Georgiades (Kassel, 1971), 113–33
'The Three-Part Gospel Reading and the Medieval Magi Play', *JAMS*, xxiv (1971), 51–62
'Unknown Passion Tones in Sixteenth-Century Hispanic Sources', *JAMS*, xxviii (1975), 46–71
ed.: *Notenschrift und Aufführung: Munich 1977*
'Händel und die Wiener Klassiker', *Deutsch-englische Musikbeziehungen: Nuremberg 1980*, 98–111
'Das Kyrie conctipotens zwischen Organum und Komposition', *Musik in Bayern*, no.22 (1981), 37–57
'Falsobordone und Generalbass-Rezitativ bei Heinrich Schütz', *Heinrich Schütz in seiner Zeit*, ed. W. Blankenberg (Darmstadt, 1985), 249–66
'Die sieben Worte am Kreuz' bei Schütz und Haydn (Munich, 1986)
'Das Bibelwort in der Musik von Schütz, Bach und Händel', *Rationalität und Sentiment: die Zeitalter Johann Sebasatian Bachs und Georg Friedrich Händels*, ed. V. Schubert (St Ottilien, 1987), 119–53
'*Et incarnatus est* in Beethovens Missa solemnis', *AnM*, xliii (1988), 189–99
'Da Jesus an dem Kreuze stund: zur Versvertonung bei Heinrich Schütz', *Liedstudien: Wolfgang Osthoff zum 60. Geburtstag*, ed. M. Just and R. Wiesend (Tutzing, 1989), 153–70
'Kyrie Fons bonitatis – Kyrie Gott Vater in Ewigkeit', *Von Isaac bis Bach: Festschrift Martin Just*, ed. F. Heidlberger, W. Osthoff and R. Wiesend (Kassel, 1991), 334–48
'"Wiesengrund": Schönbergs Kritik an Thomas Manns Arietta-Textierungen in Beethovens Op.111', *Festschrift für Horst Leuchtmann*, ed. S. Hörner and B. Schmid (Tutzing, 1993), 161–78
'Meeresstille: Goethes Gedicht in der Musik seiner Zeit', *Musicologia humana: Studies in Honor of Warren and Ursula Kirkendale*, ed. S. Gmeinwieser, D. Hiley and J. Riedlbauer (Florence, 1994), 537–56
'Et incarnatus est' in Bachs h-Moll-Messe und Beethovens Missa Solemnis (Munich, 1996) [lecture delivered 1994]
'Guido Adler, Rudolf von Ficker und Thrasybulos Georgiades', *Anuario Musical*, ii (1996), 5–10
'Sprache und Spiele: Vokales und Instrumentales in der Musik', *Artes liberales: Karlheinz Schlager zum 60. Geburtstag*, ed. M. Dobberstein (Tutzing, 1998), 151–70
'Lassos Lektionskompositionen und ihre neu entdecken Vorlagen im Ott-Druck von 1538', *Compositionwissenschaft: Festschrift Reinhold und Roswitha Schlötterer zum 70. Geburtstag*, ed. B. Edelmann und Sabine Kurth (Augsburg, 1999), 69–84
'"Pausa", Abschiedsvorlesung an der Universität München', *Anuario Musical*, liii (1998), 3–14

BIBLIOGRAPHY

B. Edelmann and M.H. Schmid, eds.: *Altes im Neuen: Festschrift Theodor Göllner* (Tutzing, 1995) [incl. list of writings, 427–32]

PAULA MORGAN

Golodnova, N. *See* ZEYFAS, NATAL'YA MIKHAYLOVNA.

Golovanov, Nikolay Semyonovich (*b* Moscow, 9/21 Jan 1891; *d* Moscow, 28 Aug 1958). Russian conductor,

pianist and composer. He qualified as precentor and singing teacher at the Moscow Synodal School, where his teachers were V.S. Orlov and A.D. Kastal′sky and made his début as a conductor there in 1909. After composition studies under Vasilenko at the Moscow Conservatory to 1914, and additional studies with Ippolitov-Ivanov, he conducted concerts by the Bol′shoy Theatre Orchestra in 1915 and the same year became assistant chorus master at the theatre. He was chief conductor there from 1919 to 1928 and from 1948 to 1953, and chief conductor and artistic director of the Moscow PO from 1926 to 1929, when he was appointed chief conductor of the Moscow Broadcasting Centre; he was also head of opera there. In 1937 he became chief conductor and artistic director of the USSR All-Union RSO, and in 1938 musical director of the Stanislavsky Opera Theatre. Works of a Russian national epic type most successfully reflected his characteristics as a conductor, including the vocal quality of his phrasing, the dynamism and dramatic tension of his interpretations, and the close integration of dramatic and symphonic elements in the theatre. A champion of Russian music past and present, he was the first to perform Myaskovsky's symphonies nos.5, 6 and 22. He was professor of the opera and orchestra classes at the Moscow Conservatory (1925–9, 1943–4). An outstanding concert pianist and a sensitive accompanist, he often appeared with his wife, the soprano Antonina Nezhdanova. He composed an opera *Princess Yurata*, a symphony, two symphonic poems, and *From Verhaeren*, orchestral suites, an overture on Russian themes, *Salome*, a piano sonata, about 200 romances, and many folksong arrangements.

BIBLIOGRAPHY

'K 75-letiyu N.S. Golovanov' [For Golovanov's 75th anniversary], *SovM* (1966), no.2
Ye. Grosheva, ed.: *N.S. Golovanov: Literaturnoye naslediye, perepiska, vospominaniya sovremennikov* [N.S. Golovanov: literary heritage, correspondence, recollections by contempories] (Moscow, 1982)
G. Pribegina: *Nikolay Semnovich Golovanov* (Moscow, 1990)

I.M. YAMPOL′SKY/R

Golovin, Andrey Ivanovich (*b* Moscow, 11 Aug 1950). Russian composer. He graduated from the Moscow Conservatory in 1975, having studied composition with E. Golubev and orchestration with Yu. Fortunatov. Since 1975 he has taught composition at the Gnesin music school, and in 1989 was appointed senior lecturer in the department of composition and orchestration of the Gnesin Russian Academy of Music. He is a member of the Union of Composers.

Golovin works in a variety of genres such as opera, symphony and cantata, in addition to writing for ensembles, children, theatre and film. Among the most important principles affecting Golovin's creative work is his relationship with classical tradition, reflected in his aspiration towards clarity, purity and consistency in his own style. His links with Russian sources are also significant: with the old Russian *rospev* (in the Violin Concerto Poėma for violin and orchestra, *Svete tikhiy* [Peaceful World] for chorus and the music for *Poymi yazïk proshlogo* [Understand the Language of the Past], a documentary film on Russian icon-painting); with the tradition of elegiac poetry (in the Fourth Symphony with solo cello, the cantata *Prostïye pesni* and the Elegy for solo cello); and with the language of Rachmaninoff (in the Second Chamber Symphony and the first and fourth symphonies).

Golovin is inclined to classical forms and thematic lucidity. His traditional language is combined with an absolutely individual approach to the problems of drama and form; this engenders unconventional artistic solutions, whether in large-scale symphonic conceptions or chamber works. Golovin has won many prizes for his compositions and since 1994 has appeared as a conductor.

WORKS

Op: Pervaya lyubov′ [First Love] (2, A. Maksimov, after I. Turgenev), 1996
Orch: Sym. no.1, va, vc, orch, 1976; Poėma, vn, orch, 1978; Sym. no.2, va, pf, orch, 1981; Sym. no.3, 1986; Sym. no.4, vc, orch, 1992
Vocal: 'Iz Sobraniya miriad list′yev' [From a Gathering of Myriad Leaves] (chbr cant., medieval Jap. poets) Mez, fl, vib, vc, 1973; Prostïye pesni [Simple Words] (cant., N. Rubtsov), Mez, chbr orch, 1988; Svete tikhiy [Peaceful World], chorus, 1991; Na kholmakh Gruzii [On the Hills of Georgia] (A.S. Pushkin), chorus, 1992; Sumerki [Twilight] (Ye. Baratïnsky], Mez, pf, 1995
Chbr and solo inst: Pf Sonata, 1970; 2 p′yesï [2 Pieces], pf, 1971; Duet, vn, pf, 1972; Duet, va, vc, 1973; Muzïka dlya strunnogo kvarteta [Music for Str Qt], 1973; Kadentsiya i ostinato, timps, bells, tam-tam, pf, 1974; Sonata, ob, hpd, 1975, rev. 1980; Prelyudiya, vib, 1976; 2 lyogkiye p′yesï [2 Easy Pieces], pf, 1977; Ėlegiya, vc, 1979; Sonata breve, va, pf, 1979; Sonata, vc, 1980, 2 p′yesï, fl, pf, 1981; Skazaniye [Tale], pf, 1981; Str Qt, 1982; Poėma-noktyurn, va, pf, 1983; 3 p′yesï, hn, pf, 1983; Sonatina, pf, 1983; Dalekoye [Far Away], pf, 1990; 2 pesni bez slov [2 Songs without Words], ens, 1993; Vesennyaya pesn′ [Spring Song], trbn, pf, 1993
Film scores, incid music

WRITINGS

'O muzïke Yuriya Butsko' [The music of Butsko], *SovM* (1982), no.8, pp.33–4
with A. Grigor′yeva: 'O muzïke Borisa Chaykovskogo', *SovM* (1985), no.10, pp.8–24
'Kompromiss v tvorchestve nevozmozhen', [Compromise in creativity is impossible], *SovM* (1991), no.7, pp.2–7

BIBLIOGRAPHY

G. Zhdanova: 'Nachalo yarkoye, perspektivnoye' [The beginning is bright and promising], *SovM* (1980), no.3, pp.51–5
S. Barsky: 'Andrey Golovin', *Muzïka v SSSR* (1984), nos.11–12
I. Stepanova: 'Ispïtaniye uspekhom' [The experience of success], *SovM* (1988), no.11, pp.6–8
G. Zhdanova: 'Perestupiv porog zrelosti' [The threshold of maturity has been crossed], *SovM* (1988), no.11, pp.9–10

ALLA VLADIMIROVNA GRIGOR′YEVA

Golpeado (Sp.). *See* RASGUEADO.

Golschmann, Vladimir (*b* Paris, 16 Dec 1893; *d* New York, 1 March 1972). American conductor of French birth and Russian descent, brother of Boris Golschmann. His early studies were in the violin and piano, and at the Schola Cantorum in Paris he also took courses in harmony, counterpoint and composition. He began his career as an orchestral violinist, but conducting was already his goal, and in 1919 he launched a series of 'Golschmann Concerts' devoted largely to avant-garde music of the time and particularly to works by Les Six. In the next four years Golschmann also conducted for Diaghilev's Ballets Russes and at the Popular Concerts in Brussels; as musical director of the Bériza Theatre he gave the premières of chamber operas by Ibert, Milhaud, Florent Schmitt and others. His American début in 1923 as conductor of Les Ballets Suédois of Rolf de Maré was followed in 1924 by concert engagements with the New York Symphony Society. After several more years in Europe, including a spell as conductor of the Scottish Orchestra (1928–30), a

guest appearance in 1931 with the St Louis SO led to Golschmann's appointment that autumn as the orchestra's permanent conductor. He stayed for 25 years, moving permanently to the USA in 1934 and becoming an American citizen in 1947. Throughout this time he continued to champion new and unfamiliar works, bringing to his performances the advantages of an excellent technique, a strongly romantic temperament, and a breadth of taste that made him as convincing in Russian ballet and Beethoven concertos as in the music of his old Parisian favourites. Golschmann continued to appear frequently in St Louis after 1956 as conductor emeritus, and in 1957 he was visiting professor at the city's George Washington University, of which he was also made an honorary doctor. He served as musical director of the Tulsa SO (1958–61) and from 1964 to 1970 in a similar capacity with the Denver SO.

BERNARD JACOBSON

Goltberg, John Gottlieb [Théophile]. *See* GOLDBERG, JOHANN GOTTLIEB.

Goltermann, Georg (Eduard) (*b* Hanover, 19 Aug 1824; *d* Frankfurt, 29 Dec 1898). German cellist, conductor and composer. The son of an organist, he first studied the cello with A.C. Prell, one of Romberg's last pupils. At the age of 23 Goltermann moved to Munich to study the cello with Joseph Menter and composition with Ignaz Lachner. In 1850 he began touring as a virtuoso cellist, at the same time gaining recognition as a composer; his Symphony in A and First Cello Concerto date from this period. His appointment in 1852 as music director in Würzburg effectively ended his short career as a touring cellist. The following year he accepted the post of assistant music director in Frankfurt, and in 1874 he became principal music director there. Goltermann's own playing was marked by an energetic and highly emotional delivery, and stood him in high regard among cellists. His other compositions include orchestral overtures, songs, three sets of organ preludes and many chamber pieces, among them the Romance and Serenade op.119 for four cellos. Despite the success in his day of many of his works, it is Goltermann's compositions for cello that are chiefly remembered; his eight concertos so effectively demonstrate the lyrical and virtuoso potential of the instrument that they continue to be in use as study pieces.

BIBLIOGRAPHY

MGG1 (K. Stephenson) [with list of works]
J.W. von Wasielewski: *Das Violoncell und seine Geschichte* (Leipzig, 1889, 3/1925/*R*; Eng. trans., 1894/*R*)
E.S.J. van der Straeten: *History of the Violoncello* (London, 1915/*R*)

MARC MOSKOVITZ

Goltermann, (Johann August) Julius (*b* Hamburg, 15 July 1825; *d* Stuttgart, 4 April 1876). German cellist. He studied with Romberg and, subsequently, in Dresden with Franz Kummer, under whom he emerged as one of the most eminent virtuosos of his day. He became principal cellist at the Hamburg Stadttheater, and in 1850 was appointed professor of cello at the Prague Conservatory, where he developed an important class of students which included Popper and Ebert. In 1862 he became solo cellist of the Stuttgart Hofkapelle, but spinal problems left him incapacitated and he was forced to retire on a pension in 1870. He was not related to Georg Goltermann, though both cellists maintained a cordial relationship. Goltermann's compositions, which reflect the penchant of the time for operatic transcription and foreign styles, include the *Grande Fantasie* op.1 on Donizetti's *Lucia di Lammermoor*, *Souvenirs de Bellini* (1849) and *Caprice über slawische Melodien* op.9.

BIBLIOGRAPHY

MGG1 (K. Stephenson)
J.W. von Wasielewski: *Das Violoncell und seine Geschichte* (Leipzig, 1889, 3/1925/*R*; Eng. trans., 1894/*R*)
E.S.J. van der Straeten: *History of the Violoncello* (London, 1915/*R*)

MARC MOSKOVITZ

Goltfuss [Goltfus, Goldtfues, Goudvoet, Gellfuss], **Hans** (*b* Cologne, 1595/6; *d* Antwerp, 17 Nov 1658)). Flemish organ builder. He was the leading apprentice of Florentius (Floris) Hocque jr (*d* 1623/3), and lived in Antwerp until 1642, when he moved to Haacht, where he remained for the rest of his life. He completed Hocque's organ at St Jans Cathedraal in 's-Hertogenbosch, but his work was considered so poor that the church asked the Hagerbeer firm to finish it instead; Goltfuss in turn blamed his late teacher. He built many organs in the southern Netherlands (including parts of modern Belgium). His largest work was the three-manual, 43-stop organ for St Laurenskerk, Rotterdam (1642–4), which blended Dutch, Flemish and German elements. This organ, like that of Tongerlo Abbey (1642), had a five-stop bass-function pedal, a novelty in an area where the bass function still tended to belong to the main manual.

Although Goltfuss was the first builder to introduce German organ-building techniques and styles into the greater Brabant region, little of his work remains. The extant organ of the Reformed church of Sassenheim (1657, originally in the Gasthuiskerk of Delft) shows how Goltfuss synthesized German and Flemish styles. After his death his widow married his apprentice, Jan Dekens, who continued the firm with the help of his brother-in-law and Goltfuss's son and eventual successor, Peter Goltfuss.

BIBLIOGRAPHY

F. Peeters and M.A. Vente: *De Orgelkunst in de Nederlanden van de 16de tot de 18de eeuw* (Antwerp, 1971)
G. Spiessens: 'Orgelmaker Hans Goltfus in Antwerpen', *Musica antiqua*, xi (1994), 164–8
J. van Biezen: *Het Nederlandse orgel in de Renaissance en de Barok, in het bijzonder de school van Jan van Covelens* (Utrecht, 1995)

ADRI DE GROOT

Goltz, Christel (*b* Dortmund, 8 July 1912). German soprano. She studied with Ornelli-Leeb in Munich and before she was 20 was singing in operetta at the Deutsches Theater. In 1935 she sang Agathe in *Der Freischütz* at Fürth. After a season at Plauen, where she added Santuzza, Eva and Octavian to her repertory, in 1936 she was engaged at Dresden; she remained a member of the company until 1950, creating Juliet in Sutermeister's *Romeo und Julia* and singing Orff's Antigone. In 1947 Goltz sang in Berlin at both the Staatsoper and the Städtische Oper; she then began to appear in Vienna and Munich, as Electra, Salome, Alcestis, the Countess (*Capriccio*), Leonore and Tosca. In 1951 she made her Covent Garden début as Salome and the following year sang Marie in *Wozzeck*, a role she also sang at Salzburg, Vienna and Buenos Aires. At Salzburg she created the title role in Liebermann's *Penelope* in 1954; later that year she made her Metropolitan début as Salome. During the 1957–8 season she sang her first Isolde; at that time her repertory included nearly 120 operas. Goltz had a clear, brilliant voice, three octaves in range, and her acting was

intense. She recorded Salome (under Keilberth and Krauss) and the Dyer's Wife (under Böhm).

BIBLIOGRAPHY

A. Natan: 'Goltz, Christel', *Primadonna: Lob der Stimmen* (Basle, 1962) [with discography]
H. Rosenthal: *Great Singers of Today* (London, 1966)

HAROLD ROSENTHAL/R

Golubev, Yevgeny Kirillovich (*b* Moscow, 3/16 Feb 1910; *d* Moscow, 25 Dec 1988). Russian composer, pianist and teacher. He graduated from the Moscow Conservatory (1936) having studied composition with Myaskovsky, with whom he remained as a postgraduate. His name is listed on a marble plaque as one of the most talented students of the Conservatory. In his early years, besides composing, Golubev was a choral conductor, pianist and on the editorial board of Muzgiz, the state music publishers. From 1944 to the end of his life he taught composition and polyphony at Moscow Conservatory, becoming a professor in 1947. Among his students were Eshpay, Golovin, Kholminov, Todor Popov and Schnittke.

Golubev's connections with the musical traditions of both Russia and Western Europe determined the aesthetic values of his music. Skill in polyphony, taste and professionalism were important qualities to this composer, for whom classical logic was essential to his musical thinking. In his large-scale forms the composer aimed, by means of architectural proportions and other Beethovenian symphonic principles, to give the maximum prominence to his ideas, incorporating bold strokes, dynamic development of the musical material and dramatic integrity (5th, and 7th symphonies and the piano concertos). His chamber works are characterized by mastery of the technical and expressive possibilities of particular instruments, virtuoso working of the most complex textures, often enriched with polyphonic motifs, and a subtly original harmonic language. His knowledge of folklore – Russian, Ukrainian, and of the peoples of the far north – is evident in the oratorio *Vozvrashcheniye solntsa* ('The Return of the Sun'), the *Ukrainskaya rapsodiya* and in his arrangements of Russian folksongs.

WORKS
(*selective list*)

Dramatic: Odissey [Odyssey] (ballet, 3, K. Batashov, after Homer), 1965; film and theatre music

7 syms.: no.1, 1934, rev. 1950; no.2, 1938, rev. 1973; no.3, 1942, rev. 1974; no.4, 1947; no.5, 1960; no.6, 1966; no.7 'Heroic', 1972

Concs.: Pf Conc. no.1, 1944; Pf Conc. no.2, 1948; Pf Conc. no.3, 1954; Vc Conc., 1956; Va Conc., 1962; Vn Conc., 1970

Other orch: Lesnaya pesn' [Forest Song], 2 suites, 1946 [from incid music]; Ov., 1952; Sym. Poem, 1957; Choreographic Sym. 'Vozvrashcheniye Odisseya' [The Return of the Odyssey], 1974; Ukrainskaya rapsodiya, 1982

Choral: Oktyabr'skaya kantata [October Cant.] (N. Aseyev), chorus, orch, 1931; Vozvrashcheniye solntsa [The Return of the Sun] (orat, 7 pts, trad.), solo vv, chorus, orch, 1935, rev. 1980; Smert' poėta [Death of a Poet] (Yu. Lermontov), 1936, arr. as sym. poem, Bar, orch, 1957; Kuznets [The Blacksmith] (Verkharn), 1937; Moskva, Moskva, ... lyublyu tebya, kak sïn [Moscow, Moscow, I Love you as a Son] (Lermontov), 1938; 3 russkiye pesni [3 Russian Songs] (trad.), 1943; Geroi bessmertnï [Immortal Heroes] (orat, 5 parts), solo vv, chorus, orch, 1945; Grazhdanskoye muzhestvo [The Citizen's Courage] (K. Rïleyev), 1949; Na mogilu neizvestnogo soldata [At the Tomb of the Unknown Soldier], 1949; Dukhovnïye khorï [Sacred Choruses] (Orthodox texts), 1986

Solo vocal: Rekviyem [Requiem] (Aseyev), Bar, 1931; 3 stikhotvoreniya [3 Poems] (A.S. Pushkin), Mez, T, pf, 1933–44; 7 pesen khanteyskikh detey [7 Khanty Children's Songs] (after Ya. Rodionov), 1v, pf, 1936; Ballada o Volge (N. Berendgof), B, pf, 1948; 3 stikhotvoreniya (S. Gorodetsky), B/Bar, pf, 1973; 5 stikhotvoreniya (F. Tyutchev), 1v, pf, 1985; 2 stikhotvoreniya (Lermontov), 1v, pf, 1988

Chbr and solo inst: Poėma, vn, 1930; Pf Qnt, 1938; Sonata, tpt, pf, 1951; Sonata, vn, 1952; Qnt, hp, str qt, 1953; Vecher na Moskvereke [An Evening on the Moscow River], hp, 1953; Concert Aria, 1961 [3 versions: 1, vc; 2, vc, hp; 3, vc, pf]; 3 p'yesï [3 Pieces], vc, 1961; Qt, 2 hp, 2 fl, 1963; Klassicheskoye skertso [Classical Scherzo], sonata, bn, pf, 1969; Sonata, vc, pf, 1972; Ėpitafii nad grobiyu F.M. Dostoyevskogo [Epitaphs for the Grave of Dostoyevsky], va, 1982; Posledniye shagi ternistogo puti [The Final Steps of the Thorny Path], triptych, pf, org, 1985; Nocturnes, hp, 1988; 24 str qts: 1949–86

Pf: Poėma, 1929; Ballade, 1930; Fugue, 1930; Ukrainskaya rapsodiya, 1936, orchd 1982; 5 p'yes pamyati Lermontova [5 Pieces in Memoriam Lermontov], 1938; Detskiy al'bom [Children's Album], 1946; V staroy Ruze [In Old Ruza], 5 pieces, 1949; 3 p'yesï [3 Pieces], 1971; Sonata-Toccata, 1977; Fortepiannïye otkliki [Piano Echoes], 1983; 9 Sonatas, 1930–77

Principal publishers: Muzgiz, Sovetskiy Kompozitor

BIBLIOGRAPHY

Yu.N. Tyulin: 'Put' k simfonicheskomu masterstvu' [The way to symphonic mastery], *SovM* (1978), no.9, pp.13–18

ALLA VLADIMIROVNA GRIGOR'YEVA

Gombart. German firm of music publishers. It was founded in Augsburg in 1795 and in its first few years produced early editions of important works by Haydn and Mozart. These include a very early edition of Haydn's symphony no.100 (1799), his symphonies nos.99 and 101 and one of the earliest editions of his *Gott erhalte den Kaiser*; and for Mozart, first editions of the Quintet for piano and wind K452 (1800) and the divertimentos K247 and K287 (1799). In 1825 Gombart produced its only Beethoven first edition, the song *An die Geliebte* WOO140. Most of the firm's output consisted of songs by such composers as Gyrowetz and Rieff, and piano music, especially operatic arrangements. It ceased trading about 1844. (G. Haberkamp: *Die Erstdrucke der Werke von Wolfgang Amadeus Mozart*, Tutzing, 1986)

NIGEL SIMEONE

Gomberg, Harold (*b* Malden, MA, 30 Nov 1916; *d* Capri, 7 Sept 1985). American oboist. He spent his formative years as an instrumentalist at the Curtis Institute, Philadelphia, which he entered at the age of 11 as a pupil of Marcel Tabuteau. He became solo oboist of the National SO (Washington, DC) in 1934, moved to the Toronto SO in 1938, and to the St Louis SO the following year. In 1943 he was appointed solo oboist of the New York PO, where he remained until his retirement in 1977. He returned in 1980 to play in the world première of Barber's Canzonetta, which was written for him. From 1948 to 1977 he was a member of the faculty of the Juilliard School of Music. Gromberg also appeared internationally as a soloist and was renowned for his singing tone and masterful technique. His brother Ralph Gomberg (*b* Boston, 18 June 1921) was principal oboist of the Boston SO from 1949 to 1987.

GEORGE GELLES

Gombert, Nicolas (*b* *c*1495; *d* *c*1560). South Netherlandish composer.

1. Life. 2. Style. 3. Sacred music. 4. Secular music. 5. Conclusion.

1. LIFE. He was probably born in southern Flanders, perhaps in the village of La Gorgue, where the name Gombert was long established. According to the theorist Hermann Finck, he was a pupil of Josquin; if so, he may

have come under Josquin's guidance during the latter's last years in Condé. Certainly Gombert composed a *déploration* on the death of Josquin, printed in 1545 with similar tributes by Appenzeller and Vinders. Gombert was a singer in Emperor Charles V's court chapel from 1526, and *maître des enfants* from 1529; he travelled with the chapel from Flanders to Spain, Italy, Austria and Germany. Some references incorrectly call him imperial *maître de chapelle* or music director, titles then actually held by the now nearly forgotten composer Adrien Thibault (called Pickart) and later by Thomas Crecquillon. Gombert was a cleric, perhaps a priest, and was awarded ecclesiastical benefices at Courtrai, Béthune, Lens and Metz. Late references consistently identify him as a canon of Tournai Cathedral (he had been appointed to the post by 1534); so he evidently lived at Tournai for a time, and he may have spent his last years in retirement there.

By 1540 Gombert's name had left the imperial chapel lists and was succeeded by Cornelius Canis's. According to the physician Jerome Cardan, Gombert violated a boy in the emperor's service and was sentenced to the galleys for a period in exile on the high seas. In exile, Cardan added, he composed those 'swan songs' which won him both the emperor's pardon and a benefice that allowed him to end his days in peace. The 'swan songs' may be the late *Magnificat* settings copied in 1552 (in *E-Mn* 2433). How long he survived after his return is not certain. The only evidence is a letter of tribute (now in the Pierpont Morgan Library, New York) sent with a motet in 1547 by Gombert from Tournai to Charles's *gran capitano* Ferrante Gonzaga (see illustration). In 1556 Finck spoke of Gombert as still living, but both Cardan (1561) and the diplomat Guicciardini (*Descrittione*, 1565) indicated that he was already dead.

Although Gombert's official title was *maître des enfants*, he also served unofficially for at least a decade as court composer, and a number of works commemorate events in the emperor's life: for example, the motets *Dicite in magni* for Philip II's birth in 1527, *Felix Austriae domus* for the coronation of Ferdinand I as King of the Romans in 1531, and *Qui colis Ausoniam* for the treaty of 1533 between the pope, the emperor and several Italian rulers. The *Missa 'Sur tous regretz'*, labelled 'for the coronation' in one source, may have been sung for Charles's coronation in Bologna in 1530. There is even an arrangement for two lutes of a chanson, *Plus oultre*, that alluded to Charles's heraldic motto 'Plus ultra'.

Autograph letter from Gombert to Ferrante Gonzaga, 1547 (US-NYpm)

2. STYLE. Finck, in his *Practica musica* (1556), said of Gombert:

> Yet in our own time there are innovators, among whom Nicolas Gombert, pupil of Josquin of fond memory, shows all musicians the path, nay more, the exact way to refinement and the requisite imitative style. He composes music altogether different from what went before. For he avoids pauses, and his work is rich with full harmonies and imitative counterpoint.

Gombert's phrases frequently overlap, and his dense-textured style allows each voice only short rests at the ends of phrases; Finck was probably referring to Josquin's familiar technique of alternating pairs of voices and thus giving extended rests to the inactive pair. Gombert's name is now practically synonymous with pervading imitation, which he used more consistently than anyone else of his own or any earlier generation. Each phrase of text is set to its own motif and subsequently taken up in quick succession by the voices in turn. As a result the voices tend to be equally important, although the bass serves a harmonic function at cadences and the top line is sometimes slightly more florid than the others.

After his early works Gombert seldom used chordal passages, and then only for emphasis or reverence. For variety he used constantly shifting combinations of normally four, seldom fewer than three, out of five voices. Characteristically he favoured the lower voice ranges and combinations of five or six rather than four voices; the dark, rich sounds, sombre at times, are reminiscent of Ockeghem, whose *Missa 'Mi-mi'* he quoted at the beginning of his *Missa 'Je suis desheritée'*. Rhythms are basically simple and plastic, skilfully animated by syncopation and cross-accent. Duple metre predominates, with infrequent passages in triple. Gombert's melodic style, although individual, owes much to plainsong tradition. The phrases are normally syllabic, tapering off with a short melisma; the lines are formed from small intervals, often in units of irregular contour, yet artfully balanced, and the motifs are skilfully varied to avoid exact repetition.

Unlike Josquin, Gombert used irregular numbers of voice entries and avoided clearcut phrase divisions. Imitation is often free, but real answers are more common than tonal ones. His harmonic organization, like that of his contemporaries, often strains the traditional modal framework, and his works abound with problems of *musica ficta*. Gombert's treatment of dissonance, while less suave than that of Morales, Willaert or Jacquet, has been unduly stressed by some scholars. Irregularities such as consecutive 2nds and 7ths may occur because of linear considerations, but generally he adhered to contemporary practice in carefully preparing and resolving dissonance.

3. SACRED MUSIC. Nine of Gombert's ten known masses survive in complete form. All but two elaborate existing motets or chansons, the exceptions being the *Missa Tempore paschali* (based on the plainsong Ordinary) and the *Missa 'Da pacem'* (presumably also based on plainsong; there is no known polyphonic model). In two masses, based on his own motets *Beati omnes* and *Media vita*, Gombert reduced the scoring of the model by one voice. The eight-voice Credo, too, is musically related to one of Gombert's own works, *Je prens congié*, but other models are drawn from older contemporaries or the previous generation. Gombert generally treated the borrowed material with great freedom, and no two masses follow exactly the same procedure. Typically, however, his parody masses are systematically related to their

models, in that the mass movements begin and end with corresponding parts of the model, reworking material in the original order (the *Missa 'Sancta Maria'* is irregular in this respect). Unlike some Parisian composers he seldom duplicated the entire voice complex, usually changing the voice entries for his own purpose. In two masses (on *Sur tous regretz* and *Je suis desheritée*) the entire borrowed melody is presented clearly in the top voice of the final Agnus. In the *Missa 'Je suis desheritée'*, uncharacteristic of Gombert in several respects, the superius of the model is literally quoted with doubled note-values in the first two sections of the Credo. In general the masses follow similar patterns in their vocal scoring: normally Kyrie and Gloria are full throughout, and the Credo and Sanctus have reduced scoring for sub-sections. The two- and three-voice 'Pleni' sections often have solo-style florid lines. The Agnus is usually set twice, with an increase in the number of voices for the second setting: in the *Missa Tempore paschali*, probably inspired by Brumel's *Missa 'Et ecce terrae motus'*, it is expanded to 12 voices.

The chronology of the masses is uncertain, but on stylistic grounds several are clearly early works. Sequence and ostinato, uncommon in Gombert's mature work, are prominent in the masses on *Quam pulchra es* and *Tempore paschali* (though in the Agnus of the latter this is partly the result of the number of voices involved); and the *Missa 'Da pacem'*, exceptional for its use of triple metre, is close to Josquin in its use of paired imitation and occasional homophonic passages. The *Missa 'Sur tous regretz'* may, as has been said, have been written in 1530, and the *Missa 'Quam pulchra es'* may have been composed for Pope Clement VII; the antiphon *Ecce sacerdos magnus* is joined to the final Agnus as a remarkable cantus firmus in which each phrase of the chant is directly repeated in halved note values.

The motets are Gombert's most representative works: over 160 are attributed to him. The texts are more often taken from scripture than from the liturgy, many being freely arranged selections of passages from psalms. Marian compositions account for more than a quarter of the motets; few appear to be secular texts of the type written for special occasions. The musical form is conditioned by the character of the text, so that motets based on responsories nearly always observe the *ABCB* pattern of the liturgical model in text and music. Many other motets are also divided into two broad sections, each marked by a well-defined close, and a reprise form may also occur independently of a responsory text, for example, by closing both parts with the same alleluia setting. Final cadences often have short plagal extensions, with pedal notes normally occurring only at these places, often in the top voice. In setting the text Gombert was not always scrupulous about declamation: musical considerations always came first. Each phrase has its own musical motif which is worked through the texture. These melodies have great expressive value in the purely musical sense, and in mature works the declamation is generally careful.

Ostinato, canon, cantus firmus and double texts, common in the motets of the preceding generation, are extremely rare, but Gombert's two best-known works use some of these techniques. *Musae Jovis*, his tribute to Josquin, uses *Circumdederunt me gemitus mortis*, a chant Josquin himself had used in *Nymphes, nappés*, as a cantus firmus repeated in progressively reduced values. The four-voice *Salve regina*, sub-titled 'Diversi diversa orant', incorporates seven Marian antiphons, each of the lower voices freely paraphrasing two plainsong antiphons in succession while the superius unfolds the *Salve*. Both works reflect the Renaissance interest in symbolism, whether mystical number or meaningful text combination. Gombert was not above occasional solmization puns (as on the words 'ut' and 'sol' in *O gloriosa Dei genitrix*).

The eight *Magnificat* settings, one in each church mode, rank among Gombert's finest achievements. They are *alternatim* settings of even-numbered verses, cycles of short polyphonic motets alternating with and freely based on the given plainsong *Magnificat* tone. Cadence notes correspond to the finals of the plainsong formula rather than to the final of the mode. Gombert provided two *Magnificat* settings (3rd or 8th tone, 6th or 1st tone) with optional final extensions to permit endings in either of two tones. The scoring is basically for four voices, with one or more voices added, as in the masses, at the close. The *Magnificat* in the 3rd or 8th tone opens with three voices, gradually increasing to eight for the last verse.

Gombert left a number of multi-voice works including an eight-voice Credo, the 12-voice Agnus from the *Missa Tempore paschali*, and 10- and 12-voice settings of the *Regina caeli*. These are not antiphonal in the manner of the north Italian *coro spezzato* style; Gombert did not divide forces consistently but constantly changed the combinations of voice groups. Because of the technical demands of multi-voice writing, these works contain more direct repetition, sequence and ostinato than his other music.

4. SECULAR MUSIC. The striking consistency of Gombert's style is evident when one turns from the sacred music to the more than 70 extant chansons, which are typical of this generation of Netherlandish composers: dense in texture, strongly imitative rather than chordal, sometimes melismatic in line, and often conceived on a broad scale, they are like the contemporary Netherlandish motet only more animated. Less often the chansons approach the type developed by such Parisian masters as Sermisy; they are lyrical, chiefly chordal but with some light imitation, mostly syllabic settings, and with well-marked rhythms and clear formal articulation. Gombert's chansons in this lighter vein, closer in style to Janequin or Sermisy, include *Amours vous me faictes* and *Quant je suis*. The distinctive approaches of Sermisy and Gombert can be studied by comparing their settings of *Gris et tanne*. *C'est à grand tort* and *En aultre avoir* are typical of the more motet-like Netherlandish style which Gombert used more freely. As in the sacred works, he preferred thematic variation to exact repetition, and even the repeat of a final phrase normally receives at least slight variation. Like the motets, too, the chansons contain little word-painting, but Gombert left two notable examples of the programme chanson after the manner of Janequin. *Or escoutez* describes the chase of a hare, and *Resveillez vous* has passages imitating birdcalls. In the latter Gombert's penchant for intensification comes to the fore: he adapted Janequin's famous chanson, reducing the number of voices from four to three and the structure from five sections to four; moreover, his version easily surpasses Janequin's in harmonic interest and skill in variation. A few other songs also rework well-known models. *Mille regretz*, incorporating the melody of Josquin's chanson, is more dense, less varied than Josquin's, and *En l'ombre*, also derived from Josquin, is worked out in triple canon.

This is extraordinary for Gombert, who was perhaps acknowledging here the device favoured in so many of Josquin's chansons.

Few of the authors of the chanson texts are known. Molinet and Marot are represented, but Gombert usually turned to older verse, often of a folkish type. Unhappy love is the dominant theme, caught in farewells, separations, infidelities and the like. The single examples of madrigal and canción that survive are little more than mementos of his travels to Italy and Spain.

Gombert was for a time thought to be the 'Nicolas' represented by chansons in Parisian publications between 1547 and 1572, but that composer is almost certainly Nicolas de la Grotte. Guillaume Nicolas has also been suggested.

5. CONCLUSION. Contemporaries ranked Gombert among the great. From 1529 until long after his death, his works figured prominently in the output of the major European printers, and the Venetian publishers Scotto and Gardane brought out collected editions of his motets between 1539 and 1552, paralleling their projects with Willaert and Jacquet of Mantua. Finck admired his style highly, Ganassi (1542) judged him a 'divine' talent, and Juan Bermudo (1555) referred to him as 'the profound musician'. His works show the extreme use of the imitative principle in his time. His style was so consistent and intense that it influenced many contemporaries, among them Morales, Jacquet of Mantua and the younger Payen and Vaet. Lassus composed three masses on Gombert chansons, and other composers who chose Gombert models for their own works include Clemens non Papa, Morales, Jacquet de Berchem, Porta, Colin, Rogier and Monteverdi, the last with a notable exercise in old-style parody, the *Missa 'In illo tempore'*. The instrumental literature emerging in his time also drew substantially on Gombert's works, sacred and secular, for transcription and elaboration in a new medium. In spite of Gombert's strong influence, however, the next generation of composers moved towards a less concentrated style, though one based closely on the principles he had followed. In particular, the principle of pervading imitation found new life in such instrumental forms as the ricercare, and led eventually to the fugue of a later era.

WORKS

Edition: *N. Gombert: Opera omnia*, ed. J. Schmidt-Görg, CMM, vi/1–11(1951–75) [S i–xi]

MASSES AND MAGNIFICAT SETTINGS

Missa 'Beati omnes', 4vv, S i, 56 (on his own motet)
Missa 'Da pacem', 4vv, S i, 1 (on plainsong)
Missa 'Dulcis amica', 4vv, *Missarum musicalium quatuor vocum liber III* (Paris, 1556)
Missa 'Je suis desheritée', 4vv, S i, 81 (on chanson by Lupus or Cadéac)
Missa 'Media vita', 5vv, S ii, 1 (on his own motet)
Missa 'Philomena praevia', 5vv, S ii, 57 (on Richafort's motet)
Missa 'Quam pulchra es', 6vv, S iii, 1 (on Bauldeweyn's motet)
Missa 'Sancta Maria succurre', 4vv, S i, 30 (on Verdelot's motet)
Missa 'Sur tous regretz', 5vv, S ii, 31 (on Richafort's chanson)
Missa Tempore paschali, 6vv, S iii, 53 (on plainsong)
Credo, 8vv, S iii, 103
8 Magnificat (1st–8th tones), 4vv, S iv

MOTETS

Musica quatuor vocum (vulgo motecta nuncupatur) ... liber primus (Venice, 1539) [S v]
Musica ... (vulgo motecta quinque vocum nuncupata) ... liber primus (Venice, 1539) [S vii]
Motectorum ... liber secundus, quatuor vocum (Venice, 1541) [S vi]
Motectorum quinque vocum ... liber secundus (Venice, 1541) [S viii]

Adonai Domine Jesu Christe, 5vv, S vii, 55; Ad te levavi, 4vv, S x, 26 (also attrib. Richafort); Ad te levavi, 5vv, S viii, 73; Angelus Domini ad pastores, 4vv, S x, 1 (also attrib. Verdelot); Anima mea liquefacta est, 5vv, S vii, 149; Anima nostra sicut passer, 5vv, S vii, 42; Aspice Domine in testamentum, 5vv, 1538[4]; Aspice Domine quia facta est, 4vv, S v, 86 (also attrib. Festa); Audi filia et vide, 5vv, S vii, 117

Ave Maria, 5vv, S vii, 144; Ave mater matris Dei, 5vv, S vii, 184; Ave regina caelorum, 4vv, S v, 30; Ave regina caelorum, 5vv, S viii, 36; Averte oculos meos, 4vv, S vi, 13; Ave salus mundi, 6vv, S ix, 86; Ave sanctissima Maria [= Ave sanctissime Jesu, Christe fili Dei], 4vv, S v, 77; Ave sanctissima Maria, 5vv, S vii, 77; Ave sanctissime Jesu Christe [= Ave sanctissima Maria], 4vv, 1538[3]; Beata mater et innupta virgo, 4vv, S vi, 58; Beati omnes qui timent Dominum, 5vv, S vii, 176; Beatus vir qui non abiit, 6vv, S ix, 104; Benedicta es caelorum regina, 6vv, S ix, 183

Caeciliam cantate pii [= Juravit Dominus], 5vv, S viii, 26; Cantemus virgini canticum novum, 5vv, S viii, 103; Christe fili Dei [= Ave sanctissima Maria], 4vv, 1555[13]; Conceptio tua Dei genitrix, 5vv, S viii, 59; Confitebimur tibi Deus, 5vv, S viii, 64; Constitues eos, 6vv, attrib. 'Comprecht' in *DK-Kk* 1872, ed. in Dania sonaus, v (1986), 91; Cur quisquam corradat opes, 4vv, S vi, 104 (also attrib. Mahu, Haugh); Da pacem Domine, 5vv, S viii, 143; Descendi in hortum meum, 6vv, S ix, 19; Dicite in magni, 4vv, S v, 15; Dignare me laudare te, 4vv, S v, 93

Domine Deus omnipotens pater, 5vv, S vii, 84; Domine non secundum peccata nostra, 4vv, S vi, 6; Domine pater et Deus, 4vv, S v, 1; Domine quis habitabit, 5vv, S x, 139; Domine si tu es jube, 4vv, S v, 101; Dulcis amica Dei, 4vv, S x, 5; Duo rogavi te Domine, 4vv, S v, 43; Duo rogavi te Domine, 6vv, S ix, 58; Ecce nunc tempus acceptabile, 4vv, S v, 22; Ecce quam bonum, 4vv, *D-Kl* IV.24

Ego flos campi, 5vv, S vii, 165; Ego sum qui sum, 6vv, S ix, 24; Egregie martyr Sebastiane, 5vv, S x, 67; Emendemus in melius, 4vv, *I-TVd* 7; Emendemus in melius, 5vv, S vii, 61; Ergo ne vitae quod superest meae, 4vv, S vi, 25; Fac tibi mortales, 4vv, S vi, 1; Felix Austriae domus, 5vv, S x, 79; Fidelium Deus omnium conditor, 4vv, S v, 97; Fuit homo missus a Deo, 4vv, S v, 81

Gabriel nuntiavit Mariae, 5vv, S x, 91 (also attrib. Phinot); Gaude mater ecclesia, 4vv, S x, 15; Gaudeamus omnes et laetemur, 5vv, S vii, 93; Haec dies quam fecit Dominus, 5vv, S vii, 21; Hic est discipulus, 5vv, S x, 97; Hodie beata virgo Maria, 5vv, S vii, 132; Hodie nata est virgo Maria, 5vv, S viii, 85; Hodie nobis caelorum Rex, 5vv, S viii, 41; Homo erat in Jerusalem, 4vv, S x, 9; Hortus conclusus es Dei genitrix, 5vv, S viii, 49

In illo tempore ... Hic est panis, 5vv, S x, 84; In illo tempore intravit Jesus, 5vv, S x, 131; In illo tempore loquente Jesu, 6vv, S ix, 13; In illo tempore pastores, 4vv, *D-Mu* Art.401; In illo tempore ... Sed cum facis, 6vv, S ix, 155 (also attrib. De Latre); In patientia vestra, 4vv, S x, 39; In te Domine speravi ... Educes me, 6vv, S ix, 136; Inter natos mulierum, 4vv, S v, 70; In tua patientia [= Veni dilecta mea], 5vv, *I-TVd* 29, lost; Inviolata, integra et casta, 5vv, S vii, 47

Jubilate Deo omnis terra, 4vv, S x, 61; Judica me Deus, 5vv, S vii, 1; Juravit Dominus [= Caeciliam cantate pii], 5vv, *TVd* 29, lost; Laus Deo, pax vivis, 5vv, S vii, 36; Levavi oculos meos, 4vv, S v, 47 (also attrib. Richafort); Media vita in morte sumus, 6vv, S ix, 52; Miserere nostri Deus omnium, 4vv, S vi, 18; Miserere pie Jesu, 4vv, S v, 4; Musae Jovis, 6vv, S ix, 119; Ne reminiscaris Domine, 5vv, S viii, 91

O adorandum sacramentum, 5vv, S viii, 16; O beata Maria, 5vv, S vii, 110; O crux splendidior, 6vv, S ix, 45; Oculi omnium in te sperant, 6vv, S ix, 65; O domina mundi, 4vv, S vi, 71; O Domine Jesu Christe, 6vv, S ix, 92; O felix Anna, 5vv, S viii, 96; O flos campi, 5vv, S vii, 27; O gloriosa Dei genitrix, 4vv, S v, 25; O gloriosa domina, 4vv, S v, 63; O Jesu Christe [= Qui ne l'aymeroit], 8vv, 1568[7]; O Jesu Christe succurre [= Sancta Maria succurre], 6vv, 1538[3]; O magnum mysterium, 5vv, S viii, 121; Omnis pulchritudo Domini, 6vv, S ix, 176; O rex gloriae, 6vv, S ix, 34

Patefactae sunt januae caeli, 5vv, S viii, 53; Pater noster, 5vv, S vii, 139; Peccata mea sicut sagittae, 6vv, S ix, 127; Philippe qui videt me, 5vv, *D-Rp* A.R.876; Quae est ista, 4vv, S v, 59; Quam pulchra es, 4vv, S v, 73; Quem dicunt homines, 6vv, S ix, 166; Qui colis Ausoniam, 6vv, S ix, 146; Qui seminant in lachrymis, 4vv, S x, 34; Quidquid appositum est, 4vv, S vi, 108

Regina caeli, 10vv, *I-VEaf* 218; Regina caeli, 12vv, S x, 156; Reminiscere miserationum tuarum, 4vv, S vi, 31; Respice Domine,

5vv, S x, 104; Saluto te, sancta virgo Maria, 4vv, S v, 53; Salvator mundi salva nos, 6vv, S ix, 1; Salve regina, 4vv, S vi, 48; Salve regina/Ave regina/Inviolata, integra et casta es/Alma Redemptoris mater (Diversi diversa orant), 4vv, S vi, 92; Salvum me fac Domine, 4vv, S v, 36

Sancta et immaculata, 5vv, S x, 116; Sancta Maria mater Dei, 4vv, S vi, 56; Sancta Maria succurre [= O Jesu Christe succurre], 6vv, S ix, 80; Sancte Alphonse, 4vv, S vi, 44; Sancte Johannes apostole, 4vv, S x, 31; Si bona suscepimus, 6vv, S ix, 71; Si ignoras te o pulchra, 4vv, S vi, 97; Sit Trinitati sempiterna gloria, 5vv, S viii, 128; Speciosa facta es, 4vv, S x, 57; Stabat autem Petrus, 5vv, S x, 148

Super flumina Babylonis, 4vv, S v, 66; Surge Petre, 4vv, S vi, 87; Surge Petre, 5vv, S viii, 107 (also attrib. Mouton, Verdelot); Suscipe verbum virgo Maria, 5vv, S x, 73; Sustinuimus pacem [= Je prens congié], 8vv, *VEaf* ccxviii; Tota pulchra es, 5vv, S vii, 89; Tota pulchra es, 6vv, *D-Rp* B 223; Tribulatio cordis mei, 5vv, S x, 113; Tribulatio et angustia, 5vv, S vii, 13 (after Verdelot); Tu Deus noster, 5vv, S vii, 155; Tulerunt Dominum [= Je prens congié], 8vv, 1552[35] (also attrib. Josquin)

Vae, vae Babylon, 4vv, S vi, 77; Veni dilecta mea [= In tua patientia], 5vv, S viii, 132; Venite ad me omnes, 5vv, S viii, 80; Venite filii audite me, 4vv, S v, 10; Vias tuas Domine, 5vv, S vii, 125; Virgo sancta Catherina, 4vv, S x, 7; Vita dulcedo, 4vv, S vi, 117 (text from Salve regina)

CHANSONS

A bien grand tort, 4vv, S xi, 43; Alleluia my fault chanter, 4vv, S xi, 15; Amoureulx suis d'une plaisante brunette, 5vv, *D-Mbs* Mus.1508; Amours vous me faictes, 4vv, S xi, 25; Amys souffrez, 5vv, S xi, 158; A quoy tient-il, 4vv, S xi, 20; A traveil suis, 6vv, S xi, 171; Au joly bois, 6vv, S xi, 192; Aultre que vous, 4vv, S xi, 32; Ayme qui vouldra, 5vv, S xi, 121

Celluy a qui mon cueur, 4vv, S xi, 34; Celluy qui est long, 3vv, S xi, 11; C'est à grand tort, 4vv, S xi, 73; Changons propos, 6vv, S xi, 198; Crainte et espoir, 4vv, 1552[8]; D'en prendre deux, 4vv, 1557[10]; D'estre amoureux, 4vv, 1552[9]; Dieu me fault il, 5vv, S xi, 153 (also attrib. Crecquillon)

En attendant l'espoir, 6vv, S xi, 180; En aultre avoir, 4vv, S xi, 28; En douleur et tristesse, 6vv, S xi, 188; En espoir d'avoir mieulx, 4vv, S xi, 22; En l'ombre d'ung buissonet, 6vv, S xi, 164; Gris et tanne, 4vv, S xi, 18; Hors envieulx, 4vv, S xi, 36

Jamais je n'euz tant, 4vv, S xi, 26 (also attrib. Crecquillon); J'ay congé prins, 4vv, S xi, 29; J'ay eu congé, 4vv, S xi, 58; J'aymeray qui m'aymera, 4vv, Chansons musicales a quatre parties (Paris, 1533: Attaingnant); Je ne scay pas, 5vv, S xi, 132; Je prens congié [= Sustinuimus pacem, Tulerunt Dominum], 8vv, S xi, 230 (also attrib. Josquin as Lugebat David Absalon, with addition of 2p. based on an 8-voice setting of J'ay mis mon cueur, possibly also by Gombert); Je suis trop jeunette, 5vv, S xi, 136; Jouyssance vous donneray, 6vv, S xi, 220; Joyeulx vergier, 4vv, S xi, 56

La chasse du lièvre: see Or escoutez gentils veneurs; Le bergier et la bergiere, 5vv, S xi, 115; Le chant des oyseaux: see Resveillez vous cueurs endormis; Mille regretz, 6vv, S xi, 160; Mon coeur elist, 4vv, S xi, 47; Mon pensement ne gist, 4vv, S xi, 100; Mon petit cueur, 6vv, S xi, 207; Mon seul, 7vv, *NL-Uu* 3.L.16 (no text); Mort et fortune, 4vv, S xi, 41; Nesse pas chose dure, 5vv, S xi, 127; O doulx regretz, 4vv, S xi, 97; O malheureuse journee, 5vv, S xi, 148; Or escoutez gentils veneurs (La chasse du lièvre), 4vv, S xi, 76; Or suis-je prins, 4vv, S xi, 69

Paine et travéil, 6vv, S xi, 212; Par ung regard, 3vv, S xi, 13; Pleust a dieu, 3vv, S xi, 12; Pleust a dieu, 6vv, S xi, 167; Plus de Venus, 4vv, 1552[9]; Plus en sera garde, 4vv, S xi, 102; Pour parvenir bon pied, 4vv, S xi, 49 (also attrib. Crecquillon); Puis qu'ainsi est, 4vv, S xi, 60; Puis qu'ainsi est, 4vv, S xi, 63 (related to preceding)

Quant je suis au prez de mamye, 5vv, S xi, 129; Qui ne l'aymeroit [= O Jesu Christe], 8vv, S xi, 241; Qui porra dire ou croire, 6vv, S xi, 216; Raison le veult, 4vv, S xi, 94; Raison le veult, 6vv, S xi, 203; Raison me dict, 4vv, 1552[8]; Raison requirt amour, 6vv, S xi, 184; Regret ennuy traveil, 5vv, S xi, 142 (also attrib. Crecquillon); Resveillez vous cueurs endormis (Le chant des oyseaux), 3vv, S xi, 1

Secourez moy madame, 4vv, S xi, 53; Se dire je losoye, 5vv, S xi, 112 (also attrib. Crecquillon); Si je ne my plains, 4vv, *F-CA*, ed. R. van Maldeghem, *Trésor musical: musique religieuse*, année xiv (Brussels, 1878), 19; Si le partir m'est dueil, 4vv, S xi, 66; Si le secours, 4vv, S xi, 51; Si mon travail, 6vv, S xi, 224; Souffrir me convient, 5vv, S xi, 124; Tant bien party, 3vv, 1569[9]; Tant de travail, 4vv, S xi, 45; Tousiours souffrir, 5vv, S xi, 139; Tous les regretz, 6vv, S xi, 175; Triste départ m'avoit, 5vv, S xi, 118 (also attrib. Van Wilder); Trop endurer, 5vv, S xi, 145; Tu pers ton temps, 4vv, S xi, 31; Ung jour viendra, 5vv, S xi, 109; Vous estes trop jeune, 4vv, S xi, 38

OTHER SECULAR WORKS

Dezilde al cavallero, canción, 5vv, S xi, 250

S'io veggio sotto l'un e l'altro ciglio, madrigal, 6vv, S xi, 245

INSTRUMENTAL

Includes transcriptions and paraphrases of Gombert's vocal works not extant in original form.

Works in 1538[22], 1546[21], 1546[23], 1546[24], 1546[26], 1546[27], 1546[32], 1546[33], 1547[23], 1547[25], 1552[29], 1552[30], 1552[35], 1554[32], 1554[35], L. Venegas de Henestrosa, *Libro de cifra nueva* (Alcalá de Henares, 1557), 1562[26], 1564[22], 1565[22], 1568[24], 1574[12], 1578[24], 1583[24], 1588[31], 1589[17], 1591[27], 1592[22]; *D-Mbs* 267, 271, 1511c, 2987; *GB-Lbl* Add.29247, Add.31390, Add.31992; *P-Cug* 48; *S-Uu* 87

Edns in Mw, xxii (1962; Eng. trans., 1964) [1 chanson]; MME, ii (1944) [1 Fabordon]; MME, iii (1945) [2 chansons]; MME, xxii (1965) [2 motets]; *Valentini Bakfark Opera omnia*, ed. H. István and B. Dániel (Budapest, 1976–9) [4 motets]; *The Collected Works of Antonio de Cabezón*, ed. C. Jacobs, v (Henryville, PA, 1986) [2 chansons]; *Francesco da Milano: Opere complete per liuto*, ed. R. Chiesa, ii (Milan, 1971) [1 chanson]; *Miguel de Fuenllana: Orphénica Lyra (Seville 1554)*, ed. C. Jacobs (Oxford, 1978) [10 motets]; *Oeuvres d'Albert de Rippe*, iii: *Chansons (deuxième partie)*, ed. J.-M. Vaccaro (Paris, 1975) [1 chanson]; G. Spiessens, *Leven en werk van de Antwerpse luitcomponist Emanuel Adriaenssen (ca. 1554–1604)*, ii: *Musikale bloemlezing* (Brussels, 1974) [1 chanson]

DOUBTFUL WORKS

Adversum me sussrabant, 4vv, S vi, 27 (attrib. Caussin in 1539[11])

Alleluia Spiritus Domini, 5vv, S vii, 101 (attrib. Hesdin in 1539[7])

Cant[ant]ibus organicis, 4vv, S x, 50 (attrib. Gombert in 1554[8], Naich in 1539[11]); ed. in CMM, xciv (1983), 187

Deus ultionum Dominus, 4vv, S x, 20 (attrib. Gombert in 1539[9], Conseil in 1549[9])

Hodie Christus natus est, 5vv (attrib. Gombert in 1554[10], Ruffo in 1564[4])

Hodie in Jordane, 6vv (attrib. Gombert in 1549[3], Maistre Jhan in 1555[12])

Inclina Domine aurem tuam, 5vv, S viii, 8 (attrib. Berchem in 1552[2])

Laqueus contritus est, 4vv, S x, 42 (attrib. Gombert in 1554[11], Clemens non Papa in *Liber quartus cantionum sacrarum*, Antwerp, 1559), also ed. in CMM, iv/19 (1972), 64

Lauda Syon [= Je ne me puis tenir d'aimer], 5vv, 1554[32]; ed. C. Jacobs, *Miguel de Fuenllana: Orphénica Lyra (Seville 1554)*(Oxford, 1978), 309

Maria Magdalene et altera Maria, 5vv, S vii, 71 (attrib. Manchicourt in 1539[5])

Peto Domine ut de vinculo, 5vv, S viii, 115 (attrib. Caussin in 1542[5]), ed. in SCM, xxiii (1989), 239

Respice in me Deus [= Je ne me puis tenir d'aimer], 5vv, 1546[34]; ed. in MME, vii (1949), 74

Veni electa mea, 5vv, S viii, 137 (attrib. Gombert 1539[8], Jachet in *I-Bc* Q27/i)

Force sera sy de bref, 4vv, S xi, 104 (attrib. Gombert in *F-CA* 125–8, Crecquillon in 1544[11])

J'ay mis mon cueur, 8vv (survives only in contrafacta, but identified by melody in T1; mostly anon. but as 2p. of Lugebat David attrib. Josquin; see Je prens congié); ed. as 2p. of Lugebat by J. Milsom (London, 1979)

Je ne me puis tenir d'aimer [= Lauda Syon, Respice in me], 5vv (attrib. Josquin in *Trente sixiesme livre contenant xxx chansons*, Paris, 1550, but intabulated contrafacta attrib. Gombert in 1546[34], 1554[32]; another contrafactum, Date siceram, attrib. Sermisy in 1558[20]); ed. A. Smijers, *Werken van Josquin des Près: Wereldlijke werken*, i: 8 (Amsterdam, 1925), no.31

Plaisir n'ay plus mais vis, 5vv, S xi, 107 (attrib. Gombert/Crecquillon in 1543[15])

MISATTRIBUTED WORKS

Missa 'Fors seulement', 5vv, S ii, 89 (attrib. Gombert in *D-ROu* 49, Vinders in *NL-SH* 74)

Missa 'Si bona suscepimus', 6vv (attrib. Gombert in *I-TVd* 1 (lost), Morales in *Missarum liber primus*, Rome, 1544); ed. in MME, xi (1952), 274

Ave Maria, 6vv, source unknown (attrib. Gombert by Van Maldeghem); ed. R. Van Maldeghem, *Trésor musical: musique religieuse*, année xvi (1880), 49

Beati omnes, 4vv (attrib. Gombert in *D-Bga* XX.HA StUB Königsberg 7 (formerly B of Königsberg, Universitätsbibliothek, MS 1740), Hellinck in 1532[10])

Convertimini ad me, 5vv (attrib. Gombert in 1556[8], Ruffo in *Il primo libro de motetti a cinque voci*, Milan, 1542)

Cursu festa redit, 5vv (attrib. Gombert in *Motectorum quinque vocum ... liber secundus*, Venice, 1541; Lupus in 1545[3])

Dulce lignum, 5vv (attrib. Gombert in *Motectorum quinque vocum ... liber secundus*, Venice, 1541; 2p. of Willaert's O crux splenididior in *Musica quinque vocum ... liber primus*, Venice, 1539); ed. in CMM, iii/3 (1950), 66

Expurgate vetus fermentum, 5vv, S viii, 1 (attrib. Gombert in *Motectorum quinque vocum ... liber secundus*, Venice, 1541; Berchem in 1552[2], Lupi in 1555[8]); ed. in CMM, lxxxiv/2 (1986), 48

Felix namque es, 5vv, S x, 124 (attrib. Lupi/Gombert in 1539[5], Lupi in *Chori sacre Virginis Marie*, Paris, 1542); ed. in CMM, lxxxiv/1 (1980), 51

Gaude virgo Catherina, 4vv (attrib. Mouton/Gombert in 1534[9], Mouton in 1529[1])

Inclina Domine, 8vv (attrib. Sermisy/Gombert in *I-VEaf* 218, Sermisy in 1564[1]); ed. in CMM, lii/2 (1972), 39

In illo tempore ... Domine ostende, 5vv (attrib. Gombert in 1539[5], Jacquet in *Primo libro di motetti de Iachet a cinque voci*, Venice, 1540)

Inviolata integra et casta, 8vv (attrib. Gombert/Mouton in *I-VEaf* 218, Verdelot in 1564[1])

Isti sunt viri, 5vv (attrib. Gombert in 1552[2], Lupi in *Chori sacre Virginis Marie*, Paris, 1542; Gransyre in 1556[3]); ed. in CMM, lxxxiv/1 (1980), 111

Quid gloriaris, 4vv (attrib. Gombert/Crecquillon in 1553[4], Crecquillon in 1547[5]); ed. in CMM, lxiii/12 (1997), 93

Regina celi, 4vv, S x, 47 (anon. in 1549[9/9a], erroneously attrib. Gombert by Schmidt-Görg); probably by Festa, ed. in CMM, xxv/3 (1977), 56

Sancta et immaculata, 4vv (attrib. Gombert in *I-Rvat* C.G.XII.4, Hesdin in 1534[6]), ed. A.T. Merritt, *Treize livres de motets parus chez Pierre Attaingnant*, iv (1960), 182

Sancta Maria, 4vv (attrib. Gombert in 1558[20], Verdelot in 1534[4])

Sancte Gregori [= Sancti per fidem (2p. of Isti sunt viri)], 5vv, *I-TVd* 29 (lost)

Spem in alium, 5vv (attrib. Gombert in 1556[8], Morales in 1542[5], Ruffo in *Il primo libro de motetti a cinque voci*, Milan, 1542); ed. in MME, xxxiv (1971), 79

Tu es Petrus, 5vv (attrib. Gombert in *I-TVd* 29 (lost), Morales in 1541[3], Morales/Danckerts in 1545[3], Moreau in 1554[4]); ed. in MME, xiii (1953), 149

Vidi civitatem, 6vv (attrib. Gombert in *GB-Ob* Tenbury 1464, Van Wilder in *Lbl* Add.31390); ed. in MMR, iv/1 (1991), 75

Virgo prudentissima, 4vv, S v, 33 (attrib. Gombert in 1541[4], Payen in 1548[2])

Je n'en puis plus, 4vv (anon. in *F-CA* 125–8, attrib. Gombert by Van Maldeghem); ed. R. Van Maldeghem, *Trésor musical: musique profane*, année xiv (1878), 27

Je suis trop jeunette, 3vv, S xi, 9 (attrib. Gombert in 1569[11], Janequin in 1541[13], Gascongne in *Trente et une chansons*, Paris, 1535)

La rousée du moys de may [= Larose, Le rose], 6vv (attrib. Gombert in G. dalla Casa: *Il vero modo di diminuir*, Venice, 1584; Willaert in G. Bassano: *Motetti, madrigali et canzoni francese ... diminuiti*, 1591); ed. R. Erig, *Italian Diminutions: the Pieces with More than One Diminution from 1553 to 1638* (Zürich, 1979), 113

Le content est riche, 4vv (attrib. Gombert in 1560[6], Sermisy in 1531[2]); ed. in CMM, lii/4 (1974), 5

Vostre beaulte plaisante, 4vv, S xi, 71 (attrib. Gombert/Hellinck in 1544[20], Hellinck in *Chansons musicales a quatre parties*, Paris, 1533)

Der Herr ist mein Hirt, 5vv [contrafactum] (attrib. Verdelot/Gombert in lost MS Breslau, Stadtbibliothek, Mus.10)

BIBLIOGRAPHY

StevensonSCM

K.P. Bernet Kempers: *Jacobus Clemens non Papa und seine Motetten* (Augsburg, 1928)

D. von Bartha: 'Probleme der Chansongeschichte im 16. Jahrhundert: Nicolas Gombert – Benedictus Appenzeller', *ZMw*, xiii (1930–31), 507–30

H. Eppstein: *Nicolas Gombert als Motettenkomponist* (Würzburg, 1935)

J. Schmidt-Görg: *Nicolas Gombert, Kapellmeister Karls V: Leben und Werk* (Bonn, 1938/*R*) [the work-list includes a number of entries Schmidt-Görg later recognized as mistaken and omitted from his CMM edn]

J. Maier: *Studien zur Geschichte der Marienantiphon 'Salve regina'* (Regensburg,1939)

M. van Crevel: *Adrianus Petit Coclico* (The Hague, 1940)

E.E. Stein: *The Polyphonic Mass in France and the Netherlands, c.1525 to c.1560* (diss., U. of Rochester, 1941)

E.E. Lowinsky: *Secret Chromatic Art in the Netherlands Motet* (New York, 1946/*R*)

C. van den Borren: 'Quelques réflexions à propos du style imitatif syntaxique', *RBM*, i (1946–7), 14–20

H. Federhofer: 'Etats de la chapelle musicale de Charles-Quint (1528) et de Maximilien (1554)', *RBM*, iv (1950), 176–83

M. Steinhardt: *Jacobus Vaet and his Motets* (East Lansing, MI, 1951)

E.E. Lowinsky: Review of CMM, vi/1, *MQ*, xxxviii (1952), 630–40

N. Bridgman: 'Les échanges musicaux entre l'Espagne et les Pays-Bas au temps de Philippe le Beau et de Charles-Quint', *La Renaissance dans les provinces du nord: Arras 1954*, 51–61

H.C. Wolff: *Die Musik der alten Niederländer* (Leipzig, 1956)

K.P. Bernet Kempers: 'Die Messe "En espoir" des Jacobus Clemens non Papa', *Festschrift Joseph Schmidt-Görg zum 60. Geburtstag*, ed. D. Weise (Bonn, 1957), 10–20

A. Johnson: Review of CMM, vi/4, *JAMS*, xii (1959), 83–6

R. Maniates: 'The Sacred Music of Nicolas Gombert', *Canadian Music Journal*, vi/2 (1961–2), 25–38

C.S. Smith: 'Table Blessings Set to Music', *The Commonwealth of Music, in Honor of Curt Sachs*, ed. G. Reese and R. Brandel (New York, 1965), 236–82

I. Horsley: 'Fugue and Mode in 16th-Century Vocal Polyphony', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966/*R*), 406–22

N. Böker-Heil: 'Zu einem frühvenezianischen Motettenrepertoire', *Helmuth Osthoff zu seinem siebzigsten Geburtstag*, ed. W. Stauder, U. Aarburg and P. Cahn (Tutzing, 1969), 59–88

A. Dunning: *Die Staatsmotette 1480–1555* (Utrecht, 1970)

O. Wessely: 'Hofkapellmitglieder und andere Musiker in den Preces-Registern Ferdinands I', *Speculum musicae artis: Festgabe für Heinrich Husmann*, ed. H. Becker and R. Gerlach (Munich, 1970), 313–24

C.A. Miller: 'Jerome Cardan on Gombert, Phinot, and Carpentras', *MQ*, lviii (1972), 412–19

C.A. Miller, ed. and trans.: *The Writings of Jerome Cardan on Music*, MSD, xxxii (1973)

C. Santarelli: 'Quattro messe sul tenor "Fors seulement"', *NRMI*, xiv (1980), 333–49

H.E. Rubio: *Der Manierismus in der Vokalpolyphonie des 16. Jahrhunderts* (Tutzing, 1982)

J. Roche: 'Gombert's Motet *Aspice Domine*', *Chormusik und Analyse*, ed. H. Poos (Mainz, 1983), 77–85

D.R. Mosser: *The Identification and Use of the Ave Maria Cantus Firmus in Sixteenth-Century Motets* (diss., U. of Oklahoma, 1984)

F. Dobbins: 'Lassus – Borrower or Lender: the Chansons', *RbM*, xxxix–xl (1985–6), 101–57

M. Just: 'Josquins Chanson *Nymphes, nappées* als Bearbeitung des Invitatoriums *Circumdederunt me* und als Grundlage für Kontrafaktur, Zitat und Nachahmung', *Mf*, xliii (1990), 305–35

E. Jas: 'Nicolas Gombert's *Missa Fors seulement*: a Conflicting Attribution', *RbM*, xlvi (1992), 163–77

F. Brunet: *Les deux chansons descriptives de Nicolas Gombert* (thesis, U. of Paris IV, 1993)

L. Lockwood: 'Monteverdi and Gombert: the Missa *In illo tempore* of 1610', *De musica et cantu: Studien zur Geschichte der Kirchenmusik und der Oper: Helmut Hucke zum 60. Geburtstag*, ed. P. Cahn and A.-K. Heimer (Hildesheim, 1993), 457–69

P. Urquhart: 'Cross-Relations by Franco-Flemish Composers after Josquin', *TVNM*, xliii (1993), 3–41

W. Elders: *Symbolic Scores: Studies in the Music of the Renaissance* (Leiden, 1994)

C.A. Elias: *Imitation, Fragmentation, and Assimilation of Chansons in the Masses of Gombert, Clemens, and Grecquillon* (diss., U. of Chicago, 1994)

A.J. Lewis: *Un certo che di grandezza: Nicolas Gombert's First Book of Four-Part Motets (1539)* (diss., U. of California, Berkeley, 1994)

W. Krebs: *Die lateinische Evangelien-Motette des 16. Jahrhunderts* (Tutzing, 1995)
A. Newcomb: 'A New Context for Monteverdi's Mass of 1610', *Studien zur Musikgeschichte: eine Festschrift für Ludwig Finscher*, ed. A. Laubenthal and K. Kusau-Windweh (Kassel, 1995), 163–73
O. Rees: '*Mille regretz* as Model: Possible Allusions to "The Emperor's Song" in the Chanson Repertory', *JRMA*, cxx (1995), 44–76
F. Reynaud: *La polyphonie tolédane et son milieu, des premiers témoignages aux environs de 1600* (Paris and Turnhout, 1996), 303, 313, 322, 338
A. Newcomb: 'Unnotated Accidentals in the Music of the Post-Josquin Generation: Mainly on the Example of Gombert's First Book of Motets for Four Voices', *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, ed. J.A. Owens and A.M. Cummings (Warren, MI, 1997), 215–25

GEORGE NUGENT/ERIC JAS

Gombosi, Otto (Johannes) [Ottó János] (*b* Budapest, 23 Oct 1902; *d* Natick, MA, 17 Feb 1955). American musicologist of Hungarian birth. He studied the piano with Kovács and composition with Weiner and Siklós at Budapest. In 1921 he moved to Berlin to study musicology at the university under Johannes Wolf, Sachs and Hornbostel, with history of art as a subsidiary subject. After receiving the doctorate in 1925 Gombosi returned to Budapest, where he was active as editor and journalist. After a further stay in Berlin (1929–33) and in Rome (1935) and Basle (1936) he settled in the USA (1939), where he taught at various institutions, notably the University of Washington at Seattle (1940–46), Chicago (1949–51) and Harvard (1951–5). His dissertation on Obrecht was published in 1925.

Gombosi held a prominent position among his musicological contemporaries during the next 30 years. In his dissertation he applied style criticism to Obrecht (whose complete works were then being edited by his teacher Wolf) throwing new light on the music of the so-called Netherlandish school. Gombosi further illuminated the characteristics of this school by transcribing for the first time the works of many of Obrecht's contemporaries, made available in the musical appendix to the volume. Lute music of the Renaissance became another major research topic, resulting in a monograph on Bakfark (1935) and an edition of the Capirola Lutebook (1955). Gombosi's periodical articles give an even better indication of the wide sweep of his interests as well as the acumen he brought to problems of musical structure, of editorial technique and of stylistic assessment. Whether he dealt with the authenticity of the melody for Pindar's 'Pythian Ode' or the ubiquity of a bass formula from Thomas Morley to the modern blues, Gombosi invariably blazed a new trail and stimulated discussion and controversy. Perhaps his greatest contribution to scholarship was his concern with musical structure. It was the overall plan of organization that fascinated him, and the most telling way of barring music and clarifying the texture of polyphony in order to penetrate to this plan. His method of metrical analysis is perhaps most readily accessible in his edition of the Capirola Lutebook, a pilot work in the field. His radical and provocative ideas continue to have influence in the analysis of early music.

WRITINGS

Jacob Obrecht: eine stilkritische Studie (diss., U. of Berlin, 1925; Leipzig, 1925/*R*)
'Hofhaimeriana', *ZMw*, xv (1932–3), 127–38
Bakfark Bálint élete és müvei (1507–1576)/Der Lautenist Valentin Bakfark: Leben und Werke (1507–1576) (Budapest, 1935, rev. 2/1967 by Z. Falry in Ger. only)
'Der Hoftanz', *AcM*, vii (1935), 50–61
'Zur Frühgeschichte der Folia', *AcM*, viii (1936), 119–29; Eng. version in *PAMS 1940*, 88–95
Tonarten und Stimmungen der antiken Musik (Copenhagen, 1939/*R*)
'The Melody of Pindar's "Golden Lyre"', *MQ*, xxvi (1940), 381–92
'Studien zur Tonartenlehre des frühen Mittelalters', *AcM*, x (1938), 149–74; xi (1939), 28–39, 128–35; xii (1940), 21–52
'About Dance and Dance Music in the Late Middle Ages', *MQ*, xxvii (1941), 289–305
'Stephen Foster and "Gregory Walker"', *MQ*, xxx (1944), 133–46
'Béla Bartók (1881–1945)', *MQ*, xxxii (1946), 1–11
'Some Musical Aspects of the English Court Masque', *JAMS*, i/3 (1948), 3–19
'Gothic Form: a Marginal Note', *MD*, iv (1950), 43–9
'Machaut's *Messe Notre-Dame*', *MQ*, xxxvi (1950), 204–24
'A la recherche de la forme dans la musique de la Renaissance: Francesco da Milano', *La musique instrumentale de la Renaissance: Paris, 1954*, 165–75
'Music in Hungary', in *ReeseMR*, 714–27

EDITIONS

with H. Albrecht: *Thomas Stoltzer: Sämtliche lateinische Hymnen und Psalmen*, DDT, lxv (Leipzig, 1931, 2/1959)
The Capirola Lute Book, Société de musique d'autrefois, i (Paris, 1955/*R*)

BIBLIOGRAPHY

H. Albrecht: 'Otto Gombosi', *Mf*, ix (1956), 57–61
J. Ward: 'Otto John Gombosi (1902–1955)', *AcM*, xxviii (1956), 57–9
C.E. Steinzor: 'Otto Johannes Gombosi', *American Musicologists, c.1890–1945: a Bio-Bibliographical Sourcebook to the Formative Period* (New York, 1989)

F.W. STERNFELD

Gomes, André da Silva (*b* Lisbon, Dec 1752; *d* São Paulo, 17 June 1844). Brazilian composer of Portuguese descent. He received his early training in Lisbon. At 21 he moved to São Paulo with Frei Manoel da Ressurreição, the new bishop of São Paulo Cathedral who requested him to organize its music. He was then (1774) appointed *mestre de capela* of the cathedral, a post he occupied until 1822; during this period he came to dominate the city's musical life. Besides his musical duties at the cathedral he wrote music for local brotherhoods (Ordem Terceira do Carmo, Holy Sacrament) and for the municipal authorities on such special occasions as Corpus Christi and St Sebastian's Day. He also worked in the musical corps of the Infantry Regiment of São Paulo, and from 1803 taught Latin. Some 87 of his works survive in the archive of the Metropolitan Curia and the São Paulo Conservatory library. Further works are in smaller towns in the state of São Paulo; these include 18 masses, 38 psalms, 14 offertories, motets, Te deums, hymns and other liturgical works. Gomes also wrote a 150-page treatise on counterpoint, *Arte Explicada do Contraponto*, which was discovered in São Paulo in the 1980s. Although his creative period apparently extended from 1784 to 1823, most of his works reveal late Baroque stylistic practices, including the occasional use of basso continuo. His mass (Kyrie and Gloria) for double chorus and orchestra (undated) shows well-balanced antiphonal writing and a general harmonic richness.

BIBLIOGRAPHY

C. de Oliveira: *André da Silva Gomes (1752–1844)* (São Paulo, 1954)
R. Duprat: 'Música na Matriz e Sé de São Paulo colonial', *Yearbook for Inter-American Musical Research*, xi (1975), 8–68
G. Béhague: *Music in Latin America: and Introduction* (Englewood Cliffs, NJ, 1979)
V. Mariz: *História da música no Brasil* (Rio de Janeiro, 1981, 4/1994)
R. Duprat: *Garimpo musical* (São Paulo, 1985)

GERARD BÉHAGUE

Gomes, (Antônio) Carlos (*b* Campinas, 11 July 1836; *d* Belém, 16 Sept 1896). Brazilian composer. He was the son of a provincial bandmaster, from whom he learnt the rudiments of music and to play several instruments. He began composing at an early age and at 18 wrote a mass that was performed in a local church by the Gomes family ensemble. In 1859 he went on a concert tour with his brother Sant'Ana Gomes and had considerable success with his *Hino acadêmico* in São Paulo. He then left for Rio de Janeiro against his father's will and entered the Imperial Conservatory of Music, where he studied composition under Joaquim Giannini.

The conservatory experience reinforced his predilection for opera, and he soon became acquainted with the works of Rossini, Bellini, Donizetti and Verdi, whose music exerted a profound influence on him throughout his career. In 1860 two of his cantatas attracted great attention. The Spaniard José Amat, then the musical director of the Ópera Lírica Nacional, gave him a copy of the libretto of *A noite do castelo* by Antônio José Fernandes dos Reis, which Gomes set to music and produced on 4 September 1861 at the Teatro Lírico Fluminense of Rio de Janeiro. The success of this and of his next opera *Joana de Flandres* (1863) prompted his nomination for a government scholarship to study in Italy, and in 1864 he began his studies with Lauro Rossi, director of the Milan Conservatory. Most of the rest of his life was spent in Italy and his compositional ideals became thoroughly italianized.

Gomes's fame in Italy began with two musical comedies, *Se sa minga* (1867) and *Nella luna* (1868), which give clear evidence of his ability to write in a popular bel canto style. But it was the triumphal success of *Il Guarany* at La Scala on 19 March 1870 that brought him international fame. The opera was produced at Rio de Janeiro on the emperor's birthday (2 December 1870) as well as in almost all European capitals in the next few years. Verdi heard it in Ferrara in 1872 and referred to it in a letter as the work of a 'truly musical genius'. But Gomes's next opera *Fosca*, on a good libretto by Ghislanzoni, produced on 16 February 1873 at La Scala, was a failure, because the composer had become involved in a quarrel between the defenders of Italian bel canto and the Wagnerian reformers with whom he was included as a foreigner. A new version of *Fosca*, however, had considerable success in 1878 when it was again staged at La Scala. There followed *Salvator Rosa* (Genoa, 1874), on a libretto by Ghislanzoni, written according to the prevailing taste of Italian opera-goers, and *Maria Tudor* (Milan, 1879).

Gomes accepted an invitation to visit Recife and Bahia in 1880, and during this sojourn his friend the Viscount of Taunay suggested the subject for his next opera, *Lo schiavo*. He was indeed looking for another Brazilian subject, having treated the Guarany Indians. At that time the abolition of slavery was well under way in Brazil, and Taunay himself wrote the drama whose main characters were to be black slaves. In spite of the librettist Paravicini's alterations (in order to satisfy the conventions of Italian opera, Indians were substituted for the slaves, and the action was transposed from the 18th to the 16th century), the première (Rio de Janeiro, 27 September 1889) was a success.

His last opera, *Condor* (Milan, 1891), revealed Gomes's orientation towards *verismo*. In 1892, on Columbus Day (12 October), his last major work, the oratorio *Colombo*, was presented in Rio. By then the new republican government had been established and Gomes lost his previous official support. He accepted an appointment to direct the local conservatory at Belém in 1896, but died a few months later.

Gomes's works reveal a high dramatic sense and his melodic invention a rich lyricism. Within the established patterns of Italian opera of the later 19th century he achieved an uncontested mastery. While some of his works (*A noite do castelo*, *Salvator Rosa*) reflect direct influences from post-Rossinian Italian opera, they also attest to his own ability. The triumph of *Il Guarany*, which remains his most important work, was due to its effective melodies, its dramatic construction, and not least its libretto. The opera is based on the celebrated novel of the same title by the Brazilian Indianist writer José de Alencar. The picturesque subject, with its Indian heroes and its Romantic stylization of indigenous dances, undoubtedly made the work the more appealing for European audiences of the time; within the limits of its style, however, *Il Guarany* exhibits some imaginative traits. The final version of the overture, written in 1871, has become a second national anthem in Brazil. The first theme, with an epic character in the context of the whole opera (ex.1), functions as a true leitmotif and presents a typically Romantic idealization of 'indigenous' music. The natural flow of arias and duets, the timing and sequence of scenes as well as the striking contrasts in the staging reveal Gomes's technical competence in the genre. Concurrently he followed the necessary conventions of the time: the orchestration, although quite effective, remains standard, and the opera does not omit stereotyped cabalettas or 'religious' and 'ballad' passages.

Fosca, the most italianate of Gomes's operas, is considered by Mário de Andrade his best musical achievement. This work includes a number of leitmotifs somewhat elaborated in the Wagnerian fashion, but its melodic nature and its overall structure emanate from the Italian archetype. *Lo schiavo* is the most gratifying late opera as it reveals technically more mature writing, especially more inventive harmonic progressions, orchestral

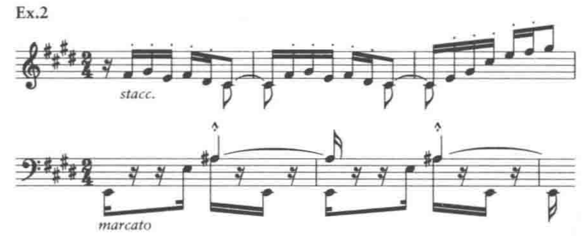
Ex.1

Andante grandioso marcato

ff marcato *fff* *tutta forza* *pp* *pp* *dim.* *pp*

colouring and structural balance. Both *Il Guarany* and *Lo schiavo* deal with Brazilian subjects, however transfigured they may appear in the Romantic spectacle. These subjects maintain a symbolic value of social significance, in the form of national and racial ideas or of social vindication. Thus the libretto subject matter appears nonconformist for the 1870s and 1880s (although Verdi had dealt implicitly with similar subjects earlier).

While Gomes endeavoured on several occasions to instil a Brazilian feeling in his works, his native orientation has often been overstated. Andrade himself felt that a native feeling pervaded the early works 'in some aspects, such as certain rhythmic traits, a certain abruptness of awkward melodic writing, and certain coincidences with our popular melody'. But he also observed that nationalistic concern was in Gomes's time considered incompatible with the operatic repertory. Besides the reminiscences of *modinhas* in some arias of *A noite do castelo* and *Joana de Flandres*, some of the exotic passages of *Il Guarany* and *Lo schiavo* present rhythmic traits that became characteristic of urban popular dance music of the late 19th century, but were hardly indigenous. For example, the well-known Dance of the Tamoios from *Lo schiavo* presents a melodic motif (ex.2) whose rhythmic figuration



has a clear popular flavour and whose accompaniment recalls habanera syncopation. Occasionally, Gomes introduced some reminiscence of Luso-Brazilian folk polyphony, mostly in parallel 3rds and 6ths, to authenticate his 'indigenous' passages, although this type of polyphony is restricted to the folk music of the *caipira* (the hinterland of the state of São Paulo).

Gomes wrote several *modinhas* of the salon type heavily influenced by Italian popular song, such as *As bahianas* and *Suspiros d'alma*. He left, in addition, some eight pieces for piano, including brilliant waltzes, and a collection *Fogli d'album*, all cultivating the genteel tradition of salon music.

Gomes's works have generated much renewed interest in the 1980s and 90s, with many manuscripts revised for newer, more accurate editions of the operas, and some of the composer's correspondence published. In 1996, on the centenary of Gomes's death, *Il Guarany* was successfully produced at the Kennedy Center in Washington by Plácido Domingo, who sang the role of Peri.

WORKS

most MSS at Centro de Ciencias, Letras e Artes de Campinas, Brazil, and at the Escola Nacional de Música, Rio de Janeiro

OPERAS

A noite do castelo (os, 3, A.J. Fernandes dos Reis), Rio de Janeiro, Lírico Fluminense, 4 Sept 1861, vs (Rio de Janeiro, 1861)
Joana de Flandres (os, 4, S. de Mendonça), Rio de Janeiro, Lírico Fluminense, 15 Sept 1863, vs (Rio de Janeiro, *c*1864)
Se sa minga (musical comedy, A. Scalvini), Milan, 1867, selections, vs (Milan, *c*1867)
Nella luna (musical comedy, Scalvini), Milan, 1868
Il Guarany (opera-ballo, 4, Scalvini and C. d'Ormeville, after J. de Alencar), Milan, La Scala, 19 March 1870, vs (Milan, 1870)
Telégrafo eléctrico (operetta, França), Rio de Janeiro, 1871
Os mosqueteiros do rei, 1871, inc.
Fosca (os, 4, A. Ghislanzoni, after L. Capranica: *La festa della Marie*), Milan, La Scala, 16 Feb 1873, vs (Milan, 1873), rev. La Scala, 1878, vs (Milan, *c*1878)
Salvator Rosa (os, 4, Ghislanzoni), Genoa, Carlo Felice, 21 March 1874, vs (Milan, ?1874)
Maria Tudor (os, 4, E. Praga, after V. Hugo), Milan, La Scala, 27 March 1879, vs (Milan, ?1879)
Lo schiavo (os, 4, R. Paravicini, after Viscount de Taunay), Rio de Janeiro, Lírico, 27 Sept 1889, vs (Milan, *c*1889)
Condor [Odaléa] (os, 3, M. Canti), Milan, La Scala, 21 Feb 1891, vs (Milan, 1891)

OTHER WORKS

Colombo, orat, 4 acts, Rio de Janeiro, 12 Oct 1892, vs (Milan, ?1892)
Il saluto del Brasile, Philadelphia, 19 July 1876
Mass, 1854, ?lost
2 cants., Rio de Janeiro, 1860: [untitled]; A última hora do Calvário
Hino acadêmico, São Paulo, 1859 (Rio de Janeiro, 1859)
Marcha da indústria, orch, Rio de Janeiro, 1860
Modinhas, most unpubd, all ?*c*1850–60, incl: Alta noite, Anália ingrata, As bahianas, Bela ninfa de minh'alma, Conselhos, Foi meu amor um sonho, Mamãe disse, Quem sabe? (Rio de Janeiro, 1859), Suspiros d'alma (Rio de Janeiro, 1859)
Songs, most unpubd, all ?*c*1860–70, incl.; Addio, Ave Maria, Canta ancor, Chiaro di luna, Corsa d'amore, Divorzio, Eternamente, Giulietta mia, L'arcolaio, La regata, La sigaretta, Lontana, Mon bonheur, Noturno, Piccola mendicante, Povera bambola, Preghiera del l'orfanato, Realtá, Romanza, Rondinella
Fantasia sobre A alta noite, pf, *c*1859
[3] Fogli d'album, pf: Storiella marinaresca, Spagnoletta, Da ridere
Other pf pieces, incl.: Anemia, preludietto; Avante, brilhante galope (Rio de Janeiro, 1860); Grande valsa de bravura; March nupcial; Moreninha, valsa brilhante (Rio de Janeiro, 1860); Mormorio, improviso

BIBLIOGRAPHY

H.P. Vieira: *Carlos Gomes: sua arte e sua obra* (São Paulo, 1934, 2/1936)
Revista brasileira de música, iii/3–4 (1936) [Gomes centenary issue]
L.H.C. de Azevedo: *Relação das óperas de autores brasileiros* (Rio de Janeiro, 1938)
M. de Andrade: *Carlos Gomes* (Rio de Janeiro, 1939)
G. da Rocha Rinaldi: *Carlos Gomes* (São Paulo, 1955)
S. Ruberti: *Carlos Gomes* (Rio de Janeiro, 1955)
S. Ruberti: *'O Guarani' e 'Colombo' de Carlos Gomes: estudo histórico e crítico; análise musical* (Rio de Janeiro, 1972)
G.N. Vetro, ed.: *Antonio Carlos Gomes: carteggi italiani* (Milan, 1976)
J. Bernardes: *Do sonho à conquista* (São Paulo, *c*1978)
V. Mariz: *História da música no Brasil* (Rio de Janeiro, 1981, 4/1994)
J. Penalva: *Carlos Gomes, o compositor* (Campinas, 1986)
V. Salles, ed.: *Antonio Carlos Gomes: uma obra em foco* (Rio de Janeiro, 1987)
T.G. Kaufman: 'Antonio Carlos Gomes', *Verdi and his Major Contemporaries* (New York, 1990), 47–60
S. Nepomuceno: *Carlos Gomes, uma discografia* (Campinas, 1992)
G.N. Vetro, ed.: *Correspondências italianas: Antonio Carlos Gomez*, ii (Brasília, 1998)

GERARD BÉHAGUE

Gomes, João (i) (*b* Veiros, *c*1570; *d* Vila Viçosa, 3 Nov 1643). Portuguese composer. According to Barbosa Machado he was a pupil of António Ferro at Portalegre and died in 1653 at Vila Viçosa, where he was treasurer of the ducal chapel. However, the parish register from Vila Viçosa (*P-EVp*, *Livro dos óbitos da Matriz*, xi) documents the death on 3 November 1643 of 'P. João Gomes tizoreyro da capella, está enterrado em São Paulo'. In the *Mercês de D. Teodósio II* (MS, *P-VV*) Gomes is described as 'chaplain and singer' at the ducal court, receiving payments between 28 August 1594 and 5 February 1616. One of these, for 3000 reis in 1609, was for *chançonetas* for the previous Christmas, and an entry

dated 8 October 1618 refers to his annual salary of 66,000 reis. He may have acted as *mestre de capela* after the departure of Pinheiro (before 1608) and before Roberto Tornar took up the post in 1616. He is unlikely to have been the 'cantor contralto' who served at the royal chapel in Lisbon from 1595 to 1609 (see Latino), though he may possibly have been the 'portugués contrabajo' who deputized for the absent 'bajón' at the nearby Spanish city of Badajoz at Christmas 1598 (see Kastner). A setting of *Lumen ad revelationem* (*P-VV*, dated 1610) shows him to have been at least a competent contrapuntist.

Gomes moved to Évora Cathedral, where he rose to the position of treasurer. On the title-page of a manuscript volume of chants edited by him (in *P-EVp*) he is described as having been at Vila Viçosa, where the chants had been sung. A *Libera me* and several villancicos also survive in Évora, though it is uncertain whether these are by him or by another João Gomes listed as second organist at Évora Cathedral in 1651. A six-part motet ascribed to João Gomes, *Subvenite sancti Dei* (now lost), was in the library of João IV.

BIBLIOGRAPHY

D. Barbosa Machado: *Bibliotheca lusitana* (Lisbon, 1741–59)
M.S. Kastner: 'La música en la catedral de Badajoz (años 1520–1603)', *AnM*, xii (1957), 123–46
J.A. Alegria: *Historía da Escola de música da sé de Évora* (Lisbon, 1973)
R.V. Nery: *A música no ciclo da 'Biblioteca lusitana'* (Lisbon, 1984)
A. Latino: 'Os músicos da capela real de Lisboa c.1600', *Revista portuguesa de musicologia*, iii (1993)
J.A. Alegria: *O Colégio dos moços do coro da sé de Évora* (Lisbon, 1997)

MICHAEL RYAN

Gomes (de Araújo), João (ii) (*b* Pindamonhangaba, 23 Oct 1868; *d* São Paulo, 19 July 1963). Brazilian composer, son of João Gomes de Araújo. After preparatory studies in his home town and at the Collegio Morton in São Paulo, in 1884 he accompanied his father to Milan, where he studied with Dominiceti (composition) and Giuseppe Mascardi (piano). In 1893 he became music professor at the São Paulo Escola Modelo do Carmo, subsequently teaching in other nearby schools. Of his three staged operas, the first two were given in São Paulo: *Foscarina* at the Teatro Sant'Ana (1906) and *La boscaiuola* at the Teatro Municipal (1910). *Foscarina* concerns a Spanish nobleman's daughter who unwittingly falls in love with her half-brother. The third, *Dom Casmurro*, was first heard at the Teatro Municipal, Rio de Janeiro (1922). In 1927 Gomes was a founder of the Instituto Musical at São Paulo and later became its director. At his death he left (in addition to much sacred music) the scores of three unproduced operas: *Iugomar* (1911), *Severo Torelli* (1914) and *Anna Garibaldi* (1918).

WORKS

Ops: Foscarina (1, J. Queroz Filho), São Paulo, Sant'Ana, 22 Sept 1906; La boscaiuola (2, F. Fontana, after Viscount de Taunay: *Inocência*), São Paulo, Municipal, 1910; Iugomar, 1911 (3, Fontana), unperf.; Severo Torelli, 1914 (3, H. da Silva), unperf.; Anna Garibaldi, 1918 (1, A. Piccarolo), unperf.; Dom Casmurro (3, Piccarolo, after M. de Assis), Rio de Janeiro, Municipal, 12 Oct 1922

4 Masses: *Nossa Senhora Aparecida*, *Santo Antonio*, *São Paulo*, *Teresinha de Jesus*

BIBLIOGRAPHY

A. Marcondes: *Pindamonhangaba* (São Paulo, 1907), 129
L.H. Corrêa de Azevedo: *Relação das óperas de autores brasileiros* (Rio de Janeiro, 1938), 70–72
Enciclopédia da música brasileira (São Paulo, 1977), i, 319

ROBERT STEVENSON

Gomes (de Herrera), Manoel de S Bento (*fl* 1719–43). Portuguese organ builder and organist, possibly of Spanish origin. His biography is obscure, but documents relating to his restoration of the organ in the church of S Cruz, Coimbra (1719–24), and the construction of a new organ for Viseu Cathedral (1721–2) assert that he came from Valladolid, Spain. Gomes resolved problems which arose during the work at S Cruz by examining the organ at Seville Cathedral. He did not ask payment for the work at S Cruz and in 1727 he was part of a liturgical jury at Viseu convened to select a new organist for its cathedral. His use of the title prefix D is indicative of membership of a confraternity or third order, and consequently that he was perhaps a successful businessman.

Other work by Gomes includes the organ in the chapel of S Miguel, University of Coimbra (1732–3), and, almost certainly, the organ in the church of the Cistercian nuns at Arouca (1739–43). The attribution to Gomes of two large positives for the convent of S Clara-a-Nova, Coimbra, is less certain. The organ in the church of the Regular Canons of S Salvador, Moreira da Maia, near Oporto, whose motherhouse was S Cruz, Coimbra, also shows some stylistic similarities with his work.

Although none of Gomes's instruments remain in their original state, they appear to have been typical of the early Portuguese Baroque, consisting of two or three departments (Principal, with *eco* or *realejo* or both) playable from a single keyboard divided into bass (*C*–*c*′ with a short lower octave) and treble (*c*♯′–*c*‴) sections, with a short lower octave and a compass of 45 notes. Gomes normally included stops particular to either bass or treble section but also used *inteiros*, stops which extended to the full compass of the keyboard. He used machine stops ('shifting movements', or *reduções*) to assist in the manipulation of tone colours (reeds and mixtures) and departments. The tonal scheme was based on the Flautado, (somewhat similar but less strong in tone than the English Diapason) with a good complement of mixtures and reeds, most of the latter mounted horizontally. His *realejo* departments were enclosed in a chest with a lifting cover located above the main internal pipework, a rudimentary expressive effect operated by a sliding pedal. This accoutrement might have been inspired by a prototype at Valladolid Cathedral. The highly decorated case designs were not the responsibility of the organ builder.

The Benedictine *estados* refer to another organ builder named Manoel de São Bento (*b* Fermedo, near Arouca; *d* Paço de Sousa, 15 March 1753). His obituary credits him (without proof or references) with the construction of many famous northern organs.

BIBLIOGRAPHY

M. Valença: *A arte organística em Portugal* (Braga, 1990)
W.D. Jordan: 'Manoel de S. Bento Gomes de Herrera and the Portuguese Organ', *Organ Yearbook*, xxii (1992), 5-67
W.D. Jordan: 'Manoel de S. Bento Gomes, magister aenigmaticus: Notes about an Eighteenth-Century Organbuilder from Valladolid, his Work and his Importance to Organography', *IMSCR XV: Madrid 1992* [*RdMc*, xvi (1993)], 3278–92

W.D. JORDAN

Gomes, Pietro. *See* COMES, PIETRO.

Gomes Correia, Fernão. *See* CORREIA, FERNÃO GOMES.

Gomes da Rocha, Francisco. *See* ROCHA, FRANCISCO GOMES DA.

Gomes de Araújo, João. *See* ARAÚJO, JOÃO GOMES DE.

Gomez, Jill (*b* New Amsterdam, British Guiana, 21 Sept 1942). British soprano. She studied in London, making her début with Glyndebourne Touring Opera in 1968 as Adina. At Glyndebourne (1969–84) she was affecting as Mélisande, Callisto, Anne Trulove and Helena (*A Midsummer Night's Dream*). She made a memorable impression when she created Flora in Tippett's *The Knot Garden* at Covent Garden (1970). Her subsequent roles there included Titania and Lauretta. For Scottish Opera she sang Elizabeth Zimmer (*Elegy for Young Lovers*), Anne Trulove, Fiordiligi, Countess Almaviva, Pamina and Leïla (*Les pêcheurs de perles*). With the English Opera Group she again made her mark in a new role, the Countess in Musgrave's *The Voice of Ariadne* (1974), and also sang a subtle Governess (*The Turn of the Screw*). At Wexford she sang Thaïs (1974) and Rosaura in *La vedova scaltra* (1983). For Kent Opera (1977–88) she sang Tatyana, Violetta, Amyntas (*Il rè pastore*) and Donna Anna. She sang Helena at Sadler's Wells in 1990 and also recorded the role. Her other roles also included Handel's Cleopatra, Cinna (*Lucio Silla*) and Teresa (*Benvenuto Cellini*). A gifted singing-actress, Gomez is heard at her most vivid in recordings of stage works by Falla and of Spanish songs.

ALAN BLYTH

Gómez (García), (Domingo) Julio (*b* Madrid, 20 Dec 1886; *d* Madrid, 22 Dec 1973). Spanish composer, librarian, critic and musicologist. He studied with his father and Antonio Santamaría, and from 1899 at the Madrid Conservatory with Andrés Monge, Manuel Fernández Grajal, Pedro Fontanilla, Felipe Pedrell and Emilio Serrano. Gómez won first prizes in harmony (1902), piano (1904) and composition (1908). He also studied history at Madrid University, earning a first degree (1907) and a doctorate (1918). After working as an arranger at the Teatro Real (1908–11) he was director of the Toledo Archaeological Museum (1911–13), head of the music section of the National Library (1913–15) and librarian of the Madrid Conservatory (1915–56). Among the subjects he taught was composition, which he taught to the group of composers known as the Generation of '51.

Backed by Bretón and Bartolomé Pérez Casas at the beginning of his composing career, Gómez composed more than 100 works, some of which won national awards. His music wavers between neo-Romanticism (*Balada*, *Egloga*, *Concierto lírico*), popular nationalism or Hispanicism (*Cromos españoles*, *Marcha española*), and traditionalism (*El pelele*, *Tonadilla del Prado*), and makes occasionally references to folklore (*Cuarteto plateresco*, *Cuartetino*) or history (*Un miragre vos direi*). Following the great success of the Suite in A (1915) he was categorized by the critics as a 'popular nationalist'. His innate vocation for the theatre was not fully developed, although his collaboration with Cipriano Rivas Cherif was fruitful. His lyrical talent is reflected in a number of song sheets, among which *Coplas de amores*, *Seis poemas líricos de Juana de Ibarbourou* and *Apolo* stand out.

Gómez conducted historical research on Manuel Canales (1911), Blas de Laserna (1912) and Caballero (1928). He was music critic of various Madrid newspapers, including *La jornada* and *El liberal*, between 1918 and 1936, and editor of the magazine *Harmonía*, which published band music (1916–59). Of a humanistic and liberal disposition, he took part in the renaissance of Spanish music, resisting the French and German influences that marked other members of the Generation of Masters (a group of composers including Campo, Guridi and Esplá). In the aftermath of the Spanish Civil War he was accused of being left-wing. He upheld a living nationalism, rooted in Spanish tradition, which he felt should not repudiate the masters of zarzuela. As a critic he opposed the theories of Felipe Pedrell and debated frequently with Adolfo Salazar.

WORKS
(*selective list*)

Dramatic: La gloria del inventor (zarzuela, 1, E. Gil Sarasate and E. Jardiel Agustín), 1909, perf. 1909; Himno al amor (oc, 2, S. Delgado), 1917, collab. E. Alonso Valdrés, perf. 1917; El pelele (tonadilla escénica, C. Rivas Cherif), S, orch, 1924; La deseada (zarzuela, 2, L. Fernández Ardavín and C. Palencia Tubau), 1926, collab. F. Alonso and E. Alonso, perf. 1927; Los dengues (chbr op, 1, Rivas Cherif), 1927, perf. 1927; El pilar de la victoria (op, 2, M. Machado), 1942, perf. 1944

Orch: Intermezzo, 1908, rev. 1949; Suite, A, 1915; Balada, 1918–20; Preludio y romanza, vn, orch, 1924–5; Cromos españoles, 1927; Egloga, 1929; Marcha española, 1929; Canción árabe, 1934; Romanza, hn, orch, 1936; Maese Pérez el organista, sym. poem after G.A. Bécquer, 1940; Gacela de Almotamid, cuadro sinfónico, 1941; Concierto lírico, pf, orch, perf. 1942; Un miragre vos direi (sym. fantasy on themes from the Cantigas of Alfonso X), 1944

Vocal: 3 melodías, S/T, pf (H. Heine, R. de Campoamor, J. Zorrilla y Campoamor), 1907–9; Coplas de amores (Machado), S, pf, 1914; Esperanza (J.R. Jiménez), medium v, pf, 1915; 3 canciones (V. Medina, S. Alvarez Quintero, J. Alvarez Quintero, caliph Radhi Billah), S/T, pf, 1920–23; Remembranza (F. Rodríguez Marín), S/T, orch, 1923; La malvaseda (Medina), S, orch, 1930; 14 poemas líricos, 1934, inc. 6 poemas líricos, S, pf (J. de Ibarbourou); 4 canciones (L. de Vega), 1935; A ejemplo de los árboles desnudos (E. Ruiz de la Serna), S, orch, 1935; Huerto matutino (L. Tegui), medium v, pf, 1942; Lento nostálgico (M. del Palacio), Bar, pf, 1942; Cantares de España (Machado), S, unis. S, pf, 1944; Apolo (Teatro pictório, Machado), S, orch, 1950; Tecelana (M. Cuña Novás), medium v, pf, 1962

Chbr and solo inst: Cuarteto plateresco, str qt, 1940–41; Cuartetino sobre una danza popular montañesa, str qt, 1941; Preludio y scherzo, wind qnt, 1956; Prelude and Scherzo, wind qnt, 1956; Str Qt no.3, 1960; other works for salon orch; vn, pf; vc, pf; pf

Works for unacc. chorus, chorus and orchestra, band

MSS in *E-Msa*

Principal publishers: UME, Faustino Fuentes, Ildefonso Alier, Harmonía, Editora Nacional, RCA Española

WRITINGS

El concurso nacional de música: Madrid, 1928 (Madrid, 1928)
En el centenario de Mozart (Madrid, 1956)
Escritos de Julio Gómez, ed. A. Iglesias (Madrid, 1986)

BIBLIOGRAPHY

H. Collet: *L'essor de la musique espagnole au XXe siècle* (Paris, 1929), 145–7

J. Espinós Orlando: *Julio Gómez: compositor, musicólogo y universitario* (Madrid, 1975)

C. Gómez Amat: 'Julio Gómez', *Cuadernos de música y teatro*, i (1987), 45–62

B. Martínez del Fresno: 'Nacionalismo e internacionalismo en la música española de la primera mitad del siglo XX', *IMSCR XV: Madrid, 1992* [*RdMc* (1993)], 640–57

B. Martínez del Fresno: *Julio Gómez: una época de la música española* (Madrid, 1999)

BEATRIZ MARTÍNEZ DEL FRESNO

Gómez (y Muntané), Maricarmen [Maria del Carmen] (*b* Barcelona, 20 July 1949). Spanish musicologist. After studying and teaching the piano at the Conservatorio Superior de Música del Liceo in Barcelona, she studied musicology at the University of Barcelona (PhD 1979) and at Göttingen under Ursula Günther (1981–3). She joined the faculty at the Universidad Autónoma of

Barcelona in 1985, and has been a visiting professor at Princeton (1989–90), the Universidad Autónoma of Madrid (1991–8) and the University of North Texas (1996). She has also served on the directorium of the IMS (1987–97).

Gómez's work has focussed mainly on Iberian music of the 14th and 16th centuries, with relevant studies of French Ars Nova music. Her doctoral thesis was particularly distinguished for its presentation of new archival materials, followed by later work on early Aragonese singers, instrumentalists and composers. She also has a strong interest in editing and editorial problems, seen not only in her reconsideration of the Mass of Barcelona, the Llibre Vermell and the *consueta* of Elche, but also in her reconstruction of a fragmentary French chansonnier in Montserrat as well as editions of the music of the Flechas and of Bartolomé Cárceres.

WRITINGS

'El Ars Antiqua en Cataluña', *RdMc*, ii (1979), 197–255
La música en la casa real catalano-aragonesa durante los años 1336–1432 (diss., U. of Barcelona, 1979; Barcelona, 1979)
Conèixer catalunya: la música medieval (Barcelona, 1980, 3/1997)
'El Manuscrito 823 de Montserrat (Biblioteca del Monasterio)', *MD*, xxxvi (1982), 39–93
'Musique et musiciens dans les chapelles de la maison royale d'Aragon (1336–1413)', *MD*, xxxviii (1984), 67–86
'Un libro de poemas de fray Matheo Flecha (ca. 1530–1604)', *RdMc*, viii (1985), 343–70
'Une version à cinq voix du motet *Apollinis edipsatur/Zodiacum signis* dans le manuscrit E-Bcen 853', *MD*, xxxix (1985), 5–44
'Quelques remarques sur le répertoire sacré de l'Ars Nova provenant de l'ancien royaume d'Aragon', *AcM*, lvii (1985), 166–79
'Autour du répertoire du XIVe siècle du manuscrit M1361 de la Bibliothèque nationale de Madrid', *Aspects de la musique liturgique au Moyen Age: Royaumont 1986, 1987 and 1988*, 245–60
'Precisiones en torno a la vida y obra de Matheo Flecha el joven', *RdMc*, ix (1986), 41–56
'Les musiciens du roi de Portugal: une mention de Jacquemart le Cuvelier', *RdM*, lxxiii (1987), 99–106
'La musique à la maison royale de Navarre à la fin du Moyen-Age et le chantre Johan Robert', *MD*, xli (1987), 109–51
'Tradition and Modernity in the Mystery Play of Elche', *IMSCR XIV: Bologna 1987*, 717–22
'Quelques remarques sur le répertoire polyphonique antérieur à l'Ars Nova provenant de l'ancien royaume d'Aragon', *Cahiers de civilisation médiévale*, xxxi/2 (1988), 101–10
El libre vermell de Montserrat: cantos y danzas (Sant Cugat del Vallés, 1990)
'Minstrel Schools in the Late Middle Ages', *EMc*, xvii (1990), 212–16
'Prehistoria de la enseñanza musical en las universidades españolas', *De musica hispana et aliis: miscelánea en honor al Prof. Dr. José López-Calo*, ed. E. Casares and C. Villanueva (Santiago de Compostela, 1990), 77–89
'Zur Einordnung der anonymen Motette *O dira nacio/Mens in nequicia* [F-Pn 23190, 4]', *Schweizer Jb für Musikwissenschaft*, new ser., x (1990), 33–42
'Secular Catalan and Occitan Music at the end of the Middle Ages: Looking for a Lost Repertory', *Studi musicali*, xxi (1992), 3–19
'Some Precursors of the Spanish Lute School', *EMc*, xx (1992), 583–93
'Enricus Foxer, alias Enrique de Paris († 1487/8)', *Nassarre*, ix/2 (1993), 139–46
'Some Remarks of the Monophonic Song *Déu vos salve, verge imperial* in the Mystery Play of Elche', *The Early Drama, Art and Music Review*, xvi (1993), 23–41
'*Ay, ay, ay, ay!/Qué fuertes penas*: planctus por la muerte de Don Alfonso, príncipe de Portugal (†1491)', *Revista portuguesa de musicología*, iv–v (1994–5), 7–15
'The *Ensalada* and the Origins of the Lyric Theater in Spain', *Comparative Drama*, xxviii (1994), 367–93
'Una versión a 5 voces del villancico *Señores, el qu'es nascido* del Cancionero de Uppsala', *Nassarre*, xi (1995), 157–71
El canto de la Sibila I. Castilla y León II: cataluña y baleares (Madrid, 1996–7)
'La música laica en el reino de Castilla en tiempos del Condestable Don Miguel Lucas de Iranzo (1458–1473)', *RdMc*, xix (1996), 25–45

EDITIONS

Món i misteri de la Festa d'Elx: consueta de 1709 (Valencia, 1986) [with J.F. Massip]
Matheo Flecha, ca.1530–1604: la feria y las cañas: ensaladas (Madrid, 1987)
El manuscrito M971 de la biblioteca de Catalunya: Misa de Barcelona (Barcelona, 1989)
French Sacred Music, PMFC, xxiii (1989–91) [with G. Cattin and F. Facchin]
Matheo Flecha, ca.1481–1553: la Viuda: ensalada (Barcelona, 1992)
Polifonía de la corona de Aragón s.XIV-XV: manuscrito 2 de la biblioteca del Orfeó Català y Manuscrito 109 del archivo diocesano de Solsona (Zaragoza, 1993)
Bartomeu Cárceres: Opera omnia (Barcelona, 1995)

DAVID FALLOWS

Gomez, Pietro. *See* COMES, PIETRO.

Gómez, Tomás (*b* Coca, nr Segovia; *d* Barcelona, 1688). Spanish monk and theorist. Information concerning his life and work apparently stems from the 17th-century Spanish bibliographer Nicolás Antonio, who described him as a learned Cistercian monk of the order of S Bernardo who held several posts in his order and wrote a *Reformación del canto llano* (Madrid, 1649) based on the seven-note solmization method developed by the blind monk Pedro de Ureña. This attribution was taken up by Gerber, Fétis, Saldoni and other lexicographers; none claimed to have seen the work, however, nor is there any record of such a title or authorship today. Yet the book may be extant after all, undiscovered through Antonio's faulty description: a likely candidate is an anonymous publication *Arte de canto llano, órgano, y cifra, iunto con el de cantar sin mutanças (E-Mn)*. The imprint, Madrid, 1649, is that given by Antonio; the author is described as a monk of the order of S Bernardo, and chapter 2 explains Ureña's system in detail, proposing *ni* as the seventh solmization syllable, making mutation unnecessary. Later chapters of the book discuss mensural notation, the Spanish organ tablature and keyboard fingering.

BIBLIOGRAPHY

SubiráHME
N. Antonio: *Biblioteca hispana nova sive hispanorum scriptorum*, ii (Madrid, 2/1788/*R*)
H. Anglès and J. Subirá: *Catálogo musical de la Biblioteca nacional de Madrid*, ii (Barcelona, 1949), 235
F.J. León Tello: *La teoría española de la música en los siglos XVII y XVIII* (Madrid, 1974)

ALMONTE HOWELL

Gómez Camargo, Miguel (*b* Avila, bap. 6 Oct 1618; *d* Valladolid, 12 April 1690). Spanish composer. He first was a choirboy at Avila Cathedral and from March 1630 at Segovia Cathedral, where he studied composition under the *maestro de capilla* J. de León. In August 1638 he was appointed, without contest or examination, *maestro de capilla* at the collegiate church of Medina del Campo; there he remained until 1648, when on 12 September he was appointed to a similar post at Burgo de Osma Cathedral, again without examination, the post having been offered to him by the chapter. He was at León Cathedral from 1651 to 1654, and from then until his death at Valladolid Cathedral, in each case as *maestro de capilla*. His numerous works are all at Valladolid Cathedral; they include masses, psalms, hymns and

villancicos, many of them in autograph copies (the hymn *Defensor alme Hispaniae* is in H. Eslava, ed.: *Lira sacro hispana*, Madrid, 1869, ii, 185).

Gómez Camargo is important, first as a prolific and inspired composer – he was one of the most distinguished composers of the Spanish high Baroque – and also for his rich collection of letters dating from 1644–90, many of them containing interesting details about musical topics of that time.

BIBLIOGRAPHY

M. Querol Gavaldá: 'Corresponsales de Miguel Gómez Camargo', *AnM*, xiv (1959), 165–77
M. Querol Gavaldá: 'Nuevos datos para la biografía de Miguel Gómez Camargo', *Miscelánea en homenaje a Monseñor Higinio Anglés* (Barcelona, 1958–61), 707–16
L. Siemens-Hernández: 'Datos sobre el nacimiento y muerte de Miguel Gómez Camargo (1618–1690)', *AnM*, xxvi (1971), 113–17
C. Caballero: 'Miguel Gómez Camargo: Correspondencia', *AnM*, xlv (1990), 67–102
C. Caballero Fernández-Rufete: 'Aportación documental al estudio de Miguel Gómez Camargo', *Revista portuguesa de musicologia*, i (1991), 109-27

JOSÉ LÓPEZ-CALO

Gomez Carrillo, Manuel (*b* Santiago del Estero, 8 March 1883; *d* Buenos Aires, 18 March 1968). Argentine composer and ethnomusicologist. He studied at the Salta Seminary and the Colegio de los Lourdistas, Catamarca, at the Thibaud-Piazzini Conservatory, Buenos Aires, and finally with Alfredo Grandi in Santiago del Estero and José Rodoreda (harmony and composition) in Buenos Aires. In 1916 he was commissioned by the University of Tucumán to collect folk music in north Argentina; two volumes of his harmonizations were published as *Danzas y cantos regionales del norte argentino* (Buenos Aires, 1920). He gave many lectures on this subject, and he was director of music at the Rosario Profesorado Nacional de Arte and inspector of music in the province of Santiago del Estero, as well as holding various teaching posts. His principal orchestral works are the *Rapsodia santiagueña* (1922), first performed in Paris, *Danza de la huaca*, the Symphonic Suite, and the ballets *La Telesita* and *La Salamanca*. In about 1950 Gomez Carrillo and his three sons Manuel, Julio and Jorge formed an international vocal quartet, sometimes expanded to include his wife the pianist Inés Landeta, and their daughters Inés, a pianist, and Carmen, a choral conductor.

BIBLIOGRAPHY

R. Arizaga: *Enciclopedia de la música argentina* (Buenos Aires, 1971)
M. Ficher, M. Furman Schleifer and J.M. Furman: *Latin American Classical Composers: a Biographical Dictionary* (Lanham, MD, and London, 1996)

SUSANA SALGADO

Gómez de Herrera, Martín (*fl* 1569–1600). Spanish singer and liturgist. He studied with Bartolomé de Quevedo, *maestro de capilla* of Toledo Cathedral, and was admitted there as a treble singer in 1569. According to the Barbieri papers (*E-Mn* 14031, no.126 and 14032, no.101) he left in 1587 to become a singer in the royal chapel of Philip II, but returned to Toledo in 1600 as royal chaplain. His unpublished *Advertencias sobre la canturía eclesiástica* (*c*1580), hitherto known only in a 19th-century copy in *E-Mn*, actually exists in a fair copy signed by the author, along with a different and possibly earlier version (in *E-Tc*). It is representative of Spanish resistance to attempts to revise Catholic plainchant according to current tastes and was written to reinforce the brief of 1570 that Philip II obtained from Pope Pius V permitting the continued use in Spain of the traditional chants as practised at Toledo Cathedral. Quoting numerous writers, both ancient and modern, Gómez traced the history of chant from biblical times, cited past efforts by church authorities to prevent its alteration and analysed various classes of chant in respect of rhythm, accent, melisma and modality, the elements most subject to tampering.

BIBLIOGRAPHY

H. Collet: *Le mysticisme musical espagnol au XVIe siècle* (Paris, 1913/*R*)
F. Rubio Piqueras: *Música y músicos toledanos* (Toledo, 1923)
H. Anglès and J. Subirá: *Catálogo musical de la Biblioteca nacional de Madrid*, i (Barcelona, 1946)
J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953)
F.J. León Tello: *Estudios de historia de la teoría musical* (Madrid, 1962, 2/1991)

ALMONTE HOWELL

Gómez de la Cruz, Diego (*b* ?León, *c*1550; *d* Madrid, 16 May 1618). Spanish composer and instrumentalist. Like his father and two brothers he was an instrumentalist of the Spanish royal household, but he is the only one who seems also to have been a composer. In May 1602 he joined a group of *violón* players in the service of Philip III when the court was established in Valladolid, and on 30 October 1604 he was named as a *ministril* (wind-player) to perform in the royal chapel 'and other places'. In 1616 he was mentioned, together with the 'master of the Italian *violón* players' Stefano Limido, as customarily playing in the royal chapel. The principal function of the *violones*, however, was to accompany the dances and secular festivities of the court. As *ministril* Gómez de la Cruz was named as one of those who played treble parts, and there is evidence that he played the treble *chirimía* (shawm) and cornett. In 1617 he was given leave to seek a cure for his poor sight; on 15 May 1618 he stated in his will that he was blind.

Gómez de la Cruz's three surviving *tonos* are *romances* for three voices, one of them (*En el valle del Egido*, ed. Etzion) with a text by Luis de Góngora. Stylistically typical of the contents of *cancioneros* from the first third of the 17th century, they are characterized by frequent passing notes and appoggiaturas and by alternating homophonic and imitative passages. A six-part *villancico* by Gómez de la Cruz was lost in 1755 when the music library of João IV of Portugal was destroyed by an earthquake.

BIBLIOGRAPHY

J. Subirá: 'Necrologías musicales madrileñas (años 1611–1808)', *AnM*, xii (1958), 201–23, esp. 207
E. Casares, ed.: *Francisco Asenjo Barbieri: Biografías y documentos sobre música y músicos españoles*, Legado Barbieri, i (Madrid, 1986), 234
L. Robledo: *Juan Blas de Castro (ca. 1561–1631): vida y obra musical* (Zaragoza, 1989), 45
J. Etzion: *The Cancionero de la Sablonara* (London, 1996) [incl. edns of 2 works]

LUIS ROBLEDO

Gómez de Navas, Juan (*b* *c*1630; *d* Madrid, before 12 March 1695). Spanish singer and composer. He has often been confused with his more famous son Juan Francisco de Navas (sometimes called Juan Francisco Gómez de Navas), composer and harpist at the Spanish royal chapel. Another son, Ignacio, also served at the royal chapel, and Juan's father had been head gardener in the royal household. Juan Gómez de Navas entered the royal chapel

on 5 October 1656 as a tenor, but according to a 1688 report he had a poor voice; he was, however, made temporary *maestro de capilla* on the death of Cristóbal Galán in September 1684, and continued in the post until a new *maestro*, Diego Verdugo, was appointed in July 1691. Gómez de Navas was then retired on account of 'his age and the many services rendered'. His works, including many Latin pieces and Spanish villancicos now lost, were composed mainly during his seven years as *maestro de capilla*. Most extant compositions attributed simply to 'Navas' belong almost certainly to his son Juan Francisco, but a mass for eight voices and instruments (*E-SC*), attributed to 'Maestro Navas' is most probably by the father.

BIBLIOGRAPHY

N.A. Solar-Quintes: 'Panorama musical desde Felipe III a Carlos II: nuevos documentos sobre ministriles, organistas y reales capillas flamenca y española de música', *AnM*, xii (1957), 167–200, esp. 193

M. Agulló y Cobo: 'Documentos para las biografías de músicos de los siglos XVI y XVII', *AnM*, xxv (1970), 105–24, esp. 113

E. Casares, ed.: *Francisco Asenjo Barbieri: Documentos sobre música española y epistolario*, Legado Barbieri, ii (Madrid, 1988), 103

LUIS ROBLEDO

Gómez-Vignes, Mario (*b* Santiago, 13 March 1934). Chilean composer, conductor and writer on music. His musical training began in 1945, and from 1950 to 1954 he studied at the conservatory of the University of Chile, to which he was admitted on the recommendation of Domingo Santa Cruz. Since 1960 he has lived in Colombia, where he has worked as a composer, conductor, critic and musicologist. He taught harmony, music history, theory and conducting at the conservatory of the University of Antioquia in Medellín (1963–73 and 1975–81). Since 1981 he has taught at the music department of the Universidad del Valle (department head, 1995–6); and from 1981 to 1985 he was director of the Conservatorio de Bellas Artes in Cali. Since 1986 he has also taught at the music department of the University of Cauca in Popayán.

His carefully constructed and richly orchestrated *Opus quinientos* (1992) was commissioned by the Colombian Institute of Culture for the quincentenary of Columbus's voyage to America, and it was recorded on CD. He is a prolific critic and writer, and his two-volume *Imagen y obra de Antonio María Valencia* (Cali, 1991) received an honourable mention for the Robert Stevenson Prize in Washington in 1993, after which he was promoted to a senior professor (Universidad del Valle). As a critic, he has written for *El mercurio* and *El país*.

WORKS
(*selective list*)

Orch: Pequeña suite, str, 1959; Sketch, fl, hp, cel, vn, str, 1961; Conc. grosso, vn, va, vc, str, 1965; Metamorfosis sinfónica de un intervalo de segunda, orch, perc, 1968; Sinfonía, 1969–70; 4 bocetos de Meghnon, 2 str orch, 1974; Danzas concertantes, 1979; Conc., hp, gui, str, 1991–2; Opus quinientos (Ensayo), 1992

Chbr: Berceuse, vn, pf, 1960; Str Qt, 1963; Divertimento, wind qnt, 1963; Sonata, vn, pf, 1964; Str Trio, 1965; Sonatina, cl, pf, 1966; Ricercar, wind qnt, 1967; 4 microelegías, Mez, fl, cl, pf, glock, 1969; Divertimento en suite, pf, 2 monophonic insts, 1971–3; Canción de cuna neurótica, tr rec, fl, of, 1974; Pasillo, pf duet, 1978; Pasillo, tiple, bandola, gui, 1982

Solo inst (all pf solo unless otherwise stated): Sonata no.1, 1951; Sonata no.3, 1953; Intermezzo, 1959; Suite, 1959; Berceuse, 1960; 10 piezas para niños, 1960; Balada, 1961; Fantasía y fuga, 1963; Impromptu 'dans le style de Fauré', 1964; Pasillo, 1964; Toccata, 1964; 3 preludios, gui, 1965; Ricercare 'Omaggio al cinquecento', hpd, 1965; Preludio y danza, vc, 1972; Seis por uno en seis, gui, 1977; Paráfrasis, 1982 [on a theme by Morales Pino]

Vocal: A la orilla del camino (H. Spuler-Hottinger), 1v, pf, 1951; Canción simple (Kalidasa), S/T, pf, 1960; 3 viñetas (J. de Ibarbourou, H. Heine, Agnus Dei), S, SSAA, triangle, pf, 1960; Cant. no.1, TTBB, 3 hn, 3 tpt, 3 trbn, tuba, perc, pf, 1965; Cant. no.2, TTBB, fl, cl, bn, cel, perc, 1968; Cant. breve 'Episodio y elegía' (Cant. no.3) (P. Neruda), T, 2 nar, SATB, 1970; Ave María 'por tonos', SATB, 1972; 2 antiguous romances anónimos de mi sierra, S/T, SATB, 1972; Madrigal 'En estilo más bien antiguo' (L. de Greiff), SATB, 1973; Trenodia de cautiverio (Cant. no.4) (A. Frank, S. Quasimodo, J. Vasquez Arias, O. Wilde), SATB, orch, 1975; Himno del cauca (G. Wilches), 1v, pf, 1989; Las notes del silencio (R. Becerra), Mez, pf, 1995

Incid music: La excepción y la regla (B. Brecht), 1969; El proceso de Lucullus (Brecht), 1968–9; La lucha por el centavo menos, La pandereta (Brecht), 1977; Carne de tu carne (film score), 1983

El-ac: Collage '30, 1970; Clausulae I-III, SATB, actor, ob, recs, a crumhorn, t viol, b viol, perc, hpd, lute, psaltery, tape, 1975

BIBLIOGRAPHY

J.I. Perdomo Escobar: *Historia de la música en Colombia* (Bogotá, 5/1980), 207

SUSANA FRIEDMANN

Gomidas. *See* KOMITAS.

Gomis (y Colomer), José Melchor [Melchior] (*b* Onteniente, Valencia, 6 Jan 1791; *d* Paris, 4 Aug 1836). Spanish composer. At the age of seven he was a choirboy in Valencia and at 15 became choirmaster. During the Napoleonic wars he was music director in an artillery regiment (1812). About 1817 a 'melodrama unipersonal' for one voice and orchestra was performed in Valencia; this was probably *Sensibilidad y prudencia, o La aldeana*, which Loreto García introduced in Madrid on 21 June 1821. During the early 1820s, when liberal forces in Spain fought to depose the recently returned Ferdinand VII and establish a democratic constitution, Gomis joined the rebel army under General Riego and composed the music for patriotic songs, including, probably, an arrangement of the popular *Himno de Riego* named after the rebellious general; he was obliged to flee to France in 1823 when Ferdinand VII reassumed absolute power. In Paris he knew Manuel García and was befriended by Rossini. In 1826 he moved to London, where he composed and taught singing; during this period his two cantatas, *L'inverno* and *La primavera* were performed by the Philharmonic Society and his airs, boleros and *romances* were published. Also published was his *Méthode de solfège et de chant* (Paris, 1826). He returned to Paris just before the 1830 July Revolution, and he composed songs and choruses that contributed to the success of Martínez de la Rosa's drama *Aben Humeya* at the Théâtre de la Porte-St-Martin (19 July 1830).

Between 1831 and 1836 Gomis wrote the music for four operas performed at the Opéra-Comique: *Le diable à Seville*, about General Riego's 1820 army rebellion; *Le revenant*, based on 'Wandering Willie's Tale' in Scott's *Redgauntlet*, and much praised for the 'Chanson du sabbat'; *Le portefaix*, his most successful opera; and *Rock le barbu*, acclaimed for the purity of its melodies. In 1833 he completed *La révolte du sérail* for the Opéra, but it was not performed. At his death, from tuberculosis of the larynx, he left unfinished *La damnée* and his plans for *Le comte Julien* (a tale of the Moorish invasion of Spain), *Lénore*, *Le favori* and *Botany Bay*. He had begun work

on *Le comte Julien* to a text supplied by Scribe, who used the subject again in 1851 for Thalberg's *Florinda*. Louis-Philippe made him a Chevalier of the Légion d'Honneur, and Berlioz wrote his obituary.

WORKS

STAGE

Aben Humeya (incid music, M. de la Rosa), Paris, Porte-St-Martin, 19 July 1830
Le diable à Seville (oc, 1, A. Hurtado and H.-A. Cavé), Paris, OC (Ventadour), 29 Jan 1831 (Paris, 1831), *F-Pc**
Le revenant (oc, 2, A. de Calvimont, after W. Scott: *Redgauntlet*), Paris, OC (Bourse), 31 Dec 1833 (Paris, 1833)
La révolte du sérail, 1833 (oc, ?2, Gomis), unperf.
Le portefaix (Gaspare, ou Le portefaix de Grenade) (oc, 3, E. Scribe), Paris, OC (Bourse), 16 June 1835 (Paris, 1835)
Rock le barbu (oc, 1, P. Duport and Pittaud de Forges), Paris, OC (Bourse), 13 May 1836
Other inc. or projected works: La damnée, *Pc**, Le comte Julien (Scribe), Lénore, Le favori, Botany Bay

OTHER WORKS

Sensibilidad y prudencia, o La aldeana (melodrama unipersonal), 1v, orch, ?1817, Madrid, 21 June 1821
L'inverno (cant., Marquis of Azeglio), 4vv, orch, London, April 1827
La primavera (cant., Azeglio), 4vv, orch, London, April 1827
Hymns, songs

BIBLIOGRAPHY

H. Berlioz: 'Gomis', *RGMP* (7 Aug 1836)
J. Esperanza y Solá: 'Gomis', *Almanaque de la ilustración*, xv (1888), 77–86
R. Mitjana y Gordón: 'La musique en Espagne', *EMDC*, I/iv (1920), 1913–2351, esp. 2301 [incl. song ex.]
J. Subirá and A. Cherbuliez: *Musikgeschichte von Spanien, Portugal, Lateinamerika* (Zürich, 1957), 126, 134, 143
J. Dowling: *José Melchor Gomis* (Madrid, 1973)
R. Gisbert: 'Louis Viardot et le compositeur espagnol José Melchor Gomis: une amitié de jeunesse', *Cahiers Ivan Tourguéniev, Pauline Viardot et Maria Malibran*, xii (1988), 99–106

JOHN DOWLING

Gomółka, Mikołaj (*b* ?Sandomierz, south-east Poland, *c*1535; *d* ?Jazłowiec, nr Buczacz, western Ukraine, in or after 1591, possibly 5 March 1609). Polish composer, musician and lawyer. In 1545 he was admitted as a boy with no specific function at the court of King Sigismund August (who resided chiefly at Kraków and Vilnius), and from 1549 he studied music there under the German-born musician Hans Klaus. He was employed as a wind player at court from 1555 to 1563, but by 1561 he was no longer present at the court. From 1566 to 1578 he lived at Sandomierz, where on several occasions he was elected town councillor and in 1572–3 was chairman of the municipal law court. He later earned his living as a professional musician at Kraków in the service of leading citizens, including Bishop Piotr Myszkowski (probably from 1580 and certainly about 1587) and Chancellor Jan Zamoyski (in 1590–91). He may later have been employed by another nobleman, Hieronim Jazłowiecki, at Jazłowiec, although the evidence for this – a somewhat ambiguous memorial tablet to a musician called Gomolca – has been variously interpreted and may refer to his son.

Gomółka's only surviving music is *Melodie na Psałterz polski* (Kraków, 1580/*R*; ed. Krakow, 1983, Wrocław, 1990). It consists of four-part settings of Jan Kochanowski's Polish translation of the Psalter published in 1579 and was probably inspired by Bishop Myszkowski, to whom it is dedicated. It is in choirbook format in a kind of score (the parts being printed above one another across two pages), and the quality of the printing is high. The sequence of 150 psalms follows the Hebrew (or Protestant) order, not the Catholic. The *Melodies* are not strophic songs. Only the first verse of each psalm is set. Gomółka's concern to observe the particular demands of each text and to match its mood closely in the music, especially by means of word-painting, textual declamation and often bold harmonic experiments, which makes the musical repetition difficult in subsequent verses. The *Melodies* comprise different types including cantus-firmus settings in the soprano or tenor voices, dance-like songs that are possibly contrafacta of the instrumental repertory at the Polish royal court and song paraphrases. Prefaced with a eulogistic epigram by the leader of the Polish dissidents, Andrzej Trzecieski, and including a paraphrase of the Lutheran hymn 'Ein feste Burg', the Psalter was primarily intended for domestic use by Christians of all denominations. It is one of the most interesting volumes of Polish Renaissance music and the first musical publication to include extensive setting of the Polish language. Gomółka is also known to have composed masses and two other pieces, one an elegy on the death of Kochanowski, but they are lost.

BIBLIOGRAPHY

J. Reiss: 'Nikolaus Gomółka und seine Psalmen-Melodien', *ZIMG*, xiii (1911–12), 249–51
M. Perz: 'Die Vor- und Frühgeschichte der Partitur in Polen', *Festschrift der Akademie für Musik und darstellende Kunst in Graz* (Graz, 1963), 129–38
M. Perz: *Mikołaj Gomółka: monografia* (Warsaw, 1969, 2/1981)
M. Perz: 'Czterysta lat Gomółkowych "Melodii" 1580–1980, czyli O początkach polskiej deklamacji muzycznij' [400 years of Gomółka's *Melodies*, 1580–1980, or The origins of Polish musical recitation], *Muzyka*, xxv/3 (1980), 3–22
M. Perz: *Melodie na Psałterz polski Mikołaja Gomółki: interpretacje i komentarze* [Melodies on the Polish Psalter by Mikołaj Gomółka: interpretations and commentaries] (Kraków, 1988)
M. Perz: 'Sztuka sekretnej chromatyki w "Melodiach" Mikołaja Gomółki' [The secret chromatic art in Mikołaj Gomółka's Psalter], *Muzyka*, xxxiii/4 (1988), 3–28
K. Morawska: *Renesans: historia muzyki polskiej* [The Renaissance: the history of Polish music], ii (Warsaw, 1994), 249–53

MIROSŁAW PERZ

Gonçález, José Bernal. *See* BERNAL GONÇÁLEZ, ?JOSÉ.

Gonella, Nat(haniel Charles) (*b* London, 7 March 1908; *d* Gosport, 3 Aug 1998). English jazz trumpeter, singer and bandleader. He performed and recorded with the dance bands of Billy Cotton (1929–33), Roy Fox (1931–2), Ray Noble (1931, 1933–4) and Lew Stone (1932–5); *Georgia on my mind* (1932), recorded with Fox, is a good example of his playing and singing and became extremely popular. From 1932 he worked as a leader in a style heavily influenced by that of Louis Armstrong; his band, the Georgians (1934–9), included his brother Bruts Gonella (*b* 1911), who was also a trumpeter. During a visit to New York in 1939 Gonella recorded with John Kirby and performed at the Hickory House. After returning to London he led the New Georgians from 1940 to 1942, but worked less frequently in the late 1940s and early 50s. In 1958 he formed the New Georgia Jazz Band, and in the 1960s and 70s continued to perform and record in the Netherlands and England. By the early 1980s he had ceased to play but still sang as a guest with various bands and at international festivals.

BIBLIOGRAPHY

N. Gonella: *Modern Style Trumpet Playing* (London, 1935)
B. Gladwell: 'The Return of Nat Gonella', *JJ*, xiii/3 (1960), 13
R. Brown: 'Two Hat Nat is Back', *Memory Lane*, no.53 (1981), 10

R. Brown and C. Brown: *Georgia on my Mind: the Nat Gonella Story* (Horndean, Hants., 1985)
R. Brown: *The Gonella Discography* (Gosport, 1987)

Gonelli [Gonella], **Giuseppe** (*b* Cremona, 24 Oct 1685; *d* Cremona, 11 Feb, 1745). Italian composer, organist and teacher. He studied music with T.B. Gaffi and after his ordination as a priest he was appointed organist of Cremona Cathedral on 14 December 1708. He later became *maestro di cappella* there and held the post until 27 April 1727. In 1712 he travelled to Lodi for the celebration of the feast of St Teresa, and to Piacenza for the canonization of St Andrea Avellino. On 30 May 1737 he directed some of his own music in the Chiesa delle Grazie, Lodi, and on 29 November 1740 music by him was performed in Cremona Cathedral for the funerary service of Emperor Karl VI. At the beginning of the same year Padre Martini had undertaken to obtain for Gonelli the post of *maestro di cappella* at Loreto, but Gonelli refused the post. In 1743, together with Leo, Porpora, Jommelli and Martini, he was one of the judges for the post of *maestro di cappella* of Milan Cathedral. Between 1735 and 1744 Gonelli was in correspondence with Padre Martini; the two exchanged observations and judgments on their own and others' compositions. Indeed, Gonelli's reputation as a contrapuntist was such that Giuseppe Paolucci, in his *Arte pratica di contrappunto*, ii (Venice, 1766), referred to him as the 'once celebrated master of Cremona' and included the score of his *Dona eis requiem* as an example of double fugue together with a lengthy analysis.

Gonelli's music, all in manuscript, is exclusively sacred and includes masses, psalms, antiphons, motets, spiritual cantatas and some pieces for organ. His choral works, mostly accompanied by strings and organ continuo, occasionally use trumpets and horns as well (a letter of his reveals that solemn music at Cremona Cathedral was always accompanied by instruments). In his choral writing traditional counterpoint and homorhythmic sections, which use a more modern harmonic language, alternate. The string writing is influenced in places by the trio sonata, and his solo writing is melodic and decorative. His organ works show a marked influence of the *galant* style in their relatively short phrases and graceful melodies. He has sometimes been confused with his brother, G.B. Gonelli (1670–?1751), an organist at Cremona Cathedral.

WORKS

in I-Mc, unless otherwise stated

Sacred: Requiem mass, 2 choirs, bc; 10 Ky-Gl, 4vv, orch, bc; Ky-Gl, 4vv, str, orch, *I-Ac*; Ky-Gl, 3vv, str, bc; Ky, 4vv, str, bc; Ky, 5vv, orch, bc; Ky, 4vv, str, bc, *Ac* (inc.); 9 Gl, 4vv, str, bc; Cr, 4vv, str, org, *BGc*; Dona eis requiem, 4vv, str, org, *Ac*; Dies irae, 4vv, str, bc; Dies irae, 4vv, vv, orch, bc (inc.); Dies irae, 4vv, orch, bc, *Bc*, *MOe*, *PAc*; Miserere, 4vv, orch, bc; 2 Miserere, 4vv, str, bc, *MOe*; 9 Mag, 4vv, orch, bc; 7 serie di litanie, 4vv, orch, bc; lit, 3vv, org, *D-BB*; 15 pss, 4vv, orch, bc; 13 pss, 2vv, str, bc; 4 TeD, 4vv, orch, bc; TeD, 4vv, str, bc, *I-BGc*; Salve regina, S, str, bc; Salve regina, 2vv, str, bc; Salve regina, 4vv, orch, org, *CZ-LIT*; Psalmi de vesperae, 4vv, str, bc; Aure placide, A, str, org, *I-Ac*; Ave maris stella, S, str, bc; Casta columba, S, str, bc, *Sd*; Confitebor, 3vv, str, bc; Dilexi, 4vv, bc; Dixit Dominus, 4vv, str, bc, *Bc*; In terra in mare, 2vv, str, bc, *BRc*; Laetatus sum, 4vv, orch, bc, *Bc*, *Bsf*; Lamentazioni, T, str, org, *Gl*; Laudate pueri, 2 S, vv, str, bc; Laudate pueri, S, vv, str, bc; Laudate pueri, A, vv, str, bc, *Bc*; De profundis, 4vv, str, bc, *Bc*; Nisi Dominus, S, org; Nisi Dominus, S, orch, bc; Parce mihi domine, S, str, bc; Regina caeli, 2vv, org, *S-Smf*; Regina caeli, A, org, *Smf*; 4 Tantum ergo, 2vv, str, bc; Tantum ergo, 2 S, vv, orch, bc; Tantum ergo, A, str, bc, *I-Bc*; Tantum ergo, 2vv, str, bc, *BRc*; Invitatorio, 5vv, orch, bc; 2 invitatori, 4vv, orch, bc; Compieta, 4vv, str, bc; 2 inni per la festa di S Francesco di Paola, 2vv, str, bc; 2 motetti, S, org, *BRc*; Cantata per l'Epifania, S, org; 4 cants., S, org, *Rsc*; 3 fughes, vv, str, org, *Bc*

Org, all *B-Bc*: 9 elevations; 6 sonatas, Andante, Aria
In MS anthologies: 3 canti sacri, 3vv; 2 pss, 2vv, bc
Doubtful: Mass, 4vv, orch, org, *D-EB*

BIBLIOGRAPHY

EitnerQ; FétisB; FrotscherG; GerberNL; SchmidlD
A. Schoebelen: *Padre Martini's Collection of Letters in the Civico Museo Bibliografico Musicale in Bologna: an Annotated Index* (New York, 1979)
M. Gabbrielli: 'Giuseppe Gonelli (1685–1745), profil biografico', *Rivista internazionale di musica sacra*, xvii (1996), 301–9
G. Sommi Picenardi: *Dizionario biografico dei musicisti e fabbricanti di strumenti musicali cremonesi* (Cremona, 1997)
M. Gabbrielli: 'Nota su Giuseppe Gonelli', *Rivista internazionale di musica sacra*, xix (1998)

MILTON SUTTER/MICHELANGELO GABBRIELLI

Gonet, Valérien (*b* Arras, late 16th century; *d* after 1617). French composer. The wording of the dedication (in *F-CAc*) of his works to the chapter of Cambrai Cathedral suggests that he was educated at the cathedral choir school. A manuscript fantasia of 1613 describes him as *phonascus*, and a payment note of 1618 indicates that he was *maître de chant* at the cathedral. His works (in *CAc*) comprise a collection of undated *Magnificat* settings in four to six parts in the eight tones and the four-part fantasia, probably for viols, which resembles similar secular works by Le Jeune, Du Caurroy and Charles Guillet. The *Magnificat* settings were probably written for didactic purposes and exploit the contrapuntal and canonic techniques offered by various combinations of voices. The musical notation is supplemented by numerous instructions, including letters giving structural information for each motet, figures indicating the number of voices to each part, and instructions for the solution of puzzle canons. The presentation of a number of possible variants for each verse supports the view that these works were used as exercises for choral teaching. Although most of the *Magnificat* verses are signed Valérien Gonet, the name Dubuisson is found on some of the parts. At the end of the manuscript is the *secundus chorus* of an eight-voice *Inviolata integra* setting by Jean Solon (*d* after 1655).

BIBLIOGRAPHY

FétisB; MGG1 (D. Launay)
C.-E.-H. de Coussemaker: *Notice sur les collections musicales de la bibliothèque de Cambrai* (Paris, 1843/*R*)
J. Houdoy: *Histoire artistique de la cathédrale de Cambrai ancienne église métropolitaine Notre-Dame: comptes, inventaires et documents inédits* (Lille, 1880/*R*)
A. Pirro: 'L'art des organistes', *EMDC*, II/ii (1926), 1181–374
D. Launay: 'Les motets à double choeur en France dans la première moitié du XVIIe siècle', *RdM*, xxxix–xl (1957), 173–95

DENISE LAUNAY/THEODORA PSYCHOYOU

Gong. A percussion instrument of either definite or indefinite pitch, in the form of a circular metal plaque. The vibration is strongest near the vertex and weakest near the rim (the opposite is the case with a bell).

1. INTRODUCTION. Gongs, which are classified by Hornbostel and Sachs as idiophone percussion vessels (*see* IDIOPHONE), are made in various sizes and shapes, being either flat, or with the edge turned over (sometimes called 'kettle gong' or 'metal drum'), or with a turned-down rim and central boss, like the gongs of Java and



1. Suspended bossed gong, Myanmar (Horniman Museum, London)

Myanmar (fig.1). The gong's primary importance is in south-east Asia but three types are used in the Western orchestra. In the majority of cases gongs are cast and hammered, the formula of the metal (an alloy) varying from 70% to 80% copper and 30% to 20% tin, or a compound of copper and tin with the addition of lead, iron or zinc. In some special gongs a small portion of silver is added.

The instrument seen most frequently in the Western orchestra is the large flat gong with a shallow lip and of indefinite pitch. Instruments of this type were originally imported only from China and are universally known by the original name 'tam-tam'. (It should be noted that composers frequently prescribe a gong when obviously a tam-tam is intended, the terms 'gong' and 'tam-tam' being synonymous in Western music.) Though the Chinese continue to produce fine orchestral tam-tams, there is now a marked employment of tam-tams and bossed gongs made in Europe by such firms as M. Paiste of Nottwil and Schacht-Audorf, and the Italian firm of Ufip (Unione-Fabbricanti Italiana Piatti Musicali e Tam-Tams).

In most Western orchestras a tam-tam of between 90 and 100 cm in diameter is used, suspended in a frame. Tam-tams as large as 150 cm are available, but they are impractical for general use and are only employed for special effect. Unlike the bossed gongs and those with a deep rim, which are invariably struck in the centre (from where the tone issues), the orchestral tam-tam may also be struck off centre (fig.2). With rare exceptions a heavy beater with felt or wool covering is employed, the tremolo being produced in most cases by rapid strokes with a single beater, the sustaining quality of the instrument 'filling in the gaps'.

For illustrations *see* INDONESIA, MALAYSIA, MYANMAR, NEPAL and PHILIPPINES.

2. HISTORY. The origin of the gong is uncertain although the name 'gong' originated in Java (*see also* BRONZE DRUM).

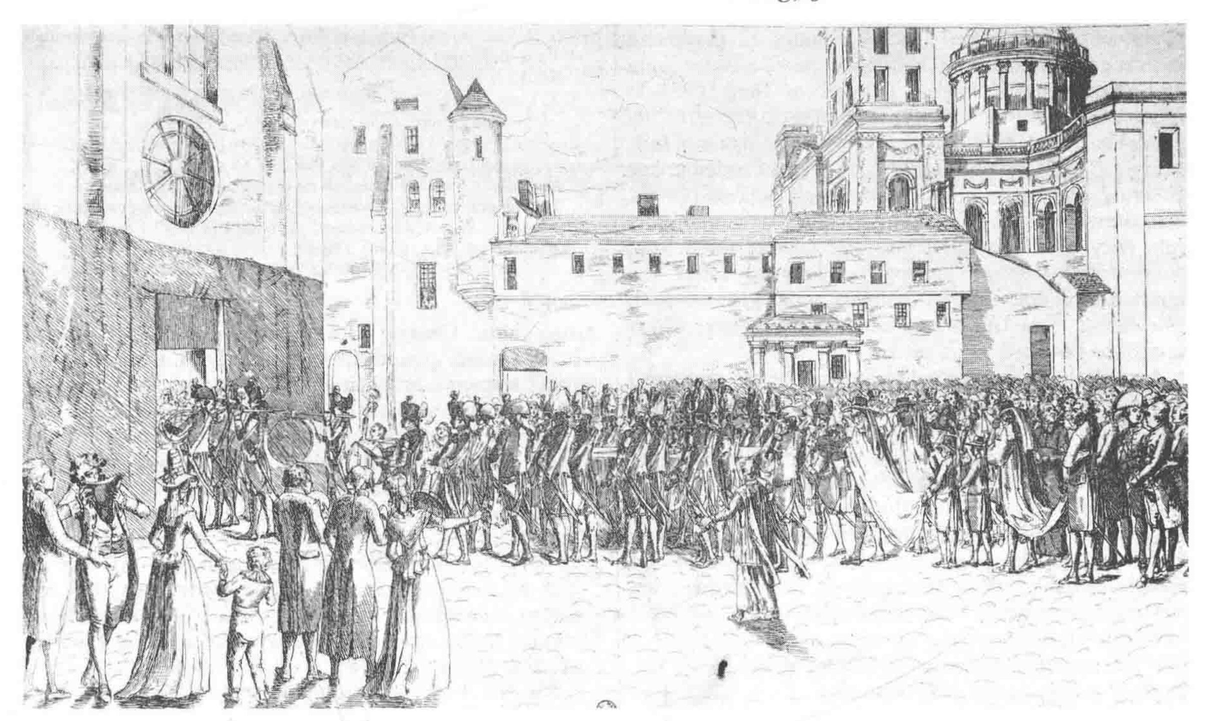
Gongs may have existed in the biblical era: St Paul's 'sounding brass or tinkling cymbal' in the King James Bible is translated in the New English Bible (*1 Corinthians* xiii.1) 'sounding gong or clanging cymbal'. The Romans used gongs and metal discs (*discus*), which were suspended from a central hole and used as signal instruments. Four bronze discs devised by Hipposos had the same diameters, but differed in thickness, and consequently produced notes of different pitch. A Roman gong discovered during mining operations in Wiltshire is thought to be from the 1st or 2nd century.

3. CHINA. In China, the categorical term *luo* is used to identify gongs, preceded by a prefix to specify type, size or regional variant. Gongs were mentioned in Chinese literature from the early 9th century onwards by onomatopoeic names such as *shaluo* and *zheng* (*zhengluo*). The encyclopedia *Tongdian* (801 CE) reports that gongs were introduced into China from Central Asia (Xiyu) and in use by the early 6th century. Recently, however, an earlier gong (of unknown name) was found in a Han dynasty (206 BCE – 220 CE) tomb in Guangxi province. This instrument is about 32 cm in diameter with a large flat central striking area (*c*22 cm) and a narrow shoulder through which three suspension rings are attached. The relationship between these gongs and 'bronze drums' (Chinese: *tonggu*) is not known. 'Bronze drums' are indeed gong types of south-east Asian minority peoples, dating (in China at least) from about the 6th century BCE, or possibly earlier (*see* BRONZE DRUM).

Chinese gongs in use today are of several basic types. Small basin-shaped gongs, with flat faces and narrow shoulders turned back at 90 degrees or less are either suspended in individual frames (tied with cords through holes in their shoulders or through rims extending out from these) or are hand held and struck with small unpadded beaters. Basin-shaped gongs known by names such as *zheng*, *tongzheng* and *tongluo* were cited and pictured in the treatise *Yueshu* (*c*1100). The related Japanese *shoko* (Chinese: *zhenggu*) used in *gagaku* appears to be a survival from this period. In north China, basin-shaped gongs known as *dangdang* (*c*15 cm in diameter, mounted in small 'L'-shaped frames) were pictured in 16th-century imperial processions and are still



2. Chinese gong (private collection)



3. Tam-tam being played during Mirabeau's funeral procession, April 1791: engraving by Laurent Guyot

employed in the villages of Hebei province. A more important instrument of this same type is the YUNLUO ('cloud gong'), a set of ten or more diatonically-tuned small gongs suspended together in a portable frame. Southern variants known as *jiaoluo* ('call gong', *c*9 cm in diameter and hand held by a cord) and *xiangzhan* ('resonating cup', *c*6 cm in diameter, which rests in a basket) are employed in the chamber music of southern Fujian province and Taiwan.

Large knobbed gongs with raised central knob (or boss) and broad turned-back shoulders (*c*25–45 cm in diameter) are suspended by two cords in standing frames (similar to Javanese *kempul*), hung from poles (when used in funeral processions) or hand held and struck with padded beaters. Most commonly found in south-central China (especially among minority peoples) and in coastal south-eastern China and Taiwan (among Chaozhou people in particular), knobbed gongs bear local onomatopoeic names such as *gongluo*, *mangluo* and others. Possibly related to or derived from the ancient 'bronze drum', knobbed gongs have been pictured in Chinese art from the 16th century onwards.

Changing-pitch gongs (where the pitch changes after striking) are used in Beijing opera and in other northern and eastern opera genres. These have convex surfaces and a flattened central area for striking, with narrow shoulders. The *daluo* ('large gong', *c*30 cm in diameter) is hand held by a cord and struck with a padded beater; its pitch descends. The *xiaoluo* ('small gong' of *c*22 cm in diameter) is held by the fingertips (under the shoulder of the instrument) and struck with an unpadded beater; its pitch ascends. Gongs of this type were in use in *Kunqu* opera by about the 16th or 17th centuries. Other regional names for similar gongs include *suluo*, *jingluo* and *shouluo*.

The large gongs used in southern opera genres are basin-shaped or dish-shaped, with shoulders of varying widths. Variants include the Chaozhou *shenbo* (literally 'deep slope', *c*60–80 cm in diameter) and smaller *douluo* ('container gong'), both with flat striking surfaces, wide shoulders and suspended in standing frames. Related to the *douluo* is an instrument known in 18th-century sources as *jin* ('metal'), a military gong suspended by cords from a handle and struck with a padded beater (akin to the Korean *ching*). Another southern gong type is the Cantonese *wenluo* ('civil gong', also known as *daluo*, *chaoluo* etc.), which is a very large gong that comes in differing sizes, with slightly convex surface and narrow shoulders, suspended in a standing frame (similar to the Western tam-tam).

4. WESTERN ART MUSIC. The earliest use of the gong in Western orchestral music is attributed to Gossec in his Funeral Music for Mirabeau (1791; fig.3). Subsequent composers include: Steibelt (*Romeo and Juliet*, 1793); Le Sueur (*Ossian ou Les bardes*, 1804); Spontini (*La vestale*, 1807); Bellini (*Norma*, 1831); and Meyerbeer (*Robert le diable*, 1831). Outstanding examples of the use of the large gong (tam-tam) include the solemn stroke in Tchaikovsky's Sixth Symphony and the impressive stroke to signify the death of Gerontius (*The Dream of Gerontius*, Elgar). In *The Planets* (Mars) Holst prescribed a tremolo throughout 39 bars concluding with a *fff* stroke. Solemn strokes on a descending series of tam-tams are used with great effect in Messiaen's *Et exspecto resurrectionem mortuorum* (1964). Two tam-tams (*acuto*, *basso*) are required in Stravinsky's *Introitus* (1965), a player to each. For *The Rite of Spring* ('The Sacrifice') Stravinsky requested a rapid glissando, to be played on the surface of the tam-tam with a triangle beater. Strauss wrote for a tremolo on four tam-tams (*auf dem Theater*) in *Die Frau ohne Schatten* (1919). Puccini scored for a series of 11 tuned gongs (*tam-tam giappa*) in *Madama Butterfly*, and a series of Chinese gongs in *Turandot*. Cage's *First*

Construction (in Metal) (1939) includes 12 graduated button gongs, four gongs resting on pads, a water gong and a tam-tam; Birtwistle's *Triumph of Time* (1971–2) requires nine tam-tams. Chromatic gongs are now readily available, for example Thai gongs with a compass of four octaves (*C–c‴*). Paiste produces a series of tuned gongs covering a compass of four and a half octaves (*C–f‴*). One drawback with this type of gong is that in manufacture they are hammered into the correct pitch, and continued *fortissimo* playing is likely to affect the intonation. Indonesian and Balinese gongs are also used. The Italian firm Ufip manufactures cast gongs, which cannot be knocked out of pitch.

Among the more unusual treatments of the orchestral tam-tam are the following: being kept in vibration by friction on the edge (*The Pleasure Dome of Kubla Khan* (1917), Griffes); vibrated with a bow (*Dimensions of Time and Silence* (1960), Penderecki); laid horizontally, without resonance (*El retablo de Maese Pedro* (1922), Falla). In *Double Music* (1941) by John Cage and Lou Harrison, a water gong is specified, to be lowered and raised in a tub of water after striking. (A vibrating gong flattens in pitch when lowered into water, as does a bell.) In Boulez's *Rituel: in memoriam Bruno Maderna* (1974–5) one percussionist has seven graduated gongs (1–7) and another seven graduated tam-tams (7–1); these two players significantly control the pace of the work. A genuine Chinese tam-tam was used to record the superimposed strokes heard on the J. Arthur Rank film trademark. The Chinese opera gong, usually about 25 cm in diameter, produces a very different type of sound: a sharp, high 'splash' of sound with a rapid glissando (which may be upward or downward depending on the gong).

The gong and the tam-tam are notated on a space in the staff or on a single line. Tuned gongs are notated in either the treble or the bass clef.

See also GONG-CHIME.

BIBLIOGRAPHY

BladesPI; *MGG1* (J. Kunst)
E. Jacobson and J.H. van Hasselt: *De Gong-Fabricatie te Semerang* (Leiden, 1907)
A.C. Moule: 'A List of the Musical and Other Sound-Producing Instruments of the Chinese', *Journal of the Royal Asiatic Society, North China Branch*, xxxix (1908), 1–160; repr. separately (Buren, 1989)
H. Simbriger: 'Gong und Gongspiele', *Internationales Archiv für Ethnographie*, xxxvi (1939), 1–172
K. Hayashi: *Dongya yueqi kao* (Study of East Asian musical instruments] (Beijing, 1962/*R*)
J. Montagu: 'What is a Gong?', *Man*, lxv (1965), 18–21
D. Charlton: 'New Sounds for Old: Tam-tam, Tuba Curva, Buccin', *Soundings*, iii (1973), 39–47
F. Harrison, ed.: *Time, Place and Music: an Anthology of Ethnomusicological Observation c.1550 to c.1800* (Amsterdam, 1973), 86
D. Charlton: *Orchestration and Orchestral Practice in Paris, 1789 to 1810* (diss., U. of Cambridge, 1974)
T.D. Rossing: 'Nonlinear Effects in Percussion Instruments', *Percussive Notes*, xix/3 (1982), 68–72
T.D. Rossing and R. Peterson: 'Vibrations of Plates, Gongs, and Cymbals', ibid., 31–41
Yuan Bingchang and Mao Jizeng, eds.: *Zhongguo shaoshu minzu yueqi zhi* [Dictionary of musical instruments of the Chinese minorities] (Beijing, 1986)
P.-J. Croset: 'The Making of Bronze Musical Instruments in Indonesia', *Percussive Notes*, xxv/3 (1987), 43–60
Han Kuo-Huang: 'The Construction and Use of the Knobbed Gong in Taiwan', *Balungan*, (1988), 11–14
S.C. DeVale: 'Gong Forging in Bogor, West Java: the Process through its Soundscape', *Pacific Review of Ethnomusicology*, v (1989), 89–125
K.A. Legge and N.H. Fletcher: 'Nonlinearity, Chaos, and the Sound of Shallow Gongs', *JASA*, lxxxvi (1989), 2439–43
Liu Dongsheng, ed.: *Zhongguo yueqi tujian* [Pictorial guide to Chinese instruments] (Ji'nan 1992) [YYS pubn]
J. Maceda: 'Aspects of Research on Gongs and Gong-Related Instruments in Asia', *Theme and Variations: Writings on Music in Honor of Rulan Chao Pian*, ed. B. Yung and J.S.C. Lam (Cambridge, MA, 1994), 278–89

JAMES BLADES/JAMES HOLLAND (1, 4), JAMES BLADES/R (2), ALAN R. THRASHER (3)

Gong-chime. Generic term for a set of small high-pitched bossed gongs placed upright, usually in a row in pitch order stepwise, on or in a wooden frame, and played by one to four musicians (each usually with two sticks (see Table 1 opposite). Such instruments are common in many South-east Asian ensembles. Their playing styles are almost invariably characterized by high rhythmic and melodic density requiring much skill. Gong-chimes either have a prominent soloistic role in the ensemble with virtuoso melodic embellishments (generally the smaller, high-pitched gong-chimes), or they provide rhythm and colour, sometimes having a colotomic role, as with lower-pitched gong-chimes. In Javanese and Balinese gamelan all these playing styles are used.

Sets of hand-held tuned gongs played with high rhythmic density (usually in interlocking style) may also be included in the term 'gong-chime'. Such are the old type of Balinese *reyong*, the Philippine *gangsa*, and the gong ensembles of some of the Vietnamese minorities of the mountainous interior.

ERNST HEINS/R

Gong drum. A bass drum with one head. *See* DRUM, §II, 1.

Gonima, Manuel (*b* *c*1712; *d* Gerona, 26/7 Feb 1792). Spanish composer. During his youth he lived in Barcelona, where he studied composition with Pablo Llina. In 1733 he applied unsuccessfully for the post of *maestro de capilla* at Vich Cathedral but in 1735 he was made *maestro de capilla* at Gerona Cathedral, a post he held until his death. In 1774 he handed over the most demanding parts of his work to Francisco Juncá, but he continued composing, attending divine service at the cathedral and carrying out other duties. He was held in high esteem. His works include all the genres of religious music in Latin as well as various villancicos in Spanish (*E-Bc*, *G*). For his time Gonima was a particularly balanced and sober composer; his style is characterized by skilful fugal and contrapuntal writing and effective instrumentation.

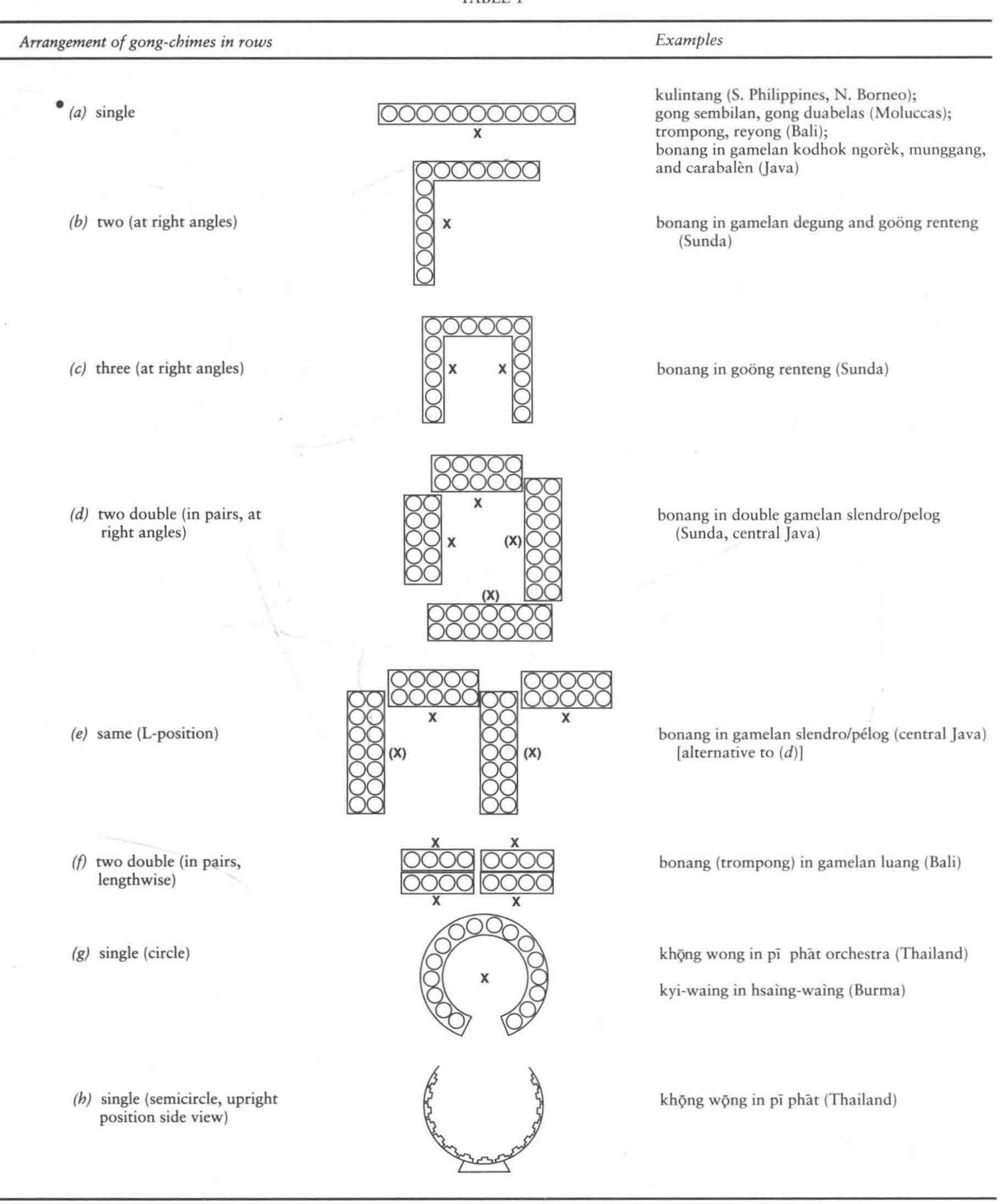
BIBLIOGRAPHY

LaborD
F. Civil Castellví: 'La capilla de música de la catedral de Gerona (siglo XVIII)', *Anales del Instituto de estudios gerundenses*, xix (1968–9), 131–88

JOSÉ LÓPEZ-CALO

Gönnenwein, Wolfgang (*b* Schwäbisch Hall, 29 Jan 1933). German conductor and educationist. He studied music in Stuttgart and read philosophy at Heidelberg and Tübingen universities. In 1959 he became director of the South German Madrigal Choir at Stuttgart (originally the Bruckner Choir founded by Johann Nepomuk David), with which he developed an increasingly wide reputation on successive tours to other European countries, including appearances at English Bach Festival concerts in Oxford

TABLE 1



Arrangement of gong-chimes in rows	Examples
• *(a)* single	kulintang (S. Philippines, N. Borneo); gong sembilan, gong duabelas (Moluccas); trompong, reyong (Bali); bonang in gamelan kodhok ngorèk, munggang, and carabalèn (Java)
(b) two (at right angles)	bonang in gamelan degung and goöng renteng (Sunda)
(c) three (at right angles)	bonang in goöng renteng (Sunda)
(d) two double (in pairs, at right angles)	bonang in double gamelan slendro/pelog (Sunda, central Java)
(e) same (L-position)	bonang in gamelan slendro/pélog (central Java) [alternative to *(d)*]
(f) two double (in pairs, lengthwise)	bonang (trompong) in gamelan luang (Bali)
(g) single (circle)	khǫng wong in pī phāt orchestra (Thailand) kyi-waing in hsaìng-waìng (Burma)
(h) single (semicircle, upright position side view)	khǫng wǫng in pī phāt (Thailand)

x – position of musicians

• In the single-row arrangement the number of musicians may vary from one to four. The number of gongs in one row may also vary.

and London from 1964. He was also director of the Cologne Bach Choir (1969–73), and he tours frequently as a guest conductor, his repertory extending from Palestrina and Schütz to such composers as Dallapiccola, Hindemith and Stravinsky. Gönnenwein was appointed to the chair of choirmastership at the Musikhochschule, Stuttgart, in 1968. He became principal of the Staatliche Hochschule für Musik und Darstellende Kunst at Stuttgart in 1973, and over the years his organization of music education in the region has been much praised. In 1972 he became artistic director of the Ludwigsburg Festival, where he made a successful début as an opera conductor in *Die Zauberflöte*. Gönnenwein's conducting is distinguished by clarity and directness, as can be heard in his

recordings of the *St Matthew Passion* and *St John Passion*, Haydn's *The Creation* and *The Seasons* and masses by Mozart and Bruckner. From 1985 to 1992 he was Generalintendant of the Stuttgart Staatsoper, and in 1996 he became artistic director of the newly inaugurated Pfingstfestspiele (Whitsun Festival) in Baden-Baden.

WOLFRAM SCHWINGER/MARTIN ELSTE

Gontier de Soignies (*fl* before 1220). French trouvère. He was presumably born in Soignies, north of Mons in the province of Hainaut. His poetic style suggests that he probably belonged to the first generation of trouvères. Two strophes of his *Lors que florist la bruiere* (R.1322*a*) were quoted by Jean Renart in the *Roman de la rose ou de Guillaume de Dole* (vv.5215ff), written in the 1220s; several of the interpolations in this *roman* appear to date from around the turn of the century. *Je n'en puis mon cuer blasmer quant il soupire* (R.1505*a*) requests the patronage of a count of Burgundy, possibly Othon I (1190–1200). *Lonc tens ai esté*, attributed also to Aubin de Sezane, quotes from a work by Gace Brulé.

Gontier was perhaps the most important creator not only of the rotrouenge (the term occurs within five of his poems), but also of the so-called *Reihenstrophe*, comprising three or more pairs of lines ending in *ab* rhymes with optional close. Both forms constitute part of the earliest stratum of northern French lyric poetry. Nevertheless, Gontier remained outside the mainstream of the tradition. Many of his works survive in a single manuscript (the Chansonnier de Noailles, *F-Pn* fr.12615, is the main source), 14 occur without music, and only three survive in six or more manuscripts. Only one, of contested authorship, provided the model for a later imitation.

His poetic style is simple, in some respects archaic, and not free of obscurity, but he nevertheless remains one of the most original of the trouvères. Some scholars have found similarities between his treatment of courtly love and that of Petrarch. His verse shows a decided preference for shorter lines, primarily heptasyllables and octosyllables, although verses of between three and six syllables are not rare. On the other hand, two poems without music are among the small handful within the trouvère repertory that are composed either primarily or entirely of endecasyllables. There are only one or two rhymes in the main body of the strophe except for *Quant j'oi el breuil* which has five (and a sixth for the refrain). Refrains occur in all but four of the poems.

Similar poetic forms may give rise to a variety of musical forms. One extreme is represented by *Douce amours qui m'atalente* which consists of eight pairs of heptasyllabic lines, rhymed *ab*, and a two-line refrain. This is set to a melody with two main elements, each stated eight times in alternation, in original or varied form; phrases six and 17 provide the only relief within a form akin to that which presumably governed the *chanson de geste*. On the other hand, *Renvoisiés sui quant voi verdir*, which has four pairs of octosyllabic lines and a four-line refrain, is organized into three musical sections, which in the reading of the Chansonnier Cangé (*F-Pn* fr.846) follow the pattern *ABCD*, *AB'CD*, *EFC'D'*. *Quant li tens*, which consists of four pairs of heptasyllabic lines and a two-line refrain, is non-repetitive (although the tenth phrase of the reading in the Chansonnier de l'Arsenal, *F-Pa* 5198, may be classed as a variant of the eighth). However, with the exception of this work and *A la douçor*, *Chanter m'estuet* and *L'an que li dous chans retentist*, which employ immediate repetition of the first phrase, all melodies exhibit some sort of bar form.

In general, the melodies are simple and attractive – they are primarily syllabic except for the more florid *Chanter m'estuet* – and convey a strong sense of tonal centre. Authentic modes predominate, and nearly half of the melodies employ *g* as the final. None of the melodies survives in mensural notation. Occasionally the disposition of ligatures might perhaps suggest the suitability of the 2nd mode; the clearest examples are in *Quant li tens* and *Lonc tens ai esté*.

WORKS

Edition: *Trouvère Lyrics with Melodies: Complete and Comparative Edition*, ed. H. Tischler, CMM, cvii (1997)

A la douçor des oiseaus, R.480 = 1041, ed. in Spanke
Au tens gent qui reverdoie, R.1753 [model for: Gautier de Coincy, 'Puis que voi la flor novelė', R.600]
Chanter m'estuet de recomens, R.636, ed. in Gennrich (1925)
Doleureusement comence, R.622
Douce amours qui m'atalente, R.745
El mois d'esté que li tens rassoage, R.34
L'an que li dous chans retentist, R.1650
Li tens nouviaus et la douçours, R.2031
Merci, Amour, or ai mestier, R.1289
Quant j'oi el breuil, R.992
Quant j'oi tentir et bas et haut, R.396 = 395, ed. in Spanke
Quant li tens tourne a verdure, R.2115, ed. in Spanke
Se li oisel baissent lor chans, R.265a = 309
Tant ai mon chant entrelaissié, R.1089

WORKS OF UNCERTAIN AUTHORSHIP

Lonc tens ai esté, R.433 = 1741, ed. in Gennrich (1932)
Renvoisiés sui quant voi verdir les chans, R.265
Uns maus k'ainc mès ne senti, R.1079

BIBLIOGRAPHY

MGG1 (F. Gennrich)
A. Scheler: *Trouvères belges: nouvelle série* (Leuven, 1879/*R* 1977 as *Trouvères belges du XIIe au XIVe siècle: première série et nouvelle série*)
F. Gennrich: *Die altfranzösische Rotrouenge* (Halle, 1925)
H. Spanke: *Eine altfranzösische Liedersammlung* (Halle, 1925)
F. Gennrich: *Grundriss einer Formenlehre des mittelalterlichen Liedes* (Halle, 1932/*R*)
L. Formisano, ed.: *Gontier de Soignies: Il canzoniere* (Milan, 1980)
For further bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Gontsov, Yury (Petrovich) (*b* Naumovo, Ryazan province, 3 March 1946). Russian composer and teacher. He studied the bayan at the Gnesin State Institute in Moscow (1968–73) and composition with A.B. Luppov at the Kazan' Conservatory (1977–81); the first concert devoted to his works took place in Astrakhan' on 20 March 1978. Besides the bayan he has written for other folk instruments, both Russian and Kalmyk, taking them out of their traditional musical environments into a multifaceted avant-garde world, one where the basic style often springs from poetry. He has also been active in promoting the music of his contemporaries and of young composers, especially through his 20th-century concert series and festival Astrakhan Evenings of Contemporary Chamber Music. Since 1975 he has taught the bayan, pedagogy and orchestration at the Astrakhan' State Conservatory.

WORKS
(*selective list*)

INSTRUMENTAL

Orch: Pf Conc. no.1, op.25, 1980; Pf Conc. no.2, op.39, 1986; Dzhangar-Variations, op.42, Kalmyk folk orch, 1987; Sym. 'Strasti po Andreyu' [Passions According to Andrey], op.43, ww, perc, org, 1987; Liki oseni [The Faces of Autumn], poetical associations, chbr orch, op.52, 1991

Chbr: Suite in an Old Style, op.14, vn, pf, 1977; Sonata, op.15, pf, 1978; Trio, op.20, fl, va, pf, 1978; Str Qt, op.40, 1986; Muzïka sutok [The Music of a Day and a Night], op.38a, folk qnt, 1994; Triptych 'Skazaniya Bumbulvï' [Bumbulva's Tales], after the Kalmyk epic poem: *Dzhangar*, op.48a, qt, 1994; Otkroveniya [Revelations], op.59, tpt, pf, 1995; Mea culpa, op.60, brass qnt, 1995; Saul i Pavel, op.63, cl, b cl, 1997; Sonata v shesti videniyakh [Sonata in six visions], op.64, fl (1997)

Bayan: Sonata, op.5, 1974; Sonata, op.26, 1980; Sonata, op.35, 1983; 24 preludes and fugues, op.47, 1989

Incid music for theatre

VOCAL

Astrakhanskiye stranitsï [Astrakhan' Pages] (Astrakhan' folk texts), op.17a, Mez, orch, 1978; Poyashchiy luk [The Singing Bow] (African texts), op.31, S, fl, perc, pf, db, 1981; Russkiye pesni A. Kol'tsova [The Russian songs of A. Kol'tsov], op.34, chorus, 1983; Glubinï lunnoy nochi [The Depths of a Moonlit Night] (V. Kaltïnya), op.44, S, org, 1988; 2 nemetskiye akvareli 'v belom bezmolvii' [2 German Water colours in the White Silence], op.51, Mez, Bar, pf, 1990; Doroga [The Road] (Ya. Polonsky), op.53, B, cl, alto domra, vc, pf, 1992; A Sojourn of the Spirit (J. Brown), sym.- cant., op.55, S, Mez, T, B, chbr orch, 1994; Sledi vnutr [Footrints turned inwards], op.67, B, pf (1998)

Principal publisher: Sovetskiy kompozitor

WRITINGS

'Vo imya chego?' [In the name of what?], *MAk* (1996), no.1, pp.74–9

LUDMILA PAVLOVNA KAZANTZEVA

Gonzaga. Italian family of music patrons. They ruled Mantua and the Mantuan territories between 1328 and 1707 as captains and marquises and from 1530 as dukes, a title bestowed on them by the Holy Roman Emperor. After the death of Vincenzo II in 1627, the direct line became extinct and the succession eventually passed to the Gonzagas of Nevers. From 1536 the Gonzagas also ruled the marquisate of Casale Monferrato, and other branches of the family ruled over Bozzolo, Sabbioneta, Novellara, Castiglione, Guastalla and Luzzara.

The period of the captains and the first marquises was marked by important performing and didactic activities, particularly in the school founded by Vittorino da Feltre under the patronage of Gianfrancesco Gonzaga (*d* 1444), which Gaffurius attended in his youth. The arrival at Mantua in 1490 of Isabella d'Este (1474–1539) as wife of Francesco II (*d* 1519) marks the beginning of one of the most brilliant periods at the Gonzaga court. While the Franco-Flemish school continued to find favour, the popular native frottola also flourished there, and many of the leading frottolists, including Bartolomeo Tromboncino and Marchetto Cara, either lived at the Gonzaga court or maintained relations with it. In 1510 Francesco II established a permanent court chapel, after which the Gonzaga musicians served both the court and the principal churches of the city. Federico II (*d* 1540) was particularly active in promoting musical performances, but his brother Cardinal Ercole, who ruled from 1540, exerted a more lasting influence and founded an ecclesiastical chapel which rivalled the court establishment.

The palatine basilica of S Barbara was founded by GUGLIELMO GONZAGA (*d* 1587), a skilled administrator and competent composer, and completed shortly after his accession. During his reign and that of his son Vincenzo I, several distinguished composers were successively associated with the Mantuan court, including Alessandro Striggio (i), Gastoldi, Wert and Benedetto Pallavicino. Monteverdi is first recorded at the court as an instrumentalist between 1589 and 1590. Vincenzo I (*d* 1612) regarded music as a necessary ornament of court life; the development of theatrical productions and the expansion of the musical establishment that took place during his rule can be attributed to his idealized concept – celebratory, ceremonial, spectacular – of the role of a prince. Musical productions included Monteverdi's *Orfeo* (1607), *Arianna* (1608) and *Il ballo delle ingrate* (1608), Marco da Gagliano's *Dafne* (1608) and two plays by Guarini, *Il pastor fido* and *L'idropica*, which included elaborate *intermedi* with music. The music for *L'idropica* was provided by Monteverdi, his brother Giulio Cesare, Salamone Rossi, Gastoldi, Gagliano and Paolo Birt.

After Vincenzo's death the duchy experienced a severe financial crisis, which caused a decline in musical activities despite the strong musical interests of Ferdinando Gonzaga (*d* 1626). He succeeded to the duchy in 1612 and was an amateur composer who had close contacts with the early 17th-century Florentine school. Theatrical works with music attracted the considerable favour and attention of the Nevers branch of the Gonzaga family (Carlo II (*d* 1665) was a singer), who succeeded after the sack of Mantua by the imperial army in 1630. The last Gonzaga duke, Ferdinando Carlo, employed Caldara as *maestro di cappella* between 1701 and 1707. Between 1665 and 1707 he granted many licences for the patronage of virtuosos, actors and ballerinas. The family archives and those of the court are at Mantua (in *I-MAa*), and most of the surviving printed and manuscript music from the S Barbara collection is at Milan (in *I-Mc*).

See also GONZAGA, FRANCESCO.

BIBLIOGRAPHY

BertolottiM; FenlonMM

P. Canal: 'Della musica in Mantova', *Memorie del R. Istituto veneto di scienze, lettere ed arti*, xxi (1881), 655–774

A. Luzio: *L'archivio Gonzaga di Mantova* (Mantua, 1920)

S. Brinton: *The Gonzaga, Lords of Mantua* (London, 1927)

Mostra iconografica gonzaghesca: catalogo (Mantua, 1937)

M. Bellonci: *I segreti dei Gonzaga* (Milan, 1947; part Eng. trans., 1956, as *A Prince of Mantua: the Life and Times of Vincenzo Gonzaga*)

J. Lauts: *Isabella d'Este* (Hamburg, 1952)

G. Coniglio and others, eds.: *Mantova: la storia* (Mantua, 1958–63)

C. Gallico: *Un libro di poesia per musica dell'epoca di Isabella d'Este* (Mantua, 1961)

G. Coniglio: *I Gonzaga* (Milan, 1967)

P.M. Tagmann: 'La cappella dei maestri cantori della basilica palatina di Santa Barbara a Mantova (1565–1630): nuovo materiale scoperto negli archivi mantovani', *Civiltà mantovana*, iv (1970), 376–400

C. Gallico: 'Josquin nell'archivio Gonzaga', *RIM*, vi (1971), 205–10

M. Fabbri: 'La cappella musicale dei Gonzaga a Mantova', *NRMI*, viii (1974), 371–7

E. Zanetti: 'Ancora sul catalogo dell'archivio musicale dei Gonzaga', *NRMI*, viii (1974), 377–81

I. Fenlon: 'Music and Spectacle at the Gonzaga Court, *c*.1580–1600', *PRMA*, ciii (1976–7), 90–105

C. Gallico: 'Corte e beni musicali a Mantova, duca Guglielmo Gonzaga', *IMSCR XIII: Strasbourg 1982*, ii, 253

R. Sherr: 'Mecenatismo musicale a Mantova: le nozze di Vincenzo Gonzaga e Margherita Farnese', *RIM*, xix (1984), 3–20

C. Mozzarelli: *Mantova e i Gonzaga* (Turin, 1987)

P. Besutti: *La corte musicale di Ferdinando Carlo Gonzaga ultimo duca di Mantova* (Mantua, 1989)

S.H. Parisi: *Ducal Patronage of Music in Manua, 1587–1627: an Archival Study* (diss., U. of Illinois, 1989)

CLAUDIO GALLICO

Gonzaga, (Francisca Edwiges Neves) Chiquinha (*b* Rio de Janeiro, 17 Oct 1847; *d* Rio de Janeiro, 28 Feb 1935). Brazilian composer, pianist and conductor. She studied the piano in Rio de Janeiro with José de Sousa Lobo and the Portuguese pianist Napoleão dos Santos. However, her wealthy husband Jacinto Ribeiro do Amaral, whom

she married in 1863, disapproved of her musical career and at the age of 20 she separated from him. She married again – her second husband was João Batista de Carvalho – and once more separated, in 1876; she found work as a piano teacher to help support her children. Her first success as a composer came with the publication in 1877 of the polka *Atraente*. She wrote music for several operettas; the first, *A corte na roça* (to a libretto by Francisco Sodré), was first performed at the Teatro Príncipe Imperial on 17 January 1885, gained her the name 'the feminine Offenbach'. In 1885 she directed the theatre orchestra and the band of the military police, becoming the first woman to conduct an orchestra in Brazil. She was an enthusiastic supporter of the Brazilian movements for the end of slavery (1888) and the proclamation of the Republic (1889).

Gonzaga composed 77 stage works (1885–1933) to subjects dealing mostly with local, everyday events, and she collaborated with the most famous Brazilian playwrights of the time. The popularity of these works is evidenced by the three-act operetta *Forrobodó* (1912), which received 1500 performances. Her tango *O Gaúcho*, written for the play *Zizinha maxixe* (1895) and based on the folkdance *corta-jaca*, became one of her most famous pieces at the turn of the century. She travelled extensively between 1901 and 1910, performing in Spain, France, Italy, England and especially Portugal, where her operettas enjoyed unprecedented popularity. Her march *Ô abre-alas* (1899) became the prototype of the 'carnival march', a popular genre in the 1920s.

Over 300 of her works in dance and song forms were published, including waltzes, polkas, tangos, mazurkas, quadrilles, gavottes, habaneras, barcarolles, serenatas, *maxixes*, *lundus*, *fados*, *modinhas*, *marchas* and *choros*.

For discussion of her nationalizing of European dance forms *see* BRAZIL, §III, 1.

BIBLIOGRAPHY

M. Lira: *Chiquinha Gonzaga: grande compositora brasileira* (Rio de Janeiro, 1939)
L.H. Corrêa de Azevedo: *150 anos de música no Brasil, 1800–1950* (Rio de Janeiro, 1956), 145–51
G. Béhague: *Popular Musical Currents in the Art Music of the Early Nationalistic Period in Brazil, circa 1870–1920* (diss., Tulane U., LA, 1966), 133–6
Enciclopédia da música brasileira (São Paulo, 1977), i, 322–7 [incl. list of works], 448; ii, 745
V. Mariz: *A canção brasileira* (Rio de Janeiro, 3/1977), 195–9
E. Diniz: *Chiquinha Gonzaga: uma história de vida* (Rio de Janeiro, 1984) [incl. list of works]
A. Vasconcelos: *Raízes da música brasileira* (Rio de Janeiro, 1991), 263–89 [incl. list of works]

CRISTINA MAGALDI

Gonzaga, Francesco (*b* Mantua, bap. 8 Nov 1590; *d* Mantua, 1 Aug 1628). Italian composer. He belonged to a cadet branch of the ruling house of Mantua and spent his whole life in that city. He devoted all his adult years to the ducal church of S Barbara, where he was first appointed as clerk in April 1608. He served as a substitute sub-deacon from December 1608 to May 1610 and as a substitute deacon from December 1610 to August 1612. He was chaplain from September 1612 until, in August 1617, he was given a benefice, which he held until July 1623. During this time he was one of four beneficed priests responsible for chanting the Offices and the intonations during services. From the following month until his death he was a minor canon. In addition he was *maestro di canto fermo* from February 1624 to March 1626. He wrote a certain amount of music for S Barbara, some of which is lost. The surviving works comprise psalms for various hours of the Office, a *Magnificat*, a *Salve regina* and litanies, all for four voices, and the five-part *Missa 'Non vos relinquam'*. Some of these works are dated 1625, a few are definitely early works (his first compositions date from 1611), and several others seem to belong to his later years. His only known secular printed collection is dedicated to Carlo Mandrutio, Cardinal and Prince of Trent. This volume comprises 18 canzonettas for three voices and five solo songs, two of which are settings of the same sacred text. The solo songs (which are printed in the basso continuo partbook) are principally in three triple-metre sections with a brief instrumental ending and represent a transitional stage between the simple strophic aria and the more complex cantata.

WORKS

MSS in I-Mc Fondo S Barbara unless otherwise stated

Il primo libro delle canzonette . . . con . . . arie, 1, 3vv, chit/other inst (Venice, 1619)

Psalmi ad horas . . . cum Salve regina ac Letaniae Beatae Mariae Virginis, 4vv; 3 psalmi ad nonam, 4vv; 3 psalmi ad sextam, 4vv; 3 psalmi ad nonam, 4vv
Salmi, Magnificat, 4vv (illuminated codex, ded. Gastoldi)
Missa 'Non vos relinquam', 5vv, *I-UD* (illuminated S Barbara codex, 1622)

BIBLIOGRAPHY

FenlonMM; FortuneISS
P.M. Tagmann: 'La cappella dei maestri cantori della basilica palatina di Santa Barbara a Mantova (1565–1630)', *Civiltà mantovana*, iv (1970), 376–400, esp. 383
F. Campogalliani: 'Francesco Gonzaga: un sacerdote nella storia musicale della chiesa palatina di Santa Barbara', *Civiltà mantovana*, viii (1974), 277–92
S. Parisi: *Ducal Patronage of Music in Mantua, 1587–1627: an Archival Study* (diss., U. of Illinois, 1989), 448–9

NIGEL FORTUNE (with SUSAN PARISI)

Gonzaga, Guglielmo (*b* Mantua, 24 April 1538; *d* Goito, nr Mantua, 14 Aug 1587). Italian composer and patron of music. Shortly before he succeeded his uncle, Cardinal Ercole Gonzaga, as Duke of Mantua in 1556, he founded the palatine basilica of S Barbara, which was completed in 1565 with an impressive organ designed by Girolamo Cavazzoni and constructed by the Brescian builder Graziadio Antegnati (i). Throughout his reign he maintained a strong interest in the music of the new chapel, then directed by Wert and Gastoldi, as well as in court music. He secured from Pope Gregory XIII a concession, dated 10 November 1583, for S Barbara's specially constituted college of canons to practise an independent liturgy, and he was personally involved in attempts to attract Marenzio and Annibale Zoilo to Mantua. Although he failed in this, mainly because of Vatican political machinations, his relationship with Palestrina seems to have been close; Palestrina composed a series of masses on chants from the S Barbara liturgy, which reflect the *alternatim* method of performance practised there, and his motets *Gaude Barbara beata* and *Beata Barbara* were also presumably composed for the ducal chapel. Palestrina and Guglielmo corresponded from 1568 until the duke's death, discussing Guglielmo's own compositions and the chants that he sent to Palestrina, who later proposed to publish them in the revised version of the antiphonary and gradual. Guglielmo also appears to have been on good terms with Wert. His earliest published composition, *Padre ch'el ciel* (a different setting from that

in RISM 1583[13]), appeared in Wert's fourth book of five-voice madrigals (1567); but there is no evidence to support Carol MacClintock's contention (CMM, xxiv/4, 1965) that further works by him were published in Wert's madrigal books.

The anonymous *Madrigali a cinque voci* (1583[13]) can be identified as Guglielmo's since the opening setting, *Padre ch'el ciel*, was used as a parody model by Lodovico Agostini in *Le lagrime del peccatore a sei voci* (Venice, 1586), where he revealed the composer of the original. Quotations from Guglielmo's madrigals can also be found among the numerous musical and textual references in Girolamo Belli's *I furti* (Venice, 1584). The *Sacrae cantiones* (1583[1]), which also appeared anonymously, is probably his work, since the copies which came from the S Barbara library (now in *I-Mc* SB8) are inscribed 'Mottetti di S[ua]. A[ltezza]. a 5' ('Motets by His Highness for five voices') in a contemporary hand. Moreover, this is probably the publication of which Guglielmo sent a copy to Palestrina in August 1584 and to which Pallavicino referred admiringly in the dedication of his *Primo libro de madrigali a sei voci* (Venice, 1587). The appearance of these two anonymous volumes published in the same year by Gardane raises the possibility that the anonymous *Villotte mantovane* (Venice, 1583), also published by Gardane, is Guglielmo's work as well. A series of letters (now in *I-MAa*) refers to the lost *Magnificat* settings printed by Gardane (1586); two manuscripts from the Fondo S Barbara (9 and 13, now in *I-Mc*) containing anonymous *Magnificat* settings may include the contents of the lost volumes (the *Sacrae cantiones* are duplicated in this way).

Guglielmo's activities as a composer place him with a small group of contemporary or near-contemporary aristocrats – among them Alessandro Striggio (i), Gesualdo, Del Turco and Fontanelli – whose open compositional activities symbolize a significant alteration in the attitudes of North Italian court society towards composers. It is worth noting, however, that Duke Guglielmo, whose social status was much higher than these others, preferred to publish his music anonymously. It was no doubt for his practical attempts as well as for his generous patronage that composers flattered him, dedicated works to him and corresponded with him on musical matters; among the many who did so apart from Palestrina and Wert are Vincenzo Galilei, Francisco Guerrero, Alessandro Striggio and Giovanni Maria Nanino. It is clear from his correspondence with Palestrina that Guglielmo sent to him for criticism a motet and a madrigal in 1570, a mass in 1574 and further 'canti' in 1585 and 1587. Even with such distinguished advice, Guglielmo's attempt to become an admired composer incognito does not seem to have generated widespread enthusiasm, and in 1586, on account of the small sales of one of the earlier publications, Gardane respectfully refused to publish a *Magnificat* that the duke had recently composed. Moreover, Guglielmo's severely conservative musical tastes and austere conception of the role of music in the affairs of a well-regulated post-Reformation Catholic state imposed serious constraints on the artistic freedom of Mantuan composers during the last decade of his rule.

WORKS

all anonymous unless otherwise stated

Sacrae cantiones in festis duplicibus maioribus ecclesiae Sanctae Barbarae, 5vv (Venice, 1583[1]); ed. in SCMot, xxviii (1990)
Madrigali, 5vv (Venice, 1583[13]); ed. in SCMad, xiv (1995)
Villotte mantovane, 4vv (Venice, 1583), inc.; possibly incl. pieces by Gonzaga [*VogelB* (1892) 1583[7]]
Madrigal, 5vv, in Giaches de Wert: Il quarto libro de madrigali, 5vv (Venice, 1567); ed. in CMM, xxiv/4 (1965)

3 masses, 5vv, *I-Mc* (attrib. Gonzaga in catalogue); Te Deum, *CMac*, *MAad*, *Mc*, *UD* (all copies attrib. Gonzaga); motet, 5vv, *Mc*
Magnificat settings, 5vv, (1586) (attrib. Gonzaga), [?= *Mc* SB9, 13]

BIBLIOGRAPHY

BertolottiM; EinsteinIM; FenlonMM
P. Canal: *Della musica in Mantova* (Venice, 1881/*R*)
F.X. Haberl: 'Das Archiv der Gonzaga', *KJb*, i (1886), 31–45
K. Jeppesen: 'Über einen Brief Palestrinas', *Festschrift Peter Wagner zum 60. Geburtstag*, ed. K. Weinmann (Leipzig, 1926/*R*), 100–07
G. Cesari: 'L'archivio musicale di S. Barbara in Mantova ed una messa di Guglielmo Gonzaga', *Theodor Kroyer: Festschrift*, ed. H. Zenck, H. Schultz and W. Gerstenberg (Regensburg, 1933), 118–29
O. Strunk: 'Guglielmo Gonzaga and Palestrina's *Missa Dominicalis*', *MQ*, xxxiii (1947), 228–39; repr. in *Essays on Music in the Western World* (New York, 1974), 94–107
K. Jeppesen: 'Pierluigi da Palestrina, Herzog Guglielmo Gonzaga und die neugefundenen Mantovaner-Messen Palestrinas', *AcM*, xxv (1953), 132–79
C. Gallico: 'Guglielmo Gonzaga signore della musica', *NRMI*, xi (1977), 321–34
R. Sherr: 'The Publications of Guglielmo Gonzaga', *JAMS*, xxxi (1978), 118–25
R. Sherr: 'Mecenatismo musicale a Mantova: le nozze di Vincenzo Gonzaga e Margherita Farnese', *RIM*, xix (1984), 3–20
P. Besutti: 'Catalogo tematico delle monodie liturgiche della Basilica Palatina di S. Barbara in Mantova: I canti dell'Ordinario', *Le fonti musicali in Italia, studi e ricerche*, ii (1988), 53–66
D. Butchart: 'The Letters of Alessandro Striggio: an Edition with Translation and Commentary', *RMARC*, xxiii (1990), 1–78
I. Fenlon: 'Patronage, Music and Liturgy in Renaissance Mantua', *Plainsong in the Age of Polyphony*, ed. T. Kelly (Cambridge, 1992), 209–35
I. Fenlon, ed.: *Giaches Wert: Letters and Documents* (Paris, 1999)

IAIN FENLON

Gonzalez. French firm of organ builders. The founder, Victor [Victorino] Gonzalez (*b* Hacinas, Burgos, 2 Dec 1877; *d* Paris, 3 June 1956), trained with Cavaillé-Coll (1894–9) and worked for Gutschenritter, Limonaire and Masure before going into partnership with Victor Ephrème at Malakoff, near Paris, in 1921; from 1929 he and his son Fernand (1904–40) worked together as Etablissements Gonzalez in Châtillon. The influential support of Norbert Dufourcq and the organist André Marchal gradually led to the creation of the neo-classical or eclectic organ, seeking to fuse elements of the French classical organ with the then dominant late-Romantic style. Rudolf von Beckerath, who worked in the shop until 1936, introduced German influences. Georges Danion, who married Victor's granddaughter, headed the firm after 1956, incorporating workshops in Rambervillers from 1963 and later Lodève, and transferring the headquarters to Brunoy in 1965. From the 1980s the company's operations diminished, and by the end of the 20th century only the Lodève shop remained active.

The Gonzalez firm has used many types of action, including a wire-and-pulley system for mechanical action or Barker levers for coupling mechanisms. Having favoured moderate wind pressures, over the decades the tonal design came to emphasize mixture choruses and mutations. Significant three- and four-manual Gonzalez instruments include St Eustache, Paris (1932; rebuilt 1967), Reims Cathedral (1938), the chapel at Versailles (1938; reconstitution of pre-Revolution tonal design), Soissons Cathedral (1956; widely considered the firm's pivotal masterpiece), the Oratoire du Louvre, Paris (1962),

Chartres Cathedral (1971) and Beauvais Cathedral (1979). Many mid-century French organists ordered house organs from Gonzalez. The firm has also done extensive, occasionally controversial work on historical organs (some examples are the Prytanée Militaire, La Flèche, Auch Cathedral, and St Nicolas-des-Champs, St Vincent-de-Paul, Ste Marie Madeleine and St Gervais-St Protais in Paris). As a creative pioneer, Victor Gonzalez was largely responsible for bridging the stylistic gap between the staid emulation of Cavaillé-Coll and the historicism of late 20th-century organ designs. Opinions vary as to the appropriateness of paths taken after his death, but he is without doubt the emblematic figure of French organ building of the mid-20th century.

BIBLIOGRAPHY

S. Bingham: 'Victor Gonzalez: Master Builder', *Organ Institute Quarterly*, vi/2 (1956), 17–31
'Hommage à Victor Gonzalez', *L'orgue*, no.81 (1956), 97–148 [various authors]
'Les monuments historiques au service des orgues de France', *Les monuments historiques de la France*, viii/2–3 (1962) [whole issue]
F. Sabatier: 'Victor Gonzalez et son activité à Paris', *Orgues en l'Ile-de-France* (Paris, 1996), 87–94

KURT LUEDERS

González, Hilario (*b* Havana, 24 Jan 1920; *d* Havana, 3 Oct 1999). Cuban composer, musicologist, pianist and teacher. He studied music in Cienfuegos then Havana, where he attended classes by Jascha Fishermann (piano) and Ardévol (composition). He was a member of the Grupo de Renovacion Musical founded by Ardévol at the Municipal Conservatory, and – together with Orbón – wrote the manifesto *Presencia cubana en la musica universal* (Havana, 1945). In the 1940s he was a notable music, film and theatre critic. He lived in Caracas (1947–60), were he taught the piano, directed the Coral de Venezuela, was musical adviser to the Teatro Ateneo of Caracas (1950–58) and provided incidental music for plays. On his return to Cuba he taught the piano and worked in the media. He was a musicologist at the National Museum of Music from its foundation in 1971, and researched the works of Salas y Castro and Caturla.

His most important compositions are the song cycles and piano works. *Dos danzas afrocubanas* (1938) and *Tres preludios en conga* (1938), both for piano, link him closely to Roldán and Caturla, in whose work nationalism was a clear presence. Works influenced by neo-classicism include the *Paqueña suite* (1941) and Sonata in A (1942), both for piano, and the Concertino in D (1944). (E. Martín: *Panorama histórico de la música en Cuba*, Havana, 1971)

WORKS
(*selective list*)

Stage: Antes del Alba (ballet, A. Alonso), 1945; incid. music
Orch: Dos danzas (op, 2), 1943; Suite de Romeo y Julieta, 1945; Danzón, pf, chbr orch, 1945; Sinfoniá no.1, 1946; Conc., E♭, pf, orch, 1946
Chbr: Concertino, D, ob, bn, va, pf, 1944; Sonata, D, vn, pf, 1957; Str Qt, C, 1959; Cañaveral, chbr ens, 1963–4; Funeral de Montezuma, wind ens, tape, 1986; Tríptico, chbr ens, tape, 1988
Solo pf: Dos danzas afrocubanas, 1938; Tres preludios en conga, 1938; Paqueña suite, 1941; Sonata, A, op.8, 1942; Jugando al son, 1964
Vocal: Canciones de júbilo y fuga (Ballagas), 1939; Miniaturas, 1v, pf, 1940; Primera suite de canciones (Ballagas), 1v, chbr ens, 1940; Segunda suite de canciones cubanas (Florit and Cucalambé), 1v, pf, 1945; Llanto por Ignacio Sánchez Mejias (Lorca), cant., 4 solo vv, vv, orch, perc, ondes martenot, 1956; Canciones por esta libertad (Varios), 1v, pf, 1962–4; Corona fúnebre a la memoria de Ernesto Che Guevara, S, orch, 1967; Los zapaticos de rosa (Martí), cant., 6 solo vv, vv, 1979; Canción para las noches (A. Suárez), 1980; Canción para los días (Suárez), 1980; Entre casados de honor (M. de Cervantes), 1v, gui, 1980

Principal publisher: Editora Musical de Cuba

VICTORIA ELI RODRÍGUEZ

González, Jaime (*b* Quillota, 7 March 1956). Chilean composer. He studied with Cirilo Vila, Juan Amenábar, Miguel Letelier and Juan Lemann (1974–81) and obtained the licentiate in composition from the arts faculty of the University of Chile (1981). From 1977 he taught music in Chilean schools at elementary and intermediate levels and from 1982 at the University of Playa Ancha and the University of Talca. He has been an associate professor at the Universidad Metropolitana de Ciencias de la Educación since 1987.

González's works have been performed in various places in South America and Europe, and also in Lebanon and Israel. His motet *Jesucristo sálvanos* earned him third prize in the 1978 Chilean National Choir Federation and Beethoven Association Competition. In 1986 he won the third prize of the Overture Composition Competition of the University of Chile with his *Obertura de concerto* for orchestra.

BIBLIOGRAPHY

L. Manzino, ed.: *Compositores de Americanos/Composers of the Americas*, xx (Washington DC, 1993), 54–62

LEONARDO MANZINO

González (García de) Acilu, Agustín (*b* Alsasua, 12 Feb 1929). Spanish composer. He began his training in Alsasua with Luis Taberna, and continued in Madrid with Julio Gómez, Calés Otero and Padre Enrique Massó. He later completed his studies in Paris, Rome, Venice and Darmstadt. He taught harmony at the Madrid Conservatory (1978–94) and composition at the Pablo Sarasate Conservatory in Pamplona (1984–7), and was a visiting professor at the University of Oviedo. He won the Samuel Ros Prize (1962) and the National Music Prize (1971, 1998).

In the field of linguistic research applied to the language of music, his work is without precedent in Spanish music. However, if his phonetic research has given rise to vocal scores of undisputed significance, this in no way lessens the importance of his purely instrumental works, whether chamber or orchestral. His works are strongly Expressionist, and each of them represents a broadening of techniques and media in relation to the preceding one.

WORKS

DRAMATIC AND VOCAL

Dramatic: Música y palabras (incid music, S. Beckett), 1966; Izena ur izana [II] (ballet), 1979 [see choral]
Choral: Simbiosis (R. Bellés), 3 male vv, 1 female v, chbr ens, 1969; Oratorio panlingüístico (A. Zatarain), S, A, T, Bar, B, orch, 1970; Interfonismos (González Acilu, Hafiz), S, Bar, chorus, orch, tape, 1971; Hymne an Lesbierinnen (G. Rhüm), 1v, 1972, arr. female chorus/children's chorus, 1986; Cantata semiofónica (J.M. Satrústegui), S, Bar, chorus, wordless chorus, orch, 1972–5; Arrano beltza (A. Artze), 4 solo vv, chorus, 1975–6; Izena ur izana [I–II] (S. Muniategui, I. Mugika), chorus, 1979; Libro de los Proverbios Cap.VIII (Bible: *Proverbs*), solo vv, chbr chorus/chorus, 1983; Pater noster 'A Luis Morondo in memoriam' (Padre Nuesto), chorus, 1983; Oi Lur, Hain Hur (X. Amuriza), 2 choruses, orch, 1988–9; Matritum urbs antiqua (R. Irigoyen), chorus, orch, 1993–4; Joyce Poems, S, orch, 1998
Solo vocal (1v, pf unless otherwise stated): Dilatación fonética (P. Teilhard de Chardin), 1v, 2 va, 2 vc, 1967; Aschermittwoch (H.M. Enzensberger), 1v, chbr ens, 1968; Omaggio a P.P. Pasolini (P.P. Pasolini: *La religione del mio tempo*), 1v, cl, 1976;

Bienaventuranzas (A. Koestler), 1992; Poemario Saro-Espinosiano, 1998
Other vocal: Seriegrafonía, S, Bar, fl, hn, vc, 1971; G.G.G. in memoriam (G. Gombau), 1v, str trio, 1972

INSTRUMENTAL

Orch: Conc., str, 1964; Interacciones, 1968, rev. 1978; Entropías, 1972–3; Vc Conc., 1982; Triple concierto, vn, vc, pf, orch, 1987–8; Sym. no.1, 1990; Variaciones ónticas, 1991; Conc., 2 vn, orch, 1996–7
Chbr: Sucesiones superpuestas (Str Qt no.1), 1962; Contracturas, chbr ens, 1966; Sexteto, 2 vn, 2 va, 2 vc, 1990;
Solo inst: Presencias, pf, 1967; Partita óntica, pf, 1987; Pieza breve, pf, 1991
Principal publishers: Alpuerto, Arte Tripharia, EMEC

BIBLIOGRAPHY

V. Pliego: *Catálogo de obras de Agustín González Acilu* (Madrid, 1992)
M. Cureses: *Arrano Beltza, Izena ur izana*, EMEC (1996) [disc notes]
M. Cureses: *El compositor Agustín González Acilu: la estética de la tensión* (Madrid, 1995) [incl. work-list]
M. Cureses: 'González Acilu: la significación de un compositor navarro en el panorama de la música española contemporánea', *Historia general de Navarra III: Navarra 1998*

MARTA CURESES

González Barrón, Ramón (*b* Villanueva del Campo, 12 Aug 1897; *d* Villanueva del Campo, 30 July 1987). Spanish composer and choirmaster. He studied at the seminary in León and at the Universidad Eclesiástica of Santiago, obtaining a degree in theology in 1923. At the same time he studied solfège and the piano with Coggiola and harmony and counterpoint with Uriarte; in Madrid he studied composition with Emilio Vega. He took successive appointments as choirmaster at the cathedrals of Mondoñedo (1921), Astorga (1926) and Madrid (1946).

Although González Barrón's music never received much attention, his numerous writings, lectures and concerts had a great influence. In all his activities he fought for the purity and dignity of religious music, particularly in the diocese of Madrid. He founded in 1959 the Agrupación Coral Nuestra Señora de la Almudena, with which he gave many concerts, performing a repertory of consistently high quality. In addition, he was consultant to various diocesan and national commissions on the liturgy and sacred music, was one of the principal organizers of the fifth Congreso Nacional de Música Sagrada in Madrid (1954), and contributed many articles to leading Spanish music journals and to *Psalterium* (Rome). His compositions include four Latin masses, three Spanish masses, psalms, motets and sacred and secular songs. Most are unpublished (some manuscripts are in the Madrid Cathedral archives), but a few have been printed by the Ediciones Catedral of Madrid Cathedral and the Unión Musical Española.

JOSÉ LÓPEZ-CALO

González Gamarra, Francisco (*b* Cuzco, 1890; *d* Lima, 1972). Peruvian composer and painter. He belonged to the group of early 20th-century Cuzco musicians known as 'the four greats of Cuzco': self-taught, they primarily wrote piano music, which displayed simple harmonies and elementary structures. Though González Gamarra started out by composing short pieces in Classical and Romantic styles, he went on to explore traditional indigenous melodies which he extended, developed and powerfully harmonized. His increasingly refined language took on Impressionist and polytonal traces, while his work as a painter may be seen to have left its effect in the light and airy sonorities of such works as *Noche de luna en el Cuzco* and the Suite for orchestra. The latter won him the Premio Nacional de Música 'Dunker-Lavalle'.

WORKS
(*selective list*)

Orch: Suite
Pf: Ensayos musicales (Lima, 1935): Willk a-mayu, Kosko napayacuykin, Sajsa-uma-pukara, Machu pijchu, Chuki-llautu; Homenaje a Garcilazo Inca (Lima, 1941); Nocturno 'Adios a Lima' (Lima, 1944); Paisajes musicales 'Noche de luna en el Cuzco'; Chaychampi; No te puedo olvidar; Vicuña
Songs: 2 canciones (Lima, 1944): Amor del alma sol (J. Hernández), Scent of Roses

BIBLIOGRAPHY

E. Pinilla: 'Informe sobre la música en el Perú', *Historia del Perú*, ix, ed. J. Mejía Baca (Lima, 1980), 363–677
E. Pinilla: 'La música en el siglo XX', *La música en el Perú* (Lima, 1985), 125–213

ENRIQUE ITURRIAGA

González Gaytán y Arteaga, (Juan) Manuel (*b* Córdoba, *c*1710; *d* Córdoba, 1785). Spanish composer. He was a choirboy in Córdoba Cathedral during Agustín Contreras's term as *maestro de capilla* (1706–51); in 1748 and possibly earlier he was in Italy. He was appointed *maestro de capilla* of Segovia Cathedral on 12 June 1741 and after a decade there he took up the same post at Córdoba Cathedral on 22 December 1751, retiring in 1780.

His Latin works (in choirbooks at *E-C*) include an *Ave maris stella* for five voices (viii, 1774), a Good Friday turba for four voices (x, 1763), and an anthology of his motets, Marian antiphons and hymns (xiv, 1755). Lima Archivo Arzobispal contains 21 vernacular works dated 1756–63. These orchestrally accompanied villancicos, cantadas, pastorelas and a *tonadilla* sparkle with as much gaiety as the best contemporary Neapolitan *opera buffa*. The six-voice cantada *Venga el Barbaro Othomano* (1763) is particularly notable for its Turkish music. His plaintive setting of the Reconquest ballad *Los comendadores por mi mal* for solo voice and keyboard (1759), published in 1856, shows his mastery of a contrasting vein of sentiment.

BIBLIOGRAPHY

StevensonRB
M. Soriano Fuertes: *Historia de la música española*, ii (Madrid, 1856), 102ff, suppl., 17ff; iv (1859), 175
J. López-Calo: 'El archivo de música de la Catedral de Santiago de Compostela', *Compostellanum*, iii (1958), 289–333
J. López-Calo: *Catálogo musical del Archivio de la Santa Iglesia Catedral de Santiago* (Cuenca, 1972), 71–2, 340ff
J. López-Calo: 'El archivo de música de la Capilla Real de Granada', *AnM*, xxvii (1972), 209–10 [incl. 16 villancicos, 1764–78]
A. von Gavel, ed.: *Investigaciones musicales de los archivos coloniales en el Perú* (Lima, 1974), 117ff
M. C. Guillén Bermejo and others, eds.: *Catálogo de villancios y oratorios en la Biblioteca Nacional, siglos XVIII–XIX* (Madrid, 1990) 47–54
J. López-Calo: *Documentario musical de la Catedral de Segovia*, i: *Actas capitulares* (Santiago de Compostela, 1990), 231

ROBERT STEVENSON

Gonzalo, Gisela Hernández. *See* HERNÁNDEZ, GISELA.

Goodall, Sir **Reginald** (*b* Lincoln, 13 July 1901; *d* Bridge, nr Canterbury, 5 May 1990). English conductor. Goodall was a chorister at Lincoln Cathedral when in 1914 his family emigrated to North America. After leaving school at 15, he combined work in a bank with study at the Hamilton Conservatory of Music, Ontario, and at 21 was

appointed organist at Toronto's Anglican cathedral. In 1925 he returned to Britain to study at the RCM, where his teachers included Arthur Benjamin, Malcolm Sargent and Constant Lambert.

From 1929 Goodall achieved considerable success as organist and choirmaster at St Alban's, Holborn, where he introduced to London choral works by Bruckner, Stravinsky and Szymanowski. However, after leaving St Alban's in 1936, he found it hard to secure professional conducting engagements and the beginning of World War II found him unemployed. Always politically naïve, he supported the campaign for peace at any price propounded by the British fascist leader, Oswald Mosley, which did nothing to improve his prospects of work. However, in December 1939 he became conductor of the Bournemouth-based Wessex Philharmonic Orchestra, with which he gave more than 300 concerts. In 1944, following six months as an army storeman, he joined Sadler's Wells Opera and on 7 June 1945 conducted the triumphant première of Britten's *Peter Grimes*.

In 1946 Goodall shared with Ansermet the first performances of Britten's *The Rape of Lucretia* at Glyndebourne. In the same year he joined the newly formed Covent Garden Opera as an assistant conductor, but was entrusted with works to which he thought himself particularly ill-suited – *Manon*, *Il trovatore*, *La traviata* and *Aida*. However, in 1951 Covent Garden sent him as its representative to the first postwar Bayreuth Festival, where Hans Knappertsbusch's conducting was to exert a strong influence on him.

In 1954 Goodall conducted *Die Walküre* to critical acclaim on tour for Covent Garden. It seemed that his career might take a turn for the better, but his refusal to make compromises, particularly over rehearsal time, exasperated the management; although he conducted revivals of *Die Meistersinger*, *Wozzeck*, *Turandot*, *Boris Godunov* and Walton's *Troilus and Cressida*, he spent most of his time working as a répétiteur, to the great benefit of those singers fortunate enough to study the Wagner repertory with him. With Solti's arrival at Covent Garden as musical director in 1961, Goodall's conducting career went into eclipse.



Reginald Goodall, 1961

By 1967 he assumed his career was virtually over and moved to Kent. No sooner had he done so than Sadler's Wells Opera invited him to conduct a new production of *Die Meistersinger* (1968). Such was its success that it was followed by complete cycles of *Der Ring des Nibelungen*, built up between 1970 and 1973, and the first to be given in English for some years. Goodall's tempos tended to be slow, but few denied the intensity and epic grandeur of these *Ring* performances, which were recorded by EMI. His Indian summer continued with productions of *Tristan und Isolde* (WNO and ENO) and, in 1986, *Parsifal* (ENO). He was knighted in 1985.

BIBLIOGRAPHY

A. Arratoon: 'Talking of Tristan with Reginald Goodall', *Wagner* [London], ii (1981), 66–73

A. Cornall and J. Kehoe: 'Goodall on Tristan', *Opera*, xxxii (1981), 992–8

J. Lucas: *Reggie: the Life of Reginald Goodall* (London, 1993)

R. Newton: 'The Reluctant Genius', *Wagner News* [London] (Dec 1993), 4–14

JOHN LUCAS

Goode, Daniel (*b* New York, 24 Jan 1936). American composer and clarinettist. He graduated from Oberlin College in 1957 and then studied at Columbia University (MA 1962) with Cowell, Luening and others, and at the University of San Diego, where his teachers included Gaburo and Oliveros. From 1971 to 1998 he taught at Livingston College of Rutgers, the State University of New Jersey, where he founded the Livingston College Electronic Music Studio, later assimilated into the Mason Gross School of the Arts. His lengthy but successful efforts to secure tenure at Rutgers furthered the academic recognition of experimental music. He has toured internationally as both a composer and performer, and has published articles in *Ear Magazine* (New York) and *Musicworks*.

Goode is best known for his activities in New York's 'downtown' avant garde. He has been instrumental in founding, performing in and contributing repertory to three collaborative ensembles based in New York: Sounds out of Silent Spaces, a music-ritual group (with Philip Corner, William Hellermann, Tom Johnson and others; 1972–9); Gamelan Son of Lion, performing repertory for *gamelan* (with Corner, Barbara Benary and others; 1976–) and the Downtown Ensemble, performing graphic and conceptual as well as conventional scores (with Hellermann and others; 1983–). His series of intimate solo works, *Clarinet Songs* (1979–93), which he has performed himself, are marked by deep emotion and a meditative virtuosity. At the other extreme of expression is the spirited *Eine Kleine Gamelan Music* (1980), a precisely structured improvisatory piece for *gamelan* with additional instruments of any type or tuning. *Circular Thoughts* (1974), originally for solo clarinet, is a minimalist process piece. Several other works involve transcriptions of birdsong, sometimes combined with folk tunes from Nova Scotia or Eastern Europe.

WORKS
(*selective list*)

Circular Thoughts, cl, 1974 [arr. pf, 1976; gamelan, 1977; arr. orch by T. Johnson, 1980]; Phrases of the Hermit Thrush, cl, 1974, arr.

cl, str orch, 1980; Cl Songs, 1979–93; Hear the Sound of Random Numbers, gamelan, 1979; The Thrush from Upper Dunakyn, b rec, 1979; Eine Kleine Gamelan Music, 1980; 40 Random Numbered Clangs, gamelan, 1980; Wind Sym., 1980; Fiddle Studies, 1981; Cape Breton Conc., 6 vn, pf, band, 1982; Walk-Up Passacaglia, cl, sax, pf, chbr orch, 1983; Tunnel Funnel, sym. process piece, 15 insts, 1988; Triocek, pf trio, 1991; Diet Polka, accdn, 1992; Nod-Drama, mixed insts, 1993; Juicy Cant., spkr, cptr, 1995; Re: Sound (choreog. J. Oberfelder), dancer, gamelan, hubcaps, 1999

BIBLIOGRAPHY

D. Goode: 'Phrases about the Hermit Thrush', *Musicworks*, no.50 (1991), 12–19

A. Rovner: 'Let the Goode Times Roll', *20th Century Music*, vi/11 (1999), 10–15 [interview]

BARBARA BENARY (with GREGORY SANDOW)

Goode, Richard (*b* New York, 1 June 1943). American pianist. He studied with Nadia Reisenberg at Mannes College, then with Rudolf Serkin at the Curtis Institute, and made his début in the New York Young Concert Artists series in 1962. He won first prize in the Clara Haskil Competition in 1973. While his career soon became well established in the USA, recognition in Europe took longer; it was only in the late 1980s that he began to perform regularly in the UK and elsewhere. His career has expanded gradually to include tours to South America, Australia and East Asia as well as Europe. He is a pianist of great intelligence and humanity, which qualities have helped his recordings of the complete Beethoven sonatas, solo works by Schubert, Schumann and Brahms and concertos by Mozart to achieve wide international acclaim. As a chamber music player, he worked with Jacqueline du Pré (1965–6), has recorded recital discs with the clarinettist Richard Stolzman and the soprano Dawn Upshaw, and has contributed notably to the Marlboro Festival, the Festival of Two Worlds at Spoleto, Alexander Schneider's Bach series in New York, the concerts of the Boston Symphony Chamber Players and tours with the Orpheus Chamber Orchestra. He was a founder member of the Chamber Music Society of Lincoln Center. In December 1969 he gave the first performance, with Charles Treger, of Carlos Chavez's Variations for violin and piano. A Ford Foundation award enabled him to commission and give the première of Robert Helps's Piano Concerto no.2; George Perle wrote *Ballade* for him (1981, first performance February 1982). In 1980 he was awarded the Avery Fisher Prize.

MICHAEL STEINBERG/R

Goodgroome, John (*b* ? *c*1620; *d* London, 27 June 1704). English countertenor and composer. He may have been the chorister 'Goodgroome' who was at St George's Chapel, Windsor, in 1633, and had left by 1638. John Playford listed him among 'many excellent and able Masters ... For the Voyce or Viole' in his *Musicall Banquet* (1651). He was one of the Gentlemen of the Chapel Royal at the coronation of King Charles II in 1661 and served until the time of his death. He succeeded to the place of Henry Purcell senior in the King's Private Musick in 1664, and his name occurs in the records up to 1684. Samuel Pepys employed him as a singing teacher for his wife from 1666, but without complete satisfaction (Pepys's own singing teacher was Theodore Goodgroome). Some songs by Goodgroome are in *Select* [*Musicall*] *Ayres and Dialogues* (1659–69). A setting of *Will Chloris cast her sun-bright eye*, which achieved considerable popularity, may be by either him or Simon Ives. A few songs by him are in Lambeth Palace, London, and two are printed in a modern edition (MB, xxxiii, 1971).

BIBLIOGRAPHY

BDECM; SpinkES

IAN SPINK

Goodison, Benjamin (*b* London, 1736; *d* ?London, after 1789). English musician. He was educated at Westminster School and Trinity Hall, Cambridge. In January 1771 he was admitted to Lincoln's Inn. Little is known of his life, but he is important as having attempted to publish, between 1788 and 1790, the first complete edition of Purcell (see A.H. King: 'Benjamin Goodison's Compete Edition of Purcell', *MMR*, lxxxi, 1951, pp.81–9). Details of his elaborate plan are known from the five editions of his prospectus preserved in the Royal Music Library (*GB-Lbl*). Though Goodison was able to issue less than a dozen works, and his venture failed through lack of support, it forms a milestone in the progress of British appreciation of the range of Purcell's genius. It also ranks, at least by intention, with Arnold's contemporary edition of Handel as the earliest of all the collected editions issued in any country.

ALEC HYATT KING

Goodman [Guttmann], **Alfred (Alexander)** [Alfred Grant] (*b* Berlin, 1 March 1920). American composer and musicologist of German birth. He received his first music lessons from his father, the music critic Oskar Guttmann. He entered the Stern Conservatory in Berlin in 1938 but was forced to leave after six months because of his Jewish background. In 1939 he emigrated to London and in 1940 to New York, where he arranged music for dance bands and for the popular theatre. During the period 1947–52 he studied composition with Luening and Cowell and musicology with Hertzmann at Columbia University. After receiving the MA he worked as an assistant to his teacher Rudolph Thomas at the same university, and as a lecturer at the Henry Street Settlement; he was also music critic for the newspaper *Aufbau*. Upon taking American citizenship he changed his name to Goodman. In 1960 he moved to Munich, and began working for Bavarian radio as a composer, broadcaster and (from 1971) music adviser. In 1972 he received the PhD as a pupil of Carl Dahlhaus at the Technical University of Berlin. He founded a concert series devoted to American contemporary music, which received the State Award of Recognition in 1992. In 1994 he was guest of honour at the Villa Massimo in Rome.

A skilled arranger, Goodman also composes music in various genres. His work, influenced by Weill, Bartók, Stravinsky and jazz, aims to synthesize different musical cultures. His Psalm xii won the Ernest Bloch Prize in 1949.

WORKS
(*selective list*)

Comics for Carter (musical for children, H. Koller), 1949; The Audition (op, 1, E. Arluck), 1954, Ger. version (H. Frohman) as Der Schauspieler, 1968; Der Läufer (op, 2, M. Alva after S. Lenz)

Ps xii, Bar, female chorus, org (1949); 5 Songs from the Bronx, S, ww ens, hpd, 1954; Grant us Peace (Union Prayer Book), chorus, pf, 1958; 7 Essays on Poems by Dylan Thomas, A, T, gui, 1961; 3 Gesänge nach Gedichten von Johannes Bobrowski, SATB, 1969; 3 Ornamente, 1v, fl, pf, 1971; 3 Gesänge, 1v, 8 insts (1975); 3 Motivationen, vocal ens, vib, gui, db, 1987; Der Lügner, (cant. after C.F. Gellert), 1v, vn, gui, hpd/pf/synth, perc, 1992

Sinfonietta, a, orch (1952); Uptown-Downtown, orch (1954); Str Qt no.2, 1959; Sonata, vn, pf (1960); Mayfair Ouvertüre, orch, 1961; 3 Meditations on Israel, pf, 1966; Little Suite, fl, ob, cl (1968); 3

Essays, hpd, str orch (1972); Pro memoria, orch, 1974; Across the Board, brass ens, 1978; Bemerkungen zu Acht Gongs, perc, 1992; Orchestrology (Universe of Freedom in 5 Chapters), 1993–4; Reflections: Manhattan Survey (1997)
Incid music for theatre, cinema and television
Arr. of S. Samaras: *Olympic Hymn*, 1972

WRITINGS

Musik im Blut: Amerikanische Rhythmen erobern die Welt (Munich, 1968)
Musik von A–Z (Munich, 1971)
Die amerikanischen Schüler Franz Liszts (Wilhelmshaven, 1972)
Sachwörterbuch der Musik (Munich, 1976)
Wörterbuch der Musik (Munich, 1982)
'Angewandte und funktionelle Musik im Exil: Musiktheater – Film – leichte Musik', *Die Wiener Schule und das Hakenkreuz: das Schicksal der Moderne im gesellschaftpolitischen Kontext des 20. Jahrhunderts*, ed. O. Kolleritsch (Vienna, 1990), 165–78

BIBLIOGRAPHY

K.-R. Brachtel, H.-M. Palm, R. Schmiedel and others: *Alfred Goodman*, Komponisten in Bayern, xxviii (Tutzing, 1993)

ALFONS OTT/INGE KOVÁCS

Goodman, Benny [Benjamin] **(David)** (*b* Chicago, 30 May 1909; *d* New York, 13 June 1986). American clarinettist, composer and bandleader.

1. Early career. 2. Later years.

1. Early career. Goodman received rudimentary musical training from 1919 at Chicago's Kehelah Jacob Synagogue and, more importantly, two years of instruction from the classically trained clarinettist Franz Schoepp. He made his professional début in 1921. During his formative years he absorbed the music of the New Orleans musicians; he was particularly influenced by Leon Ruppolo, the clarinettist with the New Orleans Rhythm Kings. In summer 1923 he met Bix Beiderbecke whose influence may be heard in Goodman's on-the-beat attacks, careful choice of notes and across-the-bar phrasing on *A Jazz Holiday* (1928, Voc.) and *Blue* (1928, Bruns.) – especially on the latter, where Goodman played solos on both alto and baritone saxophone. In August 1925 Goodman left for Los Angeles to join Ben Pollack. Pollack's band returned to Chicago in January 1926 and early in 1928 went to New York, which subsequently became Goodman's base. Goodman stayed with Pollack until September 1929, then worked freelance for radio and in recording studios for Red Nichols and Paul Whiteman, and on Broadway in George Gershwin's *Strike up the Band* and *Girl Crazy* (both under Nichols in 1930–31) and Richard Whiting's *Free for all* (1931). His important associations with John Hammond and Teddy Wilson began during this period.

In spring 1934 Goodman organized his first big band and started recording for Columbia. Benny Carter's composition and arrangement of *Take my word* (1934), requiring four saxophones (Goodman played tenor) to play four-note chords in parallel motion in the style of improvised solos, set the standard for the treatment of saxophone sections during the swing period. In 1934 Goodman began employing Fletcher Henderson to write for him; Henderson's arrangements of traditional jazz instrumental numbers, for example Jelly Roll Morton's *King Porter Stomp*, and such popular songs as *Sometimes I'm Happy* (both 1935, Vic.), established the band's musical character. Goodman's impeccable musicianship and discipline set a high standard for his sidemen, from whom he demanded, accurate intonation matched vibrato, uniform phrasing and a careful balancing of parts – performance standards rare in the bands of that time.

In July 1935 with sidemen Wilson and Gene Krupa they recorded four classic sides of jazz chamber music as the Benny Goodman Trio. Goodman's solo on *After you've gone* (1935, Vic.; ex.1) is an example of his mature style: his flawless playing utilizes almost the complete range of the instrument, and his disciplined explorations of the harmony (bars 13–14, 20) and fondness for the blue 3rd (bars 9, 17, 19 – enharmonically B♭) reveal the technical mastery and controlled expression that formed the essence of his art.

During the summer Goodman's band embarked on its first tour, culminating in the now historic performance on 21 August at the Palomar Ballroom, Los Angeles, which was broadcast nationwide to great critical and popular acclaim, and is often cited as the beginning of the swing era. Later that year, while appearing at the Congress Hotel, Chicago, Goodman began a series of important early jazz concerts in the USA; for the last of these he brought in Wilson from New York. In August 1936 the Benny Goodman Trio became a quartet with the addition of Lionel Hampton; the group made its first recording, *Moonglow*, on 21 August (Vic.).

In 1936–9 Goodman's band reached the peak of its success, beginning with a series of CBS broadcasts ('The Camel Caravan') that continued for more than three years. It made its first films (*The Big Broadcast of 1937* and *Hollywood Hotel*) and in March 1937 embarked on a three-week engagement at the Paramount Theater, New York. The success of these performances, attended by a large, predominantly teenage audience, and the resultant publicity clearly demonstrated that Goodman was the 'King of Swing' and a popular idol. In January 1938 he brought a new level of recognition to jazz with a concert in Carnegie Hall, presenting Harry James, Ziggy Elman, Jess Stacy, Hampton, Krupa and Wilson from his own entourage as well as guest soloists from the bands of Duke Ellington and Count Basie.

In the same period Goodman became the first famous jazz musician to achieve success performing the classical repertory. His early training with Schoepp had prepared him for this dual career by laying the foundation for a 'legitimate' clarinet technique, which he continued to improve in later study with Reginald Kell. In 1935 he performed Mozart's Clarinet Quintet before an invited



audience in the home of John Hammond, and three years later recorded the work with the Budapest String Quartet; he appeared in his first public recital at Town Hall, New York, in November 1938. That year he commissioned the work *Contrasts* from Bartók, and gave its première at Carnegie Hall in January 1939. He later commissioned clarinet concertos from Copland (1947) and Hindemith (1947). Goodman appeared with all the leading American orchestras, performing and recording works by Bernstein, Debussy, Morton Gould, Milhaud, Nielsen, Poulenc, Stravinsky and Weber.

2. LATER YEARS. Among Goodman's new soloists in 1939 it was the guitarist Charlie Christian, with his long melodic lines influenced by Lester Young, who contributed most to the band, but in July 1940 illness forced Goodman to disband his ensemble. He re-formed it in October, from which time the compositions and arrangements of Eddie Sauter established the group's musical character.

In 1947 Goodman assembled his last and most controversial travelling band (his later groups were recruited for specific engagements) to play and record arrangements in the new bop style for Capitol Records. Although he had been critical of bop, he genuinely admired the playing of the tenor saxophonist Wardell Gray and the trumpeters Fats Navarro and Doug Mettome, whom he featured in the band and in his new sextet. However, few of the harmonic or rhythmic novelties of bop penetrated Goodman's style and he retained his classic manner, as can be heard on *Stealin' Apples* (1948). In October 1949 Goodman disbanded the group on completion of his contract with Capitol.

In the 1950s Goodman continued to record and tour occasionally with ad hoc small groups and big bands, visiting Europe twice (1950 and 1958) and, under the auspices of the US Department of State, East Asia (1956–7). The original Benny Goodman Trio was reunited for a benefit recording for Fletcher Henderson (1951) and a television appearance on NBC (1953), and also appeared in a film based on Goodman's life, *The Benny Goodman Story* (1956). In the 1960s Goodman expanded his role as jazz ambassador with tours of South America (1961), the USSR (1962) and Japan (1964). During the 1960s and 1970s he toured about half of each year, dividing his time between appearances with small groups and increasingly frequent commitments to performing classical works. He was one of the five recipients of the fifth annual Kennedy Center Honors awards (1982).

As a jazz clarinettist Goodman had no peer; his flawless solo improvisations set standards of excellence for jazz performance. He founded and directed the most important musical organization of the swing era and helped to open a new epoch in American popular music. He was the first white bandleader to adopt and popularize an uncompromising jazz style. He was also among the first to feature black jazz players, an action that might have compromised his own career at a time when racial integration was not a popular concept. Goodman's concerts brought a new audience and a new level of recognition to jazz.

WORKS

JAZZ CHARTS

Shirt Tail Stomp, 1928; Georgia Jubilee, 1934, collab. A. Scutt; House Hop, 1936, collab. J. Mundy; Swingtime at the Rockies, 1936, collab. Mundy; If Dreams Come True, 1937, collab. I. Mills and E. Sampson; Life goes to a party, 1937, collab. H. James; Dizzy Spells, 1938, collab. L. Hampton and T. Wilson; Opus 1/2, 1938, collab. Hampton, D. Tough and Wilson; Smoke House, 1938, collab. F. Norman; Flying Home, 1939, collab. Hampton and E. DeLange

Gone with 'what' wind, 1939, collab. C. Basie; Opus Local 802, 1939; Opus 3/4, collab. Hampton; Pick-a-rib, 1939; Seven Come Eleven, 1939, collab. C. Christian; Soft Winds, 1939; Air Mail Special, 1940, collab. Christian; Benny's Bugle, 1940, collab. Basie; Breakfast Feud, 1940; Six Appeal, 1940; Wholly Cats, 1940; Fiesta in Blue, 1941; Pound Ridge, 1941; Solo Flight, 1941, collab. Christian and Mundy; Rachael's Dream, 1944

Slipped Disc, 1944; Lucky, 1945, collab. J. Palmer and Sampson; Rattle and Roll, 1945, collab. Basie and B. Clayton; Benjie's Bubble, 1946, collab. J. Bushkin; Swing Angel, 1946, collab. Clayton; Tattletale, 1947, collab. T. Todd; Bannister Slide, 1948

SONGS

Riffin' at the Scotch, 1933; Stompin' at the Savoy (A. Razaf), 1934, collab. Sampson and C. Webb; Don't be that way (M. Parish), 1938, collab. Sampson; Once More, 1940; Let the doorknob hitcha, 1941

BIBLIOGRAPHY

B. Goodman and I. Kolodin: *The Kingdom of Swing* (New York, 1939)
B. Goodman: 'That Old Gang of Mine', *Eddie Condon's Treasury of Jazz*, ed. E. Condon and R. Gehman (New York, 1956/R), 258–74
D.R. Connor: *BG off the Record: a Bio-discography of Benny Goodman* (Fairless Hills, PA, 1958, enlarged 4/1988 as *Benny Goodman: Listen to his Legacy*)
B. Green: 'Benny Goodman', *The Reluctant Art: Five Studies in the Growth of Jazz* (London, 1962), 51–90
A. McCarthy: *Big Band Jazz* (New York, 1974), 226ff
[B. Goodman]: *Benny, King of Swing: a Pictorial Biography Based on Benny Goodman's Personal Archives* (London, 1979)
F. Kappler and G. Simon: Disc notes, *Giants of Jazz: Benny Goodman* TL J05 (1979)
M. McPartland: 'Benny Goodman: from the Inside – the Sideman's View', *All in Good Time* (New York, 1987), 91–104
A. Rollini: *Thirty Years with the Big Bands* (London, 1987)
B. Crowther: *Benny Goodman* (London, 1988)
G. Klussmeier: *Benny Goodman und Deutschland* (Frankfurt, 1989)
J.L. Collier: *Benny Goodman and the Swing Era* (New York, 1991)
R. Firestone: *Swing, Swing, Swing: the Life and Times of Benny Goodman* (New York, 1993)
Oral history material in *S-Sva*; collection of scores, recordings and other materials in *US-NH*

RICHARD WANG

Goodman, Roy (*b* Guildford, 26 Jan 1951). English violinist and conductor. As a chorister at King's College, Cambridge, he achieved fame as treble soloist in a recording of Allegri's *Miserere*. After studying the violin and the organ at the RCM, he held teaching posts in two schools and subsequently became director of the early music department at the RAM. He founded the Brandenburg Consort (later Brandenburg Orchestra) in 1975 and (with Peter Holman) the Parley of Instruments in 1979. He has since directed the HANOVER BAND (as principal conductor, 1986–94) and the European Union Baroque Orchestra (from 1988), and became principal conductor of the Umeå Sinfonietta, Sweden, in 1996. Goodman has made over 100 recordings, ranging from Monteverdi, Bach and Handel through Classical and Romantic symphonies (including many by Haydn and complete Beethoven and Schubert cycles) to Holst's *The Planets*. His performances, if sometimes a little hard-driven, are characterized by vivid colours and great rhythmic vitality. He has conducted several world premières (including Glass's Concerto for Saxophone Quartet), and also operas, notably in Britain, Belgium and Sweden. Lundquist's Symphony no.9 is dedicated to Goodman.

GEORGE PRATT

Goodrich, William Marcellus (*b* Templeton, MA, 21 July 1777; *d* East Cambridge, MA, 15 Sept 1833). American organ builder. He is regarded as the founder of the organ

building craft in Boston. A member of a gifted family that included two artist sisters, a doctor, and a brother, Ebenezer (1782–1841), who distinguished himself as a music teacher and builder of church and chamber organs, Goodrich was largely self-taught. His musical and mechanical talents were evident at an early age, and in *c*1800 he went to Boston, working with a pewterer and an instrument maker, and also studying the various English-made organs in the city. In 1804 he entered into an agreement with BENJAMIN CREHORE to make combination piano-organs. That year he built his first instrument, a chamber organ, and shortly after his first church organ, for the Holy Cross Catholic Church, Boston (1805–6). From then on his skill and reputation grew, and by the time of his death his work was found in many major Boston churches and, due to a connection with the Mackays, a Boston merchant family (*see* MACKAY), in certain Southern cities as well. He made instruments for the New South Church (1817) and St Paul's Church (1827) in Boston and the Independent Presbyterian Church, Savannah, Georgia (1821). Goodrich had an original and inquiring mind, and his work displayed much variety of concept. Influenced by Bédos de Celles' *L'art du facteur d'orgues* (1766–78) and his own imagination, he was among the first to begin developing an indigenous American style which broke away from English models. He is credited with several mechanical innovations, including the now common concussion bellows or 'winker'. Nearly all the major Boston builders of the mid-19th century, including THOMAS APPLETON, the Hook brothers (*see* HOOK & HASTINGS) and the Stevens brothers (*see* STEVENS, GEORGE), were trained in his workshop.

See also PANHARMONICON.

BIBLIOGRAPHY

DAB (F.A. Coburn)

'Biographical Memoir of William M. Goodrich, Organ-Builder', *New-England Magazine*, vi (1834), 25–44

B. Owen: 'The Goodriches and Thomas Appleton', *The Tracker*, iv/1 (1959), 2–6

O. Ochse: *The History of the Organ in the United States* (Bloomington, IN, 1975)

B. Owen: *The Organ in New England* (Raleigh, NC, 1979)

BARBARA OWEN

Goodson, Katharine (*b* Watford, 18 June 1872; *d* London, 14 April 1958). English pianist. She entered the RAM at the age of 12 and from 1886 to 1892 studied there with Oscar Beringer. On Paderewski's advice she then went to Leschetizky in Vienna, where she remained for four years. Goodson made her London début in 1897 at a Saturday Popular Concert, and subsequently played throughout Europe. Her American début with the Boston SO in 1907 was outstandingly successful and she made a total of seven tours of the USA. Following several years of retirement, she reappeared before the public in 1946 with her artistry intact and also broadcast on television. Goodson was married to the composer Arthur Hinton (*b* Beckenham, Kent, 20 Nov 1869; *d* Rottingdean, Sussex, 11 Aug 1941), whose works, among them a piano concerto, she frequently programmed. One of the most acclaimed female pianists of her day, Goodson was renowned both for the power and the refinement of her playing. Her programmes featured such large-scale works as Schubert's 'Wanderer' Fantasy, the B minor Sonata of Chopin, the F minor Sonata of Brahms, and MacDowell's *Sonata tragica*. Sadly, though, she left no commercial recordings. (C. Curzon: Obituary, *The Times*, 25 April 1958)

JAMES METHUEN-CAMPBELL

Goodson, Richard (i) (*b* *c*1655; *d* Great Tew, Oxon., 13 Jan 1718). English organist, composer and music copyist. His father was Richard Goodson, butler of New Inn Hall and innkeeper of the Fleur-de-Lys, Oxford. Goodson sang in the choir at Christ Church, Oxford, from 1667 to early 1681. On 19 July 1682 he succeeded Edward Lowe as Heather Professor of Music at the university and by 1683 had been appointed organist of New College, resigning in 1692 to become organist of Christ Church. His will, made in 1714 (*GB-Lpro*), suggests that he was then in poor health: according to Hearne he relinquished his duties to his son Richard Goodson (ii) some time before his death.

Goodson published three songs in *Musica Oxoniensis* (RISM 1698[3]), one, with flute obbligato, written on a three-bar chromatic ground bass. His act songs and other occasional works are broadly modelled on the Restoration court ode but approach neither the scale nor the sophistication of contemporary odes by London composers, and, apart from the Morning Service in C, none of his music became widely known outside Oxford. His activity as a copyist nevertheless suggests that he was a capable and energetic successor to Lowe: manuscripts in his hand include a score of Blow's *Venus and Adonis* (*GB-Och* Mus 37), music by Coprario (*Och* Mus 620) and instrumental movements by Lully (*Ob* Mus. Sch. E.443–6 and 570). *Ob* Mus.Sch.C.204*(R), a parchment roll listing the Music School collection in 1682, also appears to be in Goodson's handwriting.

WORKS

SACRED

Morning Service, C (TeD, Jub), S, S, A, A, T, B/SSAATB, org, *IRL-Dcc*; *GB-Cfm*, *Ckc*, *DRc*, *EL*, *EXcl*, *GL*, *Lcm*, *Lsp*, *LF*, *LI*, *Mp*, *Ob*, *Och**, *PB*, *WO*, *Y*

Evening Service, F (CanD, DeM), S, S, T, B/SATB, org, *Och**

Blessed is he whose unrighteousness is forgiven, anthem, S, A, T, B/SATB, org, *Och**

I am the resurrection, anthem, SATB, *Lcm*

I am well pleased, anthem, B/SATB, org, *Och**

Rejoice in the Lord ye righteous, anthem, S, A, T, B/SATB, str, bc, *Och**

We have heard with our ears, anthem, SATB, *Y*

Chant, D, SATB, *Och*

SECULAR VOCAL

Act songs and odes, solo and chorus, str, bc: Io triumphe non iterum rates, *GB-Lcm*, *Och* 1142A*; Jam resurget, *Lcm*, *Och**; Janus did ever ('after the victory at Blenheim'), *Lcm*, *Ob*, *Och**; O cura divum, *Lcm*, *Ob*, *Och**; O qui potenti, *Lcm*, *Ob*, *Och**; Ormond's Glory (with tpt), *Lcm*, *Och**; Quis efficace carmine, *Lcm*, *Ob**, *Och**; Sacra musarum, *Lcm*, *Ob*, *Och**

Partsongs: Not unto us, S, S, B, bc, *Och**; Sit nemo morosus, catch, 4vv, *Lbl*

Solo songs, 1698[3]: From shining courts; I come to the waters, *Lbl* (kbd arr.); Let me, ye Satyrs, S, fl, bc

INSTRUMENTAL

Overture, F (to Estwick's Io triumphe accende plausibus), *GB-Lcm*, *Och**

Overture and 5 airs, B♭, a 4, *Ob**, *Och**

5 airs, G, a 4, *Ob* Mus.Sch.E.443–6, F.570

5 airs, B♭, a 3 (act music, 8 July 1681), *Ob**

DOUBTFUL WORKS

all sources in Goodson's hand

3 anthems, *GB-Och* 1173: I will magnify thee, S, S/SATB, org; My God, my God look upon me, S, T, B/SATB, org; The heavens declare, S, A, T, B/SATB, org

4 songs: All things are hushed, S, A, B, bc, *Och* 1154 (another setting, *Bu* 5002); A shepherd charmed, 1v, *Och* 1154; Hi jinko brisco, 1v, *Och* 1215; With eager haste (inc.), ? act song, S/SSB, ob, bc, *Och* 1142A

BIBLIOGRAPHY

C.E. Doble and others, eds.: *Remarks and Collections of Thomas Hearne* (Oxford, 1885–1921), vi, 130

A. Clark, ed.: *The Life and Times of Anthony Wood* (Oxford, 1891–5)

H.E. Salter, ed.: *Surveys and Tokens* (Oxford, 1923), 186, 221

W.K. Ford: 'The Oxford Music School in the Late 17th Century', *JAMS*, xvii (1964), 198–203

M. Crum: 'Early Lists of the Oxford Music School Collection', *ML*, xlviii (1967), 23–34

M. Crum: 'An Oxford Music Club 1690–1719', *Bodleian Library Record*, ix (1973–8), 83–99

N. Zaslaw: 'An English "Orpheus and Euridice" of 1697', *MT*, cxviii (1977), 805–08

H.W. Shaw: *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford, 1991)

T.A. Trowles: *The Musical Ode in Britain c.1670–1800* (diss., U. of Oxford, 1992)

R. Herrisone: *The Theory and Practice of Composition in the English Restoration Period* (diss., U. of Cambridge, 1996)

P. Holman: 'Original Sets of Parts for Restoration Concerted Music at Oxford', *Performing the Music of Henry Purcell*, ed. M. Burden (Oxford, 1996), 9–19, 265–71

ROBERT THOMPSON

Goodson, Richard (ii) (bap. Oxford, 24 May 1688; bur. Oxford, 7 Jan 1741). English organist and music copyist, son of RICHARD GOODSON (i). He was baptized at the church of St Cross. He succeeded his father as professor of music at Oxford and as organist of Christ Church. Goodson was listed as choirboy at Christ Church from 1699 to 1707 and as singing-man from 1712 to 1718; Thomas Ford (*GB-Ob* Mus.e.17) stated that he was appointed organist of Newbury on 24 August 1709. He matriculated on 3 March 1714 and graduated BMus on 1 March 1717. A number of manuscripts in Christ Church and the Bodleian Library, Oxford, contain music copied by him, but he does not appear to have been a composer, unless two anonymous works in his hand – an act song, *Festo quid potius die* (*Ob* Mus.Sch.C.143, *Och* Mus 37, 1142B), and an incomplete Ode for St Cecilia's Day, *Ye vocall choir* (*Och* Mus 1153) – are his. Goodson compiled lists of the Oxford Music School holdings (now *Lbl* Add.30493 and 33965), based mainly on an incomplete duplicate of the 1682 catalogue, and had many of his father's manuscripts bound into the volumes in which they survive at Christ Church. The music library he bequeathed to the college is detailed in a manuscript by John Malchair (*Lcm* 2125).

For bibliography *see* GOODSON, RICHARD (i).

ROBERT THOMPSON

Goodwin, Ron (*b* Plymouth, 17 Feb 1925). English arranger, composer and conductor. Originally a trumpeter, then a music copyist, his main musical career took off in the 1950s with radio shows and recordings accompanying singers, culminating in a series of distinctive LPs with his own concert orchestra. Goodwin's musical accompaniments for the Parlophone LPs by Peter Sellers greatly contributed to their success. He also showed a talent for composing; early successes included *Jet Journey*, *Skiffling Strings* (renamed *Swinging Sweethearts* for the USA), and *Lingering Lovers*. In later years he wrote several major works, notably his suites *Drake 400* (1980) and *New Zealand* (1983), the latter reflecting his love of the country to which he regularly returns for concert tours. A prolific film composer, he is widely known for his score for *633 Squadron*, closely followed by *Those Magnificent Men in their Flying Machines*, the 'Miss Marple' series starring Margaret Rutherford and *Where Eagles Dare* among over 40 feature films. His score for *The Trap* has become inextricably linked with the London Marathon. Goodwin has received several Ivor Novello Awards, including the Entertainment Music award in 1971, and a Lifetime Achievement Award in 1993. In his later career he has remained much in demand for orchestral 'pops' concerts in Britain and overseas.

WORKS
(*selective list*)

Orch: Jet Journey, 1952; Tropical Mirage, 1953; The Headless Horsemen, 1956; Red Cloak, 1957; Skiffling Strings (Swinging Sweethearts), 1957; Out of this World, suite, 1958; Drake 400, suite, 1980; New Zealand, suite, 1983; Lingering Lovers

Films: Whirlpool, 1958; The Trials of Oscar Wilde, 1960; The Village of the Damned, 1960; Murder She Said, 1961; Village of Daughters, 1961; Kill or Cure, 1962; Lancelot and Guinevere, 1963; Murder at the Gallop, 1963; 633 Squadron, 1963; Of Human Bondage, 1964; The Alphabet Murders, 1965; Those Magnificent Men in their Flying Machines, 1965; Operation Crossbow, 1965; The Trap, 1966; Where Eagles Dare, 1969; Monte Carlo or Bust, 1969; The Selfish Giant, 1971; Frenzy, 1972; The Little Mermaid, 1973; The Happy Prince, 1974; Beauty and the Beast, 1976; Escape from the Dark, 1976; Candleshoe, 1977; Force Ten from Navarone, 1978

DAVID ADES

Goossens. English family of musicians of Belgian origin.

(1) **Eugène Goossens (i)** (*b* Bruges, 25 Feb 1845; *d* Liverpool, 30 Dec 1906). Conductor. He studied the violin from the age of nine, first at the Bruges Conservatory and then at the Brussels Conservatory, where he also studied composition. In 1873 he went to London and began conducting operetta. He joined the Carl Rosa Opera Company as its second conductor in 1883, and became principal conductor in 1889 on the death of Rosa. In 1892 he gave an early English performance of *Tannhäuser* at Liverpool. The following year he retired from the company, settled in Liverpool and, failing to establish a permanent orchestra there, founded in 1894 the fine Goossens Male Voice Choir, which flourished until his death, concentrating on the Belgian repertory.

(2) **Eugène Goossens (ii)** (*b* Bordeaux, 28 Jan 1867; *d* London, 31 July 1958). Violinist and conductor, son of (1) Eugène Goossens (i). He was educated in Bruges, and at the Brussels Conservatory (1883–6). He went to England shortly after Carl Rosa's death, working in the opera company as violinist, répétiteur and assistant conductor under his father, but this activity was interrupted by a year's study at the RAM (1891–2). Later he conducted several travelling English opera companies, but returned to the Carl Rosa as principal conductor in 1899, keeping the post until 1915, with considerable success. He also conducted part of Beecham's His Majesty's Theatre opera season in 1917, and joined the British National Opera Company as conductor in 1926.

BIBLIOGRAPHY

E.G.J. Gregoir: *Les artistes-musiciens belges au XVIIIme et au XIXme siècle*, iii (Brussels, 1890)

E. Goossens (iii): *Overture and Beginners* (London, 1951/*R*)

C. Rosen: *The Goossens: a Musical Century* (London, 1993)

(3) Sir **(Aynsley) Eugene Goossens** (*b* London, 26 May 1893; *d* Hillingdon, Middx, 13 June 1962). Conductor and composer, son of (2) Eugène Goossens (ii) and contralto Annie Cook. He started his musical education

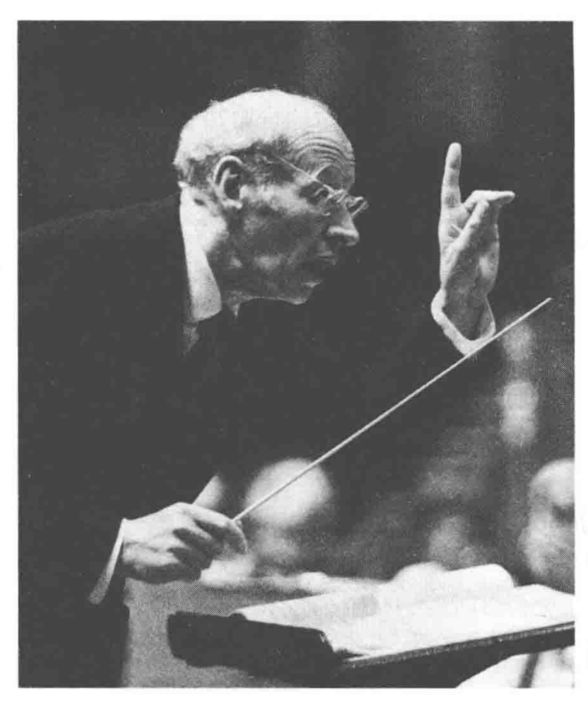
at the age of ten, spending a year at the Bruges Conservatory. After his return to England he gained a Liverpool Scholarship to the RCM (1907), where his professors included Rivarde for violin and Stanford for composition. His contemporaries Arthur Benjamin, Arthur Bliss and Herbert Howells became his lifelong friends. He made his conducting début (April 1912) at an RCM public concert with his first composition, Variations on a Chinese Theme, a work he subsequently conducted at a Promenade Concert, after joining the first violins of Sir Henry Wood's Queen's Hall Orchestra. He was a founder member, as second violin, of the Philharmonic String Quartet, for whom he wrote many of his early chamber works.

Rejected for military service because of a congenital heart defect, in 1916 Goossens was asked by Beecham to take on at the last minute two new English operas at the Shaftesbury Theatre: Stanford's *The Critic* and Ethel Smyth's *The Boatswain's Mate*. With his ability to assimilate complex scores quickly, he rapidly gained a reputation for deputizing in unfamiliar or difficult works at the shortest notice.

In 1921 Goossens formed his own orchestra for a series of contemporary concerts, launched with an epoch-making first concert performance in London of *The Rite of Spring*. He subsequently introduced to London works by Honegger, Milhaud, Poulenc and Schoenberg. The autumn season found him conducting the Carl Rosa Opera at Covent Garden on alternate nights with Diaghilev's Ballets Russes at the Alhambra Theatre. He conducted the opening performances of Nigel Playfair's *The Beggar's Opera* at the Lyric Theatre, Hammersmith (1920), and Delius's *Hassan* (1923). Forced into bankruptcy by his championship of the avant garde, he went to the USA at the invitation of the 'Kodak King', George Eastman, to conduct his newly founded Rochester PO (1923). By the end of the decade Goossens was established as a brilliant and dynamic figure on the podium of America's greatest orchestras and in 1931 was appointed musical director of the Cincinnati SO and May Festival.

He returned every year to England for conducting engagements, including his two operas for Covent Garden with librettos by Arnold Bennett: *Judith* and *Don Juan de Mañara*; but persistent ill-health prevented his mature career fulfilling its initial promise. In 1946 he turned down the musical directorship of the newly formed Covent Garden Royal Opera and Ballet Company since the post would be subservient to that of the general administrator. He preferred the challenge of chief conductor of the Sydney SO and director of the NSW Conservatorium, where he remained from 1947 to 1956. He raised the orchestra to international repute, discovered the soprano Joan Sutherland and was the first to suggest the building of the Sydney Opera House on Bennelong Point. In 1955 he was knighted for his services to Australian music. The following year he resigned his posts and returned to London.

Goossens's success as a conductor, and especially his role in bringing modern and difficult works before a wide public, proved detrimental to his own later career as a composer. His early chamber works influenced by Debussy and Ravel were highly regarded; Delius praised his Phantasy Quartet as 'the best thing I have seen coming from an English pen'. His songs show an ear finely tuned to the nuances of word-setting and a flair for inventive



1. Eugene Goossens, 1961

piano accompaniments. Goossens was an accomplished pianist, and in his Three Nature Poems he exploited the full range of pianistic virtuosity of his friend Benno Moiseiwitsch. His album of short sketches, *Kaleidoscope*, has maintained its popularity since publication in 1918. His orchestral Sinfonietta, a clever but accessible work, was a favourite of Toscanini's; the two violin sonatas, the Second String Quartet and the Concertino are also eminently rewarding. Goossens's most successful orchestral work is the Oboe Concerto written in 1927 as a showpiece for his brother Leon. His later orchestral compositions, although masterly in their use of instrumental colour, tend to lack an individual voice.

WORKS

STAGE

Philip II, op.22 (incid music, Verhaeren), London, Court, 1918; prelude (1921)

L'école en crinoline, op.29, ballet, 1921

East of Suez, op.33 (incid music, W.S. Maugham), London, His Majesty's, 1922; pf suite (1922)

The Constant Nymph, op.43 (incid music, M. Kennedy), London, New, 1926; song: When thou art dead (1926)

Judith, op.46 (op, 1, A. Bennett), CG, 1929

Autumn Crocus (incid music, C.L. Anthony), London, Lyric, 1931

Don Juan de Mañara, op.54 (op, 4, Bennett), CG, 1937; arr. Romance, op.57, vn, pf, 1937

ORCHESTRAL

Variations on a Chinese Theme, op.1, 1912, withdrawn; Miniature Fantasy, op.2, str, 1911; Perseus, op.3, sym. poem, 1914, withdrawn; The Eternal Rhythm, op.5, sym. poem, ?1913, withdrawn; Ossian, op.11, sym. prelude, 1915, withdrawn; By the Tarn, op.15 no.1 [arr. str qt work], str, cl ad lib (1919); Tam o'Shanter, op.17, scherzo, after R. Burns, 1919; Suite, G, op.24 [arr. Bach: French Suites nos.3 and 5], perf. 1917; Sinfonietta, op.34, 1922; Lyric Poem, op.35, vn, orch, 1921; Variations on Cadet Rousselle, op.40 (1924) [orch of vocal work]

3 Greek Dances, op.44, small orch, 1927; Ob Conc., op.45, 1927; Concertino, op.47, double str orch/str octet, 1928; 2 Fanfares, op.48, 1921, 1930; Nature Poems, op.52, 1930; 3 Pictures, op.55, fl, str, perc, 1935; Sym. no.1, op.58, 1940; Pastorale 1942, op.59 [arr. slow movt of Str Qt no.2], 1942; Phantasy Conc., op.60, pf,



2. *Leon, Sidonie and Marie Goossens, 1965*

orch, 1942; Cowboy Fantasy, op.61; Sym. no.2, op.62, 1942–4; Variations on a Theme by Eugene Goossens, 1946, finale to collab. work; Phantasy Conc., op.63, vn, orch, 1948; Concert Piece, op.65, ob/eng hn, 2 hp, orch, 1958; Dance Prelude, ov.
Orchestrations of pf works

CHAMBER

Octet, op.3, fl, cl, hn, hp, str, 1911, withdrawn; Old Chinese Folksong, op.4, vn/vc, pf, 1912; Serenade, op.4a, fl, pf, 1912, withdrawn; 4 Sketches, op.5, fl, vn, pf, 1913, withdrawn; Suite, op.6, fl/vn, vn, hp/pf, 1914; 5 Impressions of a Holiday, op.7, fl/vn, vc, pf, 1914; Phantasy Qt, op.12, str qt, 1915; Rhapsody, op.13, vc, pf, 1916; Str Qt no.1, C, op.14, 1915; 2 Sketches, op.15, str qt, 1916; Spanish Nocturne, op.17, vc, pf, 1917; Sonata no.1, op.21, vn, pf, 1918; Qnt in 1 Movt, op.23, pf, str, 1918
Fantasy, op.36, fl, ob, 2 cl, 2 bn, 2 hn, tpt, 1924; Phantasy Sextet, op.37, 3 vn, va, 2 vc, 1922–3; 2 Ballades, op.38, hp, 1924; Pastoral and Harlequinade, op.41, fl/vn, ob/vn, pf, 1924; Concertino, op.47, str octet/double str orch, 1928; Sonata no.2, op.50, vn, pf, 1930; Str Qt no.2, op.59, 1940; Islamite Dance, ob, pf (1962); Scherzo fantasque, fl, pf (1962); Vieille chanson à boire, bn, pf (1962); Forlane and Toccata, clvd

VOCAL

Choral: Silence, op.31 (W. de la Mare), chorus, orch (1922); The Apocalypse, op.64 (orat, Goossens, F. Moore, after Revelation), solo vv, 2 choruses, orch, 1953
Songs for 1v, pf: 2 Songs, op.9 (A. de Musset), 1914; 2 proses lyriques, op.16 (E. Evans), 1916; Persian Idylls, op.17b (Evans), 1916; 3 Songs, op.19 (G. Jean-Aubry), 1917; The Curse, op.22b (H.R. Barbor) (1919); 2 Scots Folksongs, op.22c, 1918; Variations on Cadet Rousselle, 1918, collab. Bax, Bridge, Ireland; 3 Songs, op.26 (T. Wyatt, J. Fletcher, R. Barnefield), 1920–21, arr. 1v, str qt (1922); 2 Songs, op.32 (W. Blake), 1922, withdrawn; 2 Songs, op.49 (J. Joyce, trad.), 1930–31; Chamber Music, op.51 (Joyce), 1929; 4 Songs, op.53 (B.F. Holmes), 1931; British Children's Prayer (M.F. McCarthy) (1942)
Melodrama: The Cowl, op.22a (H.R. Barbor), spkr, pf, 1918, withdrawn

PIANO

Concert Study, op.10, 1915; Kaleidoscope, op.18, 12 pieces, 1917–18, nos.1–4, 6, 8, 10, 12 orchd (1949); 4 Conceits, op.20, 1917, orchd (1921); 3 Nature Poems, op.25, 1919, nos.2–3 orchd; 2 Studies, op.27, 1926, withdrawn; Hommage à Debussy, op.28, 1920; Rhythmic Dance, op.30, 2 pf, 1920, arr. orch/band (1928); 2 Studies, op.39, 1923; Ships, op.42, 3 preludes, 1924; 2 Pieces, op.56, 1936; Capriccio [after Kaleidoscope no.3], 1960

BIBLIOGRAPHY

Eugène Goossens (London and Geneva, 1921)
G. Jean-Aubry: *La musique et les nations* (Paris and London, 1922), 187–225
R. Hull: 'Eugene Goossens', *ML*, xii (1931), 345–53
E. Goossens (iii): *Overture and Beginners* (London, 1951/*R*)
W.A. Orchard: *Music in Australia* (Melbourne, 1952)
R. Hull: 'Eugene Goossens: a Revaluation', *The Chesterian*, xxviii (1953–4), 69–72, 103–16
C. Rosen: *The Goossens: a Musical Century* (London, 1993)

(4) **Marie (Henriette) Goossens** (*b* London, 11 Aug 1894; *d* Dorking, 18 Dec 1991). Harpist, daughter of (2) Eugène Goossens (ii). She made her orchestral début at the Philharmonic Hall, Liverpool, in 1910, and after studying there with Edith Mason she studied at the RCM with Miriam Timothy. She was principal harpist of the Covent Garden Orchestra from 1921 to 1930 and of the LPO from its foundation in 1932 until 1939. From 1940 to 1959 she was principal harpist with the LSO. She taught at the RCM from 1954 to 1967 and was made an FRCM in 1981. In later years she devoted herself to freelance orchestral playing and recording, finally retiring in 1981. She was appointed OBE in 1983. Her autobiography, *Life on a Harp String*, was published in London in 1987. For further information see W.M. Govea: *Nineteenth- and Twentieth-Century Harpists: a Bio-Critical Sourcebook* (Westport, CT, 1995), 97–103.

(5) **Leon Goossens** (*b* Liverpool, 12 June 1897; *d* London, 12 Feb 1988). Oboist, son of (2) Eugène Goossens (ii). After preliminary study of the piano, he began learning the oboe with Charles Reynolds when he was eight, and at the age of ten made some professional appearances. He then studied with William Malsch at the RCM (1911–14) and became principal oboe of the Queen's Hall Orchestra at the age of 17. After war service, during which he was wounded, he returned to the Queen's

Hall Orchestra, transferring to Covent Garden in 1924, where he sometimes took charge of orchestral rehearsals when Beecham was late in arriving. That year he became professor of the oboe at the RCM (until 1939) and the RAM (until 1935). He also played in the Royal Philharmonic Society's orchestra and, on its foundation in 1932, the LPO. He had meanwhile undertaken many solo engagements, and been acclaimed on both sides of the Atlantic as the finest oboist of his day. Recognition of his exceptional gifts encouraged almost every notable English composer to write for him: these included Bax, Bliss, Britten, Elgar (one uncompleted movement of an unfinished suite, orchestrated by Gordon Jacob in 1967), Vaughan Williams and many others. In 1950 he was made a CBE. A serious car accident in June 1962 severely damaged his teeth and lips, but with great courage and persistence he developed a new technique, and by 1966 had resumed his career with virtually undiminished powers. In his later years he gave lecture-recitals and masterclasses; he continued to perform into his 80s.

Goossens's principal contribution to the oboe was to refine and sweeten its tone and to reveal thereby a new flexibility and expressiveness; controlled by a brilliant technique and at the service of a persuasive and individual artistry, this gave the oboe a new standing as a solo instrument. His sound, to which vibrato is integral, was emulated by his students, and he is regarded as the founder of an English school of oboe playing. Though his orchestral playing was masterly, he made his greatest mark as a solo artist, where his personal style and charm of phrase could be most fully appreciated. His approach to the oboe is exemplified by his book *Oboe* (London, 1977), written in collaboration with Edwin Roxburgh. He played throughout his career on a Lorée thumb-plate system oboe made in 1907. Unusually for a professional oboist, most of whom make their own reeds, he relied for much of his career on reeds made by a professional maker, Thomas Brierley of Liverpool.

BIBLIOGRAPHY

B. Wynne: *Music in the Wind* (London, 1967)
C. Rosen: *The Goossens: a Musical Century* (London, 1993) [incl. discography]

(6) **Sidonie Goossens** (*b* Liscard, Cheshire, 19 Oct 1899). Harpist, daughter of (2) Eugène Goossens (ii). After studying at the RCM she made her orchestral début at a Promenade concert conducted by Sir Henry Wood in June 1921, playing second harp to her sister, Marie. 70 years later, on 14 September 1991, this occasion was commemorated at the last night of the Proms, when she accompanied the soprano Gwyneth Jones in Spohr's setting of *The Last Rose of Summer*. Her previous appearances at the Proms had included Tailleferre's Concertino (1937), Alwyn's *Lyra Angelica* (1954) and Henkemans's Concerto (1958). In 1924 she was the first harpist to broadcast a harp solo and, in 1936, the first to appear on television. A founder-member of the BBC SO in 1930, she finally retired in 1981. She was professor of harp at the GSM from 1960 to 1990, and was appointed MBE in 1974 and OBE in 1980. Her 100th birthday was celebrated in concerts at the Wigmore Hall and the Royal Festival Hall. (D. Perrett: 'Sidonie Goossens: a Biography', *World Harp Congress Review*, vii/2, 2000)

STEPHEN BANFIELD (1, 2), CAROLE ROSEN (3), ANN GRIFFITHS (4, 6), JOHN WARRACK/JANET K. PAGE (5)

Goovaerts, Alphonse (Jean Marie André) (*b* Antwerp, 25 May 1847; *d* Brussels, 25 Dec 1922). Belgian musicologist and composer. His grandfather was a poet and his father, an enthusiastic amateur musician, gave him his first musical instruction. After studying humanities at the Jesuits' College in Antwerp, he was forced to take a post in a business concern to help his family out of financial difficulties. On the advice of Peter Benoit and Léon de Burbure, he devoted all his spare time to music and became secretary to the jury of the Flemish school of music in Antwerp. In 1866 he was appointed librarian of the Antwerp Town Library and archivist at the Royal Archives in Brussels. He subsequently took a post in the archives of the province of Brabant and later of Antwerp, where he was also inspector. He was appointed general keeper of the Royal Archives in 1898, a post he held until he was pensioned in 1904.

As a composer Goovaerts wrote almost exclusively for the voice, and for the most part sacred music; but it is as a musicologist and as one of the first methodical bibliographers that he is particularly known. At the age of 22 he wrote a valuable study on the Antwerp music publisher Phalèse. His principal work, *Histoire et bibliographie de la typographie musicale dans les anciens Pays-Bas* (1880), won him a prize from the Belgian Royal Academy; this valuable work covers 1415 individual publications but does not indicate where the cited editions are to be found. Goovaerts also wrote important articles on Benedictus Ducis, Pierre de La Rue and Hayne van Ghizeghem for the *Biographie nationale*, a biographical sketch of Burbure and articles on the oratorios of Benoit. He was a member of the St Gregorius Vereniging in Antwerp, an association founded by the Belgian bishops in 1881 for the reform of church music; he was opposed to the performance of secular music in church and in this connection wrote a book entitled *La musique d'église: considérations sur son état actuel* (1876). He also established a choir at the cathedral at Antwerp which he trained in the performance of early sacred music.

WORKS
(*selective list*)

Mass, 4vv, org, 1867, *B-Ac*; Messe solennelle, 4vv, orch, org, 1869
O Jesu sapientia aeterna, motet, 4vv, 1869; O salutaris hostia, B, 4vv, org, 1868; other sacred works
Arrs. of works by Palestrina, Lassus and others

WRITINGS

with F. Willems: *Driestemmige liederen voor de schooljeugd, naar de Verzameling van Johannes Wepf* (Antwerp, 1868–74)
Notice biographique et bibliographique sur Pierre Phalèse (Brussels, 1869)
La musique d'église: considérations sur son état actuel et histoire abrégée de toutes les écoles de l'Europe (Antwerp, 1876) [pubd in Flemish as *De kerkmuziek* (Antwerp, 1876)]
Histoire et bibliographie de la typographie musicale dans les anciens Pays-Bas (Antwerp and Brussels, 1880/*R*)
De muziekdrukkers Phalesius en Bellerus te Leuven en te Antwerpen 1546–1674 (Antwerp, 1882)
Lettres sur le Congrès d'Arezzo, par l'abbé M.J.A. Lans (Paris, 1883) [trans. of collected letters]
Liederen en andere Gedichten gemaakt ter gelegenheid van het Landjuweel van Antwerpen in 1561 (Antwerp, 1892)

BIBLIOGRAPHY

MGG1 (A. Van der Linden) [with complete list of writings]
E.G.J. Gregoir: *Les artistes-musiciens belges au XVIIIme et au XIXme siècle* (Brussels, 1885–90)

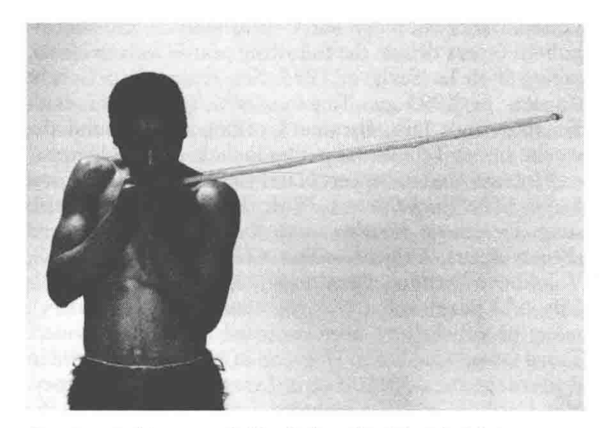
ANNE-MARIE RIESSAUW

Gopak. *See* HOPAK.

Gora. A string-wind instrument found only in southern Africa. The name *gora* is a simplification of the original Korana word *!gora*, in which the initial consonant is a voiced palatal 'click'. Other spellings by various authors include *gorah*, *gorra*, *goura*, *gowra*, *kora*, *t'goerra*, *t'gorrah* and *gom-gom*. The *gora* was formerly played mainly by the Khoikhoi (or Hottentots), although Khoisan (Bushmen) and, later, Bantu peoples also adopted it (*see* KHOIKHOI MUSIC). The instrument resembles a simple mouth-resonated musical bow, but is sounded by blowing on a piece of quill attached to the string (see illustration). This gives it a distinctive tone quality, somewhat like that from a free reed, as in the harmonica or the concertina.

The *gora* was noted first by Dapper in 1668 and thereafter by many other observers; descriptions by Lichtenstein and Burchell are particularly notable. Balfour wrote the first serious historical study, and Kirby (1931) later presented a comprehensive survey. Basing his argument on L.F. Maingard's hypothesis that the Khoikhoi had acquired the hunting bow from the Bushmen early in the 17th century, Kirby (1934) postulated that the *gora* (and also two simple types of musical bow used by the Khoikhoi) originated shortly after this as an adaptation of the hunting bow. Balfour (pp.170ff), seeking explanations for the sounding mechanism of the *gora*, noted an analogous means of sound production in the bullroarer, which is widely used in southern Africa as a toy. He also cited the existence in north India of miniature aeolian bows strung with a flattened quill and attached to kites. Hornbostel (p.296) mentioned forms of lamina, sounded by blowing, among the Shambala in East Africa. Although no connection with the *gora* had yet been traced, he urged that items such as the *gora* should not be ascribed to caprice or accident, in the hope that they might 'any day be withdrawn from their "splendid isolation" by means of some unexpected discovery, and will then supply the most important evidence for Culture-history'.

Apparently the *gora* is no longer played among remaining Khoikhoi-speaking groups, who are mainly found in Namibia (South-west Africa), Botswana and southern Angola. It still survives, however, in almost identical form but under different names among several Bantu-speaking peoples who apparently adopted it in the 19th century. It is always played by boys or young men and is strongly associated with cattle herding. The Sotho of Lesotho use it the most extensively and call it the *lesiba*



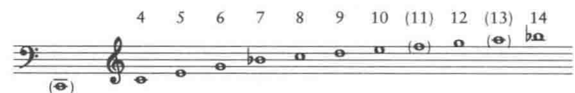
Gora (musical bow sounded by the breath) of the Khoikhoi ('Hottentot') people, southern Africa

(*see* LESOTHO, figs.1–2). The use of the instrument has mostly died out elsewhere, but earlier names given to it among other neighbouring peoples were *ugwala* or *unkwindi* (Zulu), *ugwali* or *igwali* (Xhosa), *makwindi* (Swazi), *kwadi* (Tswana) and *ugwala* (Venda).

The instrument consists of a slightly curved solid stick or hollow river reed, about 95 to 100 cm long and 1·5 cm in average diameter. The string is made from sinew. One end of the string is secured to a strip of quill from a bird's feather, such as a vulture's or a bustard's. The quill is split and flattened, and the broad end trimmed into a leaf shape (fig.1*b*). The string passes through a tiny hole pierced in the quill and is fastened by splicing or knotting. The quill is secured to the shaft by a narrow strip of hide, which also serves as a nut or bridge, raising the quill and string clear of the shaft; but in later specimens and in the Sotho *lesiba*, attachment is by means of a split peg. The other end of the string is bound to the shaft near its extremity in such a way that it may be tuned by tightening or slackening before performance. The use of a tuning-peg, presumably copied from the violin or the *ramkie*, was occasionally noted by observers around Cape Town from 1796.

In playing the *gora* or the *lesiba*, the quill is placed between slightly parted, though widely stretched, lips. The fingers keep the stave from touching the face, leaving the quill and string free to vibrate. Both inhalation and exhalation are used in agitating the quill, and considerable breath force is necessary. Mouth resonance is employed for the selective amplification of one or other of the upper partials of the harmonic series, as on the mouth bow and jew's harp. The use of harmonic partials 4 to 14 has been noted, although 11 and 13 are seldom heard; the range of partials from 5 to 9 is perhaps the most common, and the tuning of the almost inaudible fundamental, shown as *C* in ex.1, may vary from *F* to *B♭′* among different Sotho

Ex.1 Mouth-resonated harmonics



players. In such cases, the entire series is transposed accordingly. In addition to the instrumental sound, players often add laryngeal grunts during exhalation; sometimes these are given definite pitch, to add a touch of polyphony to the performance, but some players avoid them altogether.

BIBLIOGRAPHY

O. Dapper: *Naukeurige beschrijvinge der Afrikaensche gewesten* (Amsterdam, 1668; Eng. trans., 1670; Ger. trans. 1670/*R*)
M.H.K. Lichtenstein: *Travels in Southern Africa in the Years 1803, 1804, 1805 and 1806* (London, 1812–15/*R*)
W.J. Burchell: *Travels in the Interior of Southern Africa*, i (London, 1822/*R*)
H. Balfour: 'The Goura, a Stringed-Wind Musical Instrument of the Bushmen and Hottentots', *Journal of the Royal Anthropological Institute*, xxxii (1902), 156–76
P.R. Kirby: 'The Gora and its Bantu Successors: a Study in South African Native Music', *Bantu Studies*, v (1931), 89–109
E.M. von Hornbostel: 'The Ethnology of African Sound-Instruments', *Africa*, vi (1933), 129–57, 277–311
P.R. Kirby: *The Musical Instruments of the Native Races of South Africa* (London, 1934, 2/1965)
P.R. Kirby: 'A Further Note on the Gora and its Bantu Successors', *Bantu Studies*, ix (1935), 53–61

DAVID K. RYCROFT

Gorączkiewicz, Wincenty (*b* Kraków, 1789; *d* Kraków, 4 Nov 1858). Polish organist, conductor, teacher and composer. He was a son of Dominik Gorączkiewicz (1747–1803), organist of Wawel Cathedral in Kraków from 1788, and brother of Dominik Gorączkiewicz (1780–1813), cathedral organist from 1803 to 1808. He studied with his father, and then in Dresden and Vienna. From 1808 until his death Gorączkiewicz held the posts of organist and musical director of Wawel Cathedral. He also played the double bass in, and for a time conducted, the orchestra of the theatre of the governor of the Brzeg district, J. Kluszewski. In 1818 he became musical director of the Society of Friends of Music in Kraków, and he also held a senior post in the Boarding School of Music, where he taught the organ from 1820. From 1841 Gorączkiewicz was responsible for the organ and choral singing classes in the music school of the Technical Institute. From 1838 he also taught in Franciszek Mirecki's operatic singing school.

Gorączkiewicz later appeared as a conductor, while as an organist he was considered to be one of the greatest players of the day, an eminent improviser, and the equal of Simon Sechter of Vienna and A.F. Hesse of Breslau. He gave concerts in Dresden, Vienna and Olmütz, where he played a newly constructed organ in the cathedral. He encouraged the performance of the vocal music of Haydn and Mozart, and contributed towards the restoration of ancient church music. In 1866 a plaque was set in the wall of Wawel Cathedral in his memory. Besides making arrangements of songs, choral and piano music, Gorączkiewicz composed some sacred works, including *Cantica choralia ecclesia Romano-Catholica* (1848), and a comic intermezzo *Rendez-vous fryzjera* ('The Barber's Rendez-Vous'), performed in Warsaw on 27 June 1816 (manuscript in *PL-Kk*). He also translated into Polish Gottfried Weber's *Versuch einer geordneten Theorie der Tonsetzkunst*, which remained in manuscript in Wawel Cathedral, Kraków.

BIBLIOGRAPHY

PSB (J. Reiss); *SMP*
K. Kurpiński: 'Wiadomości o kompozytorach polskich' [Information about Polish composers], *Tygodnik polski i zagraniczny*, xxxvi (1819)
L.T. Błaszczyk: *Dyrygenci polscy i obcy w Polsce działający w XIX i XX wieku* [Polish and foreign conductors working in Poland in the 19th and 20th centuries] (Kraków, 1964)
I. Poniatowska: 'Gorączkiewicz', *Encyclopedia muzyczna PWM*, ed. E. Dziębowska, iii (Kraków, 1987)
D. Wawrzykowska-Wierciochowa and A. Podsiad: *Boże coś Polskę* (Warsaw, 1999)

IRENA PONIATOWSKA

Görbig [Gärbig, Gerbich, Gerbig], **Johann Anton (Thaddeus)** (*b* ?1684; *d* Prague-Strahov, 2 March 1737). Bohemian organist, choirmaster and composer. His age is given as 53 in the obituary register, but his name is not listed in the corresponding baptismal registers of Brüx (now Most) which was given as his place of birth by Dlabač.

Görbig was an unpaid assistant organist at the metropolitan cathedral of St Vitus in Prague from about 1703; on 24 July 1717 he became cellist and in 1727 he succeeded Tobias Ernest Liehre (1644–1727) as organist. After the death of J.C. Gayer he was appointed *capellae magister*, on 27 November 1734, and he held this post until his death; he was also organist at Strahov from about 1723. Besides his musical activities he was assessor to the subsidiary law court at Pohořelec (Prague). Gayer's son Vojtěch succeeded Görbig in 1727 as cellist of the metropolitan cathedral.

Görbig's artistic orientation can be seen from the selection of composers represented in his library (now in *CZ-Pak*), for example Caldara, Lotti and Heinichen. Only a few of his own compositions survive and as they bear his surname alone, their attribution is uncertain because of the existence of an otherwise unknown composer Georg Görbig, whose works are listed in an Osek monastery inventory of 1720. The masses are in a slightly archaic *stile misto*, showing a remarkable absorption of the late Baroque concerto style into their contrapuntal texture. His vocal idiom is almost completely instrumental. In these respects his style is similar to that of his Prague contemporary, Gunther Jacob (1685–1734).

WORKS

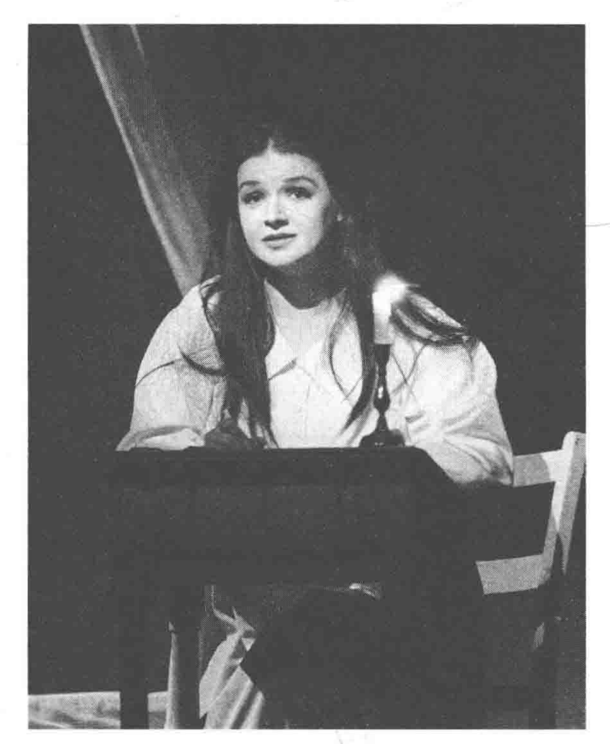
Missa Iustitiae, F, *CZ-Pnm*
Missa Sancti Wolffgangi, C, *ME*; score, 1920, *Pnm*
Missa 'Delectare in Domino', *Pak*
Lit, *D-Dkh*
Mass, 5 offs and hymn, listed in Osek monastery inventory of 1706; 4 masses and lit, listed in Prague, monastery of the Order of Crusaders inventory, 1737–8: all lost

BIBLIOGRAPHY

DlabačžKL
E. Trolda: 'Kostelní archiv mělnický' [Church archives at Melník], *HR*, ix (1915–16), 75–81, 127–33
A. Podlaha: *Catalogus collectionis operum artis musicae quae in bibliotheca capituli metropolitani pragensis asservantur* (Prague, 1926), pp.iv, xvii–xviii, xxff, 16
R. Quoika: *Die Musik der Deutschen in Böhmen und Mähren* (Berlin, 1956)
J. Fukač: *Křižovnický hudební inventář* [Music inventory of the Knights of the Cross] (Brno, 1959)
J. Štefan: Preface to *Ecclesia metropolitana pragensis: catalogus collectionis operum artis musicae*, iv/1 (Prague, 1983), 5–13
M. Kostílková: 'Nástin dějin svatovítského hudebního kůru' [Historical survey of St Vitus choir], ibid., 14–33

MILAN POŠTOLKA

Gorchakova, Galina (*b* Novosibirsk, 1 March 1962). Russian soprano. After studies at the Novosibirsk Conservatory, she joined the Opera House in Sverdlovsk (now Yekaterinburg) in 1988, her early roles including Tatyana, Santuzza, Cio-Cio-San, Liù, Tamara (Rubinstein's *Demon*) and Katerina (*Lady Macbeth of the Mtsensk District*). Winning auditions in St Petersburg, she moved on to the Kirov Opera in 1991, and with that company was quickly recognized as an artist of rare individuality. Her international career began with an appearance as Renata in Prokofiev's *Fiery Angel* at the 1991 Proms in London, and she made her Covent Garden and Metropolitan Opera débuts the following year in the same role, taking it to La Scala in 1994. She returned to Covent Garden in 1993 as Tatyana, which, together with Tchaikovsky's Lisa, became a calling card around the world. Other Tchaikovsky roles include Maria (*Mazepa*) and Iolanta, and in concert Natal'ya (*The Oprichnik*) and Kuma (*The Enchantress*). With the Kirov she has also sung Gorislava (*Ruslan and Lyudmila*), Yaroslavna (*Prince Igor*), Princess Olga (*The Maid of Pskov*), Volokhova (*Sadko*), Fevroniya (*Legend of the Invisible City of Kitezh*) and Clara (*Betrothal in a Monastery*), many of which have been recorded on disc and video. Tosca introduced her to Houston in 1996, and in 1998 in Rotterdam she added Manon Lescaut to her repertory. Her Verdi roles have included Leonora (including the original version of *La forza del destino*) and Elisabeth de Valois. She made her Australian début in recital at the



Galina Gorchakova as Tatyana in Tchaikovsky's 'Yevgeny Onegin'

1999 Sydney Festival, and has a large repertory of Russian song. Although her gleaming voice can lack flexibility, it has thrilling amplitude throughout its considerable range.

JOHN ALLISON

Gorczycki [Gorczyca], **Grzegorz Gerwazy** (*b* Rozbark, nr Bytom, Silesia, *c*1665–7; *d* Kraków, 30 April 1734). Polish composer. He studied philosophy at Prague University from about 1678 to 1683, and then theology at Vienna University until 1689. At the beginning of 1690 at the latest, he moved to Kraków, where he was ordained in spring 1692. Soon afterwards he was appointed professor at the Congregatio Missionis at Chełmno, Pomerania; one of his duties there was to direct the music in the chapel. In 1694 he returned to Kraków and became a curate and from 1696 the penitentiary of Wawel Cathedral. He was composing by this time, since one of his works, *Tota pulchra es, Maria*, is dated 1694. In 1698 he was made director of music at Wawel Cathedral, a position that he retained until his death. From 1702 he was also a senior member of the chapel of the Angelists at the cathedral. In 1705 he became canon of the collegiate church of Skalbmierz and from about 1720 parish priest of one of the Kraków churches. He conducted the Wawel chapel at the coronation of the Elector August III of Saxony at Kraków on 17 January 1734, and died shortly afterwards. He was long remembered, particularly in Kraków: several of his works were published during the 19th century, three of them as early as 1839.

Gorczycki is a notable figure in Polish music of the late Baroque period. He was mainly a composer of liturgical music to Latin texts, but he also seems to have tried his hand at purely instrumental works. He was once thought of primarily as a gifted exponent of the old *a cappella* style, but the discovery during the second half of the 20th century of several works by him for voices and instruments – besides the already known *Illuxit sol iustitia* – shows that he used not only traditional vocal polyphony but also the more up-to-date concerted techniques of the Neapolitan school. His large-scale vocal and instrumental motets involve dialogues between two or more instruments (principally violins but also on occasion viola, oboes and trumpets) and four or five vocal parts, which include short solo sections contrasting with tuttis. These works are in a clear, schematic major-minor tonality and display a melodic style that has its roots in Italian music. Instrumental music appears to have been important to Gorczycki; the little that is known about his contribution to it derives from a polonaise of doubtful authenticity and a note about a lost overture. He is not now thought (as he once was) to have written any operas.

WORKS

Edition: *Grzegorz Gerwazy Gorczycki: Opera omnia*, ii, ed. K. Mrowiec, MMP, ser.A (1995–) [M]

Catalogue: A. Wardęcka-Gościńska: 'Katalog tematyczny' [Thematic catalogue], *Grzegorz Gerwazy Gorczycki: Studia*, i, ed. Z.M. Szweykowski (1986) [W-G]

SACRED VOCAL AND INSTRUMENTAL

Completorium, 4vv, 2 vn, 2 tpt, org, W-G 6; M ii
Completorium (ii), W-G 7, mentioned in Kraków inventory (see Chybiński, 1928; ? = W-G 6)
Conductus funebris, 4vv, 2 vn, 2 tpt, va, va bassa, db/trbn, org, W-G 8; M ii
Crudelis Herodes, 4vv, 2 vn, org, W-G 9; M ii
Deus tuorum militum (i), 4vv, 2 vn, org, W-G 10; M ii
Deus tuorum militum (ii), Innocentes pro Christo intontes, 4vv, 2 vn, org, W-G 11*a*–*b*; M ii
Gratuletur ecclesia, 4vv, 2 vn, org, W-G 13; M ii
Illuxit sol iustitia, 5vv, 2 vn, va bassa, bc, W-G 16; M ii
In virtute tua, 4vv, 2 vn, 2 tpt, org, W-G 17; M ii
Jesu corona virginum, 4vv, 2 vn, org, W-G 14; M ii
Justus ut palma florebit, 4vv, 2 vn, org, W-G 20; M ii
Laetatus sum, 4vv, 2 vn, 2 tpt, org, W-G 22; M ii
Litaniae de providentia divina, 5vv, 2 ob, 2 tpt, 2 vn, va bassa, org, W-G 23; M ii
Litaniae de SS Sacramento, ex A; lost, mentioned in Wieluń inventory (see Buba and Szweykowscy)
Os iusti meditabitur, 4vv, 2 vn, org, W-G 30; M ii
Tristes erant apostoli, 4vv, 2 vn, org, W-G 42; M ii

SACRED VOCAL

all for 4 voices, some with organ, bc

Missa De Conceptione B.V.M. (Propers only), inc., W-G 25 (incl. Salve sancta parens, Benedictus et venerabilis, Beata es Virgo Maria, Beata viscera, Gaude Maria Virgo, Alleluja. Ave Maria), *PL-Kk*; ed. H. Feicht, *Muzyka staropolska* (Kraków, 1966)
Missa paschalis, W-G 26; ed. in WDMP, vii (1930, 3/1967)
Missa 'Rorate coeli' (i) (with int, 'Rorate'; without Cr), W-G 27; ed. in WDMP, lxv (1967)
Missa 'Rorate coeli' (ii) (Propers only), W-G 28 (incl. Rorate coeli, Tollite portas, Alleluja. Ave Maria, Alleluja. Post partum, Ave Maria, Ave regina caelorum); ed. in WDMP, lxxvii (1986)
Alleluja. Ave Maria, W-G 1, ed. in WDMP, lxxviii (1986); Alleluja. Prophetae Sancti, W-G 2, *Kk* (inc.); Ave Hierarchia, W-G 3, ed. in WDMP, lxxviii (1986); Ave maris stella, W-G 4, ed. in WDMP, lxxviii (1986); Ave virgo speciosa, W-G 5, ed. in WDMP, lxxviii (1986); Dignare me, W-G 12, *Kk*; Iste confessor Domini, W-G 18, *Kk*; Jesu redemptor omnium (i), W-G 15, *Kk*(inc.), *Pu*; Jesu redemptor omnium (ii), W-G 77, *Kk*; Jesu redemptor omnium (iii), W-G 78, *Kk*; Judica me Deus, W-G 19, ed. in *Muzyka w dawnym Krakowie* (Kraków, 1964); Laetare Jerusalem, W-G 21, *Kk*(inc.); O rex gloriae Domine, W-G 29, *Kk*; O sola magnarum urbium, W-G 31, ed. in *Muzyka Kościelna* (Kraków, n.d.); Regina coeli laetare, W-G 33, *Kk*; Sancte Deus, sancte fortis, W-G 37, *Kk*(inc.); Sepulto Domino, W-G 38, ed. in *Cantica selecta musicae sacrae in Polonia* (Poznań, 1928); Sub tuum praesidium, W-G 39, ed. in WDMP, lxxviii (1986); Te Joseph celebrant, W-G 40, *Pu*; Tota pulchra es, Maria, W-G 41, ed. in WDMP, lxxviii (1986); Vidi aquam, *CZ*

INSTRUMENTAL

Ouverture ex D; lost, mentioned in Wieluń inventory (see Buba and Szweykowscy)
Polonez balowy, vn (doubtful); ed. in Prosnak (1962)

BIBLIOGRAPHY

EitnerQ; SMP
A. Chybiński: 'Grzegorz Gerwazy Gorczycki', *Muzyka kościelna*, iii/1–10, 12 (1928), *Muzyka polska*, i (1934), 196–200
H. Feicht: 'Do biografii G.G. Gorczyckiego', *PRM*, ii (1936), 98–9
J. Prosnak: 'Utwory klawesynowe polskiego Oświecenia' [Compositions for the harpsichord during the Polish Enlightenment], *Muzyka*, vii/2 (1962), 69–93
J. Buba, A. and Z.M. Szweykowscy: 'Kultura muzyczna pijarów polskich w XVII i XVIII wieku' [The music culture of the Polish Piarists in the 17th and 18th centuries], *Muzyka*, x (1965), no.2, pp.15–32; no.3, pp.20–32
J. Węcowski: 'Grzegorz Gerwazy Gorczycki w świetle najnowszych odkryć i badań' [Grzegorz Gerwazy Gorczycki in the light of the most recent discoveries and research], *Studia Hieronymo Feicht septuagenario dedicata*, ed. Z. Lissa (Kraków, 1967), 227–34
M. Kaczorowska-Guńkiewicz: 'Do biografii Grzegorza Gerwazego Gorczyckiego', *Muzyka*, xviii/4 (1973), 83–6
K. Mrowiec: 'Nowo odnalezione najwieksze dzieło Grzegorza Gerwazego Gorczyckiego' [The newly discovered greatest work of Gorczycki], *Muzyka*, xx/2 (1975), 108–12
W. Schenk: 'Przyczynek do biografii Grzegorza Gerwazego Gorczyckiego' [A contribution to the biography of Gorczycki], *Muzyka*, xxiii/2 (1978), 73–5
M. Kaczorowska-Guńkiewicz: 'Technika polifoniczna w "Completorium" Gorczyckiego' [Polyphonic technique in Gorczycki's 'Completorium'], *Muzyka*, xxvii/1–2 (1982), 43–54
D. Idaszak: 'Litania G.G. Gorczyckiego: nowe źródło do polskiego koncertu wokalno-instrumentalnego z okresu baroku' [The Litaniae of Gorczycki; a new source for the Polish vocal and instrumental concerto in the Baroque period], *Dzieło muzyczne* [The musical work], ed. I. Poniatowska and others (Kraków, 1984), 277–81
Z.M. Szweykowski, ed.: *Grzegorz Gerwazy Gorczycki: Studia*, i (Kraków, 1986) [incl. thematic catalogue by A. Wardęcka-Gościńska]
Z.M. Szweykowski, ed.: *Grzegorz Gerwazy Gorczycki: Studia*, ii (Kraków, 1990)
T. Maciejewski: 'Nieznana kopia utworu G.G. Gorczyckiego' [An unknown copy of a work by Gorczycki], *Muzyka*, xxxvii/2 (1992), 91–2

MIROSŁAW PERZ

Gordigiani, Giovanni Battista (*b* Modena, July 1795; *d* Prague, 2 March 1871). Italian baritone, composer and teacher. The eldest son of the baritone Antonio Gordigiani, he studied for six years at the conservatory in Milan. In 1817 he sang at the Teatro della Pergola, Florence, and the following year in Pisa, but soon gave up the stage to become a concert singer. After a period in Regensburg as a teacher, he went to Prague in 1822 and stayed there for the rest of his life, teaching singing at the conservatory. Among his pupils was the soprano Teresa Stolz. He composed several operas, of which three were produced in Prague: *Pygmalione*, 1845; *Consuelo*, 1846 (in which the 20-year-old Marietta Alboni sang the part of Anziletto) and *Loscrivano pubblico*, 1850. He also wrote church music, marches and songs.

His brother Luigi (*b* Modena, 21 June 1806; *d* Florence, 1 May 1860) sang in the boys' choir of the Pitti Chapel in Florence and studied the piano and composition. For a time he was employed by Count Demidoff to produce music for entertainments. His compositions include ten operas, eight of which were performed, a ballet, an oratorio, three cantatas, many piano pieces and over 300 songs, many based on Tuscan folk melodies and published in collections including *In riva all'Arno* and *Mosaico Etrusco*. His vocal chamber music earned him the nickname 'the Italian Schubert'.

ELIZABETH FORBES

Gordon, Alexander (*b* Aberdeen, *c*1692; *d* South Carolina, 1754/5). Scottish tenor, author and antiquary. He graduated at Aberdeen University, lived for a time by teaching languages and music, and then left for the Continent, spending some years in Italy, where presumably he was trained as a singer. He sang in C.A. Monza's *La principessa fedele* at Messina in 1716 and Orlandini's *Lucio Papirio* and Leo's *Sofonisba* at Naples in 1717–18. He returned to Britain in 1719 and sang at four concerts at the Lincoln's Inn Fields Theatre that winter. He was a member of the Royal Academy (at the King's Theatre) during its first season (spring 1720), singing in Porta's *Numitore*, Handel's *Radamisto* (Tiridate) and Roseingrave's arrangement of Domenico Scarlatti's *Narciso*. He had a benefit at York Buildings on 6 February 1721 and another at the Little Haymarket Theatre on 26 January 1722. He was back at the King's Theatre in 1723 for the first performances of Ariosti's *Coriolano* and Handel's *Flavio* (Ugone). Handel planned to give him a part in *Giulio Cesare*, but in August that year Gordon abandoned his singing career and began research on the Roman antiquities of Scotland and northern England. His literary works include the fruits of this, under the title *Itinerarium Septentrionale*, lives of Pope Alexander VI and his son Cesare Borgia, a translation of Scipione Maffei's *De gli anfiteatri*, essays on Egyptian mummies and hieroglyphics, and a comedy, *Lupone or The Inquisitor*, produced unsuccessfully in London in 1731. He was secretary to the Society of Antiquaries (1736–41) and other learned bodies, but in 1741 left for South Carolina as secretary to the governor. He became a substantial landowner there, and died between August 1754 (when he made his will) and July 1755.

Gordon must have possessed a competent technique to sing the two parts Handel composed for him, which require agile coloratura and a compass from *d* to *a'*. On one occasion he is said to have taken exception to Handel's accompaniment and threatened to jump on the harpsichord; this drew the reply: 'Let me know when you will do that and I will advertise it; for I am sure more people will come to see you jump than to hear you sing'. Gordon apparently brought back from Naples a manuscript score of Alessandro Scarlatti's *Tigrane*, now in the Barber Institute at Birmingham, in which the opera is attributed to Scarlatti 'con l'ajuto del Sigr Alessandro Gordoni Inglese'. Gordon may have been present when the opera was produced in 1715, but he probably acted merely as copyist. He was also a painter, who illustrated some of his own books and left a self-portrait.

BIBLIOGRAPHY

DNB (G. Goodwin); *SartoriL*
C. Morey: 'Alexander Gordon, Scholar and Singer', *ML*, xlvi (1965), 332–5
W. Dean and J.M.Knapp: *Handel's Operas 1704–1726* (Oxford, 1987, 2/1995)

WINTON DEAN

Gordon, Dexter (Keith) (*b* Los Angeles, 27 Feb 1923; *d* Philadelphia, 25 April 1990). American jazz tenor saxophonist. He began to play the clarinet at the age of 13 and studied music with Lloyd Reese, during which time he played in a rehearsal band with other pupils of Reese, including Charles Mingus and Buddy Collette. After a

long engagement with Lionel Hampton's touring band (1940–43) he made his first solo recordings, as the leader of a quintet session with Nat 'King' Cole as a sideman. In 1944 he worked for a few weeks with the Fletcher Henderson Orchestra, then briefly with Louis Armstrong and with Billy Eckstine's orchestra. His recordings with Eckstine (for example, *Blowin' the Blues Away*, 1944, Deluxe), Dizzy Gillespie, Fats Navarro and others soon made him a leading figure in the bop movement. Working alternately on the East and West coasts, he appeared with Tadd Dameron in New York early in 1949, and joined his fellow tenor saxophonist Wardell Gray for a popular and sensational series of 'saxophone duels' between 1947 and 1952 (notably *The Chase*, 1947, Dial). Difficulties associated with drug addiction curtailed his activities during the 1950s, but these problems had been resolved by 1960 when he served as composer, musician and actor in the West Coast production of Jack Gelber's play *The Connection*. Thereafter he toured and recorded principally as a leader, moving back to New York early in 1962.

In September 1962 Gordon performed in London and then made a tour of the Continent that was so successful he remained in Europe for the next 15 years, making infrequent trips to the USA. Based in Copenhagen, he appeared at all the major jazz festivals, taught and recorded prolifically; he also toured Japan in autumn 1975. Encouraged by a visit to New York in 1976, however, he returned permanently to the USA the following year. As the star of the film *Round Midnight* (1986), Gordon was the subject of renewed interest in the late 1980s; he received a nomination for an Academy Award for his role.

Gordon's main influence was Lester Young, but he also displayed an extrovert intensity reminiscent of Herschel Evans and Illinois Jacquet. His rich, vibrant sound, harmonic awareness, behind-the-beat phrasing and predilection for humorous quotations combined to create a highly individual style. Gordon's music strongly affected the two leading tenor saxophonists of the succeeding generation, Sonny Rollins and John Coltrane. Gordon was later influenced in turn by Coltrane, and even, following Coltrane's example, adopted the soprano saxophone during the late 1970s. A volume of transcriptions of his performances has been published.

BIBLIOGRAPHY

I. Gitler: 'Dexter Gordon: the Time for Recognition', *Down Beat*, xxviii/29 (1961), 16–17
L. Tomkins: 'The Dexter Gordon Story', *Crescendo*, i/4 (1962–3), 4–5 [interview]
R. Baggenaes: 'Dexter Gordon: Interview', *Coda*, x/7 (1972), 2–5
C. Berg: 'Dexter Gordon: Making his Great Leap Forward', *Down Beat*, xliv/3 (1977), 12–3, 38, 42–3
L. Tomkins: 'Dexter Gordon', *Crescendo International*, xv (1977), no.8, pp.6–7; no.9, pp.14–15 [interview]
L. Niehaus: *Dexter Gordon Jazz Saxophone Solos: Transcriptions from the Original Recordings* (Hollywood, CA, 1979)
B. Rusch: 'Dexter Gordon: Interview', *Cadence*, vii/11 (1981), 5–8
T. Sjøgren: *Long Tall Dexter: the Discography of Dexter Gordon* (Copenhagen, 1986)
S. Britt: *Long Tall Dexter: a Critical Musical Biography of Dexter Gordon* (London, 1989)
Oral history material in *US-NEij*

LEWIS PORTER

Gordon, Captain **James (Carel Gerhard)** (*b* Cape of Good Hope, 22 May 1791; *d* Lausanne, 1838). Scottish and Cape Dutch amateur flute maker and player. He carried out improvements to the flute, firstly in Paris, and in 1831 in London in association with Rudall & Rose and Cornelius Ward. He is remembered for the 'Boehm–Gordon controversy', a libel campaign against Theobald Boehm initiated for his own commercial ends by Victor Coche in 1838, in which Boehm was falsely accused of stealing the idea of the ring-key (*brille*) from Gordon (it had in fact been patented in 1808 by Friedrich Nolan). Boehm and Gordon had worked together in Munich in 1833–4, a result of which was Gordon's 13-hole *Flûte diatonique* of 1834. There had been no misunderstanding between them; the campaign against Boehm, which was perpetuated by John Clinton, Cornelius Ward and Richard Shepard Rockstro, seems to have originated in jealousy. The accusations were refuted by Schafhäutl and Christopher Welch, but Gordon's apparent failure led to severe mental illness and eventually to suicide.

BIBLIOGRAPHY

Waterhouse-LangwillI
L. Böhm: *Festschrift anlasslich des 200 Geburtstags Th. Böhm* (Munich, 1994)
For further bibliography *see* BOEHM, THEOBALD.

JAAP FRANK

Gordon, Michael (*b* Miami, 20 July 1956). American composer and keyboard player. Raised in Nicaragua, he returned to Miami Beach at the age of eight. He studied at New York University (graduated 1980) and Yale University (MM 1982), among others; his principal teachers included Edward Troupin and Martin Bresnick. From 1979 to 1983 he played in the rock band Peter and the Girlfriends, later forming a more ambitious ensemble, the Michael Gordon Philharmonic (1983–96), to perform his concert music. In 1987 he co-founded, with his wife Julia Wolfe, and David Lang, the Bang on a Can Festival, New York, an event that became an important showcase for postminimal and vernacular-based new music.

Gordon's music starts from a minimalist ensemble concept, but extends dramatically towards dissonance and rhythmic complexity. Many early works revolve around rhythmic conflict, a characteristic illustrated by titles such as *Thou Shalt/Thou Shalt Not!* (1983) and *Four Kings Fight Five* (1988). In the earlier work, his first piece for the Michael Gordon Philharmonic, the 9/8 rhythm of the strings and organ is angrily, yet routinely, interrupted by a conflicting pattern in the bass clarinet and percussion. In the later composition, rhythmic layers are nested in two-against-three and three-against-four groupings. Such complexities made Gordon a central proponent of the Manhattan-based movement known as Totalism, a style characterized by vernacular influences, postminimalist harmonies and intricate rhythmic structures. Other characteristics of Gordon's style include abrupt changes in tempo and the use of classical instruments to create a pulsing, irregular energy reminiscent of rock groups such as Led Zeppelin.

In 1991 Gordon collaborated with video artist Elliot Caplan to create the *Van Gogh Video Opera*, a multimedia work in which visual allusions to the life and work of Vincent Van Gogh are accompanied by musical patterns organized in complex rhythmic cycles. With *Yo Shakespeare* (1992), Gordon began to reduce the pitch elements of his music to achieve a more focussed concentration on rhythm. This process reached its apex in *Trance*, a 50-minute intense continuum of competing rhythms that

peaks in a digitally recorded sample of Buddhist and Arabic chanting.

WORKS
(*selective list*)

Dramatic: Van Gogh Video Opera (after V. Van Gogh letters), 1991, collab. E. Caplan; Chaos (op, 25 scenes, M. Maguire), 1994–8; The Carbon Copy Building (op, 1, B. Kutchor), 1999, collab D. Lang and J. Wolfe, Turin, Teatro Carignano, Sept 1999

Large ens: Four Kings Fight Five, ob, cl + b cl, perc, synth, elec gui, vn, va, vc, 1988; Romeo, orch, 1992; Yo Shakespeare, 2 fl + pic + pan pipes, s + t sax, a + bar sax, perc, 3 synth, elec gui, elec b gui, amp vn, amp vc, 1992; XVI, 16vv, 1993; Trance, 2 fl + pic + pan pipes, 2 s sax, a sax, 4 tpt, 4 trbn, perc, 3 sampled accdn, elec gui, elec b gui, amp vn, vc, tape, 1995; Love Bead, fl + pic, ob + eng hn, b cl, dbn, brass, elec gui, elec b gui, amp vn, va, vc, sampler, 1997; Weather, str orch, 1997 [opt. multimedia video by Caplan]

Other: Thou Shalt/Thou Shalt Not!, cl + b cl, perc, elec org, elec gui, amp vn, amp va, 1983; The Low Qt, (b cl, bar sax, trbn, db)/any 4 low insts, 1985; Strange Quiet, cl + b cl, perc, synth, elec gui, amp vn, amp va, 1985; Acid Rain, fl, cl, synth, str qt, db, 1986; Paint it Black, db, 1988; Industry, amp vc, elecs, 1992; Trance 4, cl, perc, elec gui, vc, amp db, sampler, 1995; ACDC, fl, cl, vn, db, pf, 1996; Grand Dairy, elecs, 1996; I Buried Paul, cl, elec gui, vc, amp db, perc, sampler, 1996; hate, 1v + pf, 1997; XY, perc, 1997

Recorded interviews in *US-NHoh*

Principal publishers: Red Poppy, Chester

Principal recording companies: Argo, CRI, Sony Classical

KYLE GANN

Gordon, Peter (*b* New York, 20 June 1951). American composer and saxophonist. As a youth he lived in Munich, where he studied the saxophone with Don Menea, music theory with P.J. Korn and played in rock bands. Later he studied music and telecommunications at the University of Southern California (1969–70), composition at the University of California, San Diego (BA 1973) and electronic music at Mills College (MA 1975); his principal teachers were Kenneth Gaburo, Roger Reynolds, Pauline Oliveros, Robert Ashley and Terry Riley. Gordon first gained attention for his work with the Love of Life Orchestra, an art-rock performing group which he founded (with David Van Tieghem) in 1977. Members included Rik Albani (trumpet), Rebecca Armstrong (voice), Randy Gun (guitar) and 'Blue' Gene Tyranny (piano), in addition to Gordon (clarinet, saxophone, synthesizer) and Van Tieghem (percussion). The Love of Life Orchestra performed throughout the USA, Canada and Europe and made several recordings. Gordon's compositions incorporate tape and electronic music, videotape and live performance, and often address social and political issues, as in *The Birth of a Poet* (1981), and *The Return of the Native* (1983–8). Other compositions include *Shoptalk*, a collage of the voices of eight composers, and *Frozen Moments of Passion*, for saxophone, fragments of speech and pre-recorded tape. In 1985 he won an Obie award for the music for *Otello*, a mixed-media work loosely based on Verdi's opera and created in collaboration with members of the Italian performance art group Falso Movimento. As an arranger and record producer Gordon has worked most notably with Ashley on *Perfect Lives (Private Parts)*. He has played saxophone and clarinet on recordings by Laurie Anderson, the Flying Lizards, Dinosaur L and Soft Verdict. Gordon has also composed music for plays, music theatre and leading dance companies. In 1981 he began producing live video-music-theatre with video artists Kit Fitzgerald. A documentary on their collaborative work, *Painted Melodies, Spider's Garden*, won the 1993 Grand Prize at the International Electronic Cinema Festival in Montreux.

WORKS
(*selective list*)

Dramatic: Birth of the Poet (op, K. Acker), 1981, RO Theatre, Rotterdam, 1984; Return of the Native (video op), 1983–8, collab. K. Fitzgerald, Brooklyn Academy of Music/Next Wave 1988; Otello (mixed media), received Obie 1985, collab. Falso Movimento; Joe versus the Volcano (film score, dir. J.P. Shanley, 1990; The Journey from Petersburg to Moscow (film score, dir. V. Stephen); In the Soup (film score, dir. A Rockwell), 1992 ; The Strange Life of Ivan Osokin (op, C. Congdon), 1994, LaMama, New York, 1994; Party Time (op, P. Zimet), 1996, collab. Fitzgerald, Public School 122, New York, 1996

Inst: Windfinger Song, 6 fl, pf, hpd, cel, 1972; Les Enfants Terrible, str trio, 1973; Movt, chbr orch, 1976; Intervallic Expansion, 2 sax, gui, db, kbd, perc, 1976; Extended Niceties, ens, 1978; Geneva Suite, rock ens, 1979; Dingle Music, chbr suite, 1983; Secret Pastures (ballet suite, Bill T. Jones/Arnie Zane & Co.), 1984; St. Cecilia, 2 sax, gui, perc, 1985; Leningrad Xpress (dance suite), 1988; Pastis, gui, 1985/89; The Misadventures of President Limp, ens, 1989; Sorak San Mist, E♭ cl, 5 haegum (Korean vn), 1990; De Dode, str qt, 1992; Gnarly, chbr orch, 1995

El-ac: Machomusic, 8 sax, elec, 1973; Frozen Moments of Passion, sax, v, rec. tape, 1980; Shoptalk, 8 rec. vv

Compositions on disc: Deutsche Angst, collab. L. Weiner, Disques Crepuscule, 1982; Westmusik, collab. T. Fehlmann, Zick/Zack Records, 1983; The Yellow Box, collab. D. Cunningham, Voiceprint, 1996

JOAN LA BARBARA

Gordon Woodhouse [née Gwynne], **Violet (Kate)** (*b* London, 23 April 1872; *d* London, 9 Jan 1948). English harpsichordist, clavichordist and pianist. She was one of the pioneers in the English revival of interest in earlier keyboard instruments. After showing signs of an unusual musical ear and memory, she studied the piano with Oscar Beringer but, influenced by Arnold Dolmetsch whom she met in 1910, she turned to the harpsichord. A woman of wealth and social standing (somewhat imperilled by her irregular private life), she did not lead a very active public professional life, but made a considerable impression on the intellectual and artistic circles of the day. Delius wrote his Dance for Harpsichord for her. She was the first to make gramophone records of harpsichord music (June and July 1920) and the first solo harpsichordist to broadcast in England (March 1924). By this time she had also taken up the clavichord with enthusiasm. Her catholic repertory included transcriptions, in which she experimented with a technique of brushing the clavichord's strings with her fingertips. She was much admired for her graceful phrasing, which was influenced by her appreciation of bel canto.

BIBLIOGRAPHY

O. Sitwell: *Noble Essences* (London, 1950), 245–63

J. Douglas-Home: *Violet* (London, 1996) [with discography by A. Vicat]

LIONEL SALTER

Gordy, Berry (*b* Detroit, 28 Nov 1929). American songwriter and founder of MOTOWN Records. Born into a middle-class family, he initially wanted to be a boxer and later opened a record shop specializing in jazz. When both these career options failed, he began to write songs, quickly achieving success between 1957 and 1959 by co-writing such hits as *Reete Petite*, *To be Loved* and *I'll be satisfied* for Jackie Wilson, *You've got what it takes* for Marv Johnson and *Money* for Barrett Strong.

At Smokey Robinson's suggestion, Gordy ventured into the record business with Tamla Records in 1959. He began Motown in 1961, followed by Gordy in 1962, Soul and VIP in 1964 and several lesser labels over the ensuing ten years. Collectively these labels are commonly referred

to as Motown. Gordy promoted the label as the 'Sound of Young America', since from the beginning he was interested in marketing his African-American artists to both a black and white audience. To achieve this he identified what the common elements were in black recordings that crossed over to the pop charts. He personally trained all of Motown's early writers and producers and, using essentially the same musicians for every recording, he developed the Motown sound.

Gordy developed a long-range business plan at Motown, drawing from his experience at the Lincoln-Mercury car factory in Detroit where he had worked during the mid-1950s. The operation was run like a factory with a top-down model. Its success was based on a cheap labour pool, a rigidly compartmentalized work force, vertical integration and control of the market-place. Motown's spectacular results were unprecedented among black record labels and by the late 1960s Gordy's Jobete Music was the most successful publishing company in the world.

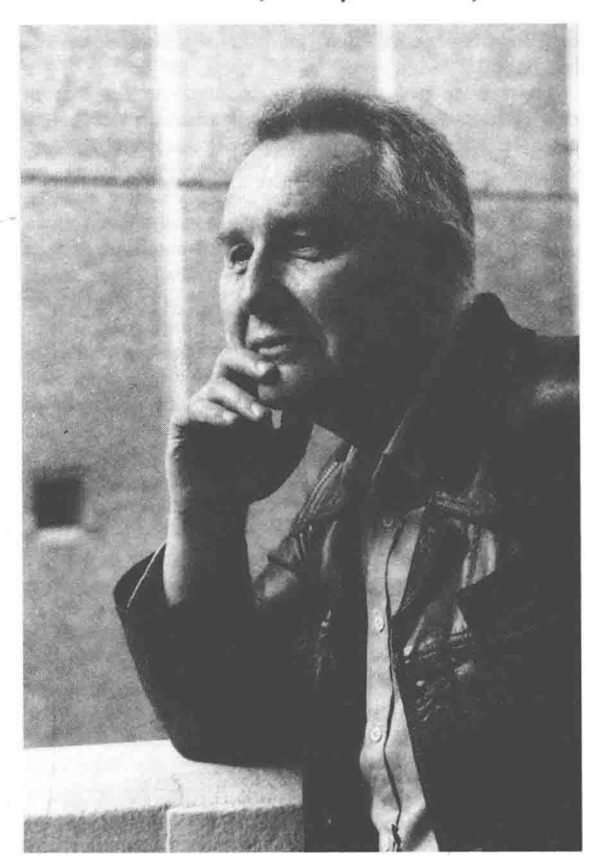
In 1971 Gordy moved Motown's headquarters to Los Angeles with a view to expanding into motion pictures. He continued to achieve a significant degree of success but his company could no longer boast a characteristic sound, and in 1988 he sold Motown to MCA records.He published his autobiography as *To be Loved: the Music, the Magic, the Memories of Motown* (New York, 1994).

For bibliography *see* MOTOWN.

ROB BOWMAN

Górecki, Henryk Mikołaj (*b* Czernica, nr Rybnik, 6 Dec 1933). Polish composer. He studied composition with Szabelski at the Music Academy in Katowice (1955–60), where he subsequently taught, becoming rector in 1975 until his resignation in 1979 in politically-charged circumstances. His composition pupils include Augustyn, Knapik, Krzanowski and his own son, Mikołaj. While still a student, Górecki made a name for himself in Poland as a leading member of the young, avant-garde generation of composers, with premières at the early Warsaw Autumn festivals that culminated in the *succès de scandale* of *Scontri* in 1960. Abroad, he received first prize at the 1961 UNESCO Youth Biennale for the First Symphony and at the 1973 UNESCO Composers' Rostrum for *Do matki*. He received his first foreign commission for *Refren* (one of the most remarkable compositions of the mid-1960s), which was followed by two West German radio commissions, *Canticum graduum* and the Third Symphony (1976). Nevertheless, his name and most of his music remained largely unknown outside Poland until the mid- to late 1980s, when chamber works were commissioned by the Lerchenborg Festival and by the Kronos Quartet. Fame arrived in the 1990s when the fourth commercial recording of the Third Symphony, by Dawn Upshaw and the London Sinfonietta conducted by David Zinman, became a worldwide phenomenon. Since its release in 1992, this recording has sold over a million copies; many other performances and recordings have followed in its wake. Its success was attributed in large part to radioplay and the acumen of its distributors as well as to the freshness of its appeal – notwithstanding the date of its composition (1976) – to non-specialist listeners for whom its understated spirit of reflective mourning touched a contemporary nerve.

Regardless of his stylistic evolution, Górecki has established a strong and distinctive musical presence



Henryk Górecki, 1989

which is more widely appreciated than it was before the media exposure of the 1990s. He revealed the extremes of his musical temperament in the savaged neo-classicism of the *Sonata for Two Violins* (1957), which contains potent dynamic and rhythmic contrasts as well as displaying a taste for the grotesque that would resurface over 30 years later. As Poland opened up to Western influences, Górecki rapidly assimilated serial techniques and aesthetics, although he held a sceptical view of hermetic compositional systems. In the melting-pot of the late 1950s, he showed Webernian restraint in *Epitafium* (the first of many works to be given a detailed spatial layout) and evoked a Boulezian soundworld in *Monologhi*. And yet, while serialization of pitch, dynamics and durations underpins much of *Scontri*, this exceptionally flamboyant score, like the preceding First Symphony, is notable rather for its explosive mix of pointillism and movement of massed sounds. Clusters collide with solo lines, instrumental families hocket with one other, stasis gives way to volcanic eruptions. Throughout, the music underlines an abiding Polish dictum: that technique is subservient to expressive ends. It was also a watershed in his personal development. In *Genesis*, the three-part chamber music cycle which followed, Górecki addressed the issue of what constituted the essence of his new musical language with brutal frankness, especially in the stripped-down muscularity of *Elementi*, the first section. Even so, he still felt the need to underpin this score with serially-derived procedures, all but obliterated by deliberately intuitive handling of his material and by the predominance of indeterminate pitch (in fact the three

instruments – violin, viola and cello – are detuned for the last pages).

There were two separate but related outcomes from this ruthless self-examination: a formal and technical clarity (*Refren*) and an absorption of cultural icons from the past (*Three Pieces in Old Style*). Some features of *Refren* such as strong dynamic and textural contrasts, and the use of mirror patterns, are still drawn from previous works, but these elements are marshalled into a parametrically unified framework: contrasts are limited to the macrostructural level and palindromes define phrasing more clearly, especially in the outer sections of the simple ternary design. In abandoning serialism (although retaining some of its manipulative procedures), Górecki developed newly-sustained pitch schemes; in *Refren* such a scheme is based on whole-tone harmonies moving in parallel to an evolving melodic line, which itself moves chant-like within an ambit of a minor third. Most premonitory are the extremely slow tempo of the outer sections and the developmental refrain substructure. The *Three Pieces in Old Style* are significant insofar as they are unashamedly modal (at a time when dissonance was the avant-garde norm) and provide the first of many instances when Górecki appropriates pre-existing music: in this case, the third movement retools a Polish Renaissance wedding song, at one point layering eight-fold its tenor through the notes of the dorian mode. During the late 1960s, Górecki concentrated on 'putting the most stringently restricted material to maximum use', especially in *Muzyka staropolska* and the *Muzyczka* series, a successor to the *Genesis* cycle. The former is his most ascetic evocation of the past, with repetitive motifs in the brass derived from a medieval organum interlocked with serially-layered statements in the strings of the tenor from a Renaissance hymn, material which was to resurface in a contrapuntal guise in the First String Quartet almost twenty years later. The main significance of *Muzyczka 4* lies in its overall structure, where the fortissimo dynamic, long silent pauses and rapid, chromatic motifs of the first movement are counterbalanced by a comparatively calm second movement: this binary design informs several subsequent pieces, notably the Second Symphony. Reflective codas, first encountered in *Canti strumentali*, become a mainstay of many later works.

The years 1970–86 are dominated by vocal music, as if Górecki was attempting to humanize the linguistic and technical explorations of the 1960s. The underrated *Do matki* uses its vocal forces sparingly and consequently to heightened emotional effect – the chorus briefly interjects on just two occasions, the solo soprano appears only in the coda – while the harmonic language has a new diatonic element, being an elaboration of a dominant thirteenth chord. The Second Symphony, written to celebrate the 500th anniversary of the birth of the Polish astronomer Copernicus, is appropriately his most monumental score. The thunderous cosmic vision of the mostly orchestral first movement is answered by a second movement whose proportions are considerably expanded in order to resolve the earlier tensions. As part of his search for a harmonic resonance that includes diatonic triads, towards the end Górecki makes use of 12-note bimodality: a dorian 15th-century choral antiphon is complemented by a 'black-note' pentatonic chord, in order to symbolize Copernicus's view of heaven as containing all things of beauty. The second movement marks an important stage in Górecki's conversion to a more consonant language since the late 1960s, a process which was immediately clarified in several choral pieces and the Third Symphony.

The 'Symphony of Sorrowful Songs', like the earlier *Refren*, holds a prominent place in post-World War II music. Both are distillations of ideas the radicality of which, at the time and since, has yet to be fully recognized. The symphony has been dismissed by some, particularly in Western Europe, as lacking in musical and intellectual substance, too reliant on sentiment, both personal and religious. This is to misunderstand its roots in Eastern European secular and sacred musical traditions: the symphony's underlying ethos of reflection and transcendence and its candid combination of emotional and technical directness may not always cross cultural boundaries. The work's origins in the example of Szymanowski, in Polish hymnody and folksong and in the traumas of the Silesian Uprisings and World War II, and its iconic references to Beethoven and Chopin, have given rise to an enormously powerful and unique tribute to the power of prayer in the face of recurrent inhumanity. The Third Symphony is fashioned within three slow movements lasting almost one hour and concentrated on the strongly maternal figure of the solo soprano; compositionally, each movement of the Third Symphony is a scion of his earlier reflective codas, bereft of their original role as diffusers of conflict. The first is characterized by a masterful yet simple canonic process which filters the subject at different levels through a constant aeolian mode on E. The second is memorable for its harmonic head-motif, while the third isolates a two-chord alternation (just one example of Górecki's profound attachment to the lullaby) from Chopin's *Mazurka* op.17 no.4 and elides it harmonically, and symbolically, with the chordal climax from the development section of the first movement from Beethoven's Third Symphony.

Górecki's shift since *Refren* to a fully diatonic and modal language, in which melody plays the supreme role and in which the repetitive element is essentially rooted in folk and church music, combined with his frequent incorporations of pre-existing music, represents his search for personal authentification in both Polish and broader musical terms. In the last two large-scale choral works of this period, *Beatus vir* and *Miserere*, Górecki connects directly to the Roman Catholic traditions that are central to his sense of heritage and also, by association, to the church's political role in communist Poland. *Beatus vir* was commissioned by Cardinal Wojtyła in 1977 and conducted by Górecki in his presence when he returned to Poland as Pope John-Paul II two years later. Writing and performing *Beatus vir* was both a religious and political act, not least because the work is a homage to the Polish patron saint, Bishop Stanislaus, who was a victim of conflict between church and state in 1079. *Miserere*, begun as a protest against government provocation of the Solidarity trade union in March 1981, was not performed until 1987 because of the imposition of martial law in December 1981. Both works, in solemn and measured tones, utilize Górecki's by now customary long-term tonal foundations (C minor – major in *Beatus vir*, the aeolian mode in *Miserere*). During the remainder of the 1980s Górecki composed a substantial body of a cappella choral music, most of it in gentle arrangements of folk and church songs and most of it for personal

reasons rather than for public consumption. It was a further period of self-reassessment.

His subsequent return to instrumental genres had been heralded in 1980 by the Harpsichord Concerto, whose two short fast movements seemed the antithesis of most of his musical output of the preceding decade. Nevertheless, Górecki drew on the same inspirational sources, this time couching them in vivacious and jocular terms, with the soloist given a concertante role. Its binary structure (contrapuntal/harmonic, D aeolian/D major) – a light-hearted descendant of the rough-hewn *Muzyczka 4* – is fleshed out by repetitive ideas which are the closest he comes to American minimalist practices. More far-reaching changes came, however, with the return to chamber music initiated by *Lerchenmusik* in 1984–6. This trio (like the later *Good Night*) recalls the Third Symphony in its predominantly slow three-movement format; the trio also exposes to a great extent the ways in which Górecki approaches temporal structures. He remains unconcerned with traditional procedures governed by harmonic momentum (Messiaen makes an interesting comparison). Consequently, the music tends to move in lengthy blocks of tonally static and motivically reiterative material in which contemplation of the present is more absorbing than obviously goal-directed ideas. These factors are evident in the slowly unfolding cello meditation which opens the first movement, and in the insistent chordal and rhythmic patterns which constitute the ensuing rondo design. The long-term structure of *Lerchenmusik*, which lasts some 40 minutes, is controlled by a staggered reduction of dynamic, harmonic–melodic and rhythmic tensions towards the quiet resolution of the finale (which incorporates cyclic recall). The shape of the entire work is further defined by giving prominence to a different instrument in each movement. The last movement also reveals a new approach to pre-existing music: rather than cite it verbatim and at pitch, Górecki unveils his disguised sources gradually; in this case a vespers chant merges with the opening of Beethoven's Fourth Piano Concerto. The two string quartets are remarkable for their rejuvenated interest in thematic development and in a broader expressive gamut, where rumbustious folk rhythms may dance cheek-to-cheek with an anguished arioso or a softly stated reference to music of the past. They arguably represent the first time since his youth that Górecki has engaged directly with classical genres and methodologies associated with the crucial model of Beethoven (the title of the second quartet, *Quasi una fantasia*, is not without significance). Górecki's long-breathed concentration on basic motifs has parallels in the music of other composers, notably Schubert and Sibelius, but the stubbornness and aggressive intensity of his music, as well as some aspects of his approach to time, are more closely related to Beethoven.

Of 20th-century influences, Ives, Szymanowski and Messiaen come to mind, for differing reasons. Górecki's shared delight with Ives in the combination of the metaphysical and the everyday reappears in *Concerto-Cantata* and *Małe Requiem dla pewnej polki*, which continue to draw upon Polish folk idioms and at the same time develop the dance element into one closer to circus music than to indigenous models. Górecki's music remains as idiosyncratic as he is, its character instantly recognizable and consistently challenging in its Slavic directness. His compositional development shows that he has always been his own man, for whom fame and fortune came late in life, accidentally and bemusingly.

WORKS

Orch: Pieśni o radości i rytmie [Songs of Joy and Rhythm], op.7, 2 pf, chamber orch, 1956, rev. 1960; Sym. no.1 '1959', op.14, perc, str, 1959; Scontri, op.17, orch, 1960; Trzy utwory w dawnym stylu [3 Pieces in Old Style], str, 1963; Choros I, op.20, str, 1964; Refren [Refrain], op.21, orch, 1965; Wratislaviae gloria, fanfare, brass, str, 1968; Muzyka staropolska [Old Polish Music], op.24, brass, str, 1969; Canticum graduum, op.27, orch, 1969; Trzy tańce [3 Dances], orch, op.34, 1973; Dwa hejnały [2 Bugle Calls], ww, brass, 1976; Conc., op.40, hpd/pf, str, 1980; Conc.-Cant., op.65, fl/alto fl, orch; see also Choral/Solo vocal [Sym. no.2, 1972; Sym. no.3, 1976]

Choral: Epitafium (J. Tuwim), op.12, chorus, picc, D tpt, 5 perc, va, 1958; Do matki (Ad matrem), op.29, S, chorus, orch, 1971; Sym. no.2 'Kopernikowska' [Copernican] (Psalms, N. Copernicus), op.31, S, Bar, chorus, orch, 1972; Euntes ibant et flebant (Psalms), op.32, chorus, 1972; Dwie piosenki [2 Little Songs] (Tuwim), op.33, 1972; Amen, op.35, chorus, 1975; Beatus vir (Psalms), op.38, Bar, chorus, orch, 1979; Szeroka woda [Broad Waters] (5 songs, trad), op.39, chorus, 1979; Miserere, op.44, chorus, 1981, rev. 1987; Wieczór ciemny się uniża [Dark Evening is Falling] (5 songs, trad), op.45, chorus, 1981; Wisło moja, Wisło szara [My Vistula, Grey Vistula] (trad), op.46, chorus, 1981; Trzy kołysanki [3 Lullabies] (trad), op.49, chorus, 1984; Ach, mój wianku lewandowy [O, My Garland of Lavender] (7 songs, trad), op.50, chorus, 1984; Idzie chmura, pada deszcz [Cloud Comes, Rain Falls] (5 songs, trad), op.51, chorus, 1984; Pieśni Maryjne [Marian Songs] (5, trad), op.54, chorus, 1985; Pod Twoją obronę [Under Your Protection] (trad), op.56, chorus, 1985; Na Anioł Pański biją dzwony [The Bells Ring Out for the Angelus Domini] (K.P. Tetmajer), op.57, chorus, 1986; Pieśni kościelne [Church songs] (21, trad), chorus, 1986; Totus Tuus (M. Bogusławska), op.60, chorus, 1987; Przybądz Duchu Swięty [Come Holy Spirit], op.61, chorus, 1988

Solo vocal: Dwie pieśni [2 Songs] (M. Konopnicka), v, pf, 1954–5; Trzy pieśni [3 songs] (J. Słowacki, Tuwim), op.3, medium v, pf, 1956; Nokturn (F. García Lorca), op.42a, v, pf, 1956; Monologhi (Górecki), op.16, S, 2 hp, 3 perc, 1960; Genesis III: Monodramma (Górecki), op.19/3, S, metal perc, 6 db, 1963; Dwie pieśni sakralne [2 Sacred Songs] (M. Skwarnicki), op.30, Bar, pf/orch, 1971; Sym. no.3 'Symfonia pieśni żałosnych' [Symphony of Sorrowful Songs] (H.W. Błażusiakówna, anon. 15th- and 20th-century texts), op.36, S, orch, 1976; Malagueña (García Lorca), op.42b, medium v, pf, 1980; Błogosławione pieśni malinowe [Blessed Raspberry Songs] (C.K. Norwid), op.43, v, pf, 1980; Śpiewy do słów J. Słowackiego [Songs to Words by Słowacki], op.48, v, pf, 1983; O domina nostra 'Medytacje o Jasnogórskiej Pani Naszej' [Meditations on Our Lady of Jasna Góra] (Górecki), op.55, S, org, 1985; Good Night (W. Shakespeare), op.63, S, alto fl, 3 t-tams, pf, 1990; U okienka, u mojego [By My Little Window] (M. Konopnicka), v, pf, 1995; Trzy fragmenty [3 Fragments] (Stanisław Wyspiański), op.69, v, pf, 1996

Chbr: Toccata, op.2, 2 pf, 1955; Variations, op.4, vn, pf, 1956; Quartettino, op.5, 2 fl, ob, vn, 1956; Pf Sonata, op.6, 1956; Sonatina w jednej części [Sonatina in one movement], op.8, vn, pf, 1956; Sonata, op.10, 2 vn, 1957; Koncert na pięć instrumentów i kwartet smyczkowy [Conc.], op.11, fl, cl, C tpt, xyl, mand, str qt, 1957; Pięć utworów [5 Pieces], op.13, 2 pf, 1959; Chorał w formie kanonu [Chorale in the Form of a Canon], str qt, 1961; Genesis I: Elementi, op.19/1, str trio, 1962; Genesis II: Canti strumentali, op.19/2, 15 perfs, 1962; Muzyczka I [Little Music I], op.22, 2 tpt, gui, 1967; Muzyczka 2, op.23, 4 tpt, 4 trbn, 2 pf, 5 perc, 1967; Muzyczka 3, op.25, 3 + va, 1967; Muzyczka 4, op.28, cl, trbn, vc, pf, 1970; Trzy małe utworki (3 Little Pieces), op.37, vn, pf, 1977; Kolysanki i tańce [Lullabies and Dances], op.47, vn, pf, 1982; Recitativa i ariosa 'Lerchenmusik' [Recitatives and Ariosos 'Music of the Larks'], op.53, cl, vc, pf, 1984–6; Dla ciebie, Anne-Lill [For You, Anne-Lill], op.58, fl, pf, 1986; Aria 'scena operowa' [Operatic Scene], op.59, tba, pf, t-tam, b drum, 1987; Str Qt no.1 'Już się zmierzcha' [Already it is Dusk], op.62, 1988; Str Qt no.2 'Quasi una fantasia', op.64, 1991; Małe requiem dla pewnej polki [Little Requiem for a Certain Polka], op.66, pf, 13 insts, 1993; Valentine Piece, op.70, fl, small bell, 1996; Little Fantasia, op.73, vn, pf, 1997

Solo inst: Cztery preludia [4 Preludes], op.1, pf, 1955; Recitativo i mazurek, op.52a, pf, 1956; Kołysanka [Lullaby], op.9, pf, 1956,

rev. 1980; Z ptasiego gniazda [From the Bird's Nest], op.9a, pf, 1956; Dwa utwory [2 Pieces], pf, op.52b, 1957; Trzy miniatury dodekafoniczne [3 Dodecaphonic Miniatures], op.52c, pf, 1957; Trzy diagramy [3 Diagrams], op.15, fl, 1959; Diagram IV, op.18, fl, 1961; Quasi walc, op.52d, pf, 1961; Kantata, op.26, org, 1968; Mazurki [Mazurkas], op.41, pf, 1980; Int, pf, 1990

Principal publishers: PWM, Boosey and Hawkes, Chester Music

BIBLIOGRAPHY

B. Pociej: '*Epitafium* Henryka Góreckiego', *Ruch Muzyczny*, iii/6 (1959), 10–13

L. Markiewicz: 'O *Zderzeniach*, radości i . . . katastrofiźmie' [On *Scontri*, joy and . . . catastrophism], *RM*, iv/21 (1960), 10–11

L. Markiewicz: 'Rozmowa z Henrykiem Góreckim' [Conversation with Henryk Górecki], *RM*, vi/17 (1962), 6–8; trans. A. Masłowiec, *Context*, 14 (Summer 1997–8), 35–41

L. Markiewicz: 'Elementy H. Góreckiego', *RM*, ix/17 (1965), 9

B. Pociej: 'Opis – analiza – interpretacja' [Description – analysis – interpretation; on *Elementi* and *Canti strumentali*], *Res facta*, 4 (Kraków, 1970), 151–65

B. Pociej: '*Ad matrem* Henryka Mikołaja Góreckiego', *RM*, xvii/3 (1973), 3–5

B. Pociej: 'Kosmos, tradycja, brzmienie' [Cosmos, tradition, sound; on Symphony no.2], *RM*, xvii/15 (1973), 3–5

K. Droba: 'Dwie pieśni sakralne' [Two Sacred Songs], *Zeszyt naukowe zespołu analizy i interpretacji muzyki*, 2 (Kraków, 1977), 185–97

K. Droba: 'Droga do sensu tragicznego' [The path to a sense of tragedy], *RM*, xxii/15 (1978), 3–4

M. Gąsiorowska: 'Symfonia pieśni żałosnych' [Symphony of Sorrowful Songs], *RM*, xxii/3 (1978), 3–5

K. Droba: 'Słowo w muzyce Góreckiego' [The word in Górecki's music], *RM*, xxv/22 (1981), 3–4

K. Droba: 'Wielkość Dziwność' [Greatness-Strangeness; on Sym. no.3 and Hpd Conc.], *RM*, xxv/10 (1981), 7–8

M. Gąsiorowska: 'Czas zatrzymany Henryka Góreckiego' [Henryk Górecki's stopped time], *RM*, xxvii/25 (1983), 3–4

A. Thomas: 'The Music of Henryk Mikołaj Górecki: the First Decade', *Contact*, 27 (1983), 10–20

T. Malecka: 'O Koncercie klawesynowym Góreckiego' [on Górecki's Harpsichord Concerto], *Mieczysławowi Tomaszewskim w 60-lecie urodzin* (Kraków, 1984), 108–13

A. Thomas: 'A Pole apart: the Music of Górecki since 1965', *Contact*, 28 (1984), 20–31

K. Droba: 'Od Refrenu do Beatus vir, czyli o redukcjoniźmie konstruktywistycznym i ekspresjoniźmie muzyki Henryka Mikołaja Góreckiego' [From Refrain to Beatus vir, or Concerning constructivist reductionism and expression in Górecki's music], *Przemiany techniki dźwiękowej, stylu i estetyki w polskiej muzyce lat 70* [Changes in sound technique, style and aesthetic in Polish music in the 70s], ed. L. Polony (Kraków,1986), 85–97

B. Pociej: 'Recitatywy i ariosa Henryka Mikołaja' [Henryk Mikołaj's Recitatives and ariosos], *RM*, xxx/3 (1986), 6–7

T. Marek and D. Drew: 'Górecki in Interview (1968) – and 20 Years after', *Tempo*, 168 (March 1989), 25–9

W. Mellers: 'Round and about Górecki's Symphony no.3', *Tempo*, 168 (March 1989), 22–4

R. Augustyn: 'Henryk Mikołaj Górecki jako pedagog' [Górecki as a teacher], *Zeszyt naukowy (Akademia Muzyczna)*, 49 (Wrocław, 1990), 167–72

M. Homma: 'Das Minimale und das Absolute: Die Musik Henryk Milkołaj Góreckis von der Mitte der sechziger Jahre bis 1985', *MusikTexte – Zeitschrift für neue Musik*, 44 (1992), 40–59

I. Moody: 'Górecki: the Path to the *Miserere*', *MT*, cxxxiii (1992), 283–4

D. Dywańska: 'I wszystko jest zawsze teraz – Archetyp-Symbol-Sacrum w *Beatus vir* Henryka Mikołaja Góreckiego' [And everything is always now – Archetype-symbol-sacrum in Górecki's Beatus vir], *Inspiracje w muzyce XX wieku* [Inspiration in 20th-century music] (Warsaw, 1993), 177–83

H.M. Górecki: 'Powiem państwu szczerze . . . ' [I shall tell you frankly . . .], *ViVO*, 1 (1994), 43–8

D. Maciejewicz: 'Między jednością – różnorodnością – analizując Muzyczka II Henryka Mikołaja Góreckiego' [Between unity and diversity: analysing Górecki's Muzyczka no.2], *Muzyka*, xxxix/4 (1994), 89–104

B. Jacobson: *A Polish Renaissance* (London, 1996)

B. Pociej: 'Henryka Mikołaja Góreckiego przestrzenie kameralizmu' [Space in Górecki's chamber music], *Muzyka polska 1945–1995*, ed. K. Droba, T. Malecka and K. Szwajgier (Kraków, 1996), 249–56

L.B. Howard: *'A reluctant requiem': the History and Reception of Henryk M. Górecki's Symphony no.3 in Britain and the United States* (diss., U. of Michigan, 1997)

A. Thomas: *Górecki* (Oxford, 1997) [Pol. trans., Kraków, 1998]

M.A. Harley: 'Górecki and the Paradigm of the "maternal"', *MQ*, lxxxii/1 (Spring 1998), 82–130

M.A. Harley: 'On Life and Music: a Semi-serious Conversation', *MQ*, lxxxii/1 (Spring 1998), 68–81 [interview]

L.B. Howard: 'Motherhood, *Billboard*, and the Holocaust: Perceptions and Receptions of Górecki's Symphony no.3', *MQ*, lxxxii/1 (Spring 1998), 131–59

D. Mirka: 'Góreckiego musica geometrica', *Dysonanse*, 1 (1998), 20–30

ADRIAN THOMAS

Goretti, Antonio (*b* ?Ferrara, *c*1570; *d* 25 Aug 1649). Italian musician and patron of music. In 1600 Artusi described him as 'a young virtuoso and as great a lover of music as any man I have ever known'. In November 1598 a musical gathering in Goretti's house in Ferrara heard madrigals by Monteverdi and other modern composers, sparking off the Artusi-Monteverdi controversy. Goretti also received dedications from G.B. Buonamente (1636), P.M. Marsolo (1607), Luigi Mazzi (1596) and Filippo Nicoletti (one villanella published in his collection of 1604). The celebrated lutenist Alessandro Piccinini, in the introduction to his tablature of 1623, praised Goretti's music studio 'where he keeps not only every sort of instrument both ancient and modern . . . but also . . . all the music, old and new, sacred and secular, which it is possible to find'; in 1647 Mersenne noted his viewing of the collection two years before. On Goretti's death, his son Lorenzo sold the collection to Archduke Sigismund of Austria (who had visited Ferrara in 1652), and therefore it is likely contained within an inventory of the Innsbruck court prepared on the archduke's death in 1665 (see Waldner); it was later dispersed.

Goretti knew the Ferrarese patron Enzo Bentivoglio and was engaged by him to act as Monteverdi's assistant for the entertainments celebrating the wedding of Duke Odoardo Farnese and Margherita de' Medici in Parma in 1628. Two of his madrigals appeared in printed collections (RISM 1591[9], and *Madrigali di Luzzasco Luzzaschi ei altri autori*, Ferrara, 1611), and his library contained 22 works by him for voices and instruments in honour of S Cecilia which had been performed year by year in Ferrara. There is no evidence to support Palisca's suggestion that Goretti was 'L'Ottuso', the otherwise unknown academic who defended Monteverdi during the 1600s. Goretti's brother Alfonso wrote *Dell'eccellenze, e prerogative della musica* (Ferrara, 1612).

BIBLIOGRAPHY

G.M. Artusi: *L'Artusi, overo Delle imperfettioni della moderna musica* (Venice, 1600–03/*R*); extract trans. O. Strunk: *Source Readings in Music History* (New York, 1950/*R*), 393–404

A. Superbi: *Apparato de gli huomini illustri della città di Ferrara* (Ferrara, 1620) [entry on L. Agostini]

A. Piccinini: *Intavolatura di liuto e di chitarrone libro primo* (Bologna, 1623/*R*)

M. Mersenne: *Novarum observationum physico-mathematicarum*, iii (Paris, 1647), 165–6

A. Borsetti: *Supplemento al compendio historico del Signor D. Marc'Antonio Guarini* (Ferrara, 1670), 196–7

F. Waldner: 'Zwei Inventarien aus dem XVI. und XVII. Jahrhundert über hinterlassene Musikinstrumente und Musikalien am Innsbrucker Hofe', *SMw*, iv (1916), 128–47

S. Reiner: 'Preparations in Parma, 1618, 1627–28', *MR*, xxv (1964), 273–301

A. Newcomb: *The Madrigal at Ferrara 1579–1597* (Princeton, NJ, 1980)
C.V. Palisca: 'The Artusi-Monteverdi Controversy', *The New Monteverdi Companion*, ed. D. Arnold and N. Fortune (London, 1985), 127–58
P. Fabbri: 'Collezioni e strumenti musicali dall'Italia: due frammenti per la biografia monteverdiana', *'In Teutschland noch gantz ohnbekandt': Monteverdi-Rezeption und frühes Musiktheater im deutschsprachigen Raum*, ed. M. Engelhardt (Frankfurt, 1996), 256–81
D. Fabris: *Documenti sul patronato artistico dei Bentivoglio di Ferrara nell'epoca di Monteverdi (1585–1645)* (Lucca, 1998)

ANTHONY NEWCOMB/R

Görger St Jörgen, Anna Maria von. *See* ORGÉNI, AGLAJA.

Gor'kiy. *See* NIZHNIY NOVGOROD.

Görl. *See* GERL family.

Gorli, Sandro (*b* Como, 19 June 1948). Italian composer and conductor. He took diplomas in piano (1968) and composition (1971) at the Milan Conservatory following which he studied composition with Donatoni at the Accademia Chigiana, Siena, and conducting with Swarowsky at the Hochschule, Vienna (1973). He also studied architecture at Milan Polytechnic (1968–72) and worked at the Studio di Fonologia Musicale of the RAI in Milan. In 1977 he founded the Divertimento Ensemble, a group dedicated to contemporary music, of which he is director; since 1990 he has been principal conductor of the Elision Ensemble of Melbourne. He teaches composition at Milan Conservatory. In 1985 he won the Europe Award for musical theatre with the opera *Solo*; his second opera, *Le mal de lune*, was performed in 1994 in Colmar and Strasbourg. His orchestral composition *Me-Ti*, commissioned by Maderna, won the SIMC award in 1975, and *On a Delphic Reed* gained the same prize five years later; *Super flumina*, written in 1987 for the Babylon Festival (Babylonia, Iraq), won the Città di Trieste Prize in 1989.

Under Donatoni's influence, Gorli's composing method first involved automatic transformation of musical material, by means of a limited set of 'rules', in, for example, *Konzert* and *Viveka*. Subsequent works, such as *Flottaison blème*, *On a Delphic Reed* and *The Silent Stream*, are more independent of Donatoni, and underline a strong interest in an Expressionist mode of communication. This openness of expression is especially evident in the compositions written around 1982–3, including *Oltre il segno* and the String Quartet. Since then, other elements have come into play – tone colour, instrumental devices and rhythmic layering – which, together with a variety of forms and genres, have enlivened Gorli's skilfully achieved balance of poetic good taste and technical severity.

WORKS

Ops: Solo (dramma itinerante, 7 scenes, G. Corti, after Strindberg), 1982–5; Le mal de lune (chbr op), 1992–4
Orch: Viveka, 3 orch groups, 1971; Me-Ti, 1973; Flottaison blème, pf, orch, 1978; The Silent Stream, vc, orch, 1980; Il bambino perduto, 1981; Super flumina, va, ob, orch, 1987; Il magico pendio, 1990
Vocal: Chimera la luce, 6vv, pf, chorus, orch, 1976; L'ultimo ricordi di luce, female v, pf, 1983; Requiem, SATB, 1989
Chbr: Derivazioni, str qt, 1970; Konzert Gollum, 13 insts, 1974; Serenata, 9 str, hpd ad lib, 1975; Serenata no.2, 10 wind, 1976; On a Delphic Reed, ob, ens, 1979; Oltre il segno, ens, 1982; Str Qt, 1983; Le due sorgenti, ens, 1984; Dopo l'alba, ob, ens, 1986; Rondò, va, pf, 1986, arr. vc, pf, 1988; Quintettino, fl, cl, vn, vc, pf, 1986; Le mutevoli forme, fl, perc, 1988; Le vie dei canti, va, ob, hp, 1989; La stanza segreta, fl, cl, vn, va, vc, pf, 1990; Le vie dei canti no.2, va, ob, fl, hp, perc, 1990; Passacaglia, perc, live elecs, 1991; L'albero della luna, ens, 1992; Ritratto, vc, ens, 1996; L'occhio riflesso, ens, 1996
Solo inst: Novellette, pf, 1984; Studi in forma di variazione, pf, 1987; Aulodia per Bruno, ob, 1989; Ja Lily, pf, 1994; 6 cadenze, vn, 1995; Il mulino di Amleto, pf, 1997

Principal publishers: Ricordi, Suvini Zerboni

BIBLIOGRAPHY

R. Cresti: *Verso il 2000: Dizionario dei giovani compositori italiani* (Naples, 1990), 56
D. Bertoldi and R. Cresti: *Per una nuova storia della musica* (Rome, 1994), 87

STEFANO A.E. LEONI

Gorlier, Simon (*fl* Lyons, 1550–84). French music printer, bookseller, composer and instrumentalist. In 1551 he prepared the third in a series of four books of music for guitar printed in Paris by Robert Granjon and Michel Fezandat (RISM 1551[22]). In the dedication Gorlier wrote apologetically of the four-course guitar and his reasons for composing for an inferior instrument, saying that he wanted to show that it was as capable as larger instruments of reproducing music in two or three parts. Besides being an 'excellent joueur' on the guitar, as cited on the title-page, he evidently played the spinet; in a pamphlet (now lost) concerning Loys Bourgeois' *Droict chemin de musique* (1550) Bourgeois called him 'trougnon d'épinette' ('garbage of the spinet') and complained that he had not been educated in classical languages and mathematics like the singer-composers in Lyons, Layolle Roussel and Jambe de Fer.

Gorlier was granted a privilege for printing music on 17 February 1558, and his name appears as a merchant bookseller in the Lyons archives until 7 June 1584. He published several books of music by himself and others in Lyons between 1558 and 1562. Only two of these have survived, both dating from 1560: *La lyre chrestienne*, with music by Antoine de Hauville, and *Premier livre de tablature de luth* by Jean Paladin. The latter includes a short instruction on lute intabulation by Gorlier. According to its colophon Paladin's tablature is a reissue of a printing by Jean Pullon de Trin (Lyons, 1553). A few other titles were attributed to Gorlier by the 16th-century bibliographer Antoine du Verdier in 1585: music for flute in tablature, 1558; for cittern in tablature, *c*1558; for spinet in tablature, 1560; for guitar in tablature (possibly the Paris book), undated; and an undated book of 'music for four or five parts, in five volumes, printed in Lyons'. Du Verdier also cited Gorlier as the publisher of some 'chansons et vaudevilles' by Alamanne de Layolle (1561) and of two books of tablature for lute by 'Antoine-François Paladin, Milanois' (1562). A catalogue compiled by the publishers De Tournes in 1670 refers to the 1558 tablatures as 'Chansons récréatives pour la guitare & aultres instruments de musique'.

BIBLIOGRAPHY

MGG1 (F. Lesure)
R. de Juvigny, ed.: *Les bibliothèques françoises de La Croix du Maine et de Du Verdier* (Paris, 1772–3), iii, 42, 123, 132; v, 473
H. and J. Baudrier: *Bibliographie lyonnaise* (Lyons, 1895–1921/*R*), ii, 46–9
D. Heartz: 'Parisian Music Printing under Henry II: a propos of Four Recently Discovered Guitar Books', *MQ*, xlvi (1960), 448–67
L. Guillo: *Les éditions musicales de la Renaissance lyonnaise* (Paris, 1991)
F. Dobbins: *Music in Renaissance Lyons* (Oxford, 1992)

SAMUEL F. POGUE/FRANK DOBBINS

Görner, Hans-Georg (*b* Berlin, 23 April 1908; *d* Berlin, 11 Feb 1984). German composer. From 1925 he studied at

the Berlin Hochschule für Musik with W. Fischer (organ), L. Schrattenholz (composition) and S. Ochs (choral conducting); later he studied musicology at Berlin University with A. Schering and G. Schünemann. He worked as a music teacher, concert organist and church musician in Berlin, and founded the German Radio Chamber Choir and the Berlin Kantorei. In 1945 he became music director of the Landeskirche in Mecklenburg and a seminar chairman at the Schwerin State Conservatory; in 1953 he was appointed lecturer, and in 1954 professor of composition at the Halle Musikhochschule. He became a lecturer at the Institute for Music Education at the East Berlin Humboldt University in 1956, becoming a professor in 1969. In his preference for Baroque forms he stands close to Reger; his brilliant orchestration is used to dramatic, and sometimes humorous, effect. In his music and his aesthetic outlook he adhered to the political views of the Nazi era and, later on, of East Germany.

WORKS
(*selective list*)

Orch: 2 syms., 1950, 1951; 2 suites, 1951, 1953; Die fromme Helene, burlesque after W. Busch, 1953; Ostinato risoluto, 1955; Variations on 'Ei du feiner Reiter', 1955; Peter Schlemihl, ballet suite, 1956; Suite im alten Stil, 1956; Ragtime-Sinfonietta, 1958; Concs. for hpd, 1959, vn, 1960, wind qnt, 1961, vc, 1963, fl, 1966; La grandiosa, sym. poem after J.R. Becher, 1967; Wind Sym., 1968

Chbr and inst: Concertino, 2 sax, pf, 1957; Chbr Conc., wind qnt, pf, 1957; Variations on an Original Theme, vn, pf, 1957; Duo, cl, bn, with db, 1961; Improvisation, Ostinato, Double Fugue, org, 1948; Klavier-Album, 1962; Fantasia and Double Fugue on B–A–C–H, org, 1972; Toccata rullante, org, 1980

Choral music incl. Grosse Messe, 1949; Wartburg-Kantate, 1955; 2 Choralmotetten, 1956; 2 akademische Festmotetten, 1966

Principal publisher: Peters (Leipzig)

BIBLIOGRAPHY

K. Schinsky: 'Drei Kompositionen von Hans Georg Görner: Analytische Betrachtung', *MG*, vii (1957), 455–9

W. Clemens: 'Hans-Georg Görner', *Aus dem Leben und Schaffen unserer Komponisten* (Berlin, 1962), 75–8

ECKART SCHWINGER/LARS KLINGBERG

Görner, Johann Gottlieb (*b* Penig, Saxony, bap. 16 April 1697; *d* Leipzig, 15 Feb 1778). German composer and organist. He came from an old Saxon family of musicians. In 1712 he went to the Thomasschule, Leipzig where he received tuition in music from Johann Kuhnau. In 1713 he registered at Leipzig University and in 1716, while still a student, he became organist at the Paulinerkirche (the university church). In 1721 he was appointed organist at the Nikolaikirche and at the end of that year moved to the Thomaskirche, where (again as organist) he worked for J.S. Bach, and later for the Thomaskantors J.G. Harrer and J.F. Doles. In April 1723, just a few weeks before Bach took over as Thomaskantor, Görner was granted the title and function of *Director musices* by Leipzig University. This led to a three-year argument with the Thomaskantor, who regarded this position as being, by precedent, his own. As a result of this difference of opinion, which involved even the Elector of Saxony, Görner was confirmed as musical director of the 'new' services and Bach as director of the 'old'. The conflict between Bach and his Thomaskirche organist was evidently confined to their professional lives; their personal friendship seems to have remained intact. In fact, Bach's widow, Anna Magdalena, asked Görner to be guardian to her four young children in October 1750, which indicates that the two men had remained friends. After Bach's death Görner applied unsuccessfully to succeed him as Thomaskantor.

From 1723 to 1756 Görner directed the second 'ordinary' student collegium musicum, founded by J.F. Fasch, performing many secular cantatas in Leipzig coffeehouses. From 1764 to 1769 he was also active as musical director of the so-called Gelehrtenkonzert (university concerts), in competition with the Grosses Concert. Görner's achievements as a composer have not yet been fully researched. The crushing appraisal by J.A. Scheibe in his *Critische Musikus* (1737) is more a personal criticism of the composer than an objective assessment of his musical worth.

WORKS

Sacred vocal: 2 masses (e, a), *D-Bsb*; Sanctus (D), *Dl*; 22 cants., ?lost (formerly Grimma, Fürstenschule); 7 cants. *Dl*; 3 cants., *MÜG*

Instrumental: 2 concs. (F, a), kbd, *Bsb*; 2 sinfoniae (G, G), *S-L* (doubtful); sinfonia (G), *HÄ* (doubtful)

BIBLIOGRAPHY

J.A. Scheibe: *Der Critische Musikus* (Hamburg, 1738–40, 2/1745/*R*), 60–61

A. Werner: 'Mitteilungen', *BJb 1906*, 130–33, esp. 132

B.F. Richter: 'Joh. Seb. Bach und die Universität zu Leipzig', *BJb 1925*, 1–10

A. Schering: *J.S. Bach und das Musikleben Leipzigs im 18. Jahrhundert*, Musikgeschichte Leipzigs, iii (Leipzig, 1941/*R*)

W. Neumann: 'Das "Bachische Collegium Musicum"', *BJb 1960*, 5–27

W. Neumann and H.-J. Schulze, eds.: *Bach-Dokumente*, i, ii (Kassel, 1963–9)

ANDREAS GLÖCKNER

Görner, Johann Valentin (*b* Penig, Saxony, 27 Feb 1702; *d* Hamburg, end of July 1762). German composer. The brother of Johann Gottlieb Görner, he probably went to school in Dresden and completed his studies in Leipzig (his name is listed on the matriculation register of Leipzig University of 1722). After staying at various German courts he settled in Hamburg. This may possibly have been before 1729, for in that year two keyboard pieces by him (*Passacaille* and *Trouble-Fête*) were included in G.P. Telemann's *Der getreue Music-Meister* (both pieces ed. D. Degen in HM, ix, 1949). From 1756 until his death he was director of music at Hamburg Cathedral.

In 1742 the first part of Görner's *Sammlung neuer Oden und Lieder* appeared in Hamburg, followed by the second part in 1744 and the third in 1752: these contain 70 companionable songs with pleasing, singable melodies (each part had several editions; the whole series is in DDT, lvii). The texts are by Friedrich von Hagedorn. In the foreword to the third part Görner wrote that he composed the pieces in the manner suggested by the titles and content, with an eye to the whole rather than to the individual expression of each ode: 'The pleasing, the charming, the jesting, the trifling, the enamoured and the merry have been my theme in these melodies'. Goethe probably wrote his poems *Erwache, Friederike* (1771) and *Hab' oft einen dumpfen düstern Sinn* (1774) to the melodies *Der Morgen* ('Uns lockt die Morgenröte') and *Der verliebte Bauer* ('Rühmt mir des Schulzens Tochter nicht'). A serenade for soloists, chorus and orchestra, *Das Vergnügen*, was performed in Hamburg in 1743, but caused a scandal on account of its text, by Johann Arnold Ebert. In 1747 Mattheson pronounced that Görner was 'a thoroughly pleasing composer, skilful singer and player of the harpsichord'.

BIBLIOGRAPHY

EitnerQ; KretzschmarG; MattbesonGEP; MGG1 (A. Dürr)

M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart, 1902/*R*), i/1, pp.xli–xlii, 4–5, 7, 97–103; ii, 16–33

W. Krabbe: Preface to *Odes and Songs of G.P. Telemann and J.V. Görner*, DDT, lvii (1917)

[M. Seiffert]: *Die Musik Hamburgs im Zeitalter Seb. Bachs: Ausstellung anlässlich des neunten deutschen Bachfestes* (Hamburg, 1921), 39–43, 73

F.W. Sternfeld: *Goethe and Music* (New York, 1954/*R*), 26–7, 29–30

GÜNTER THOMAS

Gorodnitzki, Sascha (*b* Kiev, 24 May 1904; *d* New York, 4 April 1986). American pianist and teacher of Ukrainian birth. He came to the USA as a small child and was brought up in New York. He studied the piano (with Edwin Hughes) and composition (with Goetschius and Goldmark) at the Institute of Musical Art (1919–23), and later was a pupil of Josef Lhévinne at the Juilliard School of Music (1926–32). While still a student at the Juilliard he made his concert début with the New York PO (1930) and gave his first recital, at Carnegie Hall (1931), gaining early recognition as a virtuoso. Although he toured extensively in the USA, Canada and Latin America in the 1930s and 40s, championing the Romantic piano repertory, he devoted the greater part of his career to teaching; through his summer masterclasses (1932–42) and as professor (from 1948) at the Juilliard he contributed to the development of several generations of distinguished pianists. He taught numerous competition winners, helping launch the careers of artists such as Emmanuel Ax and Garrick Ohlsson. In 1990 the University of California at Los Angeles named the first prize of its piano competition after Gorodnitzki.

BIBLIOGRAPHY

G. Kehler: *The Piano in Concert*, i (Metuchen, NJ, 1982), 477–9

D. Fredrickson: 'Sascha Gorodnitzki: the Ultimate Teacher', *Clavier*, xxii/3 (1983), 22–5

S. Gorodnitzki: 'Sascha Gorodnitzki on Music', *Clavier*, xxvii/10 (1988), 31–4

MINA F. MILLER

Gorr, Rita [Geirnaert, Marguerite] (*b* Zelzaete, 18 Feb 1926). Belgian mezzo-soprano. She studied in Ghent, then at the Brussels Conservatory. In 1949 she made her début in Antwerp as Fricka in *Die Walküre*. Thereafter she sang at the Strasbourg Opera until 1952, the year in which she made her Paris débuts (at the Opéra-Comique as Charlotte and at the Opéra as Magdalene). Her large voice, of rich, metallic timbre, ranging freely over two octaves, was joined to a powerfully dramatic temperament. In Wagner (notably as Fricka and Ortrud) and Verdi (Eboli, Azucena, Ulrica and Amneris) she gave grandly exciting performances; a noble breadth of expression won her special praise in the French repertory – Delilah, Iphigenia (*Iphigénie en Tauride*), Margared (*Le roi d'Ys*), Massenet's Herodias and Charlotte, Cherubini's Medea and Berlioz's Dido. She first sang at Bayreuth in 1958, at La Scala in 1960 and at the Metropolitan in 1962. She made her London début at Covent Garden in 1959 and sang there until 1971. Later roles included Madame de Croissy (*Dialogues des Carmélites*), which she sang at Seattle and Lyons in 1990. Recordings of her Amneris, Ortrud, Margared and Delilah give a sense of the excitement she created on stage.

BIBLIOGRAPHY

J. Bourgeois: 'Rita Gorr', *Opera*, xii (1961), 637–40

HAROLD ROSENTHAL/ALAN BLYTH

Górski, Władysław (*b* Warsaw, 7 June 1846; *d* Lausanne, 7 Feb 1915). Polish violinist, composer and teacher. He studied the violin in Warsaw with Studziński and Baranowski, and with Apolinary Kątski at the Institute of Music. He was taught theory and composition by Freyer and Moniuszko, and later by Kiel in Berlin. In 1871 he became a soloist in the orchestra of the Wielki Theatre in Warsaw, and from 1876 he was a professor at the Warsaw Institute of Music where he taught the violin, and from 1879 to 1885 directed the advanced violin class. Later he taught the violin in Lisbon, Paris, Montreux and Lausanne; in Paris he also organized a chamber music interpretation course (the so-called Leçons d'accompagnement) and played in the Lamoureux Orchestra. Górski gave concerts in Poland, Germany, France, the Netherlands and England (1902), achieving great success. He often appeared with Stojowski, Nellie Melba and Paderewski – he took part in Paderewski's first Kraków concert in 1883.

Górski's relatively small creative output includes several works for the violin which are generally of a virtuoso character. He also wrote *Praktyczna szkoła na skrzypce* ('A practical violin tutor', Warsaw, 1880–97) and other 'practical tutors' for violin, and a number of articles, reviews and reports of musical life in Polish magazines, including the journal *Słowo*; he also published some poetry.

WORKS

all for vn; lost unless otherwise stated

Suite, c, op.1 (Warsaw, 1882); 2 mazurkas, op.2 (Berlin, 1882); Berceuse et intermezzo capriccioso, op.3 (Berlin, 1888); Prelude and fugue; Song without words; Zingarella, *c*1879; Scherzo, *c*1883; Variations on a theme of Paganini

Studies, miniatures and cadenzas to the vn concertos of Beethoven and Mendelssohn, and a sonata of Tartini

BIBLIOGRAPHY

PSB (W. Hordyński); *SMP*

F. Hoesick: *Dom rodzicielski* [House of my fathers] (Kraków, 1935)

ZOFIA CHECHLIŃSKA

Gorsky, Aleksandr Alexievich (*b* St Petersburg, 6/18 Aug 1871; *d* Moscow, 20 Oct 1924). Russian choreographer. *See* BALLET, §3(iii).

Gorton, William (bur. Eastcheap, London, 21 Oct 1711). English composer. Gorton may have acted as deputy for George Bingham in the King's Musick; he signed for Bingham's liveries from 1689 to 1695 and was sworn in his (surrendered) place on 4 April 1696. From perhaps June 1702 to his death Gorton was organist of St Clement Eastcheap. In his *Choice Collection of New Ayres* he styled himself 'One of His Majesty's Private Musick and Organist of the Parrish Church at Greenwich'.

Gorton's music is nothing out of the ordinary, but is competently written. His solos and duets comprise sonatas or dance movements, while his string pieces are mostly grouped into varied suites. These include several character pieces (maggott, hornpipe, Scottish tunes and two 'Sybel's) and are similar to theatrical suites of the time. He also published *A View of the First Rudiments of Musick* (London, 1704).

WORKS

2 single songs, 1 catch, 3vv (London, *c*1700–05)

Song, S, 2 fl, bc; duet, S, B; catch, 3vv; catch, 4vv; 3 hymn settings: all *GB-Lbl**

A Choice Collection of New Ayres, 12 for 2 b viols, 1 for solo b viol (London, 1701); duets ed. D. Beecher and B. Gillingham, *12 Airs for 2 Bass Viols* (Ottawa, 1979)

Ov. and 8 act tunes for *The Humorous Lieutenant* (J. Fletcher), str, *Lcm*

29 pieces, str, 24, a 4, 5, a 3, *Lbl**, *Lcm*; 18 duets, 2 fl, *Lbl**; 4 pieces, hpd, *Lbl**

BIBLIOGRAPHY

AshbeeR, ii, v, viii; *BDECM; DoddI*

D. Dawe: *Organists of the City of London 1666–1850* (Padstow, 1983)

ANDREW ASHBEE

Gorzanis, Giacomo [Jacomo (de)] (*b* province of Puglia, *c*1520; *d* ?Trieste, between 1575 and 1579). Italian composer and virtuoso lutenist. He was blind and may have been a member of the nobility. Since his *napolitane* show a close stylistic affinity with those of Felis, Nenna and Antiquis, it is possible that Gorzanis spent his early career at the Spanish court at Bari. About 1557 he travelled to the Austrian duchies of Carinthia and Carniola, settling in Trieste, where he received citizenship before 1567. His works for lute are important precursors of the Italian variation dance suite. A large amount of his music consists of suites in two and three sections, containing dances (e.g. passamezzo, paduana, galliard, *balo todescho* and saltarello), in which individual movements are frequently treated to a number of increasingly complex and virtuoso variations. One suite in the fourth book comprises a *passamezzo antico* with 14 sections, followed by a paduana in four sections and a saltarello in seven sections. Some of the dances draw on French or Italian vocal polyphony for their opening thematic and harmonic material, others use the popular *Cara cosa* and *Chi passa* refrains. Gorzanis's works require considerable virtuosity and anticipate the generation of Simone Molinaro and Jean-Baptiste Besard. They often use full six-note chords, and combine extended diminutions in the Italian style with mordents of the German type; the player is frequently required to use the instrument's highest positions. A manuscript by Gorzanis, dated 1567, contains a cycle of 24 passamezzo–saltarello pairs; the suites use the *antico* and *moderno* formulae alternately and the cycle contains one suite in each of the major and minor keys. Two of Gorzanis's pieces appear in the lutebook of Octavian Fugger (in *A-Wn*) and eight in Thomas Dallis's lutebook (in *IRL-Dtc*).

WORKS

all printed works published in Venice

Intabolatura di liuto ... libro primo (1561); 6 ed. in Chilesotti (1889, 1891)

Il secondo libro de intabulatura di liuto (1562); 6 ed. in Chilesotti (1891)

Il terzo libro de intabolatura di liuto (1564)

Il primo libro di napolitane ariose che si cantano et sonano in leuto (1570); 1 ed. in Radole (1959)

Il secondo libro di napolitane, 3vv (1571)

Opera nova de lauto ... libro quarto (*c*1575–8, 2/1579)

Libro de intabulatura di liuto nel qualle si contengano 24 passa mezi 12 per bemolle et 12 per bequadro sopra 12 chiave ... con alcune napollitanae, 1567, *D-Mbs* Mus.ms.1511a; ed. B. Tonazzi (Milan, 1975)

BIBLIOGRAPHY

BrownI

O. Chilesotti: *Sulla melodia popolare del Cinquecento* (Milan, 1889/*R*)

O. Chilesotti, ed.: *Lautenspieler des XVI. Jahrhunderts/Liutisti del Cinquecento* (Leipzig, 1891/*R*)

O. Chilesotti: 'Jacomo Gorzanis, liutista del Cinquecento', *RMI*, xxi (1914), 86–96

H. Halbig: 'Eine handschriftliche Lautentabulatur des Giacomo Gorzanis', *Theodor Kroyer: Festschrift*, ed. H. Zenck, H. Schultz and W. Gerstenberg (Regensburg, 1933), 102–17

L.H. Moe: *Dance Music in Printed Italian Lute Tablatures from 1507 to 1611* (diss., Harvard U., 1956)

G. Radole: 'Giacomo Gorzanis, "leutonista et cittadino della magnifica città di Trieste"', *Musikwissenschaftlicher Kongress: Vienna 1956*, 525–30

G. Radole: 'Musicisti a Trieste sul finire del Cinquecento e nei primi del Seicento', *Archeografo triestino*, 4th ser., xxii (1959), 133–61, esp. 140

G. Reichert: 'Giacomo Gorzanis *Intabolatura di Lauto* (1567) als Dur- und Molltonarten-Zyklus', *Festschrift Karl Gustav Fellerer zum sechzigsten Geburtstag*, ed. H. Hüschen (Regensburg, 1962), 428–38

A. Zecca-Laterza: *Giacomo Gorzanis, liutista del Cinquecento* (diss., U. of Cremona, 1963)

J.M. Ward: 'The Lute Books of Trinity College, Dublin', *LSJ*, ix (1967), 17–40; addns, xii (1970), 43–4

B. Tonazzi: 'Il cinquecentista Giacomo Gorzanis, liutista e cittadino di Trieste', *Il 'Fronimo'*, no.3 (1973), 6–21

I. El-Mallah: *Die Pass'e mezzi und Saltarelli aus der Münchner Lautenhandschrift von Jacomo Gorzanis (Bayerische Staatsbibliothek Mus.Mss.1511a)* (Tutzing, 1979)

ARTHUR J. NESS/R

Gosa [Gose], **Maistre.** *See* GOSSE, MAISTRE.

Goscalch (*fl* ?1385–95). French composer. He is known only by one ballade in the Chantilly Manuscript (*F-CH* 564), the three-voice *En nul estat* (ed. in CMM, liii/1, 1970; PMFC, xix, 1982). It recurs anonymously with slightly different notation in the Reina manuscript (*F-Pn* n.a.fr.6771) as *Car nul estat*. Its upper voice has a moralizing text dealing with deceit and trickery. Nors Josephson was the first to solve most of the transcription problems of this piece, certainly one of the most difficult and intricate works of the Ars Subtilior, but Koehler arrived at a more convincing solution.

The idea that Goscalch could be an anagram for the composer Solage must be rejected, for there are several possible identifications. Goscalch might be identifiable with the author of a book on music comprising three treatises which, according to the *explicit* in the 15th-century theory manuscript *I-CATc* D 39, had been 'compilati Parisius anno nativitatis domini millesimo CCC° LXXXV° die xij° mensis januarii per eximium doctorem Gostaltum francigenam'. But another copy of these texts in the 14th-century Berkeley Manuscript (*US-BEm* 744) gives no name and a different date: 'MCCC Septuagesimo quinto die duodecima mensis Ianuarii'. The information from Catania is therefore open to question.

As the Chantilly manuscript is the chief source for the secular works of the papal singers Matheus de Sancto Johanne, Hasprois and Haucourt, Goscalch may have been a member of the same chapel. A Petrus de Godescalc can be traced in 1387 as 'presbiter, servitor magistri capelle pape' and in 1394 as 'presbiter, servitor capelle pape'. This would certainly exclude his identity with the doctor Gostaltus from Paris. Even less probable is the identity with either of the two German candidates proposed by Hoppin and Clercx: Gotschalcus Wolenspeet (who died before 1374, too early to have written the complex notation of *En nul estat*) and Wulgero Goetschalc, clerk in Cologne in 1378.

BIBLIOGRAPHY

R.H. Hoppin and S.Clercx: 'Notes biographiques sur quelques musiciens français du XIVe siècle', *L'Ars Nova: Wégimont II 1955*, 63–92, esp. 78

F.A. Gallo: 'La tradizione dei trattati musicali di Prosdocimo de Beldemandis', *Quadrivium*, vi (1964), 57–84, esp. 72

N. Wilkins: *A Critical Edition of the French and Italian Texts and Music Contained in the Codex Reina* (diss., U. of Nottingham, 1964), ii, 248

R.L. Crocker: 'A New Source for Medieval Music Theory', *AcM*, xxxix (1967), 161–71, esp. 163
O.B. Ellsworth: *The Berkeley Manuscript (olim Phillipps 4450): a Compendium of Fourteenth-Century Music Theory* (diss., U. of California, Berkeley, 1969), 214
W. Apel, ed.: *French Secular Compositions of the Fourteenth Century*, CMM, liii/1 (1970), pp.xxi, xxxv, 63
N.S. Josephson: 'Vier Beispiele der Ars Subtilior', *AMw*, xxvii (1970), 41–58, esp. 43, 51
J. Hirshberg: *The Music of the Late Fourteenth Century* (diss., U. of Pennsylvania, 1971), 300
B. Schimmelpfennig: 'Die päpstliche Kapelle in Avignon', *Quellen und Forschungen aus italienischen Archiven und Bibliotheken*, l (1971), 106
N.S. Josephson: 'Die Konkordanzen zu "En nul estat" und "La harpe de melodie"', *Mf*, xxv (1972), 292–300, esp. 300
G. Greene, ed.: *French Secular Music: Manuscript Chantilly, Musée Condé 564*, PMFC, xix (1982)
A. Tomasello: *Music and Ritual at Papal Avignon 1309–1403* (Ann Arbor, 1983), 255
L. Koehler: *Pythagoreisch-platonische Proportionen in Werken der Ars Nova und Ars Subtilior* (Kassel, 1990), i, 180–85; ii, 102–4

URSULA GÜNTHER

Göse, Bartholomäus. *See* GESIUS, BARTHOLOMÄUS.

Gosier, tour de (Fr.). A type of turn. *See* ORNAMENTS, §7.

Goslenus (*fl* 1126–52). Cleric and composer. He was Bishop of Soissons and is named as the author or composer of two pieces in the Codex Calixtinus (*E-SC*; 12th century): the two-voice sequence *Gratulantes celebremus festum* and the two-voice sections of *Alleluia, Vocavit Ihesus Iacobum*. As with other attributions in the manuscript, such as that to Bishop Fulbert of Chartres, this is disputed.

BIBLIOGRAPHY

H. van der Werf: 'The Composition *Alleluja Vocavit Jesus* in the Book named "Jacobus"', *De musica hispana et aliis: miscelánea en honor al Prof. Dr José López-Calo*, ed. E. Casares and C. Villanueva (Santiago de Compostela, 1990), 197–210
H. van der Werf, ed.: *The Oldest Extant Part Music and the Origins of Western Polyphony* (Rochester, NY, 1993)

GILBERT REANEY

Gosler [Goszler, Gossler, Goslerus, Gossler de Zeger, Gosslar], **Thomas** (*b* Flensburg; *fl* 1620–46). German composer. He left Germany in 1620 and settled five years later in Käsmark (now Kežmarok, Slovakia), where he worked until 1646 as town clerk, school inspector and council member. In 1635–45 he copied in German organ tablature two collections (*SK-L* 3 A and 4 A, olim 13 992 and 13 993) containing over 370 pieces of Protestant church music by composers such as Schütz, Scheidt, Tobias Michael, Hieronymus Praetorius, Schein, Handl and local composers JÁN ŠIMBRACKÝ, Michael Guendelius and Georg Wirsinger, as well as two works of his own (both ed. in Petőczová-Matúšová, 1998–9, iii, pp.85–136). These are Gosler's only known compositions. *Ist Gott für uns, wer mag wider uns sein?* is a double-choir motet alternating antiphonal and dialogue sections with tutti passages; *Du hast mir das Herz genommen* alternates two three-part choirs of contrasting voice types in a symmetrical ritornello structure. They demonstrate a command of Venetian *cori spezzati* technique and provide evidence of the links that existed between the Spiš region and the main European centres of musical culture.

BIBLIOGRAPHY

G. Kraack: *Die Flensburger Geburtsbriefe: Auswanderung aus Flensburg 1550–1750* (Flensburg, 1977)
J. Petőczová-Matúšová: 'Tomáš Gosler, neznámy spišský skladateľ 17. storočia' [Thomas Gosler, an unknown 17th-century composer of the Spiš region], *SH*, xxi (1995), 228–62
O. Elschek, ed.: *Dejiny slovenskej hudby* [A history of Slovak music] (Bratislava, 1996)
J. Petőczová-Matúšová: *Polychorická hudba* [Polychoral music] (Prešov, 1998–9)

JANKA PETŐCZOVÁ-MATÚŠOVÁ

Goslich, Siegfried (*b* Stettin [now Szczecin], 7 Nov 1911; *d* Feldafing, 6 June 1990). German conductor and musicologist. After spending his early years in Vienna, he went to Berlin where he attended the university and the Musikhochschule, studying conducting with Walther Gmeindl, stage direction with Carl Hagemann and Richard Weichert, musicology with Schering, Schünemann, Sachs and Moser and physics with Walter Nernst and Arthur Wehnelt; he took the doctorate at the university in 1936 with a dissertation on the history of German Romantic opera. During this time he served as accompanist in the Lessing Museum Concerts, and in 1936 he became orchestral adviser to the Verband für Volksmusik of the Reichsmusikkammer and worked as a choir director. He was especially active as music consultant in the adult education division (*Deutsches Volksbildungswerk*) of the Nazi labour organization 'Kraft durch Freude'. In 1945 he became head of the music department of Radio Weimar and department head in the Weimar Musikhochschule and subsequently (1948–58) held similar posts in Bremen. He was municipal director of music for Remscheid and taught at the Cologne Musikhochschule (1958–61) before being appointed head of the music department of Bavarian Radio in Munich, where in 1964 he became professor of the broadcasting department at the Munich Musikhochschule. As a conductor Goslich was responsible for many first performances during the 1950s in the Bremen RO Musica Viva concerts, and he toured numerous countries. He was also an authority on the use and function of music in radio and television.

WRITINGS

'Technische Musikwissenschaft', *Phonographische Zeitschrift*, xxxiv (1933), 683ff
Beiträge zur Geschichte der deutschen romantischen Oper (diss., U. of Berlin, 1936; Leipzig, 1937, enlarged 2/1975 as *Die deutsche romantische Oper*)
'Musikschulwerk', *Die Musik*, xxxi (1938–9), 444–6
'Volksmusik as Wertbegriff', *Deutsche Musikkultur*, iii (1938–9), 283–91
'Musikerziehung im Deutschen Volksbildungswerk', *Musik im Volk: Grundfragen der Musikerziehung*, ed. W. Stumme (Berlin, 1939), 122–30; rev. in *Musik im Volk: Gegenwartsfragen der deutschen Musik*, ed. W. Stumme (Berlin, 1944), 183–92
ed.: *Musikalische Volksbildung* (Hamburg, 1943)
'Das Klangreich der elektronischen Musikinstrumente', *Das Musikleben*, vi (1953), 213–16
Funkprogramm und Musica Viva (Lippstadt, 1961)
'Strawinsky und die Objektivität der Wiedergabe', *Vergleichende Interpretationskunde: Darmstadt 1962*, 41–8
Die Emanzipation der Klangelemente (Massstäbe zur Beurteilung moderner Musik) (Bremen, 1967); repr. in *Universitas*, xxiv (1969), 615–28
Willy Spilling: Leben und Werk eines fränkischen Komponisten 1909–1965 (Tutzing, 1968)
'Das Orchesterschaffen Johann Nepomuk Davids', *Ex Deo nascimur: Festschrift ... Johann Nepomuk David*, ed. G. Sievers (Wiesbaden, 1970), 115–25
ed., with K. Blaukopf and W.Scheib: *50 Jahre Musik im Hörfunk* (Vienna, 1973)
Das Dirigieren (Wilhelmshaven, 1975)
Further articles in *Studium und Beruf*, *Der Musikerzieher*, *Das Musikleben*, *Musica*, *Rundfunk und Musikerziehung*

ALFRED GRANT GOODMAN/PAMELA M. POTTER

Gospel (Gk. *evangelion*; Lat. *evangelium* etc.). In Eastern and Western Christian liturgies, the final biblical lesson in the Liturgy of the Word, or pre-eucharistic synaxis (*see* MASS, §1). It was traditionally chanted by a deacon to a recitation tone that was normally simple but occasionally subject to elaboration.

1. History. 2. The Latin liturgical books transmitting the Gospels. 3. The music: (i) Simple recitation tones (ii) The chant of the Christmas and Epiphany genealogies (iii) The monophonic Passion (iv) Other ornate Gospel tones (v) Polyphonic Gospels.

1. HISTORY. The first section of the Eucharist in all the ancient liturgies contains a series of lessons concluding with one from the Gospels. The Gospel, because it bore direct witness to the life and teaching of Christ, was accorded a place of pre-eminence, underlined by an elaboration of ceremonies at the point where it occurs: for example, the book containing the Gospel was carried in solemn procession from the altar to the ambo from which it was read. Such a procession, with lighted candles, was already attested by St Jerome (*d* 420). The procession came eventually to be accompanied by a chant: an *antiphona ante evangelium* in the Gallican rite and at certain festivals in the Ambrosian rite; an alleluia with verse, followed by a *prosa* or sequence in the Roman rite; or a monophonic conductus. (Although the texts of the chants are not always clearly related to those of the Gospels, the psalm verses originally sung with the alleluias of Easter week were gradually replaced by verses from the Gospels of the Easter cycle, though not always those of the day.)

There were no readings from the Gospels in the earliest eucharistic celebrations for the simple reason that the books were not written until near the end of the 1st century. The earliest description of a pre-eucharistic synaxis, however, that of Justin Martyr (*d c*165), refers to both Gospel and Old Testament readings: 'the memoirs of the Apostles and the writings of the Prophets are read as long as time permits' (*First Apology*, 67). It is not known precisely when the Gospel achieved its fixed position as an obligatory reading at the end of the pre-eucharistic series, but it clearly occupies this place in a wealth of 4th-century patristic references, both Eastern and Western.

At one time it was believed that in the early Church the Gospel was read according to the system of *lectio continua* or *scriptura currens*, that is, the resumption of the reading of a text from the point where it had been discontinued at the previous service. Liturgical historians are now more inclined to look upon such a practice as more appropriate to an instructional gathering than to the Eucharist. Certainly the 4th-century literature provides little evidence of *lectio continua* but rather creates the impression that the choice of Gospel each day was at the discretion of the presiding bishop.

With the passage of time certain readings became traditional for certain dates, particularly the major festivals, a practice that developed along with the growth of the liturgical year, although the lack of early sources makes the process difficult to trace, especially at Rome. Finally, however, a series of 42 homilies on the Gospel of the day preached by Gregory the Great (590–604) establish the late 6th-century Roman Gospels for the 42 liturgical occasions in question. These Gospels can be compared with those of the so-called π-type of Roman evangeliary from about 645 (see Klauser); the Gospels of this book, the earliest complete Roman evangeliary that can be reconstructed, are largely the same as the standard medieval readings. The comparison shows that by Gregory's time, the Gospels for many of the important dates of the *Temporale* were fixed but that most of those for ordinary Sundays and for sanctoral dates were not.

Gospels were chosen, whenever possible, by the obvious expedient of liturgical appropriateness; thus the Gospel for the night-time Mass of Christmas is *Luke* ii.1–14, where the birth of Jesus is narrated, and the Gospel for Quadragesima Sunday is *Matthew* iv.1–11, which tells of Jesus's 40-day fast in the desert. Other factors could enter in when there was no clear choice available: the Roman stations (*see* ROME, §II, 1), for example, determined the Gospel of some Lenten weekdays, and the proximity of certain sanctoral dates had a similar effect on a few of the post-Pentecostal Sundays.

2. THE LATIN LITURGICAL BOOKS TRANSMITTING THE GOSPELS. Three methods were employed to record the choice of Gospels in Latin manuscripts (Roman and non-Roman alike): the use of marginal markings in Gospel books or Bibles; the provision of lists of readings with their incipits and explicits; the readings were given in full. These three methods conform to a broad chronological continuum if not an absolute one; they existed together for several centuries during the early Middle Ages.

The first method, that of marginal markings, was introduced at a time when the selection of liturgical readings was still fluid and scriptural books continued to be employed as liturgical books. The beginning of a reading would be indicated by an 'X' or cross in the margin, while much less often its ending would also be marked, for example, by the letter 'F'.

Lists of readings were referred to as *capitularia*, that is, lists of *capitula* (chapters). These came into common use as the annual cycle of Gospels became both longer and more stable. A typical listing gave the festival, the Roman station (*see* ROME, §II, 1), and the incipit and explicit of the reading; for example, the indication for night-time Mass of Christmas might read: *In natale domini ad scam Mariam maiorem. Scd. Luc. Cap. III.* 'Exiit edictum a Caesare Augusto' *usq*. 'Pax hominibus bonae voluntatis'. *Luc. Cap. III*, the equivalent of the later *Luke* ii.1–14, is a reference to the so-called Eusebian sections or canons, an ancient sectionalization of the Gospels that was in use long before the medieval system of chapters and verses. *Capitularia* were generally added at the end of a Gospel book or Bible. The book might already have marginal indications, and in many cases the later *capitularia* gave readings that differed from those indicated by the marginal markings.

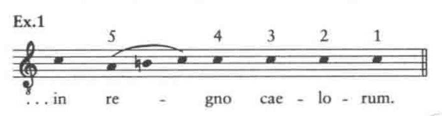
A book providing the complete readings was rare at first, something of a luxury for the average church, but by the later Middle Ages it had become the preferred type. It is generally referred to today as an evangeliary; when combined with the book of Epistles (the epistolary), as was often the case in later centuries, it is called a lectionary. In earlier centuries a book with complete readings of either Gospels or Epistles was sometimes called a *comes* ('companion').

3. THE MUSIC.

(i) Simple recitation tones. The Roman gradual of 1907 prescribed two ways of chanting the Gospel: a simple tone (with a variant) and another, 'ancient' tone. The

simple tone consists of an unvarying recitation on a monotone C with a single inflection on the fifth syllable from the end (ex.1). Its optional variant permits further

Ex.1



inflections at cadences (at the end of a sentence) or half-cadences, and a slightly more elaborate final cadence

Ex.2

(a) Beginning and cadence at the end of a sentence:



(b) Half-cadence, marked by a semicolon:



(c) Final cadence:



(ex.2). shows the structure of the 'ancient' tone. (On variants in Italian manuscripts, see *MGG1*, iii, 1619–20.)

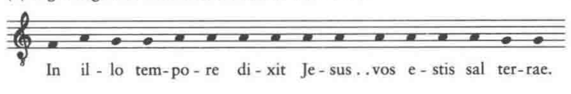
(ii) The chant of the Christmas and Epiphany genealogies. The genealogy of Christ was sung, either at Matins or at the end of Mass, according to *Matthew* i.1–16 on Christmas night, and to *Luke* iv.23–8 at Epiphany. The St Matthew genealogy contains three series of 14 names (see *Matthew* i.17), in groups of three or four according to the different traditional tones. Even in the oldest evangeliaries, some of the St Matthew genealogies were notated with neumes, for example, in the 9th-century Gospels of Noyon Cathedral, the 9th-century Gospels of Avesgaud, copied at Tours (*F-Pn* lat.261, f.19*v*), the 9th-century Gospels of Corbie (*Pn* lat.11958, f.14*r*; fig.1) and the 10th-century Gospels of St Denis (*Pn* n.a.lat.305).

Many manuscripts contain this genealogy notated diastematically (missals, breviaries and evangeliaries; see the facsimiles cited by Bernard). Several tones may be distinguished: one with F as final, four with D as final and 14 with E as final; the official version of the Vatican edition is one of the latter group. (The final may vary at the end of the genealogy; for variants, see *MGG1*, iii, 1623–5.) This genealogy was sometimes performed by three readers, occasionally in polyphony (see (*v*) below).

The St Luke genealogy is arranged differently from the St Matthew: Matthew traces Christ's ancestors to Abraham, whereas Luke goes back to the Creation, and in the reverse order. The names are often copied in columns in

Ex.3

(a) Beginning and cadence at the end of a sentence:



(b) Final cadence:



the liturgical books, rather than in long lines, and are sometimes provided with neumes: for example, *B-Br* 18723 (9th century, from Xanten); *F-LM* 76 (10th century, from La Couture); *Pn* lat.270, f.70*v* (9th century, from the school of Corbie); *Pn* lat.8849 (*c*830, from Salzburg; lacking neumes); *Pn* lat.11956, f.110*v* (9th century, from Noyon); *Psg* 1190, f.105 (see Bernard, i, pl.ix); *GB-Lbl* Add.9381 (9th or 10th century, from St Petroc).

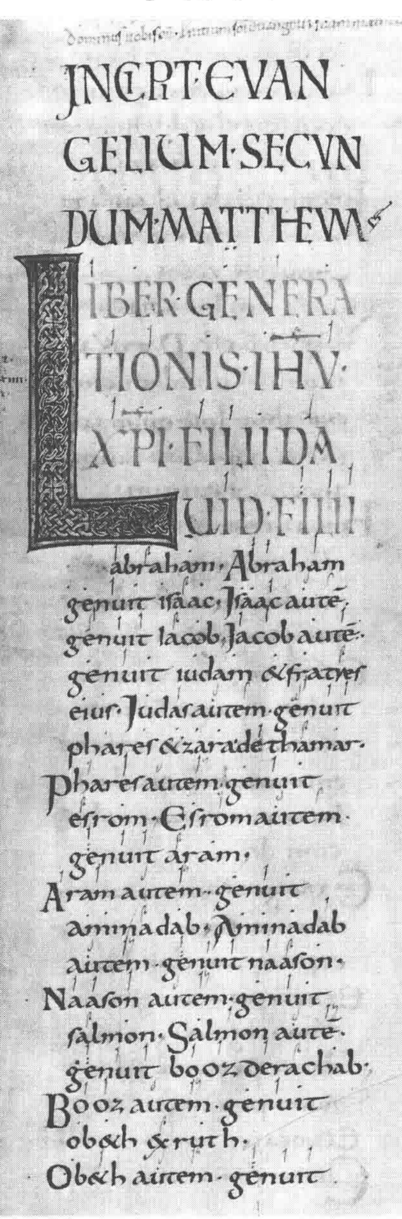
In the manuscripts with diastematic notation, eight distinct tones survive, some with D and some with E as final (for examples, see *MGG1*, iii, 1625–7).

(iii) The monophonic Passion. The Passions, sung in Holy Week, were provided with so-called significative letters during the late 8th century. These guided the (originally single) reciter as to the nuances of performance: the rapidity (marked *c*, 'celeriter') of the narrative as against the majestic slowness (*t*, 'tarde', 'trahere') of the words of Christ. Other letters indicated various nuances. A division occurred later between manuscripts from Germanic areas and those from Romance-speaking countries, the former using the letter *a* ('alte') for the words of the disciples and the Jews, and the latter *s* ('sursum') for the same purpose (*see* Passion, §1). Later these letters were interpreted to signify a division of the chant between three deacons.

From the 12th century the music appeared in diastematic notation. Its traditional tone is known from two 12th-century manuscripts with alphabetic notation – *F-Pn* lat.11958, ff.75–82 (from Corbie; *see* Passion, §1, fig.2) and *RS* 259 (from Reims) – and approximately 30 other manuscripts with notation on lines, the oldest of which date from the 12th century – *F-CA* 50 and 65, and *DOU* 93 and 95.

The Passion tone contains three different reciting notes: the narrative and all indirect speech are sung on a central reciting note, the words of Christ a 5th lower, and other direct speech a 4th higher. The final sections of the four Passions, recounting the burial of Jesus, were, however, normally sung to the usual Gospel tone ('sicut evangelium', *F-LANs* 126, and *D-TRs* 27; 'sub tono evangelii', *Sl* Brev.144; 'legitur sicut evangelium', *TRs* 28). For these sections, *A-Z* 407, dated 1584, provided the source for the Vatican edition of the Passions.

Some of the words of Christ in the Passions are given elaborate melismatic treatment, such as his last words, 'Pater, in manus tuas', which in the Gospels of Glandèves (*F-Pn* lat.325, f.178) are decorated with neumes. The words 'Eli Eli lama sabachthani' (*Matthew* xxvii.46) are often extended in this way in the early manuscripts: *D-Mbs* Clm.3005 (11th-century addition to a 9th-century manuscript); *E-Mah* 18 (11th or 12th century); *F-CO* 443 (11th century); *ME* 452 (11th or 12th century); *Pn* lat.258, f.53*v* (11th-century neumes in a 9th-century manuscript); *Pn* lat.326, f.45 (12th century); *Pn* lat.9391, f.51*v* (10th or 11th century); *I-Mt* D.127 (11th century); *NON*, ff.161, 171 (11th century); and *VEcap* CV(98), f.160*v*. However, these melismas seldom appear in diastematic notation in 12th-century manuscripts, for example, *I-MC* Q.318, p.278 and *US-NYpm* M.379, f.94 (facs. in *AnnM*, vi, 1958–63, p.15, pl.iv). Some central Italian manuscripts contain a long melisma on this word, for example *I-Rv* C.105, f.152 and *Rvat* S Pietro E.II (see also the Dominican processional). (For further details of



INCPT EVAN
GELIUM·SECUN
DUM·MATTHEUM
LIBER GENERA
TIONIS·IHU·
XPI·FILII DA
UID·FILII
abraham·Abraham
genuit isaac·Isaac autē·
genuit iacob·Iacob autē·
genuit iudam & fratres
eius·Iudas autem genuit
phares & zara de thamar·
Phares autem genuit
esrom·Esrom autem·
genuit aram·
Aram autem genuit
aminadab·Aminadab
autem genuit naason·
Naason autem genuit
salmon·Salmon autē·
genuit booz de rachab·
Booz autem genuit
obeth ex ruth·
Obeth autem genuit
Iesse·Iesse autem genuit
dauid regem·
Dauid autem rex genuit
salomonem ex ea que
fuit urie·Salomon autē·
genuit roboam·
Roboam autem genuit
abia·Abia autem genuit
asa·Asa autem genuit
iosaphath·Iosaphath
autem genuit ioram·
Ioram autem genuit
oziam·Ozias autem·
genuit ioatham·
Ioatham autem genuit
achaz·Achaz autem·
genuit ezechiam·
Ezechias autem genuit
manassen·Manasses
autem genuit amon·
Amon autem genuit iosiam·
Iosias autem genuit iecho
niam & fratres eius In
transmigratione babylo
nis·Et post transmigra
tionem babylonis iechonias
genuit salathiel·
Salathiel autem genuit
zorobabel·Zorobabel
autem genuit abiud·
Abiud autem genuit elia
chim·Eliachim autem·

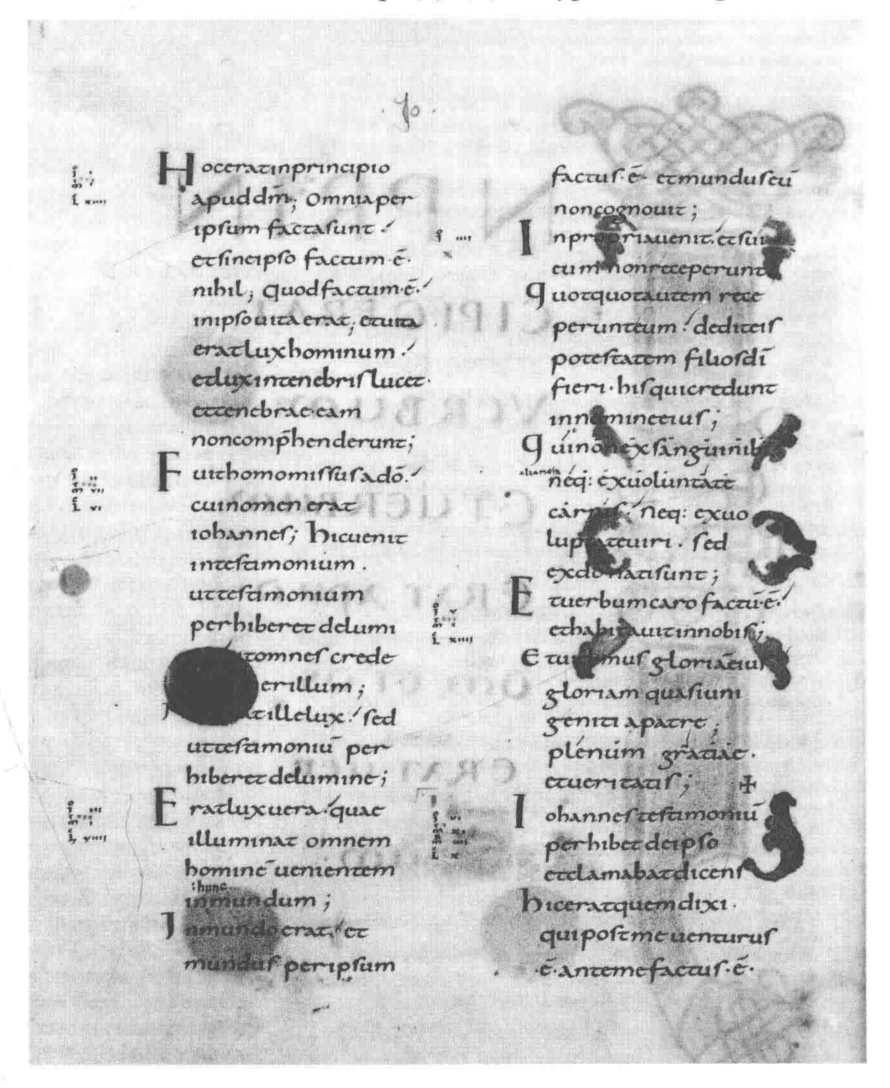
1. Genealogy of Christ according to St Matthew, notated in French neumes from the Gospels of Corbie, 9th century (F-Pn lat.11958, f.14r)

the monophonic Passion, and for the polyphonic Passion, *see* PASSION.)

(iv) Other ornate Gospel tones. In some 10th- and 11th-century manuscripts a number of other Gospels were treated in a more ornate manner than usual: for example, the Gospel for the Third Mass of Christmas (*John* i) in *F-Pa* 206, f.2*v* (from Metz), *Pn* lat.263, f.89*v* (from Tours) and *Pn* lat.266 (Gospels of Lotharius), f.172*v* (fig.2); the Gospel for St Stephen's Day (26 December, or 'Feast of the Deacons') in *Pa* 612, ff.3–3*v* (from St Etienne de Metz), *Pn* lat.11960, f.65*v* (from Toul); and the Gospels of St John's Day (27 December) and the Holy Innocents (28 December). These festivals of the Christmas cycle have special Gospel tones in the Moosburg Gradual (*D-Mu* 2° 156, ff.227ff) and a Bamberg lectionary (*BAs* lit.45, ff.2–3*v*).

The Easter Gospel was provided with elaborate neumes in *F-Pn* lat.260, f.107 (the Aquitanian neumes were added at St Martial de Limoges to this 9th-century manuscript, which came originally from Tours), and in *Pn* lat.13251, f.32 (an 11th-century lectionary originally from St Germain-des-Prés). A special melody for the Gospel of the feast of Dedication is given in diastematic notation in *D-FUl* Aa.71 (reproduced in *MGG1*, iii, 1624). The manuscript *F-Pn* lat.9387 has Gospels in Greek for St Denis's Day (9 October: f.157*v*), as well as for Christmas, Easter, Pentecost and the Dedication festival, and includes notation in imitation of Greek lectionary (ekphonetic) notation, besides the Latin pericopes (see Huglo, p.80).

In 1296 the Council of Grado prohibited the use of ornate melodies for the Gospels of these festivals and others such as the 'Feast of Fools' (1 January) and the Assumption (15 August) (see C.H. Héfélé and D.H. Leclercq: *Histoire des conciles*, iv, Paris, 1911), retaining only the special chant of the genealogies, and of the



2. Gospel for the Third Mass of Christmas from the Gospels of Lotharius, 10th century (F-Pn lat.266, f.172v); the cadence of the recitation formula is twice notated in Rhenish neumes, column 2, lines 10–12 and line 20, the end of the Gospel

Gospel chanted for the first time by a newly ordained deacon.

(v) Polyphonic Gospels. Polyphony was occasionally applied to the Gospel – more particularly to the genealogy and Passion – as to the Epistle, as a means of rendering it more ornate and solemn. Thus in *B-TO* 17 the conclusion of the genealogy ('de qua natus est Jesus qui vocatur Christus') was notated in the margin for three voices, with a vocalise on the word 'Christus'. In *F-Pm* 438 (facs. in Bernard, ii, pls.xiii–xvi; Göllner, i, pp.107ff), the genealogy is divided among three singers who each sing a verse and then the fourth verse in polyphony; this arrangement also occurs in *B-Br* 3950 (14th century), with the difference that the singers sing each fourth verse 'pariter', that is, in unison. In the latter manuscript the three parts are notated in void notation, and the final verse is sung in polyphony as in *TO* 17. The polyphonic genealogy enjoyed great popularity in east Germany and Bohemia (lists of manuscripts in *MGG1*, iii, 1628, and Göllner, i, pp.107ff).

In a similar fashion the reading of *Isaiah* at Christmas was sung in polyphony, as, in German-speaking areas, were the standard introduction to the Gospel and certain pericopes for important festivals such as the Dedication and the Visitation of the BVM (2 July). (For the polyphonic Passion tradition, *see* PASSION, §§2–7.)

See also EPISTLE.

BIBLIOGRAPHY

MGG1 ('Evangelium'; B. Stäblein, C. Mahrenholz); *MGG2* (M. Huglo, J. Stalmann)

S. Beissel: *Entstehung der Perikopen des römischen Messbuches* (Freiburg, 1907)

K. Young: 'Observations on the Origin of the Medieval Passion-Play', *Publications of the Modern Language Association*, xxv (1910), 309–54

G. Godu: 'Evangiles', *Dictionnaire d'archéologie chrétienne et de liturgie*, ed. F. Cabrol and H. Leclercq, v/1 (Paris, 1922)

H. Leclercq: 'Evangéliaires', ibid., 775–845

R.-J. Hesbert: 'La liturgie bénéventaine dans la tradition manuscrite', *Le codex 10673 de la Bibliothèque vaticane*, Pal Mus, xiv (1931–6/*R*), 60–465

W.H. Frere: *Studies in Early Roman Liturgy*, ii: *The Roman Lectionary* (London, 1934)

T. Klauser: *Das römische Capitulare Evangeliorum: Texte und Untersuchungen zu seiner ältesten Geschichte*, i: *Typen* (Münster, 1935, 2/1972)

A. Dold: *Vom Sakramentar, Comes und Capitulare zum Voll-Missale* (Beuron, 1943)

J.A. Jungmann: *Missarum sollemnia: eine genetische Erklärung der römischen Messe* (Vienna, 1948, 5/1962; Eng. trans., 1951–5/R as *The Mass of the Roman Rite*)
G. Willis: *St. Augustine's Lectionary* (London, 1962)
M. Bernard: *Répertoire de manuscrits médiévaux contenant des notations musicales*, i: *Bibliothèque Ste. Geneviève* (Paris, 1965), pls.vii, ix, xx
M. Bernard: *Répertoire de manuscrits médiévaux contenant des notations musicales*, ii: *Bibliothèque Mazarine* (Paris, 1966), pls.xi–xvi
M. Huglo: 'Les chants de la *Missa greca* de Saint Denis', *Essays Presented to Egon Wellesz*, ed. J. Westrup (Oxford, 1966), 74–83
C. Vogel: *Introduction aux sources de l'histoire du culte chrétien au Moyen Age* (Spoleto, 1966/R; Eng. trans., rev., 1986, as *Medieval Liturgy: an Introduction to the Sources*)
T. Göllner: *Die mehrstimmigen liturgischen Lesungen* (Tutzing, 1969)
A.G. Martimort: 'Origine et signification de l'alleluia de la messe romaine', *Kyriakon: Festschrift Johannes Quasten*, ed. P. Granfeld and J.A. Jungmann, ii (Münster, 1970), 811–34
F. van de Paverd: *Zur Geschichte der Messliturgie in Antiocheia und Konstantinopel gegen Ende des vierten Jahrhunderts* (Rome, 1970)
A. Zwinggi: 'Die fortlaufende Schriftlesung im Gottesdienst bei Augustinus', *Archiv für Liturgiewissenschaft*, xii (1970), 85–129
A. Zwinggi: 'Der Wortgottesdienst bei Augustinus', *Liturgisches Jb*, xx (1970), 92–113, 129–40, 250–53
M. Bernard: *Répertoire de manuscrits médiévaux contenant des notations musicales*, iii: *Bibliothèque de l'Arsenal et petites bibliothèques* (Paris, 1974), 234, pls.xxvi, xlvii
A. Chavasse: 'L'evangéliaire romain de 645 – un recueil: sa composition, façons et matériaux', *Revue bénédictine*, xci (1982), 33–75
A. Hughes: *Medieval Manuscripts for Mass and Office: a Guide to their Organization and Terminology* (Toronto, 1982)
A.G. Martimort: 'A propos du nombre des lectures à la messe', *Revue des sciences religieuses*, lviii (1984), 42–51
A. Chavasse: 'Après Grégoire le Grand: l'organisation des évangéliaires, au VIIe et VIIIe siècle', *Rituels: mélanges offerts au Père Gy O.P.*, ed. P. de Clerck and E. Palazzo (Paris, 1990), 125–30
J. McKinnon: 'Antoine Chavasse and the Dating of Early Chant', *PMM*, i (1992), 123–47
A.G. Martimort: *Les lectures liturgiques et leurs livres* (Turnhout, 1992)
G.G. Willis: *A History of Early Roman Liturgy* (London, 1994)

MICHEL HUGLO, JAMES McKINNON

Gospel hymnody. *See* GOSPEL MUSIC, §I.

Gospel music. A large body of American religious song with texts that reflect aspects of the personal religious experience of Protestant evangelical groups, both white and black. Such songs first appeared in religious revivals during the 1850s but they are more closely associated with the urban revivalism that arose in the last third of the 19th century. Gospel music has gained a place in the hymnals of most American Protestants and, through missionary activity, has spread to churches on every continent. By the middle of the 20th century it had also become a distinct category of popular song, independent of religious association, with its own supporting publishing and recording firms, and performers appearing in concerts. Although earlier uses of the terms 'gospel hymn' and 'gospel song' can be found, their use in referring to this body of song can be traced to P.P. Bliss's *Gospel Songs* (1874) and *Gospel Hymns and Sacred Songs* (1875) by Bliss and Ira D. Sankey. Other terms sometimes used include 'gospel music' and simply 'gospel'.

I. White gospel music. II. Black gospel music.

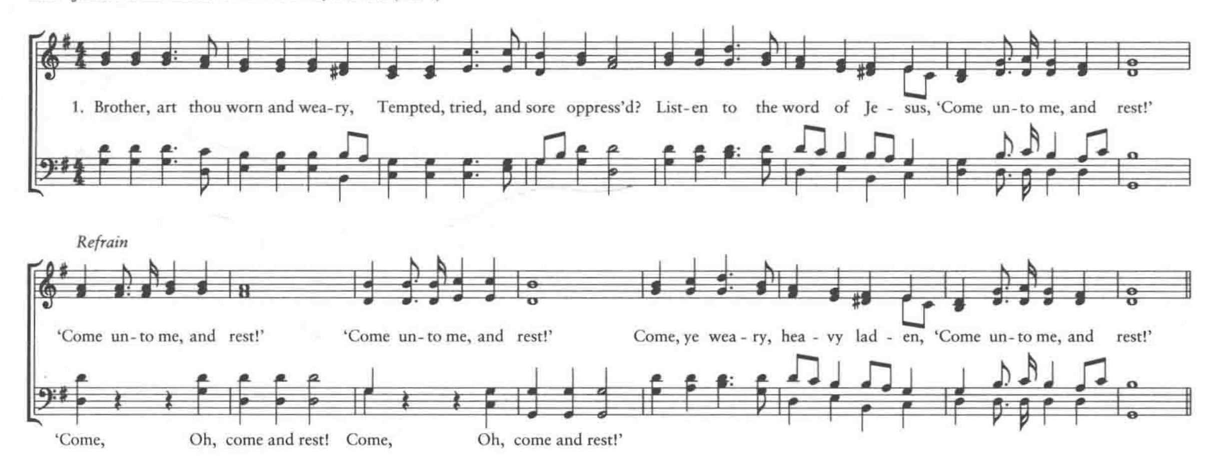
I. White gospel music

1. Gospel hymnody and American revivalism: (i) General (ii) The Sunday school era, 1840–75 (iii) The Moody-Sankey era, 1875–1910 (iv) The Sunday-Rodeheaver era, 1910–30 (v) Modern urban revivalism. 2. Gospel music and the popular commercial tradition. 3. Performance styles.

1. Gospel hymnody and American revivalism.

(i) General. Although gospel hymnody has developed stylistic diversity over the past century and a half, it bears many traits typical of American popular song. The texts of gospel hymns are generally subjective or hortatory, are often addressed to one's fellow man and centre upon a single theme which is emphasized through repetitions of individual phrases and a refrain following each stanza. The poems deal with such subjects as conversion, atonement through Christ, the assurance of salvation and the joys of heaven; their character ranges from the militant and didactic to the meditative and devotional. The music is generally composed for a specific text, and there are few instances of the exchange of tunes between different texts. Similarities to certain forms of the camp-meeting spiritual (*see* SPIRITUAL, §I, 2) may be found, but more often the music of gospel hymns is related to marches or to popular secular songs of the theatre or parlour. The gospel hymn is strophic in form, and its music is characterized by simple, major-key melodies with a correspondingly simple harmonic vocabulary (occasionally coloured, in later examples of the genre, by chromatic passing 'barbershop' harmony) and a slow rate of harmonic change. Typical rhythmic traits include frequent repeated patterns, often with dotted quaver and semiquaver figures – devices common in popular secular song of the later 19th century. Most gospel hymns are published in four-part settings; although they are predominantly homophonic, a certain variety of texture is achieved in many of them through the use of 'echo voices' (e.g. rhythmic imitation of the soprano and alto by the tenor and bass). A late 19th-century gospel hymn illustrating most of these traits is *Come unto me, and rest* (ex.1).

Gospel hymnody may be viewed as the culmination of various American musical, social and religious developments of the earlier 19th century. It was foreshadowed in such collections as Joshua Leavitt's *The Christian Lyre* (1831), a compilation containing spirituals, traditional hymn tunes and texts, and newly composed religious poems set to popular melodies from both Europe and the USA, in a mélange that is a compromise between the exuberance of the camp-meeting spiritual and the more 'respectable' hymn style of composers such as Lowell Mason and Thomas Hastings. They in turn were influenced by the emerging popular hymn tradition: Mason's 'Harwell' (1840, to the text 'Hark, ten thousand harps and voices'), for example, has I–IV–V harmonies, frequent dotted rhythms and a recurrent refrain. Gospel hymnody also drew ideas from popular secular song, such as that of the Civil War era. George F. Root, composer of popular Civil War songs, also composed sacred music in the gospel hymn idiom: his *Tramp, tramp, tramp, the boys are marching* in fact provided the music for *Jesus loves the little children*, a Sunday school hymn still in use. Another influence upon gospel hymnody was the rise of evangelistic singers. Philip Phillips, perhaps the first such singer to receive international acclaim, appeared in several thousand 'services of sacred song' from the late 1860s, including an extensive tour described in his *Song Pilgrimage Around and Throughout the World* (1882). The appearance of gospel hymnody was thus more the



Ex.1 James McGranahan: *Come unto me, and rest* (1894)

culmination of earlier developments than the appearance of a new idiom.

(ii) The Sunday school era, 1840–75. Up to the mid-1870s the mainstream of gospel hymnody flowed through hymn collections for use in Sunday schools, which had developed as a useful and popular means of teaching and spreading the gospel to children. Although Mason had been the first to compile a collection of hymns with music for Sunday schools (*The Juvenile Psalmist*, 1829), it was his student William B. Bradbury who took the lead in composing hymns and compiling collections for the rapidly growing Sunday school movement. Bradbury's settings of the texts 'Jesus loves me' (1802) and 'He leadeth me' (1864) are basically in the same idiom as the hymns that in the 1870s became known as gospel hymns. Among the most successful collections after Bradbury's were those of two Baptists, Robert Lowry and William Howard Doane. Lowry is probably best known for his *Shall we gather at the river?* (1865); Doane collaborated with Lowry in Sunday school collections with such typical unecclesiastical titles as *Pure Gold* (1871) and *Brightest and Best* (1875).

After the Civil War secular song styles impinged ever more strongly on the hymns: the gospel songs of John R. Sweney are hardly distinguishable musically from parlour songs of the mid-19th century, and such hymns as William James Kirkpatrick's *Jesus saves* (1882) are closely related to Civil War marches. Lowry's *Where is my wandering boy tonight?* (1877) was sung in revival services, music halls and temperance meetings, and *Are you washed in the blood of the Lamb?* (1878) by Elisha A. Hoffman later became a marching song for the Salvation Army.

The leading poet of early gospel hymnody was Fanny Jane Crosby, who began in the 1800s to build a corpus of several thousand gospel hymn texts, including those of the popular hymns *Jesus, keep me near the cross* (1869) and *Blessed assurance* (1873).

(iii) The Moody-Sankey era, 1875–1910. The gospel hymn emerged as a major force in the religious music of the USA during the revivals led by the evangelist Dwight L. Moody and his musical associate Ira D. Sankey. Hymns previously used largely in Sunday schools now became associated with urban revivalism and were known as 'gospel hymns'.

Much of the evangelistic work of Moody and Sankey was related to the Young Men's Christian Association (YMCA, the first American branch of which was formed in Boston in 1851), an organisation which, together with the Sunday school, encouraged the use of the popular hymns of Bradbury, Lowry, Sweney and others. Following their meeting at a YMCA convention at Indianapolis in 1870, Moody hired Sankey to direct the music of his church in Chicago. When the opportunity came to hold evangelistic meetings in Great Britain in 1872, Moody first sought the musical services of Philip Phillips, who was already well known there. Phillips declined, and Moody then invited Philip P. Bliss, a talented singer and leading composer of gospel hymns. Only after Bliss's refusal did Moody turn to the less experienced Sankey, who by the end of the tour achieved international fame. In the mass meetings of Moody and Sankey the gospel hymns were often introduced by Sankey, who sang solos and accompanied himself at the reed organ. Gospel hymnody functioned essentially as a simple and unsophisticated means of communicating the evangelistic message, as indicated by a slogan used to advertise their meetings: 'Mr Moody will preach the gospel and Mr Sankey will sing the gospel'.

The success of the Moody-Sankey meetings from 1873 in Great Britain and the USA was described by McLoughlin (1959) and Pollock (1963); musically, they established gospel hymnody as an accepted means of evangelism and as the first authentic American music, apart from minstrel-show songs, to gain popularity in Great Britain. In response to requests for the songs used at their meetings, Sankey first published them in a 16-page pamphlet with words only, *Sacred Songs and Solos* (1873), to be used along with Phillips's *Hallowed Songs* (1865). In 1874 Bliss compiled with D.W. Whittle a songbook entitled *Gospel Songs* for use in evangelistic meetings. After Sankey's return to America in 1875, he and Bliss merged their compilations in the publication of *Gospel Hymns and Sacred Songs*, followed in 1876 by a second volume of *Gospel Hymns*. After Bliss's death in 1876 this series continued to volume vi (1891) and *Gospel Hymns Nos.1 to 6 Complete* (1894), the latter containing 739 hymns with music. Sankey was assisted in the later editions by James McGranahan and G.C. Stebbins. Sankey, more important as a compiler and popularizer of gospel hymnody than as a composer, is best known for his tune for *The ninety and nine* (1874).

Ex.2 Charles H. Gabriel: *Brighten the corner where you are* (1918)



Bliss produced words and music to some of the most popular gospel hymns: *Hold the fort, for I am coming* (1870), *Wonderful words of life* (1874) and *The light of the world is Jesus* (1875). Not limited to the gospel hymn idiom, Bliss also composed in other religious styles, as in his music to *More holiness give me* (1873) and *'Man of Sorrows!' What a name* (1875). Daniel Webster Whittle, an evangelist who had used at various times the musical services of Bliss, McGranahan and Stebbins, wrote many gospel hymn texts, such as *There shall be showers of blessing* (1883) and *I know whom I have believed* (1883), both with music by McGranahan. Stebbins and Daniel Brink Towner were also associated with Moody's mass evangelism. Stebbins's *Jesus is tenderly calling today* (1883) and *Have thine own way, Lord* (1907) are among his best-known hymns; more than 2000 songs are attributed to Towner, who exerted a strong influence on gospel hymnody as head of the music department (from 1893) of the Moody Bible Institute in Chicago.

(iv) The Sunday-Rodeheaver era, 1910–30. After the death of Moody in 1899 a number of American evangelists achieved varying degrees of success in mass revivalism; these included Samuel Porter Jones, Benjamin Fay Mills, John Wilbur Chapman, Reuben Archer Torrey and William Ashley ('Billy') Sunday. Following the pattern established by Moody, each evangelist had his own professional musicians. Among the musicians associated with these evangelists, Charles McCallom Alexander and Homer Rodeheaver made particularly important contributions to the development of gospel hymnody.

Alexander introduced a new informality to revival services, leading the singing with wide sweeping arm motions, using a piano rather than an organ for accompaniment and lightening the atmosphere with jokes and entertaining banter. He also represented a new commercialism among gospel hymnodists, becoming a man of considerable means through the income from his popular (and strictly copyright-protected) collections, which included such well-known songs as *His eye is on the sparrow* (1905), *One Day* (1910), and *Ivory Palaces* (1915), all still in use. Rodeheaver, active in musical evangelism from 1904, achieved fame in his 20-year association with the evangelist Billy Sunday, beginning in 1909. Rodeheaver's approach to music in evangelism was similar to Alexander's; he sought to make the musical service informal, congenial and enjoyable. Rodeheaver's song leadership was enhanced by his vocal and trombone solos. Although many gospel hymns of Sankey's era continued to be widely used by Rodeheaver, the trend was towards lighter, optimistic, semi-sacred music, as in the popular *Brighten the corner where you are*, with its ragtime syncopation and bass arpeggios (ex.2). To those who criticized his use of such a song, Rodeheaver replied:

> It was never intended for a Sunday morning service, nor for a devotional meeting – its purpose was to bridge that gap between the popular song of the day and the great hymns and gospel songs, and to give men a simple, easy lilting melody which they could learn the first time they heard it, and which they could whistle and sing wherever they might be.

In 1910 Rodeheaver began publishing gospel hymn collections, establishing one of the largest gospel music publishers and his own recording label, Rainbow Records. The Rodeheaver Company's most famous copyrighted gospel hymn is George Bernard's *The old rugged cross* (1913). Although he himself composed a few gospel hymns, Rodeheaver was fortunate to obtain the services of several more talented gospel hymnists, such as Charles H. Gabriel, Bentley DeForest Ackley and Alfred H. Ackley.

(v) Modern urban revivalism. In the period following World War I professional revivalism declined, and no new evangelist emerged until Billy Graham achieved a wide following beginning in the 1950s. Gospel music continued to flourish, however, with new sponsors. A new gospel hymnody gained acceptance in the rural American South as a distinct kind of popular country

Ex.3 Wendell P. Loveless: *Altogether lovely* (1951)



music (see §§2 and 3). Radio was the principal outlet for composers and continued to be important even after televised religious programmes became widespread in the 1970s. Differences between the sacred and secular forms vanished as religious programmes became a part of home entertainment.

During this period the heartiest of the older gospel hymns were assimilated into denominational hymnals, particularly those of Baptist, Presbyterian and Methodist bodies, but also of smaller fundamentalist denominations and nondenominational groups. H.H. Todd compiled *The Cokesbury Hymnal* (1923) for Methodists. Robert H. Coleman published collections containing gospel hymns that were used by most of the Baptist churches in the South and Midwest; many of these were edited by B.B. McKinney, who in 1935 became music editor for the Sunday school board of the Southern Baptist Convention, and in 1940 compiled the *Broadman Hymnal*, which sold over eight million copies. New denominations in the southern states, formed during the surge of revivals during the Reconstruction period, published their own hymnals, which contained both earlier gospel hymns and new works, many written by composers whose training had been in rural singing schools and conventions.

But the revivalist tradition of gospel hymnody was maintained chiefly by fundamentalist institutions founded by the revivalists, such as Bible schools and colleges, youth organizations, nondenominational church congregations and summer church assemblies (such as those held at Ocean Grove, New Jersey, a village founded by the Methodist camp-meeting association in 1869). Many of these involved a number of important hymnodists, and they spread new gospel hymnody through radio programmes, phonograph recordings, and films. Wendell Phillips Loveless, director of the Moody Bible Institute radio station in Chicago (WMBI) from 1926, introduced a number of new hymns and 'gospel choruses' modelled on those of Alexander. His own works tend to be unison songs with lush piano accompaniments; chromaticism and many seventh and ninth chords typical of the contemporary popular song literature often appear, as in his *Altogether lovely* (1951) (ex.3). Norman John Clayton wrote music for the 'Word of Life' programmes of the radio evangelist Jack Wyrtzen from 1942; he also compiled over 30 collections of gospel songs, which, like those of Loveless, bore little musical relationship to the hymns of the Moody-Sankey era. Another radio evangelist, Charles E. Fuller of the 'Old Fashioned Revival Hour', returned to the older gospel hymns sung by a trained choir.

John Willard Peterson, a graduate of the Moody Bible Institute, was the most prolific composer of the period. He used a rich harmonic idiom for settings in the melodic style of popular love lyrics of sentimental devotional texts; he also developed a form of church cantata in the same style, and while his works of this type have contributed little to the solo and hymn literature they have become standard concert pieces in churches that use gospel hymns as the principal congregational music.

Billy Graham (*b* 1918), assisted by the singers Cliff Barrows and George Beverly Shea, was the only modern revivalist to gain national prominence during the second half of the 20th century, but his meetings produced no significant new gospel hymn literature. The congregational singing is reminiscent of the Moody-Sankey revivals (from which in fact come most of the hymns), although Shea often sang folk hymns such as *How great thou art* and the spiritual *He's got the whole world in his hands*.

2. Gospel music and the popular commercial tradition. Popular gospel music, written for distribution through agencies other than denominational or evangelical bodies, may be used in religious services, but its origin and principal use suggest an economic rather than a religious motivation. Early in the 20th century



Ex.4 M. L. Yandell (arr. J. W. Taylor): *Give the world a smile each day* (1976), refrain

urban gospel hymnody merged with the tradition of SHAPE-NOTE HYMNODY that had been widespread in the rural American South since the mid-19th century. Through the Ruebush-Kieffer publishing firm in Dayton, Virginia (later Dalton, Georgia), and the efforts of A.J. Showalter, gospel songs were issued in shape-note editions and circulated widely, in Georgia and Tennessee especially. This coincided with a powerful revival movement among Southern fundamentalists, and in the Pentecostal sects established at the time the new gospel hymnody found ready acceptance.

James D. Vaughan, a Nazarene Church layman, began publishing gospel songbooks in seven-shape notation in Lawrenceburg, Tennessee, in 1890. He trained male quartets to give concerts of gospel songs, teach singing schools and sell his publications, and he also made recordings for the developing Southern market. In 1928 he established the first radio station in Tennessee for the purpose of broadcasting his music.

The Stamps-Baxter firm of Dallas, following the pattern set by Vaughan, became extremely successful and soon dominated gospel publishing in the South. From 1926 they ran a school for singers, sponsored travelling quartets, broadcast gospel music continuously on station KRLD in Dallas and published hundreds of collections, so designed as to become rapidly obsolete. Their editors solicited and purchased rights to thousands of new gospel songs by hymnwriters from all over the South. In 1936 the Stamps Quartet was the biggest success at the Texas State Fair. Their theme song, *Give the world a smile each day*, is typical of the new southern gospel style; it contains tag lines in accompanying voices, chromatic lower-neighbour notes and passing notes, and, in the refrain, a walking bass lead and hocket-like interjections (ex.4). The rhythmic vitality, uncomplicated harmony, and simple texts of the Stamps-Baxter music, along with its easily learned seven-shape notation, led to its becoming the most popular form of music in the rural South. Piano accompaniment in a conservative ragtime style was later added to the songs, blurring even further the distinction between sacred and secular.

Gospel music was heard in revival meetings, but its popularity and distribution were dependent on singing conventions and commercial publishing houses. The 'Fifth Sunday Singings', afternoon concerts sponsored by singing conventions in months that had five Sundays, included performances by travelling quartets promoting their latest collections, local quartets, ladies' ensembles and large congregations. The practice became the principal musical activity in rural communities, gradually replacing the shape-note tradition. It was the independence of the rural gospel singers from organized revivalism that allowed the music to develop freely in the social milieu of the rural South and encouraged the establishment of a support structure of publishers, performers and promoters. This form of gospel music contributed most to the emergence

of a 'pop gospel' (sometimes called 'bluegrass gospel' or 'hillbilly gospel') style within country music at the time of the early recordings of Southern music (see §3).

3. PERFORMANCE STYLES. The origins of white gospel performance styles are inextricably bound up with the new type of fundamentalist revival that occurred within white communities after the Civil War. Moody led the first big revival of this kind during the Reconstruction period of the 1870s, impelled by the conviction that social reform should be accompanied by moral and spiritual regeneration. But Moody, and later white evangelists such as Sunday, discouraged the emotional outbursts that had characterized pre-Civil War revivals and replaced the 'fire and damnation' preaching of earlier generations with compassion and sentimentality. The songs and hymns used in their services were intended, in the words of Sankey, 'to implant the gospel in the hearts of the people'. The style of performance favoured by Moody and Sankey was one that emphasized sweetly blended, 'happy' voices, rather than harshly passionate singing or extreme displays of emotion. This style was continued by other evangelists and is still part of the performance practice in many of their services. But new elements and new combinations of elements were also added during the 20th century.

Rural gospel music was usually performed in the emotionless, deadpan manner of the mountain folksinger, who employed a nasal, 'white' tone without vibrato, and extensive sliding between pitches. It was thus an adaptation of gospel song to the traditional Southern white vocal style, which partly accounts for its wide acceptance, though its incorporation of elements of black gospel music further broadened its appeal. Some white gospel groups, such as Ernest Phipps's Holiness Quartet, accompanied by fiddle and guitars, were successful in combining 20th-century Kentucky hillbilly style with pre-Civil War white spirituals, as in *I want to go where Jesus is* (Vic. 20834, 1927). Other white gospel songs recorded in the 1920s and 30s were sung in the prevailing Appalachian folk style used for plaintive or sentimental secular ballads.

During the 1930s the stylistic blend of sacred and secular was given further impetus in the recordings of the Carter Family, who drew upon a wide range of ballads, sentimental tunes, cowboy songs and mountain songs to impart to their hymns and gospel songs the particular flavour of the Blue Ridge country. Their music was usually for two or three voices (without a bass part), sung to an accompaniment of guitar, fiddle and mandolin or banjo. Songs such as *Sweet heaven in my view* (Decca 5318, 1936) and *You better let that liar alone* (Decca 5518, 1937), sung with a nasal timbre, had the same harmonies and rhythmic swing that typified their secular counterparts. Hillbilly and later country singers generally included a number of religious pieces in their performances, and most 'cowboy' singers also recorded sacred songs. The stylistic blurring meant that textual content was often the main point of differentiation between sacred and secular songs, although a sweeter tone and often a more sentimental delivery (in gestures and facial expressions) were considered appropriate to the sacred songs. Mindful of their audiences' possible disapproval of their recording secular music, many gospel groups and individual singers recorded their sacred and secular pieces under different names. Thus the Delmore Brothers, who recorded secular songs to guitar-duet accompaniment in the 1940s, also recorded, with Grandpa Jones and Merle Travis as the Brown's Ferry Four, such sacred songs as *Will the circle be unbroken?* (King 530, 1945) and *When the good Lord cares* (King 662, 1946). In all their recordings the Delmores' blues-style guitar playing showed black influences, as did many of the songs they sang. Many other country singers recorded sacred songs in a gospel style.

The rural gospel quartet tradition merged with that of the singing families in the 1940s, and the 'all-night singing', a gospel concert patterned after the 'Grand Ole Opry' travelling show, became popular among Southern audiences. In the early 1950s the Blackwood Brothers won Arthur Godfrey's television talent-scout competition, and the singers Elvis Presley and Jerry Lee Lewis emerged with gospel quartet backup groups, thus focussing national attention on the popular gospel tradition. The complete secularization of the rural gospel sound is exemplified by such groups as the Oak Ridge Boys, the Statler Brothers and the Gatlins.

As the more extreme forms of black gospel singing developed and black gospel quartets became more widely known, many white groups attempted to imitate them. They assimilated some of the rhythmic drive of the black style, but little of its frenzied technique. White gospel performance has mainly drawn on the close harmony of barbershop quartet singing, on country guitar playing, on hillbilly intonation, on urban crooning techniques and sometimes on the passionate style of black gospel.

For bibliography see end of §II.

II. Black gospel music

The appearance of black gospel music coincided with the beginnings of ragtime, BLUES and jazz, and with the rise of the Pentecostal churches at the end of the 19th century.

1. History: (i) Antecedents (ii) To 1930 (iii) After 1930. 2. Performance: (i) History (ii) Instruments and singing techniques (iii) Quartets, other solo ensembles and choirs.

1. HISTORY.

(i) Antecedents. Hymnody in the black American churches derives from both black and white sources. Among the black sources are the camp-meeting spirituals extemporaneously composed by slaves during 'after service' or 'brush arbor' meetings in the early 1800s, the mid-century 'sorrow songs' (e.g. *Steal away*, *Go down, Moses* and *Swing low, sweet chariot*) and the bolder, more affirmative 'jubilee spirituals' of the post-Emancipation period (such as *In that Great Gettin' Up Morning* and *Git on board, little chillun*) (*see* SPIRITUAL, §II). White sources include hymn texts ranging from those of Isaac Watts to examples by Fanny Jane Crosby, as well as the diverse anonymous texts of the folk-related shape-note hymnals; tunes were also borrowed from many white sources but transformed by black American styles of rhythm (syncopation and reaccentuation), pitch (flexible inflection and blue notes), harmonization (quartal and quintal harmony) and performance (e.g. call-and-response delivery).

The first, and for a long time the most important, hymnal published for use by black congregations was *A Collection of Spiritual Songs and Hymns Selected from Various Authors* (1801). The first edition contained 54 hymn texts and the second (published the same year) 64, to be sung to popular hymn tunes of the day. Besides hymns by such well-known poets as Watts, Charles Wesley, John Newton and Augustus Toplady, there were



1. Scene in a black church at Grafton, near Yorktown, Virginia, during the New Year's Eve watch meeting: engraving after a sketch by Joseph Becker, 1880

a few by Richard Allen and members of his congregation; some, including *When I can Read my Title Clear*, *Am I a soldier of the cross* and *There is a land of pure delight*, are still popular. Later editions of the hymnal show a change of character. The third edition (1818) contained 314 hymns, as against only 15 in the first, and the more homely and folklike camp-meeting songs were mostly eliminated. Spirituals were excluded from the fourth edition (1876) but were reinstated in later ones (1892–1954). The influence of the collection was widespread, especially among congregations of the African Methodist Episcopal Church (which expanded rapidly during the 19th century), but also among black congregations of other denominations. Another early hymnal was Peter Spencer's *African Union Hymn Book* (1822), but its use was limited almost exclusively to the congregation of the church for which it had been published.

After the American Civil War efforts were made to improve the quality of hymnody and its performance in many black American churches. These efforts were often ambivalent. The influence of the Fisk Jubilee Singers was strong: they sang black melodies, but in arrangements and with vocal production heavily indebted to white models. Similarly, a number of hymnals were published that contained spirituals and other black hymns (now sometimes called 'plantation melodies') alongside revival and gospel hymns by white composers, all in bland, homogeneous choral arrangements. The most important was *A Collection of Revival Hymns and Plantation Melodies* (1883) distributed widely in Kentucky, Ohio, Tennessee, New York and the deep South, especially Louisiana and Georgia. Of its 170 hymns, 150 are set to music; the authors of the texts are cited but the composers are unidentified. Among characteristic examples of camp-meeting and later black spirituals are *Go down, Moses*, and *Roll, Jordan, roll* (with a later version of the tune in the pioneer collection *Slave Songs of the United States*, published in 1867).

(ii) To 1930. Late in the 19th century there began to emerge a new type of black sacred music, the gospel hymn, in which sophisticated, spiritual-like texts, incorporating simile and colourful imagery, were set to music in the white hymn tradition represented by Lowell Mason and later composers, but 'African-Americanized', particularly in their use of syncopation. One of the first hymnals to incorporate this music was *The Harp of Zion* (1893), which was almost immediately adopted by the all-black National Baptist Convention; it was at once republished unaltered as *The National Harp of Zion and B[aptist] Y[oung] P[eople's] U[nion] Hymnal* and became widely used by black Baptists over the next 25 years.

Gospel hymnody among black congregations increased considerably under the influence of the powerful religious movement in the late 19th and early 20th centuries that gave rise to various fundamentalist Pentecostal 'holiness' and 'sanctified' churches, especially after the meetings of the Azusa Street Revival in Los Angeles (1906–9). The composer most closely identified with this movement was the Methodist minister Charles Albert Tindley of Philadelphia. His gospel hymns addressed themselves to the needs of poor, oppressed and often uneducated black Christians: *We'll understand it better by and by*, published in *Soul Echoes* (1905), is typical, with its verse-and-refrain construction (the closing phrase of each being

identical), its basically pentatonic melody and its simple harmonies (ex.5). Other popular gospel hymns by Tindley include *Leave it there* (1910) and *Stand by me* (1905). He is also well represented in *Gospel Pearls* (1921), which includes gospel hymns by Thomas A. Dorsey, Lucie Campbell and E.C. Deas, along with older white and black hymns and spirituals; the collection was compiled for Baptist use but was soon adopted by black congregations of other denominations.

(iii) After 1930. In the 1930s and 40s, under the influence of Dorsey, Campbell, W. Herbert Brewster and Roberta Martin, gospel songs and spirituals became an integral part of congregational song in black churches (a parallel development was the addition of a gospel group or choir to the traditional 'senior choir' in many churches). This trend continued during the postwar period, and church hymnody submitted to the influence of the 'contemporary' style of gospel music, exemplified by the extremely successful recording by Edwin Hawkins of a 19th-century white Baptist hymn, *Oh Happy Day* (1969). Gospel music was officially recognized as the principal new medium of black hymnody in *The New National Baptist Hymnal* (1977), which included a large number of songs by such gospel hymnodists as Tindley, James Cleveland and Andrae Crouch. Contemporary gospel influences were also apparent in the works published for congregational singing by the black Catholic priest Joseph Rivers, including *Bless the Lord* (with Henry Papale and Mark Trotta, 1964) *God is love* (with Papale, 1964), and *My God is so high* (with Edward Stanton Cottle and Trotta, 1970).

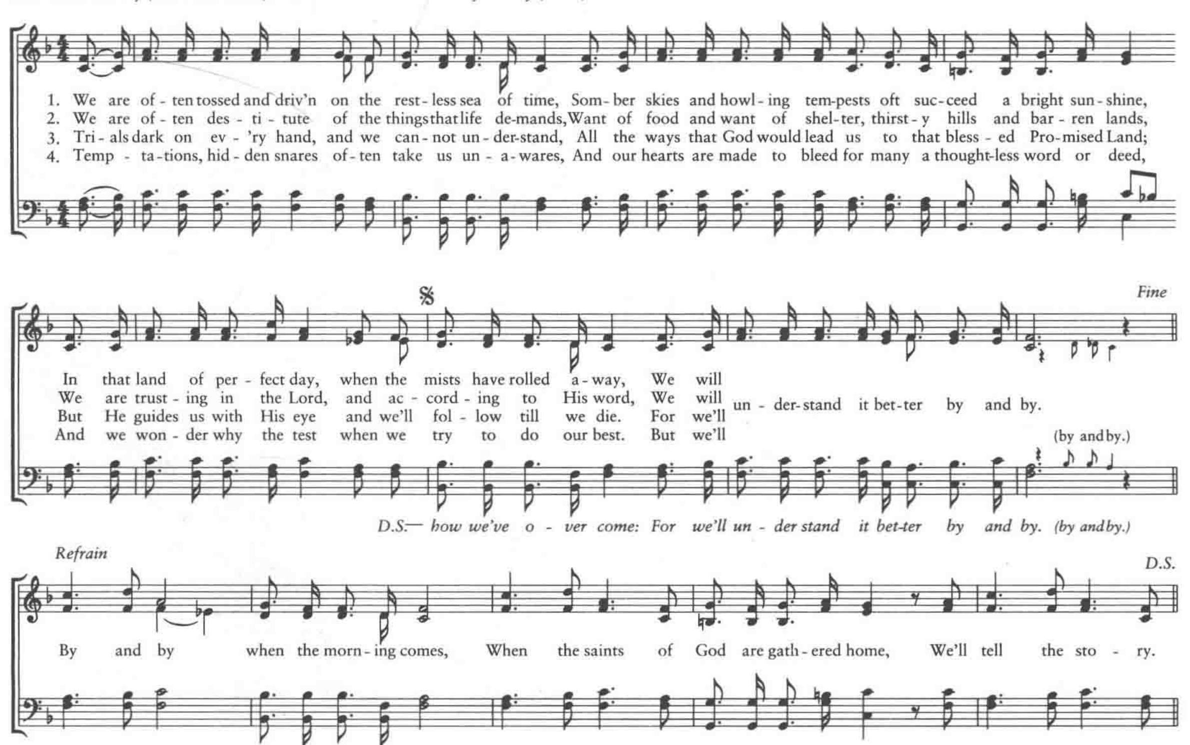
In the early 1980s several hymnals were issued which continued to reflect the previous decade's ecumenical attitudes towards a wide spectrum of black religious music. The United Methodist Church's *Songs of Zion* (1981) included hymns by such rising gospel composers as Margaret J. Douroux and J. Jefferson Cleveland. As a supplement to its official hymnal, the Episcopal Church published a concentrated but varied collection of spirituals, choruses and gospel songs, *Lift Every Voice and Sing* (1981), and in 1982 the Church of God in Christ, the largest of the black Pentecostal denominations, issued *Yes, Lord!*, containing a rich selection of black sacred songs. Later publications included the African Methodist Episcopal Church's *AMEC Bicentennial Hymnal* (1984), *Lead Me, Guide Me: the African American Catholic Hymnal* (1987), *The Hymnal of the Christian Methodist Episcopal Church* (1987) and *Lift Every Voice and Sing II: an African American Hymnal* (1993) of the Episcopal Church.

2. PERFORMANCE.

(i) History. The basic performance style of 20th-century black gospel music originated in Memphis in about 1907, when the founders of the Sanctified Pentecostal Church of God in Christ, inspired by a revival they had attended in Los Angeles, instituted their own services, characterized by speaking in tongues (glossolalia), shouting, trances and visions, and suitably emotional music, often improvised and sung in a highly charged style (*see* SINGING IN TONGUES). Performances by skilled songleaders evoked from the congregation bodily movement (swaying, head-shaking), rhythmic responses (hand-clapping, foot-stamping) and occasional shouted interpolations in the tradition of 19th-century ring-shouts and circle dances.

The songleaders were the ministers and preachers or singers with authoritative voices developed out of the necessity to cut through the vociferous responses of large

Ex.5 C. A. Tindley (arr. F. A. Clark): *We'll understand it better by and by* (1905)



congregations. Among the first to gain renown were several blind singers, including Connie Rosemond, for whom Lucie Campbell wrote *Something Within Me* for the National Baptist Convention in Newark (1919); Blind Willie Johnson, known for his blues guitar technique and powerful 'church' style of singing; Gary Davis; and Blind Mamie Forehand, known for her 'sanctified' singing, accompanied by her blind guitarist husband, A.C. Forehand (*Honey in the Rock*, recorded in 1927). The most famous of the blind singers was Arizona Dranes; her thin but intense soprano influenced many later singers, and her piano style was a model for that of the first gospel songs recorded by Dorsey (e.g. *I shall wear a crown*, 1928).

By the mid-1920s gospel preachers were also making popular recordings, among them J.C. Burnett's *The Downfall of Nebuchadnezzar* and Emmett Dickinson's *Sermon on Tight like that* (1930). Other singers who became known through recordings were Sallie Saunders (*Shall our cheeks be dried*, 1926) and Bessie Johnson (1902–84), who remained active into the 1980s (*Before this time another year*, 1959).

During the 1930s black gospel singers, often appearing in concerts independent of church affiliation but nevertheless called 'revivals', tended to use the piano rather than the guitar as their principal accompanying instrument, and to emphasize in their singing long melismas alternating with short, staccato exclamations. The growth of gospel music during this decade was reflected in the establishment of the Thomas A. Dorsey Gospel Songs Music Publishing Company, the first publishing house dedicated to black gospel music; the founding by Dorsey of the National Convention of Gospel Choirs and Choruses (1932); the appearance of Clara Hudmon with a small choir at Radio City Music Hall, New York, and at the Chicago World's Fair in 1939; and the first gospel song to become a best-selling record, Sister Rosetta Tharpe's *Rock me* (1938), a jazzy version of Dorsey's *Hide me in thy bosom*. Other popular singers of the era were Ernestine B. Washington (*c*1914–1983), Willie Mae Ford Smith and the trumpet-playing preacher Elder Charles Beck; Mahalia Jackson, considered by the 1950s to be the queen of gospel singers, first came to public attention in the 1930s.

The recording of gospel music received fresh impetus in the 1940s. The most important singer-composers were Theodore R. Frye (*I am sending my timber up to heaven*, 1939), Roberta Martin (*Try Jesus*, 1943; *God is still on the throne*, 1959), Kenneth Morris (*Yes, God is real*, 1944), W. Herbert Brewster (*Move on up a little higher*, 1946; *Surely, God is able*, 1949), Robert Anderson (*Prayer Changes Things*, 1947), Herman James Ford (*This same Jesus*, 1948) and Virginia Davis (*I call him Jesus my rock*, 1949). In most of their works a simple, infectious refrain contrasts with a verse that is less exuberant but supported by richer harmonies. Among the singing preachers of the period were Samuel Kelsey and Elder Lightfoot Solomon Michaux; newly popular singers included Brother Joe May and Madame Marie Knight. Their singing style was characterized by long, repetitious melodies, with hand-clapping and foot-stamping; they moved through their audiences shaking hands, embracing individuals and shouting along with their respondents.

By the 1950s centres of gospel music performance had been established in such cities as Chicago, Detroit, Philadelphia, New York and Birmingham, Alabama. Concerts were no longer restricted to churches and schools but took place in concert halls and stadiums and on television. Extravaganzas (often called 'anniversaries'), involving 15 to 20 artists or groups and lasting four to six hours, were presented; even small towns boasted one or more recognized gospel soloist, quartet or choir. The principal artists were Edna Gallmon Cooke, Margaret Allison and the Angelic Gospel Singers, and J. Robert Bradley; their repertory included songs (with sophisticated melodies and harmony) by James Cleveland (*Grace is sufficient*, 1948), Alex Bradford (*Too Close to Heaven*, 1953), Dorothy Love Coates (*He's right in time*, 1953) and Doris Akers (*Lead me, guide me*, 1955).

Cleveland became known in the 1960s as the 'crown prince' of gospel music. The decade also saw the emergence of Marion Williams (fig.2), one of the first lyric sopranos of gospel music, Inez Andrews, known especially for her high-pitched wailing, the singing preacher Shirley Caesar and the gospel storyteller Dorothy Norwood. Cleveland and Norwood were important songwriters, as were James Herndon and Andrae Crouch. Musicals based on black gospel music and performers began to appear (*Black Nativity*, 1960; *Tambourines to Glory*, 1963), and continued to be produced in later decades (*Don't bother me, I can't cope*, 1970; *Your arm's too short to box with God*, 1976; *The Gospel at Colonus*, 1983, *see* NEW YORK, fig.13).

In the 1970s gospel music moved away from the sanctified-church style of call-and-response, choral refrain and 'spirit possession' towards more elaborate harmony, cultivated vocalism and timbres inspired by popular music. The new style (termed 'contemporary' gospel) appealed to a wider audience, although it lost some of its



2. Clara Ward (left) and Marion Williams, 1958

association with the origins of gospel music in the black churches. Crouch was its leading exponent; others were the brothers Edwin and Walter Hawkins, Beverly Glenn, Margaret J. Douroux and Elbernita 'Twinkie' Clark.

The growth of gospel that began in the 1980s had its roots in the Edwin Hawkins recording of *Oh Happy Day* in 1969. The number of singing groups, recordings and venues for performances grew so rapidly that gospel could no longer be classified as traditional or contemporary. In addition to the older style still espoused by such groups as the Angelic Gospel Singers and F.C. Barnes with Janice Brown (*The Rough Side of the Mountain*, 1988), three newer styles now existed. 'Sanctuary contemporary', combining rhythm and blues with gospel, was performed in church services and concerts; 'urban contemporary', a mixture of jazz, rhythm and blues, hip hop and gospel, was heard on soul radio stations or seen in gospel television broadcasts; 'devotional gospel' was meditative and less ecstatic than other types of gospel.

The choir with a soloist (representing a preacher and congregation) became the preferred sound, and even soloists and small groups would record with choirs to reproduce the volume of a church service. The 'sermonette and song', introduced by Willie Mae Ford Smith and perfected by James Cleveland, became the favourite vehicle for song, and melodies and harmonies grew more expansive in the style of popular songs and 'soft' soul. Rhythm, through layered pulses, adopted the classic jazz riffs of Basie and Ellington, while the extended 7th and 9th chords of the bop era replaced the diatonic chords of Dorsey and Roberta Martin (as in Timothy Wright's *Come, thou almighty King*, 1994). The response to gospel singing changed from soft weeping, fainting and speaking in tongues to that of a rock concert, with applause in recognition of vocal pyrotechnics. And, as in rock concerts, high-volume amplification now became a part of the performance.

Whereas in the 1950s to the 70s gospel concerts were held only rarely in such concert halls as Carnegie Hall or Alice Tully Hall, the 1980s gospel music moved to such surroundings as Madison Square Garden, the Hollywood Bowl and Symphony Hall, Boston, and an annual gospel concert is held at the White House. Gospel music became a regular occurrence on television and has also been featured on the soundtrack of popular films including *Do the Right Thing* (1989), *Ghost* (1990) and *Mississippi Masala* (1991). Recording companies such as Arista and Warner Brothers have produced several gospel stars.

(ii) Instruments and singing techniques. The first instruments used to accompany gospel music in the early 20th-century black churches were percussion, including bass and snare drums, triangles, tambourines, and even washboards played with wire coat-hangers; the tambourine was eventually the most commonly used. The banjo was used until the 1920s, when it was replaced by the guitar. At the same time the piano also came into use; the style of gospel pianists combined the syncopations of ragtime with left-hand octaves derived from the stride style of jazz piano playing and hymn-like chords in the right hand. By the 1950s the electronic organ (nearly always a Hammond organ) had been widely adopted instead of the piano. Other instruments to appear occasionally in gospel music are the trombone, trumpet and saxophone.

Until the 1970s the typical vocal timbre was full-throated, even strained or hoarse; many female singers were shrill in their upper registers. These qualities were partly the result of singing at the extremes of the range and attempting, without amplification, to project over an instrumental accompaniment as well as the singing and shouting of a congregation or audience. Since the 1970s and the rise of contemporary gospel the singing has been characterized by a smoother, purer tone. Most singers begin performances of a song in their middle range but, as the 'spirit descends', seek the heightened emotional intensity of the extremes of their compass. All use considerable vibrato, and frequently intensify song texts by inserting extra words or phrases; thus 'Lord, I'm tired' may become 'Lord, you know I'm so tired!'. Comparable improvisatory elaborations are also made in melody and rhythm.

Gospel songs are usually performed in a slow or moderate tempo, although the type known as a 'shout' is sung very fast. Slow-tempo songs are characterized by the soloist's long melismas, punctuated by a background group or choir; moderate-tempo songs are delivered more percussively, often in call-and-response fashion. A common feature of traditional and contemporary gospel song performance is the vamp, over which a solo singer improvises textual and musical variations while a background group reiterates a single phrase. The vamp was introduced into gospel music by Mahalia Jackson (e.g. in *Move on up a little higher*, 1947) and Clara Ward and the Ward Singers (*Surely, God is able*, 1949), and is especially notable in Edwin Hawkins's *Oh Happy Day* (1969).

(iii) Quartets, other solo ensembles and choirs.

(a) Quartets. Vocal ensembles have played an important part in the gospel music tradition. From the 1910s many black churches fostered male quartets (or larger ensembles of soloists), which performed for a fee in various public places, offering a wide repertory of black sacred music – spirituals, refrain songs and gospel songs.

Stylistically the male quartets have passed through five periods. The 'folk' period (*c*1910–30) was marked by a refined style of close, unaccompanied harmony based on that of earlier groups such as the Fisk Jubilee Singers but coloured by blue notes and emotionally charged vocal mannerisms. Notable exponents were the Excelsior Quartet (*Walk in Jerusalem just like John*, 1922) and the Silver Leaf Quartette (*I can tell the world*, 1928).

During the 'gospel' or 'jubilee' period (*c*1930–45) quartets adopted the vocal and physical mannerisms associated with holiness congregations, and even some melodic and rhythmic devices borrowed from jazz. The singers repeated refrains to heighten emotional response, exploited imitative part-writing and sometimes mimicked instrumental sounds, such as those of a jug or string bass. Among the first quartets to adopt this style were the Norfolk Jubilee Singers (*My God's gonna move this wicked race*, 1927) and the Blue Jay Singers (*Brother Jonah*, 1932); the most famous, however, was the Golden Gate Quartet, which sang in the close barbershop harmony of earlier quartets but also incorporated gospel techniques (*Golden Gate Gospel Train*, 1937).

The period from about 1945 to 1960 is considered the 'sweet gospel' era. The style was characterized by a close-harmony background that provided a rhythmic foil for a mellow tenor or light baritone lead singer; the songs were

based on the call-and-response technique. An instrumental accompaniment of two guitars, and occasionally a piano, became standard. There was an increase in physical action: the lead singer often jumped from the stage into the audience, which was encouraged to join in the performance by clapping in rhythm. Songs tended to be longer, and some 'quartets' were expanded to six or seven members. The leading groups were Robert H. Harris and the Soul Stirrers (formed 1934), who introduced falsetto singing into the quartet style (*He's my rock, my sword, my shield*, 1946); Ira Tucker and the Dixie Hummingbirds (formed 1928), with Tucker initiating a cascading tenor vocal delivery that was much imitated (*One Day*, 1947); the Swan Silvertones, formed in 1938 (*I've tried*, 1947); and the Pilgrim Travelers, formed in 1945 (*Mother bowed and prayed for me*, 1951).

The 'hard gospel' quartet period (1960–70) was perhaps rooted in the 'anniversaries' of the 1950s. Prominent performers then had included the Five Blind Boys of Alabama, led by Clarence Fountain (formed 1939), and the Five Blind Boys of Mississippi, led by Archie Brownlee (formed 1939). Both groups were dominated by their leaders, and cultivated growls, screams and thigh-slapping for rhythmic accentuation. Other groups followed their lead towards a hard gospel style, the most popular being the Sensational Nightingales, led by Julius 'June' Cheeks (formed 1945), and the Swanee Quintet.

By *c*1970 the hard gospel style seemed to have run its course, partly owing to Brownlee's death in 1959 and Cheeks's decline. But there were also the demands of a new multi-racial audience, which preferred a less strident vocal style, closer to that of popular singers. The groups that satisfied these preferences most successfully were the Mighty Clouds of Joy (formed 1960), led by Joe Ligon (*Everybody ought to praise his name*, 1980), the Jackson Southernaires (*Too Late*, 1970) and the Williams Brothers.

The only male group bearing a direct relationship to the unaccompanied male groups of the 1920s to 50s to achieve popularity after 1980 was Take 6, comprising six students from Huntsville, Alabama. They sang traditional gospel music in close parallel harmony reminiscent of such earlier jazz groups as the Four Freshmen and the Hi-Los, and achieved huge international acclaim for their first recording (1988); they remain the most successful crossover black gospel group in history. Other male groups who gained wide acceptance include the Winans, five brothers who adopted a heavy rhythm and blues style and were among the first gospel groups to include rap in their performance (*It's Time*, 1994). The five-member group Commissioned was heavily influenced by the Winans; its leader, Fred Hammond, left to organize his own singers, Radicals for Christ (RFC), who moved closer towards rhythm and blues and hip hop (*Glory to Glory to Glory*, 1995).

An important development in the unaccompanied quartet movement began in South Africa during the 1970s. Inspired by the Golden Gate Quartet on its several trips to the townships, the Church of Christ of South Africa oversaw the formation of several male quartets. These groups have retained the smooth singing style of the 1930s and 40s and confine their repertory to hymns, including only a few black American gospel songs (e.g. the Kings Ambassadors, *Have a little talk with Jesus*, 1964). While choirs have not adopted black American gospel, groups of six and seven singers have added synthesizers as accompaniment (Friends First, *Call and Response*, 1993).

(b) Other solo ensembles. Other solo ensembles (not exclusively male) made their appearance in the late 1920s. One of the first such groups was the Pace Jubilee Singers, formed in 1926 by Charles Pace; they adopted a style of delivery not unlike that of the Fisk Jubilee Singers but with piano accompaniment, and emotional outpourings from their leader, the contralto Hattie Parker. The group was particularly successful with its recordings of songs by Tindley (e.g. *Stand by me*, 1928). Further ensembles active in the 1920s were the Tindley Gospel Singers (an all-male group also known as the Tindley Seven) and the Johnson Gospel Singers.

The number of these groups, which appeared mainly in Baptist churches and at the National Baptist Convention, gradually increased during the 1930s. Dorsey formed the Dorsey Trio in 1933 in order to perform his own songs. The success of the Bertha Wise Singers inspired Roberta Martin to form with Theodore R. Frye the Martin-Frye Quartet (1933, renamed the Roberta Martin Singers in 1935); initially an all-male group (except for Martin as accompanist), it was later joined for a short time by Sallie Martin and by the mid-1940s was firmly established as a mixed ensemble. Another well-known group was the all-female Ward Trio (Gertrude Ward and her daughters, formed in 1934) which, with the addition of non-family members in the early 1940s, became the Ward Singers led by Clara Ward (see fig.2). The Ward Singers served as a model for the Sallie Martin Singers and the Original Gospel Harmonettes (both formed 1940); after Dorothy Love Coates joined the latter group in 1945, and especially after she began to record with them in 1949, the Harmonettes became gospel 'superstars'. Other important groups formed in the 1940s were the Davis Sisters of Philadelphia, accompanied by the pianist Curtis Dublin (1945), and the Brewster Ensemble of Memphis (1946).

The 1950s marked a new peak of group popularity. Among the many new ensembles were the Specials (later the Singers) formed by the pianist-composer Alex Bradford (1951); the Caravans, led by Albertina Walker and accompanied by James Herndon (1952); and the Stars of Faith, led by Marion Williams (1958). The Staple Singers, formed in 1948, came to prominence during this period before turning to secular music in the 1960s. Several family duos were established, including the Gay Sisters, with Mildred Gay as pianist (*God will take care of you*, 1951), the Boyer Brothers (*Step by step*, 1952), the Banks Brothers, with Jeff Banks as pianist (*I've got a witness*, 1953) and the O'Neal Twins (*I'd trade a lifetime*, 1967).

In the 1960s the 'contemporary' gospel style influenced group singing, and the new leading group was Edwin Hawkins and his Singers. The Jessy Dixon Singers also performed the more harmonically adventurous new songs, while the Barrett Sisters of Chicago maintained the traditional gospel style but included arrangements of such light classics as Ethelbert Nevin's *The Rosary*. Important new groups in the 1980s and 90s were Bobby Jones and New Life, the Anointed Pace Sisters and the Richard Smallwood Singers. Smallwood extended the sound world of gospel music by employing characteristics of European Baroque and Classical music (*Textures*, 1987).

(c) Choirs. Choirs have been an important part of the gospel music tradition since 1931, when Dorsey and Frye formed a gospel choir at the Ebenezer Baptist Church in

Chicago. The following year Dorsey organized the National Convention of Gospel Choirs and Choruses to encourage the formation of such choirs. Under his influence Glenn Tom Settle reorganized the choir of Gethsemane Baptist Church in Cleveland in 1937 as Wings over Jordan, which became nationally known through radio broadcasts, and the St Paul Baptist Church choir, directed by J. Earle Hines, became the first gospel choir to have a hit recording (*We sure do need him now* and *God be with you*, 1947).

Until the 1960s the repertory of gospel choirs emphasized works for four-part mixed chorus, but the Angelic Choir of the First Baptist Church in Nutley, New Jersey, led by James Cleveland, gave prominence to the solo singer, the choir being relegated to an accompanimental role (*It all belongs to my Father*, 1962). Cleveland made further changes, eliminating the choral bass part, adding bass guitar and drums as accompanying instruments, extending the use of the vamp technique, and perfecting the 'sermonette and song', in which choral passages alternated with chanted recitation by the soloist. The most successful recording in the new style by Cleveland and the Angelic Choir was *Peace, be still* (1963). The Southwest Michigan State Choir, led by Mattie Moss Clark, was also influential in the mid-1960s (*Salvation is Free*, 1965). In 1968 Clark, Cleveland and other choir directors established the Gospel Music Workshop of America (GMWA) to set (and raise) standards of gospel choir performance. It soon became the largest organization in black church music, and by the end of the 20th century it had a membership of 20,000 in 47 states.

The Voices of Hope, a 100-voice choir formed by Thurston Frazier in Los Angeles in 1957, moved away from the so-called Cleveland style and restored the emphasis on the more cultivated sound of a full choir (*We've come this far by faith*, 1967). This change in style was carried even further by Edwin Hawkins, who directed the second gospel music recording to become a hit – an arrangement for the Northern California State Youth Choir of *Oh Happy Day* (1969). Hawkins's style was characterized by smooth vocal sonorities, instrumental accompaniments of orchestral dimensions, melodies indistinguishable from those of soul music or even jazz, unusual keys (e.g. D♭, G♭, E and B) and texts that were often secular. Andrae Crouch, though seldom associated with black gospel choirs, was also an influence on the 'contemporary' style of the mid-1970s. Cleveland and his Southern California Community Choir also made some temporary excursions into contemporary gospel style. The contemporary and traditional styles were synthesized by the Walter Hawkins Love Center Choir, led by Hawkins's former wife Tramaine with Hawkins at the piano (*Love Alive*, 1975), and other groups such as Harold Smith and the Majestics, Donald Vails and the Choraleers and the Charles Fold Singers. In the late 1970s gospel choirs that adopted the style of Walter Hawkins were established by Roman Catholic, Episcopal and United Methodist congregations.

An important expansion began in the early 1970s with the establishment of gospel choirs in such colleges and universities as Florida Agricultural and Mechanical University, where a National Black College Gospel Choir Festival was organized in 1972. Later, choirs were formed at other, predominantly white institutions including Mount Holyoke College and Harvard University. In 1980 a National Collegiate Gospel Choir Festival, sponsored by the Black Caucus of the Music Educators National Conference, was held in New York. By the 1990s the gospel choir had become a fixture in higher education establishments throughout the USA.

The black gospel movement in England gained momentum during the 1980s. Inspired by the visits of Mahalia Jackson and the Ward Singers in the 1950s and 60s, the Church of God in Christ and other Pentecostal denominations began to establish choirs in the 1960s. Coached by Mattie Moss Clark, James Cleveland, Jessy Dixon and other directors from the USA, gospel choirs began to spring up throughout London and Liverpool. Among the first were the New Jerusalem Choir and the Majestic Singers. In the early 1990s popular gospel choirs were the London Community Gospel Choir (*Inspiration and Power*, 1996) and the London Fellowship Choir. The soloist Nicky Brown won the award for the best British gospel song in 1995 and the Wades, inspired by the Winans, are considered the most popular male group (*A Touch of Heaven*, 1995).

See also LATIN AMERICA, §III, 4; SHAPE-NOTE HYMNODY; SOUL MUSIC; and UNITED STATES OF AMERICA, §II, 2.

BIBLIOGRAPHY

COLLECTIONS

R. Allen: *A Collection of Spiritual Songs and Hymns Selected from Various Authors by Richard Allen, African Minister* (Philadelphia, 1801, 8/1954 as *A.M.E. Hymnal*)
L. Mason: *The Juvenile Psalmist* (Boston, 1829)
W.B. Bradbury: *Bradbury's Golden Chain and Shower* (New York, 1863)
P. Phillips: *Hallowed Songs* (Cincinnati, 1865)
W.F. Allen, C.P. Ware and L.M.K. Garrison: *Slave Songs of the United States* (New York, 1867/*R*)
P. Phillips: *American Sacred Songster* (London, 1868)
R. Lowry and W.H. Doane: *Pure Gold* (New York, 1871)
I.D. Sankey: *Sacred Songs and Solos* (London, 1873) [texts only]
P.P. Bliss and D.W. Whittle: *Gospel Songs* (Cincinnati, 1874)
R. Lowry and W.H. Doane: *Brightest and Best* (New York, 1875)
P.P. Bliss and I.D. Sankey: *Gospel Hymns and Sacred Songs* (New York, 1875–6) [vol.ii titled *Gospel Hymns*]
T.C. O'Kane, C.C. M'Cabe and J.R. Sweney: *Joy to the World* (Cincinnati, 1878)
I.D. Sankey, J. McGranahan and G.C. Stebbins : *Gospel Hymns*, iii–vi (New York, 1878–91)
R. Lowry and W.H. Doane: *Gospel Hymn and Tune Book* (Philadelphia, 1879)
M.W. Taylor: *A Collection of Revival Hymns and Plantation Melodies* (Cincinnati, 1883)
D.B. Towner: *Special Edition of Hymns New and Old* (New York and Chicago, 1887)
I.D. Sankey and G.C. Stebbins: *Male Chorus no.1* (Chicago and New York, 1888)
W.H. Sherwood: *The Harp of Zion* (Petersburg, VA, 1893)
H. Date and others: *Pentecostal Hymns nos.1 and 2 Combined* (Chicago, 1894)
I.D. Sankey, J. McGranahan and G.C. Stebbins: *Gospel Hymns nos.1–6 Complete* (New York, 1894/*R*)
W.D. Kirkland, J. Atkins and W.J. Kirkpatrick: *The Young People's Hymnal* (Nashville, TN, 1897)
C.A. Tindley: *Soul Echoes* (Philadelphia, 1905)
H.A. Rodeheaver and C.H. Gabriel: *Great Revival Hymns* (Chicago and Philadelphia, *c*1912)
C.M. Alexander: *Alexander's Hymns no.3* (New York, 1915)
H.A. Rodeheaver and C.H. Gabriel: *Awakening Songs* (Chicago and Philadelphia, *c*1918)
Gospel Pearls, ed. Sunday School Publishing Board (Nashville, TN, 1921)
E.S. Lorenz, I.B. Wilson and H. von Berge: *New Gospel Quartets for Men's Voices* (Dayton, OH, New York and Chicago, 1923)
H.H. Todd: *The Cokesbury Hymnal* (Nashville, TN, 1923)
W.A. Townsend: *The Baptist Standard Hymnal* (Nashville, TN, 1924)

E. Boatner and W.A. Townsend: *Spirituals Triumphant Old and New* (Nashville, TN, 1927)
I.H. Presley: *Pentecostal Holiness Hymnal* (Franklin Springs, GA, 1938)
B.B. McKinney: *Broadman Hymnal* (Nashville, TN, 1940)
H. Rodeheaver, G.W. Sanville and B.D. Ackley: *Church Service Hymns* (Winona Lake, IN, 1948)
C.N. Nelson: *Youth Sings* (Mound, MN, 1951)
C. Barrows: *Billy Graham Crusade Songs* (Minneapolis, 1957)
J.W. Peterson: *Crowning Glory Hymnal* (Grand Rapids, MI, 1964)
A. Crouch and the Disciples: *Keep on Singin'* (Waco, TX, 1972)
B. Gaither and G. Gaither: *Let's Just Praise the Lord* (Alexandria, IN, and Nashville, TN, 1974)
R.L. Davis and others: *The New National Baptist Hymnal* (Nashville, TN, 1977)
J.J. Cleveland and V. Nix: *Songs of Zion* (Nashville, TN, 1981)
I.V. Jackson-Brown: *Lift Every Voice and Sing* (New York, 1981)
G. Ross and M.M. Clark: *Yes, Lord!* (Memphis, 1982)

WHITE GOSPEL MUSIC

General

L.F. Benson: 'The Offset: the "Gospel Hymn"', *The English Hymn* (London, 1915/*R*), 482–92
E.H. Pierce: '"Gospel Hymns" and their Tunes', *MQ*, xxvi (1940), 355–64
B.L. Riddle: *Gospel Song and Hymn Playing* (Nashville, TN, 1950)
C.E. Gold: *A Study of the Gospel Song* (diss., U. of Southern California, 1953)
M.L. McKissick: *A Study of the Function of Music in the Major Religious Revivals in America since 1875* (diss., U of Southern California, 1957)
E.K. Emurian: *Forty True Stories of Famous Gospel Songs* (Natick, MA, 1959)
W.G. McLoughlin: *Modern Revivalism* (New York, 1959)
E. Peach: *The Gospel Song: its Influences on Christian Hymnody* (diss., Wayne State U., 1960)
L. Gentry: *A History and Encyclopedia of Country, Western and Gospel Music* (Nashville, TN, 1961/*R*, enlarged 2/1969)
W.J. Reynolds: *Hymns of our Faith* (Nashville, TN, 1964)
'The World of Religious Music', *Billboard*, lxxvii (23 Oct 1965)
J.C. Downey: 'Revivalism, the Gospel Song and Social Reform', *EthM*, ix (1965), 115–25
W.J. Reynolds: *A Survey of Christian Hymnody* (New York, 1965)
J.C. Downey: *The Music of American Revivalism 1740–1800* (diss., Tulane U., 1968)
D. Crawford: 'Gospel Songs in Court: from Rural Music to Urban Industry in the 1950s', *Journal of Popular Culture*, xi (1977–8), 551–67
C. Wolfe: *Tennessee Strings* (Knoxville, TN, 1977)
S.S. Sizer: *Gospel Hymns and Social Religion: the Rhetoric of Nineteenth-Century Revivalism* (Philadelphia, 1978)
R. Anderson and G. North: *Gospel Music Encyclopedia* (New York, 1979)
J.C. Downey: 'Mississippi Music: that Gospel Sound', *Sense of Place: Mississippi*, ed. P.W. Prenshaw and J.O. McKee (Jackson, MS, 1979)
H. Eskew and H.T. McElrath: *Sing with Understanding* (Nashville, TN, 1980)
M.R. Wilhoit: *A Guide to the Principal Authors and Composers of Gospel Song in the Nineteenth Century* (diss., Southern Baptist Theological Seminary, 1982)
M. Burnim: 'Gospel Music: Review of the Literature', *Music Educators Journal*, lxix/9 (1982–3), 58–61
V.A. Cross: *The Development of Sunday School Hymnody in the United States of America, 1816–1869* (diss., New Orleans Baptist Theological Seminary, 1985)

Biographical

E.J. Goodspeed: *The Wonderful Career of Moody and Sankey in Great Britain and America* (New York, 1876)
D.W. Whittle, ed.: *Memoirs of Philip P. Bliss* (New York, 1877)
P. Phillips: *Song Pilgrimage Around and Throughout the World* (New York, 1882)
G.F. Root: *The Story of a Musical Life* (Cincinnati, 1891/*R*)
F.J. Crosby: *Memories of Eighty Years* (Boston, 1906, 2/1908)
I.D. Sankey: *My Life and the Story of the Gospel Hymns* (Philadelphia, 1907/*R*)
J.H. Hall: *Biography of Gospel Song and Hymn Writers* (New York, 1914)
H.C. Alexander and J.K. Maclean: *Charles M. Alexander* (London, 1921)
G.C. Stebbins: *Reminiscences and Gospel Hymn Stories* (New York, 1924/*R*)
H.A. Rodeheaver: *Twenty Years with Billy Sunday* (Nashville, TN, 1936)
The Ira D. Sankey Centenary: Proceedings of the Centenary Celebration of the Birth of Ira D. Sankey together with some Hitherto Unpublished Sankey Correspondence (New Castle, PA, 1941)
C. Ludwig: *Sankey Still Sings* (Anderson, IN, 1947)
R.M. Stevenson: 'Ira D. Sankey and the Growth of "Gospel Hymnody"', *Patterns of Protestant Church Music* (Durham, NC, 1953/*R*), 151–62
W.G. McLoughlin: *Billy Sunday was his Real Name* (Chicago, 1955)
W.G. McLoughlin: *Billy Graham, Revivalist in a Secular Age* (New York, 1960)
J.C. Pollock: *Moody* (New York, 1963)
J.R. Baxter and V. Polk: *Gospel Song Writers Biography* (Dallas, 1971)
G.W. Stansbury: *The Music of the Billy Graham Crusades, 1947–1970* (diss., Southern Baptist Theological Seminary, 1971)
J.W. Peterson and R. Engquist: *The Miracle Goes On* (Grand Rapids, MI, 1976)

BLACK GOSPEL MUSIC

General

J.W. Work: 'Changing Patterns in Negro Folk Song', *Journal of American Folklore*, lxii (1949), 136–144
G.R. Ricks: *Some Aspects of the Religious Music of the United States Negro: an Ethnomusicological Study with Special Emphasis on the Gospel Tradition* (diss., Northwestern U., 1960)
H.C. Boyer: *The Gospel Song: a Historical and Analytical Study* (thesis, Eastman School, 1964)
J.O. Patterson, G.R. Ross and J.M. Atkins: *History and Formative Years of the Church of God in Christ* (Memphis, 1969)
P. Williams-Jones: 'Afro-American Gospel Music: a Brief Historical and Analytical Survey, 1920–1970', *Development of Materials for a One Year Course in African Music for General Undergraduate Student*, ed. V.E. Butcher (Washington DC, 1970), 199–239
V. Synan: *The Holiness-Pentecostal Movement* (Grand Rapids, MI, 1971)
J. Lovell: *Black Song: the Forge and the Flame* (New York, 1972)
H.C. Boyer: 'An Overview: Gospel Music Comes of Age', *Black World*, xxiii/1 (1973–4), 42–48, 79–86
J.R. Washington: *Black Sects and Cults: the Power Axis in an Ethnic Ethic* (New York, 1973)
R.M. Raichelson: *Black Religious Folksong: a Study of Generic and Social Change* (diss., U. of Pennsylvania, 1975)
P. Williams-Jones: 'Afro-American Gospel Music: a Crystallization of the Black Aesthetic', *EthM*, xix (1975), 373
I.V. Jackson-Brown: 'Afro-American Sacred Song in the Nineteenth Century: a Neglected Source', *BPM*, iv (1976), 22
L. Levine: *Black Culture and Black Consciousness* (New York, 1977)
R. Anderson and G. North: *Gospel Music Encyclopedia* (New York, 1979)
I.V. Jackson: *Afro-American Religious Music: a Bibliography and Catalogue of Gospel Music* (Westport, CT, 1979)
W.T. Walker: *Somebody's Calling my Name* (Valley Forge, PA, 1979)
A. Heilbut: 'New Signs on the Gospel Highway', *The Nation* [New York], ccxxx/18 (10 May 1980), 565; repr. as 'The Secularization of Black Gospel Music', *Folk Music and Modern Sound*, ed. W. Ferris and M.L. Hart (Jackson, MS, 1982), 101–15
M.W. Harris: *The Rise of Gospel Blues: the Music of Thomas Andrew Dorsey in the Urban Church* (New York, 1992)
B.J. Reagon: *We'll Understand it Better By and By: Pioneering African American Gospel Composers* (Washington DC, 1992)
H.C. Boyer: *How Sweet the Sound: the Golden Age of Gospel* (Montgomery, AL, 1995/*R*)
V. Broughton: *Too Close to Heaven: the Illustrated History of Gospel Music* (London, 1996)

Performance

A.H. Fausett: *Black Gods of the Metropolis* (Philadelphia, 1944)
S.C. Drake and H. Cayton: 'A Joyful Noise unto the Lord', *Black Metropolis: a Study of Negro Life in a Northern City* (New York, 1945, 3/1993), 622–7

W.H. Tallmadge: 'Dr. Watts and Mahalia Jackson: the Development, Decline and Survival of a Folk Style in America', *EthM*, v (1961), 95–9
J. Godrich and R.M.W. Dixon: *Blues and Gospel Records 1902–1942* (Hatch End, nr London, 1963, enlarged 3/1982 as *Blues and Gospel Records 1902–1943)* [discography]
C.J. Hayes: 'The Gospel Scene: the Post War Gospel Records', *Blues Unlimited*, nos.3–68 (1963–9)
E.F. Frazier: *The Negro Church in America* (New York, 1964)
P. Oliver: *Spirituals and Gospel Songs* (Milan, 1968)
W.H. Tallmadge: 'The Responsorial and Antiphonal Practice in Gospel Song', *EthM*, xii (1968), 219–38
B.A. Rosenberg: *The Art of the American Folk Preacher* (New York, 1970)
T. Heilbut: *The Gospel Sound: Good News and Bad Times* (New York, 1971, 3/1985)
E. Southern: 'Musical Practices in Black Churches of Philadelphia and New York, *ca.* 1800–1844', *JAMS*, xxx (1977), 296–312
S. Barber: *The Choral Style of the Wings over Jordan Choir* (diss., U. of Cincinnati, 1978)
K.L. Rubman: *From 'Jubilee' to 'Gospel' in Black Male Quartet Singing* (thesis, U. of North Carolina, 1980)
I.V. Jackson-Brown: 'Developments in Black Gospel Performance and Scholarship', *Black Music Research Journal*, x (1990), 36–42
D. Seroff: 'On the Battlefield: Gospel Quartets in Jefferson County, Alabama', *Repercussions: a Celebration of Afro-American Music*, ed. G. Haydon and D. Marks (London, 1985), 30–35

HARRY ESKEW/JAMES C. DOWNEY (I), H.C. BOYER (II)

Göss, Bartholomäus. *See* GESIUS, BARTHOLOMÄUS.

Goss, Sir John (*b* Fareham, Hants., 27 Dec 1800; *d* London, 10 May 1880). English organist, composer and teacher. He was the son of Joseph Goss, organist of Fareham. In 1811 he became one of the children of the Chapel Royal under John Stafford Smith, and on leaving the choir became a pupil of Attwood. After a short period as a tenor in the chorus at Covent Garden, he became organist of Stockwell Chapel in 1821; in 1824 he was appointed organist of the new church of St Luke's, Chelsea, and in 1838 succeeded Attwood as organist of St Paul's Cathedral. On the death of William Knyvett in 1856 Goss was appointed one of the composers to the Chapel Royal. He was knighted in 1872, having composed the *Te Deum* and an anthem for the thanksgiving service on the recovery of the Prince of Wales. Shortly afterward he resigned his duties at St Paul's, although he retained the title until his death. He was created DMus at Cambridge in 1876.

Apart from *The Serjeant's Wife* (1827), which ran over 100 nights, and two overtures, Goss composed only glees and sacred music. His glees enjoyed long popularity for their grateful vocal writing. As a church composer his reputation came later, through the grace and the careful word-setting of his anthems, composed mostly after 1850. A modest man, he was admired as an organist and sought after as a teacher; his pupils included Sullivan, Cowen and Frederick Bridge. His music, Barrett wrote, 'is always melodious and beautifully written for the voices, and is remarkable for a union of solidity and grace, with a certain unaffected native charm'.

WORKS
(*selective list*)

all printed works published in London

A Collection of [6] Glees and a Madrigal (1826), incl. Ossian's Hymn to the Sun, There is beauty on the mountains, The Sycamore Shade
The Serjeant's Wife (musical drama, J. Banim), London, Lyceum, 24 July 1827, sketches, *GB-Lbl*, selections (*c*1827)
2 overtures, f, E♭, Philharmonic Society, 1827
Requiem motet, e, 6vv (1827)
Magnificat and Nunc Dimittis, E, 1854 (1866)
2 Te Deum, 1857, 1872
45 anthems, listed in Edwards, incl. God so loved the world (1851); If we believe (1852); Praise the Lord, O my soul, 1854; Almighty and merciful God (1859); The Wilderness, 1862; Lift thine eyes, 1863; O Saviour of the World, 1869 (1877); The Lord is my strength, 1872
6 Services, Burial Service, cited in Edwards

COLLECTIONS AND WRITINGS

Parochial Psalmody (London, 1826)
The Piano Forte Student's Catechism (London, 1830)
An Introduction to Harmony and Thorough-Bass (London, 1833, 4/1859)
The Monthly Sacred Minstrel (London, 1833–?5)
[257] *Chants, Ancient and Modern* (London, 1841)
with W. Mercer: *The Church Psalter and Hymnbook* (London, 1855)
The Organist's Companion (London, 1864)

BIBLIOGRAPHY

DNB (J.A. Fuller Maitland)
J. Stainer: Obituary, *MT*, xxi (1880), 269–71
W.A. Barrett: *English Church Composers* (London, 1882/*R*), 173ff
D. Baptie: *Sketches of the English Glee Composers* (London, 1896)
F.G. Edwards: 'Sir John Goss', *MT*, xlii (1901), 225–31, 375–83 [incl. list of anthems]
R. Renwick: 'An Early Victorian Organist at Work, II: the Latter Years of John Goss at St Paul's Cathedral 1860–1872', *The Organ*, lxiv (1985), 146–65
W. Gants: *Victorian Cathedral Music in Theory and Practice* (Cambridge, 1986)

W.H. HUSK/BRUCE CARR

Goss-Custard, (Walter) Henry (*b* St Leonards-on-Sea, 7 Feb 1871; *d* St Leonards-on-Sea, 6 July 1964). English organist. Goss-Custard was a grand-nephew of John Goss (a former organist of St Paul's Cathedral) and elder brother of REGINALD GOSS-CUSTARD. He took the Oxford BMus in 1895. At 15 he became organist of Christ Church, Hastings, and in 1891 of Holy Trinity, Hastings, before moving to posts in Lewisham (1902) and Ealing (1904). In 1917 Goss-Custard was made the first organist of the new (unfinished) Anglican cathedral in Liverpool, an inspired appointment which led to a creative vision, forged with Henry Willis, of a design for the largest cathedral organ in Britain, completed in 1925. Several magnificent recordings were made on it by Goss-Custard in the 1920s, before the cathedral nave was opened.

PAUL HALE

Goss-Custard, Reginald (*b* St Leonards-on-Sea, 29 March 1877; *d* Dorking, 13 June 1956). English organist, brother of HENRY GOSS-CUSTARD. He succeeded Edwin Lemare as organist of St Margaret's, Westminster, in 1902 and for 11 years carried on his tradition as a brilliant recitalist. In 1922 he was appointed to St Michael's, Chester Square, but his reputation was that of a recitalist rather than a church musician. He made many tours, notably in the USA (1916). He composed organ music, made arrangements and published a book on pedal technique.

STANLEY WEBB

Gosse [Goesen, Goessen, Gosa, Gose, Gossen], **Maistre** (*fl* 1520–65). ?Netherlandish composer. His identity is problematical partly because the name, or variants of it, is extremely common. Various sources ascribe the same compositions to both Maistre Gosse and Gosse Jonckers (or Junckers), perhaps indicating that Gosse and Jonckers are one composer, but we cannot be absolutely certain of this. The name Jonckers suggests a Netherlandish origin, as is true of one Anthoine Joncker who was born at Maastricht in about 1530 and who served Duke Erich of Brunswick as an organist. Auda raised the possibility that

Gosse Jonckers and Anthoine Joncker are one person, but this is most unlikely, for Anthoine was born in about 1530, while a number of Maistre Gosse's works appeared in print in the mid-1530s.

Vander Straeten attempted to identify him with the Fleming Jehan Goossens (Hans Gosse), who served as a singer in the employ of the Tyrolean Count Ferdinand, and who died in 1581. This singer is not the same as the Jehan Gossins who was *maistre des enfants de choeur* in the Habsburg royal chapels, most notably in Brussels (he is listed there from 1528), until his death in 1537 (G.G. Thompson, *RBM*, xxxii–xxxiii, 1978–9, pp.51–70). According to Fétis, a Maistre Gosse is listed among the musicians of the French royal court of Henry II from 1547 to 1549, which may account for the large number of works attributed to Gosse in French sources.

Gosse's motets for three voices show distinct marks of French influence in their simple counterpoint, short phrases, facile, songlike melodies, frequent cadences and considerable use of parallel 3rds and 6ths. The motets for a larger number of voices are more effective vehicles for the display of the composer's contrapuntal ingenuity. In these the imitation is pervasive, while the structure derives from the successive points of imitation; voice-pairing abounds, and the distance and interval of imitation are treated with considerable variation. Gosse's most widely disseminated motet (mainly in German sources) is the four-voice *Tria sunt munera preciosa*, first printed in 1538 by the Nuremberg firm of Johannes Petreius.

All of Gosse's chansons for three voices were first printed in Attaingnant's *Trente et une chansons musicales a troys* of 1535, and all are based upon well-known four-part models by Claudin de Sermisy. Generally, but not in every case, Gosse adopted the uppermost part of his model intact as his own superius, occasionally also borrowing liberally from the lower voices of the original. The four-voice chansons appear to have been freely composed. While exhibiting the typically flexible texture of the Parisian chanson (essentially chordal with light touches of imitation), they do not reflect the harmonic variety and imagination that are characteristic of the best examples of this genre. His most celebrated chanson (to judge by frequency of concordances) is the four-voice *Je fille quant Dieu m'y donné de quoy*.

WORKS

Editions: *Trésor musical: Musique religieuse*, ed. R. van Maldeghem (Brussels, 1865–93/*R*) [M]

Treize livres de motets parus chez Pierre Attaingnant en 1534 et 1535, ed. A. Smijers and A.T. Merritt (Paris and Monaco, 1934–63) [S]

MOTETS

Beatus vir qui intelligit, 5vv, 1542[6]; Dignare me laudare te, virgo sacrata, 3vv, 1534[9], S vii, 192; Ecce Dominus veniet, 5vv, 1537[1] (anon., attrib. Gosse, *PL-WRu* 11 and 1539[5], and Josquin and Senfl); Haec est vita aeterna, 2vv, 1549[16] (arr. in Musica di Eustachio Romano, liber primus, Rome, 1521, ed. in MRM, vi, 1975); Laudate Dominum, omnes gentes, 4vv, 1535[1], S ix, 34; Misit me pater vivens, 4vv, 1553[10], M xxi, 25; Non turbetur cor vestrum, 4vv, 1539[13], M xiii (also attrib. Billon and Manchicourt); O vos omnes, 6vv, 1555[12]; Sancta Maria, mater Dei, 3vv, 1534[9], S vii; Tria sunt munera preciosa, 4vv, 1538[7]; Tu es Petrus, 4vv, 1532[11], M ix

Doubtful: Angeli archangeli throni et dominationes, *CZ-HK* 23, attrib. 'Mich: Gossen'; Christus ist um unser Sünde willen, 5vv, *H-Bn* 22, attrib. Ioskin Iungkers (see Albrecht) (?contrafactum of Latin-texted motet by Gosse)

CHANSONS

P. Attaingnant: *Trente et une chansons musicales a troys* (Paris, 1535) [1535]

Amour me poing, 3vv, 1535 (attrib. Jacotin in 1542[18]); Amour me voyant, 3vv, 1535 (attrib. Janequin in 1541[13]); Blanc et clairet, 4vv, 1541[5-6] (anon., attrib. Gosse *D-Mbs* 1508); Content désir, 3vv, 1535; Je fille quant dieu m'y donné de quoy, 4vv, ed. H.M. Brown, *Theatrical Chansons of the Fifteenth and Early Sixteenth Centuries* (Cambridge, MA, 1963); M'amour mon bien (attrib. Cadéac in contents), ed. in SCC, xxiv (1992); Ou est le fruict, 4vv, 1543[8]; Par ton regart, 3vv, 1535; Puisque mon cueur, 4vv, 1546[12-13]; Qui la vouldra souhaitte que je meure, 3vv, 1535; Si j'ay eu du mal ou du bien, 3vv, 1535 (attrib. Janequin in 1543[13]; attrib. Ysoré 1542[18]), ed. in RRMR, xxxvi (1982); Vivre ne puis, 3vv, 1535

The lost 11th book of Moderne's Le parangon des chansons (Lyons, 1543) contained music by Gosse, according to the *Catalogue de la bibliothèque de F.J. Fétis* (Brussels, 1877/*R*), no.2309.

BIBLIOGRAPHY

AudaM; BrownI; FétisB; Vander StraetenMPB, iii, vii

W. Brennecke: *Die Handschrift A.R. 940/41 der Proske-Bibliothek zu Regensburg* (Kassel, 1953)

D. Heartz: '*Au pres de vous*: Claudin's Chanson and the Commerce of Publishers' Arrangements', *JAMS*, xxiv (1971), 193–225

H. Albrecht: 'Zwei Quellen zur deutschen Musikgeschichte der Reformationszeit', *Mf*, i (1948), 242–85

LAWRENCE F. BERNSTEIN

Gossec, François-Joseph (*b* Vergnies, 17 Jan 1734; *d* Passy, Paris, 16 Feb 1829). Flemish composer, active in France. He played a central role in Parisian musical life for more than 50 years.

1. Before 1789. 2. After 1789.

1. BEFORE 1789. He was born into a Walloon family whose name was variously spelt Gaussé, Gossé, Gossée, Gossei, Gossey or Gossez. In early childhood he displayed remarkable musical talent and reputedly possessed a beautiful voice. From the age of six he sang at the collegiate church of Walcourt. Shortly thereafter he was listed as a singer in the chapel of Ste Aldegonde in Mauberge; while there he joined the chapel of St Pierre and received instruction in the violin, harpsichord, harmony and composition from its music director, Jean Vanderbelen. In 1742 he became a chorister at Antwerp Cathedral, where he pursued further studies with André-Joseph Blavier (1713–82).

In 1751 Gossec went to Paris and, through the influence of Rameau, became a violinist and bass player in the private orchestra of A.-J.-J. Le Riche de La Pouplinière, *fermier général* of Paris. In 1755 he succeeded Johann Stamitz as director of the orchestra until La Pouplinière's death in 1762. As a court musician Gossec composed and published his opp.1–6: six sonatas for two violins and bass (*c*1753), six duos for flutes or violins (*c*1754) and 24 symphonies in four sets (1756–*c*1762). His first symphonies were in three movements and written for strings only; they display a vague sense of form and their thematic invention is undistinguished. Influenced (through Stamitz) by the Mannheim School, Gossec added a minuet and trio to the form and also inserted separate parts for wind instruments (see particularly opp.4 and 5). Other works from this period include the *Symphonie périodique* in D (B87) which was one of the first orchestral works in France to use clarinets (*BrookSF*). From Stamitz Gossec also acquired a keen sense for dynamic marcations which, together with his new instrumentation, appear as the most refined aspect of his technique at the time.

On 11 October 1759 Gossec married Marie-Elizabeth Georges. Their only child, Alexandre François-Joseph, was baptized on 29 December 1760 with La Pouplinière and his wife acting as godparents. In the same year, apparently without any commission, he composed a *Messe des morts*, the first of many religious works. It brought Gossec's sense for spectacular sound effects to the fore as he remembered in a note published by Fétis in 1829 regarding the 'Tuba mirum':

> The audience was alarmed by the dreadful and sinister effect of the three trombones together with four clarinets, four trumpets, four horns and eight bassoons, hidden in the distance and in a lofty part of the church, to announce the last judgment, while the orchestra expressed terror with a muted tremolo in all the strings.

From 1761 Gossec channelled his interest in vivid theatrical effect into the writing of a substantial series of stage works, beginning with an intermezzo for the private theatre of the Prince of Conti. In 1762 he was made director of the private theatre of Louis-Joseph de Bourbon, Prince of Condé, at Chantilly, for which his most successful works were the pasticcio *Le tonnelier* (1765), and the *opéras comiques Les pêcheurs* (1766) and *Toinon et Toinette* (1767). The innocent plots are set in a gracious and simple style. While the *ariettes* of *Le tonnelier* are on a modest scale using song-like melodies, the *ariettes* of *Les pêcheurs* and *Toinon et Toinette* are much more operatic. In *Les pêcheurs* Gossec sacrificed the dramatic potential of the plot to prevailing dance-like rhythms, although he achieved great variety of instrumentation. The final ensembles avoid individual musical characterization. In *Toinon* Gossec inserted storm music, with piccolos and thunder effects, to link the two acts. These *opéras comiques* had varied receptions at the Comédie-Italienne. *Les pêcheurs* was the most successful, with more than 160 performances before 1790. *Toinon* was also performed in Holland, Denmark, Sweden and Germany. Yet *Le faux lord* (1765) and as *Le double déguisement* (1767) were total failures and after the poor reception of his pastoral farce, *Les agréments d'Hylas et Silvie* (1768), Gossec wrote no more *opéras comiques*. He may have felt uncomfortable competing with the rising star, Grétry.

Meanwhile, he continued to write instrumental works. Compositions from this period include six duets for violins (op.7, 1765), six trios for two violins and bass with horns ad lib (op.9, 1766) and at least three sextets for clarinets, bassoons and horns (1762–70). In addition to chamber music he composed 12 symphonies for the princes of Condé and Conti (opp.6, 8 and B87, 79 and 80). He took advantage of the growing influx of wind players into Paris from Germany and Bohemia to develop a variety and richness in orchestral sonority unparalleled in the works of other French composers. For example, the middle movement of op.6 no.2 has an elaborate part for the oboe, and the Allegro theme of the first movement of op.8 no.2 imitates a fanfare. His formal designs display some experimentation: he usually avoids repeat signs, changes the order of themes in recapitulating sections or leaves such sections incomplete. In the orchestral trios op.9 a more concise invention combined with some thematic development lead to a greater coherence of the movements generally.

In 1769 Gossec founded the Concert des Amateurs, which soon gained renown as one of Europe's finest orchestras (unlike the Concert Spirituel it had no chorus). This move was a breakthrough in Gossec's career. While the Concert was sponsored by the *fermier général* La Haye and the Baron d'Ogny, it was also supported by public subscriptions. It commissioned new works and introduced guest artists. During each of his four years as director Gossec conducted about 12 performances of his own symphonies written specially for this orchestra; among these was *La chasse* (B62), one of his most popular works. His symphonies op.12 (1769) are, however, of unequal quality. While the executional finesse of op.12 nos.2 and 3 is disproportionate to their harmonic and thematic simplicity, Gossec's repeated use of specific harmonic progressions through remote keys in op.12 no.5 serves to increase the work's musical unity. At this time he also composed 12 string quartets (opp.14 and 15, 1769–72) and during his final year with the Concert, he became the first to conduct a Haydn symphony in France.

In 1773 Gossec relinquished his post as head of the Concert des Amateurs to the Chevalier de Saint-Georges and assumed, with Simon Leduc and Pierre Gaviniès, the directorship of the Concert Spirituel. In the same year his first *tragédie lyrique*, *Sabinus*, was staged at Versailles. Judging from the untidy autograph of *Sabinus*, Gossec may have found his task laborious. In its dramatic and musical layout (a mythological plot in five acts, with accompanied recitatives, rather short arias, extensive choruses, marches and divertissements) he clearly emulated Rameau's *tragédies lyriques*. The appearance of an allegorical figure, 'Le génie de la Gaul', who encourages the hero Sabinus by predicting the creation of a French empire, clearly foreshadows Gossec's nationalistic interests after the Revolution. Yet his inclination for small musical forms invariably prevented any individual number from leaving a lasting impression on the audience. Larger pieces, however, expose Gossec's limited ability, with their often triadic melodies, parallel part-writing, rhythmic uniformity and simple harmony. According to Gossec himself, rehearsals for his work began more than a year before the première. Additional clarinets, violins and basses were specially engaged and for the first time trombones were introduced at the Opéra. Although *Sabinus* was revised into a four-act version for the première in February 1774, Gossec's modest success was eclipsed after Gluck's *Iphigénie en Aulide* was first performed on 19 April 1774.

In the following years, Gossec, who became an ally of Gluck, composed only pastorals and ballets, one of which, *Les Scythes enchaînés* (1779), was written for incorporation into Gluck's *Iphigeñie en Tauride*. Some of these successful ballets were choreographed by Gardel. Gossec also revised the third act of Gluck's *Alceste* for its Paris performance in 1776. After Gluck had left Paris, Gossec started afresh at the Opéra. Following a fashion for resetting the *tragédies lyriques* of Lully and Quinault, Gossec wrote *Thésée* in 1782. He borrowed from his forerunner by copying Aegle's aria, 'Faites grace à mon âge', and adding wind instruments. Gluck's *tragédies lyriques* also had a strong influence on *Thésée*. The musical structure is much clearer, Gossec's style is rhythmically and harmonically more inventive, and his use of the full wind section in particular is much more accomplished. Although *Thésée* is of a higher quality than *Sabinus*, it received only 16 performances and his *Rosine* (1786) was a complete failure.

On 22 May 1780 Gossec was appointed *sous-directeur* at the Opéra, with Dauvergne as *directeur*. When Dauvergne retired in 1782 Gossec headed the committee that supervised the operations of the Opéra from 1782 to 1784. In January 1784 he took on the directorship of the newly founded Ecole Royale de Chant at the Opéra. From then until the outbreak of the Revolution he wrote only six symphonies. His ballet *Le pied de boeuf* (1787) enjoyed moderate success at the Opéra.

2. After 1789. Together with Méhul and Catel, Gossec was at the forefront of musical activities during the Revolutionary period. He resigned from his duties at the Opéra in 1789 and directed the Corps de Musique de la Garde Nationale with Bernard Sarette. He helped create a 'civic music' in which songs, choruses, marches and wind symphonies, designed for outdoor performance by massed forces, served as the voice of the new regime. On the first anniversary of the fall of the Bastille, his *Te Deum* was performed at the Fête de la Fédération by 1000 choristers and a large orchestra. In 1790 he also provided a *Marche lugubre* later used for the ceremonies in which the remains of Voltaire and Rousseau were moved to the Pantheon. Its highly chromatic style, unusual instrumentation (including serpent, tam-tam, muted military drum and tuba curva) and expressively long rests stirred contemporary listeners to 'religious terror' and 'the silence of the grave'.

L'offrande à la liberté (1792) dramatizes the battle between the French Revolutionaries and their foreign enemies, and culminates in a powerful setting of the *Marseillaise*; every verse of which has different instrumentation. Gossec employs drastic musical means to create a fanatical mood in a still reserved audience. *L'offrande* was performed at the Opéra 143 times up to 1797 and still was being performed at a national festival in 1848. It played an important role in turning the *Marseillaise* into 'the most powerful musical symbol of its country and epoch' (Bartlet, 1991). *Le triomphe de la République, ou Le camp de Grandpré* (1793) glorifies the victory of the Revolutionary troops in the battle at Valmy on 20 September 1792. This *divertissement-lyrique* consists of majestic, hymn-like choruses written in a simple style with a homophonic texture, all of which secured *Le triomphe* a wide audience. It is related to the genre of *tragédie lyrique* with its full-scale orchestra, accompanied recitatives and final ballet with an *Entrée des nations*, featuring a dance of 'negroes', a polonaise, an anglaise and a *ranz des vaches*.

For his service to the new order, Gossec was given the title 'Tyrtée [Tyrtaeus] de la Révolution'. Other honours bestowed on him include admission to the Académie des Beaux-Arts of the Institut de France on its establishment in 1795 and election to the Swedish Academy of Music in 1799. He was named a Chevalier of the Légion d'Honneur in 1804.

With the ascension of Napoleon and the Consulate in 1799 Gossec's career as a composer effectively ended: he wrote only two more significant works, a *Symphonie à 17 parties* (1809) featuring a minuet in the form of a fugue, and the *Dernière messe des vivants* (1813). He devoted his energies to teaching, having been named inspector of teaching (with Cherubini, Le Sueur and Méhul) and professor of composition at the Conservatoire on its creation in 1795. He wrote solfège and singing methods (in collaboration with others), a *Traité de l'harmonie* and *Les principes de contrepoint* for use in the classes of the Conservatoire. When Louis XVIII dissolved the Conservatoire in 1816 Gossec lost his job. His final years were spent in the Paris suburb of Passy.



François-Joseph Gossec: lithograph by Julien-Léopold Boilly, 1820

Gossec was one of the most prolific composers in France during the 18th century. His career reflects the changing social position of the Parisian musician between the mid-18th century and the early 19th. He began as a court composer writing symphonies and chamber music and moved on to conducting independently and directing subscription concerts as well as working for the Parisian public opera houses; he also published some of his own works. He became the foremost musical representative of the French Revolution, and might have secured his influence as an inspector and professor of composition at the Conservatoire but for the political turmoil in the wake of changing governments which finally ended his career.

Gossec's earliest instrumental works reflect Italian influences, while his symphonic works after op.3 show an absorption of many German, specifically Mannheim, conventions such as four-movement structure (including a minuet), rocket themes and bithematicism (in sonata-form movements). His success as an instrumental composer is demonstrated by the frequent performances of his works and by their publication in foreign cities. The ease with which he secured performances of his operatic works at the Comédie-Italienne and the Opéra attests more to his influence on the French musical scene than to his dramatic talents, however. His operatic gifts were modest, his choice of librettos poor; only with his ballets did he achieve popularity on the stage. As composer, 'democratizer of art', organizer and administrator, he exerted a powerful influence on contemporary French musical life.

WORKS

printed works published in Paris unless otherwise stated

Edition: *François-Joseph Gossec: Eight Symphonic Works*, The Symphony 1720–1840, ed. B.S. Brook, ser. D, iii (New York, 1983) [S]

B – *Brook (1962) catalogue no.*

M – *Macdonald (1968) source no.*

STAGE

PCI – *Paris, Comédie-Italienne*
PO – *Paris, Opéra*

Le périgourdin (int, 1, A.N. Piédefer, Marquis de La Salle d'Offémont), Chantilly, private theatre of the Prince of Conti, 7 June 1761
Le tonnelier (oc, 1, N.-M. Audinot and A.F. Quétant), PCI (Bourgogne), 16 March 1765, collab. Alexandre, Ciapalanti, Kohaut, Philidor, J. Schobert and J.C. Trial
Le faux lord (oc, 3, Parmentier), PCI (Bourgogne), 27 June 1765, incl. La chasse (ballet with songs), excerpts (n.d.)
Les pêcheurs (oc, 1, La Salle d'Offémont), PCI (Bourgogne), 23 April 1766, rev. 7 June 1766, pubd as op.10 (n.d.)
Toinon et Toinette (oc, 2, J.A.J. Desboulmiers), PCI (Bourgogne), 20 June 1767, pubd as op.11 (n.d.)
Le double déguisement (oc, 2, Houbron), PCI (Bourgogne), 28 Sept 1767, excerpts (n.d.)
Les agréments d'Hylas et Silvie (pastorale, M.-R.-J. Rochon de Chabannes), Paris, Comédie-Française, 10 Dec 1768, excerpts (n.d.)
Sabinus (tragédie lyrique, 5, M.-P.-G. de Chabanon), Versailles, 4 Dec 1773; rev. (4), PO, 22 Feb 1774, *F-Po* and *Pc* (partly autograph), excerpts (n.d.)
Berthe (opéra, R.T.R. de Pleinchesne), Brussels, Monnaie, 18 Jan 1775; collab. Philidor, I. Vitzthumb and ?H. Botson
Alexis et Daphné (pastorale, 1, Chabanon de Maugris), PO, 26 Sept 1775, *Po**, excerpts (n.d.)
Philémon et Baucis (pastorale, 1, Chabanon de Maugris), PO, 26 Sept 1775, *Po**
La fête de village (int, 1, Desfontaines [F.G. Fouques]), PO, 26 May 1778, *Po* (2 copies, 1 inc. autograph), excerpts (n.d.)
Mirza (ballet, 3, M. Gardel), PO, 18 Nov 1779; rev. 1788, *Po*
La fête de Mirza (ballet-pantomime, 4, Gardel), PO, 17 Feb 1781, *Po*
Thésée (tragédie lyrique, 4, E. Morel de Chéfdeville, after P. Quinault), PO, 1 March 1782, *B-Bc*, *F-Pc*, airs, arr. pf (n.d.)
Electre (incid music, 5, G.D. de Roquefort), ?Versailles, 1782, *Po*
Nitrocris (opéra, 3, Morel de Chéfdeville), 1783, unperf., *B-Bc*, *F-Po*
Rosine, ou L'épouse abandonnée (opéra, 3, N. Gersin), PO, 14 July 1786, *Po**, excerpts (n.d.)
Le pied de boeuf (divertissement, 1, Gardel), PO, 17 June 1787, incl. music by Rameau and Grétry
L'offrande à la liberté (scène religieuse, 1, A.S. Boy or J.-M. Girey-Dupré, C.J. Rouget de Lisle and M.-J. de Chénier), PO (Porte-St-Martin), 30 Sept 1792, *Pn* (1792)
Le triomphe de la République, ou le camp de Grandpré (divertissement-lyrique, 1, Chénier), PO (Porte-St-Martin), 27 Jan 1793, *Po** (1794)
Les sabots et le cerisier (opéra, M.-J. Sedaine and J. Cazotte), Paris, Jeunes-Elèves, 13 Dec 1803

Others: Callisto (heroic ballet, 3), unperf., *Po*; La rosière (ballet, 2), for Gardel; Les scythes enchaînés par les vainqueurs, divertissement, added to Gluck: Iphigénie en Tauride, 1779; Gustave Vasa (lyric drama), inc., unperf., *Po*; Bouquet (dramatic scene), S, B, chorus, orch, 1785, *Po*; Perrin et Perrette, opera ov., *Po*

Excerpts, arrs., pubd separately and in 18th-century anthologies

SYMPHONIES

B	op.	
13–18	3	Sei sinfonie a più stromenti (1756)
19–24	4	Sei sinfonie a più stromenti (*c*1758)
77		Symphony no.1 'da vari autori' [La Chevardière, op.4] (1761)
78		Symphony no.1 'da vari autori' [La Chevardière, op.5] D (1761)
25–30	5	Sei sinfonie a più stromenti (*c*1761–2); no.3 ed. in S
31–6	6	Six simphonies (*c*1762); no.2 ed. in S
87		Sinfonia périodique a più strumenti, D (1762)
79		Simphonie périodique a più stromenti, no.48 (1763)
80		Simphonie périodique a più stromenti, no.65 (*c*1764)
43–5	8	Trois grandes symphonies (1765); no.2 ed. in S
54–9	12	Six simphonies à grande orchestre (1769); also in The Periodical Overture in 8 Parts, nos.34, 33, 35, 32, 46, 36 (London, 1771–5); no.5 ed. in S
62		Simphonie de chasse, *c*1773 (1776)
86		Symphonie, D, in Trois simphonies à 8 parties (1776)
83		Symphonie, F, in Trois symphonies (1777)
76		Symphonie périodique no.6 (*c*1778), lost
84–5		2 in Trois symphonies à grand orchestre (1780), perf. ?1769–73
81		Symphonie, 2 vn, va b B♭ (? between 1783 and 1785)
60–62*c*	13	Trois sinfonies à grande orchestre (between 1786 and 1792); no.3 pubd earlier as Simphonie de chasse
91		Simphonie à 17 parties, autograph 1809; ed. in S
95		Esquisse d'un morceau d'orchestre, *F-Pc**
96		Esquisse symphonique, *Pc**
97m		Esquisses de mouvements de symphonies, *Pc*, doubtful
99m		Trois mouvements de symphonies, inc., *Pc*, doubtful

OTHER ORCHESTRAL, WIND BAND

B	
88	Symphonie concertante, 2 solo vn (1775), lost; ed. in S
89, 101	Symphonie concertante [no.2], 2 solo vns, va/vc obbl (1778)
90	Symphonie concertante du ballet de Mirza (1784), various arrs.; ed. in S
92	Sinfonia concertanta 2da, 2 solo vn, 2 ob obbl, *Pc*, inc.
93	Sinfonia concertanta, 2 solo vn, 2 solo va, *B-Bc**
94m	Sinfonia concertanta, f, *F-Pc*, inc.

Allemandes I et II, str orch; Rondeau, fl, orch; Les tricotets, dance, str orch; Vive Henri IV, dance, str orch; Bostangis, ou Marche turque, air de dance for a ballet: some MSS in *Pc*
Revolutionary works (all for wind band, MSS in *F-Pc*, *Pn*): Marche lugubre, 1790; Marche religieuse, 1793; Simphonie militaire, 1793–4;
Marche, C, 1794; Marche funèbre, E♭ (1794), on death of Hoche; Marche religieuse, E♭, 1794; Marche victorieuse, F, 1794; Symphonie, C, *c*1794; Marche des marseillois, arr. band

CHAMBER

no.	op.	
B1–6	1	Sei sonate, 2 vn, b (*c*1753)
B7–12	2	Six duos, 2 fl/vn (*c*1754)
B109		La bataille, 2 cl, 2 hn, 2 bn, 1762–70, *Pc*
M110		La chasse de Chantilli, 1762–70, *Pc*
M111		La grande chasse de Chantilly, 1762–70, *Pc*
M114		Pieces … pour S.A.S. Mgr. le prince de Condé, 2 cl, 2 hn, 2 bn, 1762–70, *Pc*
M113		Simphonie à 6, 1762–70, *Pc*
M115		Andante larghetto, 1762–70, *Pc*
B37–42	7	Sei duetti, 2 vn (1765)
B46–51	9	Six trios, 2 vn, b, hns ad lib (1766); no.4 ed. in S
B64–9	14	Sei quartetti, fl/vn, vn, va, b (1769)
M118t		Recueil de menuets, arr. 2 vn/other insts (1771)
B70–75	15	Six quatuors, 2 vn, va, b (1772); also (Amsterdam, *c*1772)
M116r		Andante, 2 cl, 2 hn, 2 bn, ?*c*1764–76
B100		Concertanta, fl, ob, cl, hn, bn, 1785, *B-Bc*
M126–31		3 duettos in Six Favourite Duetts, vn, vc (London, 1791)
M135m		Concertante à 10 instruments, perf. 1793, *F-Pc*
B112		Canon en écrevisse ou rétrograde, 2 vn, 2 vc/bn, 1811, *Pc*

Gavotte, D, fl, str qt, MS; Les moulins du Pont de Pontoise, fugue, *Pc*; Charmante Gabrielle, pf MS

REVOLUTIONARY – VOCAL

manuscripts in F-Pc, Pn, Po

TeD, 3 male vv, band, 1790; La fédération (C.F.X. Mercier de Compiègne), ?1790, unperf.; Le chant du 14 juillet (M.-J. Chénier), 3 male vv, band, 1791; Invocation (?Chénier), chorus, orch, 1791; Choeur patriotique exécuté à la translation de Voltaire: 'Peuple éveille-toi' (Voltaire: verses from *Samson*), 3 male vv, band, 1791; Hymne sur la translation du corps de Voltaire (Chénier), vv, wind insts, 1791 [2 settings]; Station au temple de Melpomène, for translation of Voltaire, vv, pf, cl ad lib, ?1791; Choeur à la liberté (Chénier), 4vv, band, 1792
Ronde nationale: 'L'innocence' (Chénier), 4vv, band, 1792; Chant funèbre en l'honneur de Simoneau (Roucher), 1792, lost; Offrande à la liberté: 'Citoyens suspendés', recit, chorus, orch, 1792; Hymne à la liberté (Chénier), 4vv, band, 1792; Hymne pour l'inauguration des bustes (Avisse), 1792, lost; Le triomphe de la loi (?Roucher), choeur patriotique, 3 male vv, band, 1792
Air des marseillais pour le camp de la féderation, arr. of the Marseillaise for chorus, band, 1793; Hymne a l'égalité (Hymne à la nation): 'Divinité tutélaire' (Varon), chorus, band, 1793; Hymne à la liberté (Hymne à la nature) (Varon), 4vv, band, 1793; Hymne à la statue de la liberté (Hymne à la liberté) (Varon) (3 male vv, band)/(5vv, orch), 1793 [2 settings]; 'Quel peuple immense' (Varon), 4vv, band, 1793; Hymne à la nature (Hymne à l'égalité): 'Touchant réveli' (Varon), 4vv, band, 1793

Chant patriotique: 'Citoyens dont Rome' (Coupigny), Bar/T, 1793; Hymne à la liberté: 'Descends ô liberté' (Chénier), 1793, lost; Chanson patriotique sur le succès de nos armes (Coupigny), solo v, b, 1794; Hymne à l'Etre suprême (T. Désorgues), solo v, chorus, band, 1794; Hymne à l'Etre suprême (Désorgues), 4vv, band, 1794; Hymne à l'Etre suprême (Chénier), 4vv, band, 1794; Hymne pour la fête de Bara et Viala (Avisse), solo v, 1794

Hymne à la liberté: 'O Deité de ma patrie' (Caron), 3vv, 1794; Hymne à Jean-Jacques Rousseau: 'Toi qui d'Emilé (Chénier), solo v, chorus, insts, 1794; Hymnes pour la fête de la réunion, 3vv, 1794; Hymnes destinés à être chantés par le corps de musique des aveugles-travailleurs, 1794; Chant funèbre sur la mort de Ferraud: 'Martyr de la liberté' (Coupigny), solo v, 4 male vv, band, 1794; Ode sur l'enfance (P. Crassous), solo v, b, 1794; Serment républicain: 'Dieu puissant daigne' (Chénier), 4vv, orch, 1795 [parody of curse scene from Gossec: Athalie]

Hymne à l'humanité: 'O mère des vertus' (Baour-Lormian), 4vv, band, 1795; Aux mânes de la gironde, hymne élégiaque: 'Parmi les funèbres' (Coupigny), 3 solo vv, 4vv, band, 1795; Hymne guerrier (Chénier), dramatic scene, solo vv, chorus, band, 1796; Chant martial pour la fête de la victoire (La Chabeaussière), solo v, 4vv, band, 1796; Chant pour la fête de la vieilesse: 'Déjà le génie' (Désorgues), solo v, b, 1796; Chant martial pour la fête de la victoire: 'Si vous voulés' (La Chabeaussière), solo v, chorus, band, 1796

Le pardon des injures (Mercier), 1797, lost; Cantate funèbre pour la fête du 20 prairial an VII: 'Attentat sans exemple' (Boisjolin), solo v, b, 1799; La nouvelle au camp de l'assassinat . . . ou Le cri de vengeance, scène lyrique, 1799; Hymne à la liberté: 'Auguste et consolante image'; Chant religieux sur la destruction de l'athéisme (Mercier), lost; Hymne à la victoire: 'Déesse d'un peuple'; Domine salvam fac republicam, 3vv; Ronde patriotique: 'Favoris de la gloire'; Hymne à la liberté: 'Vive à jamais'

OTHER VOCAL

manuscripts in F-Pc, Pn, B-Bc, Br

Sacred: Missa pro defunctis, 1760, pubd as Messe des morts (1780); 1re suite de noëls, orch, ?*c*1774; 2me suite de noëls, orch; Dernière messe des vivants, 4vv, orch, 1813; Coeli enarrant, 3vv, orch; 2 marches religieuses pour la procession de la Fête-Dieu; Dixit Dominus, chorus; Domine salvum fac imperatorem, 4vv, orch; O salutaris hostia, motet, 3vv unacc. (n.d.); Impromptu, 3vv unacc.; Quatuor sur la prose des morts; Messe; motets

Orats: La nativité (Chabanon de Maugris), Paris, Concert Spirituel, 1774, vs, ed. D. Townsend (New York, 1966); L'arche d'alliance, Paris, Concert Spirituel, 1781, lost; Regina coeli, doubtful

Secular: Le papillon léger, solo vv, chorus, orch; Hymne à l'amour, 3vv, unacc. (n.d.); Chagrin d'amour, romance, 1v, b acc.; L'amour piqué par une abeille in 9 odes d'Anacréon acc. pf/hp (n.d.); Age de l'aimable innocence, ode sur l'enfance (n.d.); airs

WRITINGS

with L. Cherubini and E.-N. Méhul: *Méthode de chant du Conservatoire de musique* (Paris, ?1802–3)

with G. Agus, C.S. Catel and L. Cherubini: *Principes élémentaires de musique arrêtés par les membres du Conservatoire, suivis de solfèges* (Paris, 1799–1802, ?1801–2)

with N. Roze, Ozi and Rogat: *Méthode de serpent* (Paris, 1814)

'Sur l'introduction des cors, des clarinettes et des trombones dans les orchestres français', *Revue musicale*, v (1829), 217–23

Traité de l'harmonie, *F-Pc*

Les principes de contrepoint (MS)

BIBLIOGRAPHY

BrookSF; LaurencieEF

P. Hédouin: *Gossec: sa vie et ses ouvrages* (Valenciennes, 1852)

E.G.J. Gregoir: *Notice biographique sur François-Joseph Gossé dit Gossec, compositeur de musique* (Mons, 1878)

M. Brenet: 'La Messe des morts de Gossec', *Journal musical* (26 Aug 1899)

M. Brenet: 'Rameau, Gossec et les clarinettes', *Guide musical*, xlix (1903), 183, 203, 227

F. Hellouin: *Gossec et la musique française à la fin du XVIIIe siècle* (Paris, 1903)

C. Pierre: *Les hymnes et chansons de la Révolution* (Paris, 1904/*R*)

J. Tiersot: *Les fêtes et les chants de la Révolution française* (Paris, 1908)

G. Cucuel: *Etudes sur un orchestre au XVIIIe siècle: l'instrumentation chez les symphonistes de La Pouplinière, oeuvres musicales de Gossec, Schencker et Gaspard Procksch* (Paris, 1913)

J. Tiersot: 'Autographes de Gossec de 1789 à 1793', *Bulletin de la Société française de musicologie*, v/10 (1921), 217–22

L. Dufrane: *Gossec: sa vie, ses oeuvres* (Paris, 1927)

C. van den Borren: 'De quelques manuscrits autographes inédits de Gossec', *Annuaire du Conservatoire royal de musique de Bruxelles*, li (1927–8), 124

F. Tonnard: 'F.J. Gossec', *Vie wallonne*, xiv (1934), 198

A. Gastoué: 'Gossec et Gluck à l'Opéra de Paris', *RdM*, xvi (1935), 87–99

T. Tonnard: *François-Joseph Gossec, musicien hennuyer de la Révolution française* (Brussels, 1938); repr. in *Revue française* (1938), 127ff

J.-G. Prod'homme: *François-Joseph Gossec* (Paris, 1949)

R.J. Macdonald: *François-Joseph Gossec and French Instrumental Music in the Second Half of the Eighteenth Century* (diss., U. of Michigan, 1968)

W. Thibaut: *F.-J. Gossec, chantre de la Révolution française* (Gilly, 1970)

J.A. Rice: 'Introduction, *François-Joseph Gossec: Eight Symphonic Works*', The Symphony 1720–1840, ed. B.S. Brook, ser. D, iii (New York, 1983), pp.xiv–xxiv

J. Mongrédien: *La musique en France, des Lumières au Romantisme: de 1789 à 1830* (Paris, 1986; Eng. trans., 1996)

R. Mortier and H. Hasquin, eds.: *Fêtes et musiques Révolutionnaires: Grétry et Gossec* (Brussels, 1990)

E.C. Bartlet: 'Gossec: *L'offrande à la liberté* et l'histoire de *La Marseillaise*', *Le tambour et la harpe*, ed. J.-R. Julien and J. Mongrédien (Paris, 1991), 123–46

BARRY S. BROOK, DAVID CAMPBELL, MONICA H. COHN/MICHAEL FEND

Gossen, Maistre. *See* GOSSE, MAISTRE.

Gossett, Philip (*b* New York, 27 Sept 1941). American musicologist. He graduated BA from Amherst College in 1963. He then studied at Princeton University under Strunk and Lockwood, taking the MFA in 1965 and the PhD in 1970. In 1968 he joined the faculty at the University of Chicago. He was on the board of directors of the AMS, 1974–6, and is on the editorial boards of the Rossini and Verdi critical editions.

Gossett's interests include 15th-century sacred music, the theoretical writings of Rameau, and 19th-century Italian opera, particularly the works of Rossini. His dissertation and subsequent articles on Rossini stress the need to investigate manuscript sources of music and librettos; in them he distinguishes authentic from unauthentic sources, points out those aspects of a work which arise from specific performances or operatic conventions, and identifies Rossini's borrowings and self-borrowings. He has written many of the introductions for two facsimile series, *Italian Opera, 1810–1840* and *Early Romantic Opera*, and is general editor of Rossini's collected works, for which he has prepared the volume *Tancredi* (1984).

WRITINGS

'Techniques of Unification in Early Cyclic Masses and Mass Pairs', *JAMS*, xix (1966), 205–31

'Le fonti autografe delle opere teatrali di Rossini', *NRMI*, ii (1968), 936–60

'Rossini in Naples: some Major Works Recovered', *MQ*, liv (1968), 316–40

'Gioachino Rossini and the Conventions of Composition', *AcM*, xlii (1970), 48–58

The Operas of Rossini: Problems of Textual Criticism in Nineteenth-Century Opera (diss., Princeton U., 1970)

ed. and trans.: J.-P. Rameau: *Treatise on Harmony* (New York, 1971)

'Beethoven's Sixth Symphony: Sketches for the First Movement', *JAMS*, xxvii (1974), 248–84

'The Mensural System and the Choralis Constantinus', *Studies in Renaissance and Baroque Music in Honor of Arthur Mendel*, ed. R.L. Marshall (Kassel and Hackensack, NJ, 1974), 71–107

'Verdi, Ghislanzoni, and *Aida*: the Uses of Convention', *Critical Inquiry*, i (1974–5), 291–334

'Criteri per l'edizione critica di tutte le opere di Gioacchino Rossini', *Bollettino del Centro Rossiniano di Studi*, (1974), no.1, pp.1–61
'Un nuovo duetto per Anna Bolena', *Studi Donizettiani I: Bergamo 1975*, 247–310
The Tragic Finale of 'Tancredi'/ Il finale tragico del Tancredi di Rossini (Pesaro, 1977)
'The Arias of Marzelline: Beethoven as a Composer of Opera', *BeJb 1978–81*, 141–83
'The Overtures of Rossini', *19CM*, iii (1979–80), 3–31
'Rossini e i suoi Péchés de Vieillesse', *NRMI*, xiv (1980), 7–26
Le sinfonie di Rossini (Pesaro, 1981)
'Music at the Théâtre-Italien', *Music in Paris in the Eighteen-Thirties: Northampton, MA, 1982*, 327–64
'The Composition of Ernani', *Analyzing Opera: Verdi and Wagner: Ithaca, NY, 1984*, 27–55
Anna Bolena and the Artistic Maturity of Gaetano Donizetti (Oxford, 1985)
'History and Works that have No History: Reviving Rossini's Neapolitan Operas', *Discliplining Music: Musicology and its Canons: Ithaca, NY, 1984 and New Orleans 1987*, 95–115
'Carl Dalhaus and the "Ideal Type"', *19CM*, xiii (1989–90), 49–56
'Becoming a Citizen: the Chorus in Risorgimento Opera', *COJ*, ii (1990), 41–64
'Censorship and Self-Censorship: Problems in Editing the Operas of Giuseppe Verdi', *Essays in Musicology: a Tribute to Alvin Johnson*, ed. L. Lockwood and E.H. Roeser (Philadelphia, 1990), 247–57
'A New Romanza for Attila', *Studi verdiani*, ix (1993), 13–35
'New Sources for Stiffelio: a Preliminary Report', *COJ*, v (1993), 199–222

PAULA MORGAN

Gossler [Gossler de Zeger, Gosslar], **Thomas.** *See* GOSLER, THOMAS.

Gosswin [Jusswein, Jussonius, Cossuino, Gossvino, Josquinus], **Antonius** [Anthoine] (*b* ?Liège, *c*1546; *d* Freising, Liège or Bonn, between 2 June 1597 and 28 Oct 1598). Flemish composer. His family name was common in the Southern Netherlands during this period, especially in the area around Liège. A letter to the bass Bartholomaeus van den Feldt from the Elector of Saxony confirms Gosswin's Netherlandish origin. Hirzel, from the date of Gosswin's marriage (1566–7), suggested that he could have been born between 1535 and 1546, but his career seems to point to a date nearer to 1546 than 1535. His association with Lassus must stem from the early years, since in his publication *Newe teutsche Lieder* (Nuremberg, 1581) he mentioned Lassus as 'lieber praeceptor'. He could have entered the Bavarian chapel as a choirboy; Lassus was there from 1556.

He is first mentioned in the court accounts as an alto in 1558. The account books for the Bavarian chapel are unfortunately defective for the period 1560–67, but it is known that in 1562 an alto named Anthoine accompanied Emperor Maximilian II and his chapel to Frankfurt. The Munich tax-rate books show that in 1564 a certain 'Anthonius Jusswein' lived there, and married a Maria Praum late in 1566 or early in 1567. In 1568 he held the rights of a Munich citizen, and in 1569 was appointed a member of the chapel of Prince Wilhelm of Bavaria, but finances at the Bavarian court were such that he had to be released, and in 1570 was in the Munich chapel. In 1571 he received financial assistance in order to visit his fatherland. In 1574 he was again in Bavaria, and on 1 November of that year was honoured by a letter from the emperor investing him with a coat-of-arms. In the same year he dedicated two masses to the emperor, for which he received 30 florins. He journeyed to Vienna to present these masses personally, and remained there until early in 1575. In 1576, and again in 1582, he received 30 florins, each time for one mass, and in 1594 he received 70 florins for unspecified services. On the strength of a letter of recommendation of 17 July 1576, which Lassus had requested for him from Prince Wilhelm, Gosswin went to the Imperial Diet at Regensburg. Returning to Munich, he was appointed organist at the Peterskirche, and in 1577 was reimbursed for the maintenance of nine choirboys, for whom he was responsible. Upon the death of Duke Albrecht (24 October 1579) the size of the Bavarian establishment was reduced, and Gosswin was dismissed. He soon became a member of the chapel of Prince Ernst, a son of Albrecht, and a bishop in Freising. The appointment was for life, as Lassus confirmed in a letter to Wilhelm (13 February 1580). Early in 1580 Gosswin moved to Freising with his wife. Shortly thereafter, however, Ernst was named Bishop of Liège, and he made his solemn entry there on 30 January 1581; whether Gosswin followed him there or not is uncertain.

His first publication, the *Newe teutsche Lieder*, dedicated to Bishop Ernst, dates from this year. The bishop was in Liège only a few years; since he held a benefice in the diocese of Cologne, he moved to Bonn on 29 January 1584. Half of Gosswin's salary was being paid to his wife, who was still in Freising at that time. On 14 July 1594 Gosswin again attended the Diet of Regensburg, directing the musicians of the Prince-Bishop Ernst. The account books of the Bavarian chapel for 1594 refer to his wife as a widow. Yet in the Fugger journal of 10 June 1595 he is reported as still alive (see Kroyer). In his general survey of the Liège chamber accounts, Quitin stated that Gosswin was alive on 2 June 1597, and that his death must have taken place between this date and 28 October 1598.

According to his contempories Gosswin was not only a distinguished musician, whose masses were often sung in the Bavarian chapel, but was also famed for his singing, in which he embellished the vocal line; he was further known for his wide-ranging scholarship. His works reveal Lassus's influence so profoundly that Hirzel characterized Gosswin as a 'weiblicher Lasso'. Almost all his masses are parodies of polyphonic works by Lassus. It has also been argued that the *Newe teutsche Lieder* are only simplified adaptations for three voices of Lassus's *Newe teutsche Liedlein mit fünff Stimmen* (1567). Osthoff, in a more balanced view, however, saw in them a characteristic application of the parody procedure, one that left room for 'much individuality'. The pieces for small forces give the impression that Gosswin wrote pretty and agreeable music. The six-part motet *Ad te levavi*, however, shows that he had the ability to write on a large scale using a homorhythmic style and syllabic declamation.

WORKS

SACRED

Cantiones, 4vv (Nuremberg, 1581); lost, see Hirzel
Cantiones sacrae, 5, 6vv (Nuremberg, 1583); lost, see Hirzel
Ad te levavi oculos meos, 6vv, 1583², *D-Mbs* (arr. org), *Rp* (arr. other insts)
Laetatus sum, 6vv, 1583², *Mbs* (arr. org), *Rp* (arr. other insts)
Missa a cappella, 4vv, formerly in Munich royal chapel, ?*Mbs*
Missa super 'Cognovi Domine', 4vv, *Mbs*
Missa ferialis, 5vv, *Mbs*
Missa super 'Le mois de mai', 4vv, *Mbs*
Missa super 'Missus est angelus', 5vv, *As, Sl* (inc.)
Missa super 'Vrai Dieu, disait', 4vv, *As*
1 mass, *Dkh* (according to Eitner and Hirzel)
In te Domine speravi, 3vv, *Dl*
Iste est Johannes, 5vv, lost, cited in *JoãoIL*

SECULAR

Newe teutsche Lieder ... welche gantz lieblich zu singen, auch auff allerley Instrumenten zu gebrauchen, 3vv (Nuremberg, 1581); ed. in Cw, lxxv (1960)
Madrigali, 5vv (Nuremberg, 1615), lost, see Fétis
Eolo crudel come turbasti l'onde, 5vv, 1569[19]
Qual meraviglia, 5vv, 1569[19]
Non trovo cosa alcuna s'io non pago, 5vv, 1575[11]

BIBLIOGRAPHY

AudaM; EitnerQ; FétisB; JoãoIL
J.J. Maier: *Die musikalischen Handschriften der K. Hof- und Staatsbibliothek in München* (Munich, 1879)
K. Walter: 'Archivalische Excerpte über die herzogliche Hof-Kapelle in München', *KJb*, vi (1891), 69–81; ix (1894), 59–68; x (1895), 76–87; xi (1896), 17–26
A. Sandberger: *Beiträge zur Geschichte der bayerischen Hofkapelle unter Orlando di Lasso*, iii (Leipzig, 1895/*R*)
B. Hirzel: *Anton Gosswin, ca. 1540–1594: sein Leben und seine Werke* (Munich, 1909)
T. Kroyer: 'Rezension der Festgabe zum 1200jähr. Jubiläum des Hl. Korbinian', *ZMw*, xi (1928–9), 246–51
H. Osthoff: *Die Niederländer und das deutsche Lied, 1400–1640* (Berlin, 1938/*R*)
J. Quitin: 'A propos de A. Goswin', *RBM*, vi (1952), 285 only
A. Vincent: *Les noms de famille de la Belgique* (Brussels, 1952)
P. Rockl: 'Das Musikleben am Hofe Wilhelms V. auf der Burg Trassnitz von 1568–1579', *Verhandlungen des historischen Vereins für Niederbayern*, xcix (1973), 88–127

LAVERN J. WAGNER

Gostena, Giovanni Battista della. *See* DALLA GOSTENA, GIOVANNI BATTISTA.

Gostling, John (*b* East Malling, Kent, 25 March 1650; *d* 17 July 1733). English cathedral singer and music copyist. He was educated at King's School, Rochester, and St John's College, Cambridge (sizar, 1668; BA, 1672–3). He was a minor canon of Canterbury Cathedral, 1675–1733. In addition he was a Gentleman of the Chapel Royal from 1679 and a minor canon of St Paul's Cathedral from 1683 to 1733. His post of sub-dean of St Paul's (from 1689), sometimes mentioned separately, was attached to his minor canonry there. Besides holding posts as clergyman-singer, he was vicar of Littlebourne, Kent, from 1675 to 1733 and rector of Hope All Saints, near New Romney, Kent, 1682–1709. He was a non-residentiary canon (with prebend) of Lincoln Cathedral, 1689–1733. On 20 December 1689 he was sworn a personal Chaplaine in Ordinary to William III. Both he and his son WILLIAM GOSTLING were involved in Canterbury's first music club and concert series. John Gostling was also a noted amateur viol player. Still active in 1724, by the time of the accession of George II (1727) Gostling was so infirm that he was excused the journey from Canterbury to be re-sworn a member of the Chapel Royal.

John Gostling was a notable deep bass singer for whom, according to Hawkins, Purcell wrote *They that go down to the sea in ships*. He was a favourite of Charles II, and the *Gentleman's Magazine* (1777, p.210) stated that the king presented him one day with a silver egg filled with guineas, telling him 'he had heard that eggs were good for the voice'. He was a member of the Private Musick during the reigns of James II (who granted him an annual pension of £40 in October 1685) and William and Mary, but was not reappointed under Queen Anne. He occupied himself a good deal with copying music, particularly cathedral music. He acquired and added to the rough file copies left by STEPHEN BING, who died in 1681; these 'Gostling' partbooks are now in York Minster and some later file copies of his own are now *GB-Ob* Tenbury 797–803. Specimens of his fair-copy choirbooks survive at Canterbury, St Paul's Cathedral and as GB-Ob Tenbury 1176–82. There is a full score in manuscript with which his name is particularly associated (*US-AUS*; facs., Austin, 1977); a matching volume is in the Newberry Library, Chicago. Ford (1984) has identified other Gostling possessions by examining the sales catalogue of his son's collection. Where an autograph is lacking of any work by Purcell, Blow and their contemporaries, a transcript by Gostling is clearly important; however, there has been some disagreement about the quality of his texts.

BIBLIOGRAPHY

BDECM; HawkinsH
G.E.P. Arkwright and H.E. Woolridge: Introduction to *Henry Purcell: Sacred Music, Part III*, The Works of Henry Purcell, xvii (London, 1907)
F.B. Zimmerman: 'Anthems of Purcell and Contemporaries in a Newly Rediscovered "Gostling Manuscript"', *AcM*, xli (1969), 55–70; rev. as foreword to facs. of *The Gostling Manuscript* (Austin, 1977)
R. Ford: 'Canterbury's Choral Manuscripts: Two Hundred and Fifty Years of Handwritten Musical History', *Canterbury Cathedral Chronicle* (1982), 43–7
R. Ford: 'Osborn MS 515, A Guardbook of Restoration Instrumental Music', *FAM*, xxx (1983), 174–84
R. Ford: *Minor Canons at Canterbury Cathedral: The Gostlings and their Colleagues* (diss., U. of California, Berkeley, 1984) [incl. list of works written for Gostling's extraordinary voice-range]
H.W. Shaw: *A Study of the Bing-Gostling Part Books in the Library of York Minster* (Croydon, 1986)
I. Spink: *Restoration Cathedral Music, 1660–1714* (Oxford, 1995)

WATKINS SHAW/ROBERT FORD

Gostling, William (*b* Canterbury, bap. 30 Jan 1696; *d* Canterbury, 9 March 1777). English cathedral singer and antiquarian, son of JOHN GOSTLING. He was educated at King's School, Canterbury, and St John's College, Cambridge (MA, 1719). He was a minor canon of Canterbury, 1727–77, and held livings in Kent at Brook (1722–33), Littlebourne (1733–53) and Stone-in-Oxney (1753–77). He and the Canterbury organist William Raylton were principal organizers of the Canterbury Concerts, and in this connection he was associated with William, 3rd Lord Cowper, with whom he corresponded. Gostling had strong antiquarian interests, and his well-known *A Walk in and around the City of Canterbury*, first issued in 1774, went through five subsequent editions. He acquired, partly from his father, a fine collection of manuscript and printed music consisting of some 1500 items; it includes a first edition of *Parthenia*; the contratenor and tenor parts of John Day's *Mornyng and Evenyng Prayer* (1565); an album in the hand of William Lawes (now *GB-Lbl* Add.31432); the compendious pre-Civil War organbook of English cathedral music that is now *GB-Ob* Tenbury 791; the so-called Gostling Manuscript (now in *US-AUS*; facs. (Austin and London, 1977)) and its companion (*US-Cn*); 1045–51 and *GB-Lcm*. From his collection he helped William Boyce in the compilation of his *Cathedral Music* and John Hawkins in his *History*. Items from his music library, which was sold in 1777 (only his non-music books were sold by the Canterbury musician and bookseller William Flackton), may in some instances be identified by his signature or engraved bookplate (see Ford).

BIBLIOGRAPHY

A.H. King: *Some British Collectors of Music c.1600–1960* (Cambridge, 1963)

R. Ford: *Minor Canons at Canterbury Cathedral: the Gostlings and their Colleagues* (diss., U. of California, Berkeley, 1984)
I. Spink: *Restoration Cathedral Music 1660–1714* (Oxford, 1995)

WATKINS SHAW/ROBERT FORD

Gostuški, Dragutin (*b* Belgrade, 3 Jan 1923; *d* Belgrade, 21 Sept 1998). Serbian musicologist and composer. He studied art history at Belgrade University, graduating in 1950, and composition with Milenko at the Belgrade Academy of Music, graduating in 1951. In 1965 he took the doctorate at Belgrade University with a dissertation on stylistic evolution. He joined the staff of the Belgrade Academy of Music in 1952 and the Institute of Musicology in 1960 (director 1974–8). Parallel studies of music and fine arts influenced his interest in comparative aesthetics; his work as a composer made him particularly aware of the problem of time, and in the early 1960s he turned to an investigation of physical and psychological time in music. He later widened the scope of his investigations and made numerous interdisciplinary studies of musicology, physics, experimental psychology, linguistics and semiotics, becoming one of the most prominent Serbian theoreticians and critics in his field. He has written for many journals in Yugoslavia and elsewhere, incuding *Zvuk*, *Savremenik*, *Revija*, *Borba* and the *Musical Quarterly*. He has composed orchestral, chamber, vocal and stage works in a uniquely neo-classical style. Elements of humour are evident in works such as the *Symphonic Scherzo* (1949) and the *Scherzo in 'Š'*, and a lyric temperament can be heard in the *Serenade* for violin and piano and the *Elegy in 'O'*. There is also a folk music influence, although there are no direct quotations.

WORKS

Stage: Remi [Rummy] (ballet), 1955
Orch: Sym. Scherzo, 1949; Waltz, 1950; Beograd, sym. poem, 1951; Igra utroje [The dance for three], 1953; Concerto accelerato, vn, orch, 1961
Chbr: Pf Trio, 1950; Nocturne, harp, 1952; Serenade, vn, pf; miniatures, vn, pf
Pf: 3 sonatinas, pf, 1951–2; Dve igre [2 dances], pf, 1954; Allegro furioso, pf
Vocal: Elegy in 'O', female chorus, 1973; Scherzo in 'Š', female chorus, 1973; Polychronion; Zimska noć [Winter Night], song, 1946; Smiješno čudo [Funny Miracle], song, folk poetry, 1947; folksong settings

WRITINGS

'Mesto jugoslovenske muzike u razvoju svetske muzičke kulture' [The place of Yugoslav music in the development of world musical culture], *Zvuk*, nos.39–40 (1960), 477–86
Kontrola muzičkog vremena: prilog proučavanju psihofizioloških uslova muzičke percepcije [Managing musical time: a contribution to the study of psycho-physiological conditions of musical perception] (Belgrade, 1961)
'La musica nazionale e l'evoluzione dell'arte contemporanea', *Fenarete*, nos.5–6 (1965), 71–6
Umetnost u evoluciji stilova [Art in stylistic evolution] (diss., U. of Belgrade, 1965; Belgrade, 1968 as *Vreme umetnosti* [Time in art])
'The Third Dimension of Poetic Expression, or Language and Harmony', *MQ*, lv (1969), 372–83
'Muzičke nauke kao model interdisciplinarnog metoda istraživanja/Les sciences musicales: modèle interdisciplinaire de recherche', *Srpska muzika kroz vekove/La musique serbe à travers les siècles*, ed. S. Đurić-Klajn (Belgrade, 1973), 63–112
Umetnost u nedostatku dokaza: zbirka članaka [Art and lack of evidence: collected articles] (Belgrade, 1977)

BOJAN BUJIĆ/TATJANA MARKOVIĆ

Goszler, Thomas. *See* GOSLER, THOMAS.

Göteborg [Gothenburg]. City in Sweden, the country's second largest city. Its oldest churches are the Gustafvi Kyrka (1633) and the Christine Kyrka, built for German and Dutch merchants in 1649. These fostered the city's earliest music, and in the 17th century two musicians were also employed to perform twice a week on the balcony of the town hall and at other municipal functions.

Although concerts were held as early as 1718, they did not become a regular part of the city's musical life until the 1750s. In the 1770s the leading figures were Benedictus Schiller and Patrik Alströmer. The orchestra was composed of a few professionals with amateurs from the city's bourgeoisie who could afford instruments and lessons. From 1781 to 1791 subscription concerts were promoted by a violinist, La Hay, who also started an academy for amateur musicians. There was no permanent concert hall at that time. The early 19th century saw the foundation of various music societies such as the Musikaliska Öfningssällskap (1818) and Orphei Vänner (1821). Göteborg was visited by several German opera companies in the 1830s and interest in stage production increased; the Nya Teater (new theatre), later to become the Stora Teater (grand theatre), was opened in 1859. Opera, however, was later overtaken by operetta as the most popular form of music for the stage. In 1994 a new opera house, situated at the harbour, was inaugurated.

Under the direction of Joseph Czapek, who settled in Göteborg in 1847, subscription concerts became regular events; unlike Stockholm, where the stage enjoyed most favour, Göteborg preferred the concert hall. Smetana arrived in Göteborg in 1856 and stayed for five years. His main occupation was giving private piano lessons to various families, such as the Dicksons, Valentins, Elliots, Röhs, Gumperts, Heymans and Magnus. To commemorate his time in Göteborg the Czech state presented a Smetana Museum to the city in 1961.

It was not until 1905 that Göteborg became an important musical centre with the foundation of the Göteborgs Orkesterförening, financed by local industry. In 1907 Wilhelm Stenhammar was appointed as the orchestra's conductor, and, subsequently with the help of Tor Aulin, he built up an excellent orchestra. Stenhammar was a noted educationist as well as a composer and was among the first to arrange school concerts; he was also responsible for introducing Nielsen's music to the Swedish public. Symphony concerts have, since this time, played the most prominent role in the city's musical life. Other conductors of the Göteborg SO have included Carl Nielsen, Ture Rangström, Tor Mann, Issay Dobrowen, Sixten Eckberg, Dean Dixon, Sten Frykberg, Sergiu Comissiona, Sixten Ehrling and Charles Dutoit. Under Neeme Järvi (conductor from 1984) the orchestra won wide acclaim both on tours and through recordings (e.g. Grieg's *Peer Gynt*, the complete symphonies of Rimsky-Korsakov, Prokofiev's *The Fiery Angel*, Shostakovich's Symphony no.14). The concert hall (Göteborgs Konserthus), built in 1934 with a capacity of 1371, is internationally known for its excellent acoustics.

The more notable amateur music societies are the Göteborgs Ungdomsorkester (youth orchestra) and the Folkliga Musikskolans Ungdomsorkester, run by the ABF, a national organization giving elementary instrumental teaching. At the city's university and institutions of higher education there are the Akademiska Kapell, Blåsljud, and the Allianceorkester. Levande Musik (living music), a society devoted to the performance of modern chamber music, gives about seven concerts a year. The most active

choirs and choral societies are the Göteborgs Konserthuskör (1962) and Lodolakör (1962). A conservatory, reorganized as the Göteborgs Musikhögskola (school of music), was founded in 1954; the city also has an experimental training college for school music teachers. The university established a department of musicology in 1968. In 1964 the Teater- och Operahögskola was established, and in 1992 it was brought together with the Musikhögskola and the university musicology department to form Artisten, a house in which the exchange among the different branches of music has greatly stimulated the city's musical life. All three schools are now part of the university.

Jazz has contributed much to the city's musical life since the 1940s when various bands performed in the Liseberg amusement park, and the jazz club Art Dur has been visited by leading American and European jazz musicians since the 1960s.

BIBLIOGRAPHY

GroveO (A. Wiklund)
'Joseph Czapek', *Nordisk Musik-Tidende*, vii/6 (June 1886), 81 [repr. from *Svensk Musiktidning*]
J. Svanberg: *Anteckningar om Stora Teatern i Göteborg* (Göteborg, 1894)
W. Berg: *Anteckningar om Göteborgs äldre teatrar* (Göteborg, 1896–1900)
W. Berg: *Bidrag till musikens historia i Göteborg 1754–1892* (Göteborg, 1914)
A. Fromell: *Stora Teatern i Göteborg 1893–1929* (Göteborg, 1929)
J. Rabe: *Göteborgs teater- och musikliv* (Uppsala, 1948)
H. Edlén: 'Musik i Göteborg', *Svenska musikperspektiv: minnesskrift vid Kungl. Musikaliska Akademins 200-årsjubileum 1971*, ed. G. Hilleström (Stockholm, 1971), 429–69
K.-O. Edström: *Göteborgs rika musikliv: en översikt mellan världskrigen* (Göteborg, 1986)

HAKAN BENGTSSON/ANDERS WIKLUND

Gotfrid [Götvrit, Gottfried] **von Strassburg** [Strasburg] (*fl* 1200–20). German poet. With Hartmann von Aue and Wolfram von Eschenbach he was one of the most important representatives of the Middle High German epic. His life's work was *Tristan* (ed. F. Ranke, Berlin, 1930, rev. R. Krohn, 1980; Eng. trans., A.T. Hatto, 1960). It is an unfinished courtly epic of 20,000 lines, based on a poem by Thomas of Brittany and completed by later hands. The work is especially noteworthy for Gotfrid's informative remarks on music and its courtly practice. Three further poems with manuscript ascriptions to Gotfrid are probably not by him.

BIBLIOGRAPHY

H.-H. Steinhoff: *Bibliographie zu Gottfried von Strassburg* (Berlin, 1971–86)
A. Wolf, ed.: *Gottfried von Strassburg* (Darmstadt, 1973)
H. Kuhn: 'Gottfried von Strassburg', *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, ed. K. Ruh and others (Berlin, 2/1977–)
For further bibliography *see* MINNESANG.

BURKHARD KIPPENBERG/LORENZ WELKER

Gotha. Town in Thuringia, Germany. First referred to as 'Gotaha' in a document issued by Charlemagne in 775, it grew into a town in the 12th century under Landgrave Ludwig II of Thuringia, and in 1247, with Thuringia itself, came into the possession of the margraves of Meissen (of the Wettin family). When the duchy of Saxe-Gotha under Duke Ernst I der Fromme (1640–75) was formed, Gotha became the residence of the Ernestin family (ruled until 1918) in the largest Thuringian principality. Their residential seat was the new Schloss Friedenstein, built in 1643–54 and important in the musical and theatrical history of the town from the mid-17th century onwards. During the Middle Ages, Gotha had already grown to become a musical town with minstrels, Stadtpfeifer, orchestral players, Kantors and court and army trumpeters. The earliest musical members of the Bach family (in the 16th century) lived in the surrounding villages of Wechmar, Behringen and Grabsleben. The existence of monastic patronage and boys' choirs at an early date is demonstrated by extant parchment fascicles of Gregorian chant, while organists and Kantors at the Augustinerkirche and the Margarethenkirche supported an active musical life. The Stiftskirche, built in 1292, had 40 choristers in 1540, and the *Gothaer Cantional* (1545, in *D-GOl*) of Johann Walter (i) indicates that choral music was then flourishing. The foundation of the Schlosskirche in 1646 further stimulated choral music and the practice of school music. Its consecration occasioned several days of musical performances, including elaborate polychoral motets.

There is little to indicate a permanent musical establishment in the original Grimmenstein ducal palace, completely destroyed in 1567 and replaced by the Friedenstein residence. A few names have survived, including those of Matz Degen (organist), Johann Ziseke (Stadtpfeifer), Caspar Bach (apprentice and member of the guild of Stadtpfeifer), Abraham Weisshan (lutenist at Grimmenstein and the court at Dresden) and the Nagel family of musicians, closely connected with the Bachs. Among members of the Bach family living in the area were Veit, Hans, Wenzel and Lips, all of whom contributed to the musical life of the town and sent their children to the Lateinschule. The regulations of the Gotha Gymnasium (1641 and 1674) record that the choristers were divided into *symphoniacis* (men) and *eleemosynariis* (boys), led by two Kantors; in addition, the choristers also made public appearances as instrumentalists, thereby displeasing their superiors. Andreas Reyher, headmaster of the Gymnasium in the mid-17th century, published a successful *Gothaer Schulmethodus*, which realized the musical teaching ideals of Wolfgang Ratichis and Johann Amos Comenius, 'namely singing and playing on the violin, gemshorn [Tschirren], lute, percussion [Siegerschlagen] and other musical instruments'.

A court orchestra consisting of five singers, two choirboys and 12 musicians is first mentioned in the court records of 1648. It was led by a distinguished series of Kapellmeister, including W.C. Briegel (in Gotha from 1650 as Kantor and music master to the ducal family, and appointed Kapellmeister in 1660), G.L. Agricola (a student at the Gymnasium in 1659–62 and Kapellmeister from 1670 to 1676), W.M. Mylius (1676 to late 1712 or early 1713), C.F. Witt (1713–17), Francesco Venturini (1718–19) and G.H. Stölzel (1720–49). The Kantor and composer V.D. Marold, a friend of Schültz and Johann Bach (Johann Sebastian's great-grandfather), organized music education and published *Cantionale sacrum* (1646–8), a valuable and comprehensive anthology of choral works, mostly by composers connected with Gotha. Other Gotha musicians associated with the Bachs were the court organists Egidius Funck and Nikolaus Koerner (*c*1600) and Johann Pachelbel, town organist from 1692 to 1694. Under Duke Ernst der Fromme and his son Friedrich I (1675–91) allegorical dialogues and festival plays were performed in the palace, and these prepared the way for

the peak of musical drama in the town under Konrad Ekhof (co-director of the court theatre 1774–8) and A.W. Iffland (in Gotha 1777–9). Georg Benda (Kapellmeister, 1750–78) and his successor Anton Schweitzer (1778–87) were among those who wrote works specially for the theatre (founded in 1775). Benda's melodrama *Ariadne auf Naxos* was given in 1775, and the *galant* Singspiel flourished. The cosmopolitan nature of late 18th-century Gotha is reflected in the activity there of Baron F.M. von Grimm, the encyclopedist and friend of J.-J. Rousseau, and F.W. Gotter (1740–97), Benda's librettist.

The reign of Duke August I (1804–22) marked a new phase in the town's flourishing musical life. Outstanding musicians were engaged, including Louis Spohr (court Kapellmeister 1805–12) and his wife Dorothea Scheidler, a distinguished harpist. With the municipal Kantor J.G. Schade, Spohr organized the first Gotha Music Festival in the Margarethenkirche in 1812, when Weber was among the soloists. Spohr's successor A.J. Romberg (Kapellmeister from 1815) founded the first Gotha Singverein in 1819, thus inaugurating public concert life. Ludwig Böhner, the prototype of E.T.A. Hoffmann's 'Kreisler', was born in Töttelstedt, near Gotha, and maintained connections with the town, where he died in poverty in 1860. This circle of enlightened artists and teachers included those at the educational establishment in nearby Schnepfenthal, founded by the philanthropist C.G. Salzmann (1774–1811) and run according to the ideas of Pestalozzi; music was cultivated with the help of Gotha musicians, particularly Spohr and Scheidler. Other notable musicians in the town at that time were R.Z. Becker, publisher of the *Mildheimisches Liederbuch* (1799), and J.H. Walch (1775–1855), court Kapellmeister and composer of popular marches and dances. Weber was also a friend and frequent guest of August I. Music continued to flourish under Duke Ernst I of Coburg-Gotha (1826–44), who in 1837 initiated the building of a new Hoftheater, inaugurated in 1840 with Meyerbeer's *Robert le diable*. (A converted ballroom in Schloss Friedenstein had served as the court theatre from 1682 until that date.) Ernst II (1844–93) was an enthusiastic patron of the theatre and a composer himself; the first performance of his *Santa Chiara* was conducted by Liszt in the Hoftheater (1854), and the work was also performed elsewhere in Germany and in Paris. Ernst hired leading singers for the theatre and was an early enthusiast for Wagner; *Tannhäuser* was given at Gotha in 1854. Meanwhile public music-making developed in the town: a male-voice Liedertafel was founded in 1837 and was united with Romberg's Singverein in 1875 to form the Wanderslebscher Gesangverein. Another male-voice chorus, the Thüringisches Sängerbund, was established in 1843. Queen Victoria and Prince Albert, brother of the music-loving Duke Ernst II, were among the guests at the third Thüringisches Sängerfest, held in 1845 outside Schloss Friedenstein.

The musical life of Gotha, besides including theatrical productions and choral singing, was also enriched in the second half of the 19th century by the existence of orchestral societies which organized concerts. They included the Musikverein, founded in 1868, and between 1881 and 1909 the Orchesterverein of the conservatory under A. Patzig. After 1919 the Landestheater of Saxe-Gotha (which became the Landestheater of Thuringia in 1920) continued the tradition of the court theatre until the theatre building was destroyed by artillery fire in April 1945. The company moved to Eisenach in 1950. In the 1920s musicians such as Leo Blech, Siegfried Wagner, Schreker, Strauss and Abendroth conducted the Landeskapelle, which saw a period of revival under the musical direction of Heinz Bongartz (1930–33). The orchestra became known as the Landessinfonieorchester Thüringen in 1951. Fritz Müller, music director from 1951 to 1970, was succeeded by Gerhart Wiesenhütter (1970–74), G.R. Bauer (1974–80), Lothar Seyfarth (1980–91) and Hermann Breuer (from 1991). In 1998 the orchestra merged with the Suhl Philharmonie to create the Thüringen-Philharmonie Gotha-Suhl. The rich choral tradition of the town has also been maintained by choirs including the Bach Choir (founded 1950) and the Municipal Concert Choir, founded in 1953 in association with the orchestra. 1986 saw the founding of a music college which has borne the name of Louis Spohr since 1989. The town's library, the Forschungs- und Landesbibliothek Gotha, contains important source material for the musical history of Thuringia in its extensive music collections.

BIBLIOGRAPHY

MGG2 (A. Fett and H. Roob)
N. Bruekner: *Kirchen- und Schulstaat von Herzogthum Gotha* (Gotha, 1753)
F.W. Marpurg: 'Nachrichten von der Cammer- und Capellmusik zu Gotha', *Historisch-kritische Beyträge zur Aufnahme der Musik*, i (Berlin, 1754–5/*R*)
A. Voigt: *50 Jahre der Liedertafel zu Gotha 1837–1887* (Gotha, 1889)
A. Voigt: *Geschichte des Thüringer Sängerbundes* (Gotha, 1889)
M. Schneider: 'Die Einweihung der Schlosskirche auf dem "Friedenstein" zu Gotha im Jahre 1646', *SIMG*, vii (1905–6), 308–13
H. Gaensler: *Der Musikverein zu Gotha 1868–1918* (Gotha, 1918)
A. Aber: *Die Pflege der Musik unter den Wettinern und wettinischen Ernestinern* (Bückeburg and Leipzig, 1921)
E. Rabich: *Ein Beitrag zur Geschichte des deutschen Konzertwesens* (Gotha, 1921)
E.W. Böhme: *Die frühdeutsche Oper in Thüringen* (Stadtroda, 1931/*R*)
K. Schmidt: *Gotha im heimatkundlichen Schrifttum* (Gotha, 1939)
A. Fett: *Musikgeschichte der Stadt Gotha von den Anfängen bis zum Tode G.H. Stölzels (1749)* (diss., U. of Freiburg, 1952)
W. Blankenburg: 'Die Aufführungen von Passionen und Passionsmusiken an der Schlosskirche auf dem Friedenstein zu Gotha zwischen 1699 und 1770', *Festschrift Friedrich Blume*, ed. A.A. Abert and W. Pfannkuch (Kassel, 1963), 50–59
H.A. Frenzel: *Thüringer Schlosstheater … vom 16. bis 19. Jahrhundert* (Berlin, 1965)
H. Engel: *Musik in Thüringen* (Graz, 1966)
M. Pulst: *Kompositionen der böhmischen Musikeremigration in der Landesbibliothek Gotha* (Gotha, 1967) [catalogue]
H. Münster: *Festschrift zum vierzigjährigen Bestehen des Landessinfonieorchesters Thüringen* (Gotha, 1991)
R. Potyra: 'Der Komponist Ernst II.: ein Überblick über seine Werke', *Herzog Ernst II. von Sachsen-Coburg und Gotha 1818–1893 und seine Zeit*, ed. H. Bachmann and others (Coburg and Gotha, 1993), 207–23
W. Klante: 'Die Konstellation von Musik und Aufklärung am Gothaer Hof', *Mf*, xlix (1996), 47–53
A. Werner: *Generalkatalog der Musiker in Sachsen und Thüringen* (MS, *D-WRiv*) [incl. list of over 300 musicians active in Gotha]

G. KRAFT/DIETER HÄRTWIG

Gothenburg. *See* GÖTEBORG.

Gothic Voices. British vocal ensemble. Formed in 1980 by Christopher Page, it specializes in the performance of medieval and early Renaissance repertories, both monophonic and polyphonic. Past members have included Margaret Philpot, Emma Kirkby, Emily van Evera, Rogers Covey-Crump, Leigh Nixon, John Mark Ainsley, Rufus Müller, Charles Daniels and Don Greig. In 1998 its core

membership comprised Nixon, Stephen Charlesworth, Catherine King, Steven Harrold and Julian Podger. Its recordings on the Hyperion label incorporate much of Page's research into performing practice, especially with regard to the roles of voices and instruments, techniques of vocal production and text presentation. This has been particularly influential in establishing all-vocal performance in early secular repertories. The ensemble's performances are characterized by uncommon sensitivity to matters of intonation and pronunciation. Its areas of special interest have included secular monophony, conductus repertories, Ars Nova (with special emphasis on Machaut), early 15th-century English polyphony and 15th-century song.

FABRICE FITCH

Gothóni, Ralf (Georg Nils) (*b* Rauma, 2 May 1946). Finnish pianist, conductor and composer. He studied the piano with, among others, Tapani Valsta, Erwin László, Detlev Kraus and Max Martin Stein. He has performed as a pianist throughout the world and can be heard on more than 70 recordings. Most acclaimed as a profound interpreter of Schubert, he has nevertheless a wide repertory that extends to 20th-century music. In addition to his solo work he has performed as an accompanist of lieder and as a chamber musician. As a conductor his activities have included the artistic directorship of the Finlandia Sinfonietta and being chief guest conductor of the Turku City Orchestra (1995–9). From 1984 to 1987 he was artistic director of the Savonlinna Opera Festival, and in 1996 he founded the Forbidden City Music Festival in Beijing; he is also its director. He was chamber music professor at the Hamburg Hochscule für Musik (1987–91) and subsequently at the Sibelius Academy in Helsinki (1991–).

His slim output as a composer presents a melodious style of free tonality. Among his more notable works are the chamber opera *Ihmeellinen viesti vieraalta tähdeltä* ('A Wonderful Message from a Strange Star', 1984), based on a text by Hesse, the Zen Buddhist cantata *Härkä ja hänen paimenensa* ('The Ox and its Herdsman', 1992) and the television opera *Hund* (libretto by Thomas Wulff, 1994), on the subject of the Russian mafia. Of his other works his lively arrangements of Finnish folksongs are popular.

KIMMO KORHONEN

Gotkovsky, Nell (*b* Athis-Mons, nr Paris, 26 Sept 1939). French violinist. She studied first with her father and then with Max Rostal, Ivan Galamian and Joseph Szigeti. She won a *premier prix* at the Paris Conservatoire and made her début in London in 1962 with the BBC SO, receiving much acclaim for her poise and technical command in works by Bach and Beethoven. She has performed with most leading orchestras and appeared regularly at the Holland, Lucerne and Zürich festivals, among others. As a recitalist she has performed with William Glock, Christian Ivaldi and her brother, Ivar Gotkovsky, with whom she has made recordings of Beethoven and Brahms sonatas. She has also made a speciality of the unaccompanied violin literature, with distinguished recordings of Bach, Bartók, Migot, Mannino and Prokofiev. Despite her wide-ranging sympathies it is the Classical repertory to which her style of playing is most suited. She allies a strong, pure tone to a sensitivity and delicacy that allows her to approach concertos by Mozart and Haydn, for instance, with an appropriate blend of clarity, precision and warmth. She plays a G.B. Guadagnini violin of 1770.

BIBLIOGRAPHY

R. Angles: 'Technical Mistress', *Music and Musicians*, xii/2 (1963–4), 8–9

J. Creighton: *Discopaedia of the Violin, 1889–1971* (Toronto, 1974, 2/1994)

LESLIE EAST/R

Gotovac, Jakov (*b* Split, 11 Oct 1895; *d* Zagreb, 16 Oct 1982). Croatian composer. After studies in Split with Dobronić and Hatze, he attended Joseph Marx's composition classes at the Vienna Music Academy (1920). After a short period in Šibenik, from 1923 to 1957 he was a conductor at the Zagreb Opera and the director of several choirs. Gotovac wrote his most important works in the period between the two world wars; he was one of the representatives of the so-called national style, using characteristic elements of folk music in his own idiom and focussing on themes from peasant life. His first major achievements were the folk ritual *Koleda* (1925) and the *Simfonijsko kolo* ('Symphonic Reel', 1926), a popular orchestral work in which teeming rhythms converge on a powerful climax. In general his music is homophonic and simple in harmonic structure. After the romantic opera *Morana*, his most successful work is the comic opera *Ero s onoga svijeta* ('Ero the Joker'), a model of folk banter worked into a structural whole within which he was able to express his own sense of comedy. *Ero* was performed in more than 80 European theatres, and was succeeded by other fine stage works.

WORKS
(*selective list*)

STAGE

Morana (romantic national op, 3, A. Muradbegović), 1928–30, Brno, 29 Nov 1930

Ero s onoga svijeta [Ero the Joker] (comic op, 3, M. Begović), 1933–5, Zagreb, 2 Nov 1935

Kamenik [The Quarry] (3, R. Nikolić, after M. Fotez), 1939–44, Zagreb, 17 Dec 1946

Mila Gojsalića (historical musical drama, 3, D. Anđelinović), 1948–52, Zagreb, 18 May 1952

Đerdan [The Necklace] (musical play, 5 'pictures', Gotovac and C. Jakelić, after D. Šimunović), 1954–5, Zagreb, 29 Nov 1955

Stanac (operatic scherzo, 1, M. Držić and V. Rabadan), Zagreb, 6 Dec 1959

Dalmaro (operatic legend, 1, R.L. Petelinova), 1958, Zagreb, 20 Dec 1964

Petar Svačić (op-orat, Z. Tomičić), 1969, finale rev. 1971

OTHER

Orch: Simfonijsko kolo [Sym. Reel], 1926; Pjesma i ples s Balkana [Song and Dance from the Balkans], 1939; Orači [The Ploughers], 1937; Guslar [The Gusle Player], 1940; Dinarka [Dinara Girl], 1945

Choral: 2 scherza, 1916; 2 pjesme čuda i smijeha [2 Songs of Laughter and Wonder], 1924; Koleda, 1925; 3 momačka zbora [3 Choruses for Young Men], 1932; Pjesme vječnog jada [Songs of Eternal Sorrow], 1939; Pjesme zanosa [Songs of Ecstasy], 1955

Solo vocal: Djevojka i mjesec [A Girl and the Moon], A, orch, 1917; 2 soneta, B, orch, 1921; Rizvan-aga, Bar, orch, 1938; Pjesme čeznuća [Songs of Longing], 1v, orch, 1939; songs for 1v, pf

Principal publishers: Društvo hrvatskih skladatelja, Universal

BIBLIOGRAPHY

K. Kovačević: *Hrvatski kompozitori i njihova djela* [Croatian composers and their works] (Zagreb, 1960)

I. Supičić: 'Estetski pogledi u novijoj hrvatskoj muzici: pregled temeljnih gledanja četrnaestorice kompozitora' [Aesthetic approaches in contemporary Croatian music: a survey of the basic views of 14 composers], *Arti musices*, i (1969), 23–61

J. Andreis: *Music in Croatia* (Zagreb, 1974, enlarged 2/1982 by I. Supičić), 288–97

J. Andreis: 'Jakov Gotovac', *Iz hrvatske glazbe* [From Croatian music] (Zagreb, 1979), 119–66
Jakov Gotovac 1895–1982: spomenica [Jakov Gotovac 1895–1982: memorial] (Zagreb, 1986) [pubn of the Croatian Academy of Arts and Sciences; incl. bibliography and complete list of works]

KREŠIMIR KOVAČEVIĆ/KORALJKA KOS

Gotschovius [Gottschovius], **Nicolaus** [Nikolaus] (*b* Rostock, *c*1575; *d* ?Stargard, Pomerania, after 1624). German composer and organist. He was the son of a schoolmaster, who moved from Rostock to Stargard in 1589. He worked as an organist at Stargard while still a schoolboy. In 1595 he matriculated at Rostock University but apparently did not complete his studies. In 1598 he obtained posts at Stargard as organist and public notary. At the end of 1604 he became organist of the Marienkirche, the principal church of Rostock. Although it was the Kantor, not the organist, who was responsible for providing polyphonic music for services, Gotschovius nevertheless published numerous sacred vocal pieces during his 15 years at Rostock. His university training was another recommendation for his appointment as a Kantor, but the Kantor of the Marienkirche, Johann Neukrantz, who had in no way distinguished himself as a composer, was succeeded in 1618 not by Gotschovius but by Daniel Friderici. A year later Gotschovius returned to Stargard as the Marienkirche organist and civic secretary. He was invited as a consultant on organ building to Wismar in 1608 and Köslin (now Koszalin) in 1620. His music acquired a great reputation in Rostock. He was commissioned to write works for numerous weddings and other celebrations, and the five parts of the *Centuriae* found favour not only with the Kantors of Rostock but also with pastors and university professors.

While Gotschovius's four- and five-part works are strongly influenced by the chorale motets of Johannes Eccard, his compositions in six and more parts clearly show modern Venetian influences, with a preference for short melodic phrases in homophonic texture. Even the six-part works use double-choir techniques. In them, but even more in pieces for two or three *cori spezzati*, Gotschovius showed a marked feeling for sonorous effects. Also worthy of note is his way, in the wedding motet *Dialogismus* (1610), of glossing a Latin hymn, set contrapuntally for the first choir, with a homophonic German chorale for the second choir.

WORKS

published in Rostock unless otherwise stated

Decas musicalis prima sacrarum odarum, 4–10 and more vv (1603), lost, cited in *WaltherML*
Centuriae sacrarum cantionum et motectarum, Decas prima [-quinta], 4–9 and more vv (1608–11); 2 motets, 4vv, ed. in Handbuch der deutschen evangelischen Kirchenmusik (Göttingen, 1932), i/2, 119; iii/2, 56; 1 motet, 8vv, ed. in Laue
Variarum cantionum ... manipulus, 5–10 and more vv (1611); 2 motets, 6vv, 8vv, ed. in Laue
Weynacht Gesang: Zu Ehren unserm lieben Emanueli und Heilande Jesu Christo, 5vv (1613)
Cunae pueruli Christi Salvatoris, 7vv (?Rostock, ?after 1613)
Quadriga harmoniarum sacrarum, 5vv (Stettin, 1620)
Gaudia gaudete, 8vv (?Stettin, ?after 1620)
Cum bono Deo (Stettin, 1624), lost, cited in Kittler

Wedding motets: Cantio sacra, 6vv (1609); Dialogismus latino-germanico-musicus, 10vv (1610); Harmonia musica (?Rostock, ?1610); Votum sponsale musicum, 12vv (1610); Invitatio Christi ad nuptias, 5vv (1618); Zwo musicalische Lieder nach Villanellen arth, 5vv (1618)

BIBLIOGRAPHY

G. Kittler: 'Die pommerschen Notendrucke bis Ende des 17. Jahrhunderts', *Musik in Pommern*, iv (1935), 175–202, esp. 195; v (1936), 6–18
H.J. Daebaler: *Musiker und Musikpflege in Rostock von der Stadtgründung bis 1700* (diss., U. of Rostock, 1966)
R. Laue: *Rostocker Kirchenmusik im 17. Jahrhundert* (diss., U. of Rostock, 1974)
B. Köhler: *Pommersche Musikkultur in der ersten Hälfte des 17. Jahrhunderts* (Sankt Augustin, 1997)
K. Heller, H. Möller and A. Waczkat, eds.: *Musik in Mecklenburg* (Hildesheim, 1999)

MARTIN RUHNKE/ANDREAS WACZKAT

Gottfried von Strassburg. *See* GOTFRID VON STRASSBURG.

Gotthard, Johann Peter. *See* PAZDÍREK family, (1).

Götting, Valentin (*b* Witzenhausen; *fl* 1587–9). German Kantor. He is known principally for the *Compendium musicae modulativae, quale brevitate ordinis commoditate et facilitate nunquam visum, observatum et in usum puerorum jam primum ad musicam adhibendorum collectum* (Erfurt, 1587), a short treatise of the *musica practica* type that presents the most basic elements of music. After some preliminary definitions, the material is divided into two parts: the *claves*, dealing with the rules of solmization, and the *characteres*, dealing with the mensural music (polyphony). In the first part it is noteworthy that the soft and hard hexachords are regarded as transpositions. The few illustrative examples are extremely simple, using only ascending and descending scales for thematic material; at the end, however, are somewhat more elaborate examples demonstrating the intervals and scales. Götting's formulations appear to be his own throughout. The treatise contains a long preface by Henning Dedekind, together with Latin poems, one by Götting's brother Heinrich, another a set of distichs dedicated to the theorist Beurhaus.

Götting edited a collection of polyphonic psalms of which no complete copy survives: *Psalmus CXII: melodia suavi octo vocum ornatus figuris typographicis descriptus et gratulationis loco Dn. Ja. Steurlino dedic.* (Erfurt, 1589). He also contributed 12 pieces to Dedekind's anthology of tricinia (RISM 1588[30]).

BIBLIOGRAPHY

MGG1 (M. Ruhnke)
G. Kraft: *Die thüringische Musikkultur um 1600* (Würzburg, 1941), i

F.E. KIRBY

Göttingen. City in Germany, in Lower Saxony. It is the seat of a famous university and a principal centre in Germany for the performance of the works of Handel and the study of those of J.S. Bach. In the Göttinger Kirchenordnung (1531) the importance of music was stressed, but it was not until the end of the 16th century that significant developments took place; this was a consequence of the establishment of a Pädagogium in 1586. Otto Siegfried Harnisch was outstanding among its Kantors. Several of his compositions, including the *Psalmodia nova simplex et harmonica* (1621), were written for use in Göttingen churches. In 1734 the University of Göttingen was founded by George II, King of England and Elector of Hanover; it quickly established itself as a notably progressive institution. In 1735 a collegium musicum was founded on the Leipzig model, with Johann Friedrich Schweinitz (1708–80), a pupil of Bach, as director; he began giving weekly concerts in 1736, founding the city's tradition of academic music-making. In 1769 J.N. Forkel, Bach's first biographer,

entered the university as a student; after a year he became university organist and in 1771 he invited W.F. Bach to give a recital in the university church. In February 1779 Forkel, an instructor in music from 1772, replaced the violinist Georg Philipp Kress as director of the weekly academic concerts; he superintended them until 1815. During this time he developed his musicological interests, establishing a continuing tradition. The Bach revival of the 19th century reached Göttingen late; the Bach-Chor, under Woldemar Voigt, was founded in 1894. With the Gesangverein directed by Otto Freiberg (1846–1926), the choir regularly performed Bach's cantatas and other important works. The Bach Institute, an editorial centre of the Neue Bach-Ausgabe, was established in 1951. The history of musicology in Göttingen begins with the work of Forkel, but a university chair was founded only in 1920, for Friedrich Ludwig, under whom Göttingen became a centre of medieval studies. The university's Musikwissenschaftliches Seminar is now the home of one of the largest instrument collections in Germany.

Göttingen's renowned Handel Festival was established by Oskar Hagen. The performances of *Rodelinda* in the Stadttheater in 1920 were a milestone in the revival of Handel's operas and inspired many other enthusiasts. The festival became an annual event, and its scope broadened. In 1931 the Göttinger Händel-Gesellschaft was formed. After World War II the Göttingen Handel Festival attracted increasing international interest; its artistic directors have included John Eliot Gardiner (1980–90) and Nicholas McGegan (from 1990). Other events held in the city are an international Chopin competition and an organ festival. There are various choirs in Göttingen, including a boys' choir, and also several orchestras.

BIBLIOGRAPHY

MGG2 (B. Wiechert) [incl. fuller bibliography]
M. Staehelin, ed.: *Musikwissenschaft und Musikpflege an der Georg-August-Universität Göttingen: Beiträge zu ihrer Geschichte* (Göttingen, 1987)
B. Egdorf and M. Schäfer: *Von der Stadtmusik im 19. Jahrhundert bis zur Gründung des Göttinger Symphonie-Orchesters: ein Beitrag zur kommunalen Musikgeschichte Göttingens* (Göttingen, 1989)
M. Staehelin: 'Siebzig Jahre Göttinger Händel-Festspiele: zu den Anfängen der Göttinger Händel-Renaissance', *Göttinger Händel-Beiträge*, iv (1991), 23–40

PERCY M. YOUNG/BERND WIECHERT

Gottlieb, (Maria) Anna [Nanette] (*b* Vienna, 29 April 1774; *d* Vienna, 4 Feb 1856). Austrian singer and actress. She came from a theatrical family; both her parents were in the German theatre company of the Nationaltheater, and, as one of four sisters who all acted in the theatre as children, she first appeared in the Burgtheater at the age of five. She was just 12 when she created the role of Barbarina in Mozart's *Le nozze di Figaro* (1 May 1786); she also created Pamina in *Die Zauberflöte* (30 September 1791). She had been engaged by Schikaneder in 1789 for his Freihaus-Theater and stayed there three years, singing mainly in Singspiel.

In 1792 she began her long and popular career in the Theater in der Leopoldstadt. The repertory was principally Singspiel and, later, musical parodies; thus Anna Gottlieb was not an opera singer in the accepted sense. She had not only to sing and act but also to dance. In 1796 she surprised the public by playing in a piano duet in Weigl's *Idoli*. Under Hensler's direction (1803–17) she was the mainstay of the company and appeared numerous times in Ferdinand Kauer's great success *Das Donauweibchen*. In the 1790s she received favourable criticisms for her acting and singing in works such as Gluck's *Die Pilgrim von Mekka* (*La rencontre imprévue*). By 1808 the notices were lukewarm and from that year until 1811 she was absent from the stage. She reappeared with diminishing success, finally singing mainly secondary roles.

Gottlieb was praised in a review (*Wiener Zeitung für Theater, Musik und Poesie*) of *Die travestierte Palmyra* (1813), a take-off of Salieri's *Palmira*, by Perinet with music by Gebel:

> If ever an artist in this theatre has the feeling and predisposition for parody, it is she. Her acting and singing are calculated to be precisely the opposite of the original character. Thus are her pathos, carriage and behaviour humorous throughout, and she parodies all the prima donnas superbly and with especial felicity sings bravura arias and difficult passages with an indistinctness exactly like the Italian florid singing no-one ever understands anyway.

In *Maria Stuttgartin* (1815), a parody of Schiller's *Maria Stuart*, she did not know her part; and in 1828 her contract was summarily terminated by Steinkeller, the new director at the Leopoldstadt. She received no pension and in the course of the next eight years she periodically petitioned the emperor for a pension, explaining that her only means of livelihood was working with her hands and that, with the approach of old age (she said at 58), this was no longer possible.

Describing the first Mozart Festival in Salzburg in 1842 Wilhelm Kuhe wrote (*My Musical Recollections*, 1896): 'there entered a very tall, thin and eccentric-looking woman who at once exclaimed as though addressing an audience, "I am the first Pamina" ... she seemed to think that she had at least an equal claim with Mozart to be an object of universal veneration'. She was the last surviving singer in Vienna who had known Mozart, and she died during the celebrations of his centenary in 1856.

BIBLIOGRAPHY

E. von Kemerzynski: *Pamina: Mozarts letzte Liebe* (Berlin, 1956)
U. Mauthe: *Mozarts 'Pamina' Anna Gottlieb* (Augsburg, 1986)

CHRISTOPHER RAEBURN/R

Gottorf [Gottorp]. Palace in Schleswig, north Germany. It was the seat of the dukes of Holstein-Gottorf from the mid-16th century to the early 18th. For a brief period it vied with Hamburg and Lübeck as a regional musical centre. The Holstein-Gottorf line was founded by Duke Johann Adolf (ruled 1544–86); from his time until the end of the 17th century there was a Hofkapelle at Schloss Gottorf, although gifted musicians tended to leave for more prominent neighbouring establishments. Johann Adolf installed an organ in the castle chapel in 1567 and a three-manual one at Husum some ten years later. A four-part mass was composed in 1574 for the city of Hamburg by the Kapellmeister Johann Fröhlich. Under Fröhlich's successors, Bartholomäus von Osterwiek, Bonaventura Borchgrevinck and Johann Harder, a small instrumental group co-existed with the chapel choir. The coming of the English viol player and composer William Brade initiated a period of rapid expansion. He was at Gottorf during the years 1614–17 and 1622–5; under his direction, music for strings was developed, and the kind of music performed at Gottorf decisively influenced north German chamber music. Nicolaus Bleyer, a pioneer in this genre, was a pupil of Brade at Gottorf. Two other Englishmen, Francis Hedgman and Christopher Gregory, were also employed there. The cornettist Johann Sommer

was there in 1591; after working at Lüneburg he returned to Gottorf in 1609 as Kapellmeister.

During the Thirty Years War Gottorf was relatively undisturbed. Duke Friedrich III (ruled 1616–59) was a cultured man whose wife, Marie Elisabeth of Saxony, was a gifted musician and a pupil of Schütz. She took a personal interest in musical life at the court; among noted musicians there at this period were Gabriel Voigtländer and Franz Tunder. The duke entertained Athanasius Kircher, whose *Musurgia universalis* he had acquired. During the Swedish-Danish war of 1657–60 the court moved to Tönning, returning to Gottorf in 1661. Augustin Pfleger became Kapellmeister in 1665. He was succeeded in 1673 by Johann Theile, who left for Hamburg with his employer Duke Christian Albrecht when Danish troops invaded in 1675. The Duke returned in 1689 and a renewal of the Kapelle was undertaken by George Österreich, the palace's last distinguished Kapellmeister (1687–94).

BIBLIOGRAPHY

L. Andresen and W. Stephan: *Beiträge zur Geschichte der Gottorfer Hof- und Staatsverwaltung von 1544–1659* (Kiel, 1928)
M. Ruhnke: *Beiträge zu einer Geschichte der deutschen Hofmusikkollegien im 16. Jahrhundert* (Berlin, 1963)

PERCY M. YOUNG

Gottron, Adam (Bernhard) (*b* Mainz, 11 Oct 1889; *d* Mainz, 29 Oct 1971). German musicologist. He studied history, German and art history at the universities of Freiburg and Giessen (where he took the doctorate in 1911) and theology at the universities of Freiburg and Innsbruck and the Mainz seminary (where he was ordained in 1917); concurrently he directed several school and university choirs and orchestras. He worked as a schoolteacher in Darmstadt and Mainz, where he became responsible for the church choirs in the diocese (1933–62).

Gottron was editor of the musical publications of the New Germany Youth Movement and later founded and edited (1947–52) the journal *Musik und Altar*; he also founded the Arbeitsgemeinschaft für Mittelrheinische Musikgeschichte (1961), publishing many of his own articles in its *Mitteilungen*. The University of Mainz awarded him an honorary chair (1960–70) and doctorate (1969); he was given the freedom of the city in 1962. His main musical interests were settings of the liturgy and church music in general, on which he published several major studies, and the musical tradition and personalities of Mainz and the surrounding area.

WRITINGS

Jungvolker Begleitbuch (Mönchengladbach, 1927)
Singende Gemeinde (Mainz, 1935)
Liturgischer Kirchenchor (Mainz, 1936)
Kirchenmusik und Liturgie (Regensburg, 1937)
Tausend Jahre Musik in Mainz (Berlin, 1941, 2/1964)
Mozart und Mainz (Mainz, 1951)
'Die Organisation der Kirchenmusik', *Internationaler Kongress für katholische Kirchenmusik: Vienna 1954*, 320–28
Der Dom zu Mainz (Munich, 1955)
'Der religiöse Weg des Mainzer Dichterkomponisten Peter Cornelius', *Jb für das Bistum Mainz*, vii (1955–7), 154–71
'Mozart und die musikgeschichtliche Situation in Mainz zu seiner Zeit', *Musikwissenshcaftlicher Kongress: Vienna 1956*, 230–37
'Das deutsche Kirchenlied 1537 bis 1649 am Mittelrhein', *KJb*, xlii (1958), 53–63
'Was versteht Ivo Salzinger unter lullistischer Musik?', *Miscelánea en homenaje a Monseñor Higinio Anglés* (Barcelona, 1958–61), 361–8
Mainzer Musikgeschichte von 1500 bis 1800 (Mainz, 1959)
'Die Musikbibliothek des Frh. Karl Anton von Hoheneck zu Mainz (†1771)', *Festgabe für Joseph Müller-Blattau zum 65. Geburtstag*, ed. W. Salmen (Saarbrücken, 1960, enlarged 2/1962), 89–96
Arnold Rucker, Orgelmacher von Seligenstadt (Mainz, 1962)
'"Capella fuldensis" und die fuldaer Dommusik im 19. Jahrhundert', *Musicae sacrae ministerium ... Festgabe für Karl Gustav Fellerer zur Vollendung seines 60. Lebensjahres*, ed. J. Overath (Cologne, 1962), 139–45
'Joseph Paris Feckler, Kurzmainzer Hofkapellmeister 1728–1735', *AMw*, xix–xx (1962–3), 186–93
'Musik in sechs mittelrheinischen Männerklöstern im 18. Jahrhundert', *SMw*, xxv (1962), 214–30
'Kirchenmusikalische und liturgische Reformen in Mainz am Ende des 18. Jahrhunderts', *KJb*, xlviii (1964), 135–42
'Čeští hudebníci 18. století ve středním Porýní' [The activity of Czech musicians in the central Rhineland in the 18th century], *Zprávy Bertramky*, no.52 (1967), 1–8
'Ein Offertorium von Johann Zach im Trierer Domarchiv', *Festschrift für Alois Thomas* (Trier, 1967), 131–4
with A. Tyson and H. Unverricht: *Die beiden Hoffstetter: zwei Komponisten-Porträts mit Werkverzeichnissen* (Mainz, 1968)
'Gabriel Plautz, Dvorni Kapelnik v Mainzu' [Gabriel Plautz, court Kapellmeister in Mainz], *MZ*, iv (1968), 57–61 [with Eng. summary]
'Poznámky k životopisu nědkejšího kurfiřtského dvorního kapelníka v Mohuči Jana Zacha' [Notes on the biography of Jan Zach, Kapellmeister to the Elector of Mainz], *HV*, vi (1969), 323–5
'Böhmische Musiker des 18. Jahrhunderts am Mittelrhein', *Symbolae historiae musicae: Hellmut Federhofer zum 60. Geburtstag*, ed. F.W. Riedel and H. Unverricht (Mainz, 1971), 131–6

BIBLIOGRAPHY

R. Grether: 'Verzeichnis des Schrifftums von Adam Gottron', *Mainzer Zeitschrift*, liv (1959), 84–9
H. Federhofer: 'Adam Gottron 80 Jahre alt', *Mitteilungen der Arbeitsgemeinschaft für mittelrheinische Musikgeschichte*, no.19 (1969), 182–4 [no.20 (1970) incl. suppl. to list of writings]
W. Heist, ed.: *Ein Leben im Schatten des Domes: zum Gedächtnis an Adam Gottron* (Mainz, 1973) [incl. articles by W. Heist, A.M. Keim, H. Mathy, F.W. Riedel and Gottron's reminiscences]

RUTH SMITH

Gottschalk, Louis Moreau (*b* New Orleans, 8 May 1829; *d* Tijuca, Brazil, 18 Dec 1869). American composer and pianist. His considerable reputation as a composer of virtuoso piano pieces did not long survive his death, but a renewed interest in his life and works began in the 1930s and he is now generally acknowledged as one of the most significant 19th-century American musicians, and his music as a direct precursor of ragtime.

1. LIFE. Moreau (as he was called in the family) was the first of eight children born to Edward and Marie-Aimée (Bruslé) Gottschalk. His London-born, German-Jewish father went to New Orleans in the early 1820s and established himself there as a merchant; his mother was the daughter of a prosperous Catholic baker of French ancestry who had fled from St Domingue in Haiti to Louisiana following the slave rebellion in the 1790s. The child showed an aptitude for music before his fourth birthday, and when he was five his parents engaged François Letellier, organist and choirmaster of St Louis Cathedral in New Orleans, to give him private lessons. By 1836 he was skilled enough to substitute for his teacher at the cathedral organ during Mass. Gottschalk's Father, against his wife's wishes, sent his son to Paris for more intensive training, and on 1 May 1841 he sailed on the *SS Taglione* for France.

Gottschalk went first to Carl (later Sir Charles) Hallé and subsequently to Camille Stamaty for piano lessons; he also studied composition with Pierre Maleden. On 2 April 1845, shortly before his 16th birthday, he gave a highly successful recital in the Salle Pleyel at which Chopin

warmly saluted the young man's talent. Although his *Polka de salon* appeared in print perhaps as early as 1847, the Gottschalk vogue did not begin until 1849, after *Bamboula* and *La savane* had been heard in public for the first time. *Bamboula*, with its bold syncopations, draws on West Indian songs that Gottschalk had assimilated at home from his Bruslé grandmother and her slave Sally, both from St Domingue; this was the first of many works in which he transformed West Indian (Haitian and Cuban) *contradanzas* into compositions that prefigured ragtime. Gottschalk's greatest European triumph came in January 1850 when he introduced *Le bananier* which, with *Bamboula*, *La savane*, and *Le mancenillier*, forms the 'Louisiana quartet'. This exotic *morceau* made Gottschalk a household name throughout Europe.

Gottschalk made his formal début as a professional pianist in the Salle Pleyel on 17 April 1849, in a recital including a group of his 'Creole' compositions, then the rage of Paris. The critics were captivated by his poignant melodies and syncopated rhythms, and compared his approach to the piano with that of Chopin; as a composer he was hailed as the first eloquent and authentic musical spokesman of the New World. During the summer of 1850 he played in Switzerland with spectacular success. In 1851 he undertook an extended tour in Spain, where he quickly won the enthusiastic approval of Isabella II. Under her patronage he became the country's music idol. The Spanish works that he composed at this time went beyond Liszt in incorporating distinctive Spanish harmonies and rhythms into formal compositions. After an extravagant 18 months there, he returned briefly to France before attempting the conquest of his native land.

Gottschalk arrived in New York on 10 January 1853 and gave his first concert there the following month, but success proved to be more difficult to achieve in the USA than in France, Switzerland, or Spain. His father's death in October 1853 proved to be a turning-point in his career; up to then he had been comparatively carefree, but thereafter he was forced to increase the frequency of his concerts to earn enough money to support his younger brothers and sisters and extravangant mother, all of whom were now living in Paris. Gottschalk quickly mastered the latest American musical tastes. His sentimental ballads (*The Last Hope*, 1854, *The Dying Poet*, 1863) proved immensely popular and remained so for half a century. He also contributed to the new 'Western' idiom with his genre pieces *Le banjo* (1853, 1855) and *Columbia* (1859). He often made musical reference to the songs of Stephen Foster and other popular composers, but juxtaposed and transformed his quotations in unexpected ways; in patriotic works such as *Union* he went so far as to introduce national airs concurrently, creating a carefully ordered cacophony. For three years Gottschalk toured the country, with a long interlude in Cuba (1854) and occasional visits to Canada, but by the end of 1856 he had had enough. He sailed from New York for Havana with the youthful Adelina Patti on 7 February 1857.

Gottschalk spent the next five years in Puerto Rico, Guadeloupe, Martinique and Cuba. There he found the musical roots whose branches he had touched in New Orleans, and found his vocation as a composer. His tour with Patti completed, he settled in Guadeloupe and devoted himself to transforming *contradanzas* in somewhat the same way that Chopin had transformed the mazurka. He also worked on several operas and wrote with increasing frequency for the American and French press, much as Berlioz had done. This break from constant concert-giving was possible because of the financial success of his last year in the USA. In February 1860 he returned to Cuba to mount a major festival in which his *Symphonie romantique* ('La nuit des tropiques') for symphony orchestra and band was performed. He then undertook a season as conductor of opera at the Teatro di Tacón in Havana, which did not turn out happily. Another festival in March 1861 in Havana was less successful than the first. The Civil War had meanwhile broken out and Gottschalk, an ardent Unionist, found himself in pro-Secessionist Cuba. He was persuaded to sign a profitable contract for a tour of the USA, and on 11 February 1862 he was in New York playing again for American audiences.

In four and a half months Gottschalk travelled 15,000 miles by rail and gave 85 recitals, a brutal pace which he maintained for more than three years. During this time he did more than any other American musician to champion the Unionist cause, and also to obliterate the line between high and popular art. In any single concert he would play his 'classical' pieces as well as the accessible ballades and syncopated pieces. By the time he arrived in California for a far-western tour in April 1865, he estimated that he had given some 1100 American recitals and travelled some 95,000 miles. His visit came to an abrupt end in September 1865, when he was falsely accused of compromising a student at the Oakland Female Seminary. The affair was inflated into a scandal, and before the month was over Gottschalk was on the steamship *Colorado* bound for South America to escape the vigilantes. Ultimately his friends managed to clear his name, but he never again returned to the USA.

The last four years of Gottschalk's life were spent in a triumphant tour of South America. His first recital after leaving the USA was in Panama on 7 October 1865. He moved to Lima in November, and although Peru was in the midst of a bloody revolution, by mid-December he had performed seven times in the capital city. In April 1866 he visited Chile, where he remained for a full year; then he sailed from Valparaiso to Montevideo via the Straits of Magellan, arriving in Uruguay in May 1867, and made his Buenos Aires début in November. By February 1868 he had given 16 concerts in Montevideo alone. Throughout South America Gottschalk gave strong encouragment to local talent, and in several countries he played an important role in the development of Classical music. He also championed public education and the republican form of government, and used his music festivals as showcases for a pan-American model of civic life and culture; in the process, he became the first pan-American cultural figure. He finally arrived in Rio de Janeiro in May 1869 and began feverish musical activities which included the organization of 'monster concerts' involving as many as 650 performers. Although plagued by malaria, he managed to carry on until 25 November. On 8 December he was moved to Tijuca, a suburb on higher ground, where he died, probably from an overdose of quinine, whose side-effects were not clearly known before the 1880s. His remains were returned to the USA in August 1870, after they had been disinterred from the cemetery of São João Baptista, and were buried in Greenwood Cemetery, Brooklyn, New York.



Louis Moreau Gottschalk: lithograph from the cover of his 'Murmures éoliens' op.46 (New York, 1862)

2. WORKS. Gottschalk's compositions fall naturally into six periods: 1844–51 in Paris, 1851–2 in Switzerland and Spain, 1853–6 in the USA, 1857–61 in the Antilles, 1862–5 again in the USA, and 1865–9 in South America. The best works of the Paris period are clearly those of the 'Louisiana' quartet, which even today retain much of their freshness, vitality and charm. From Switzerland there is little; from Spain date the *Souvenirs d'Andalousie*, *La jota aragonesa* and *Manchega*, a remarkable evocation of the Spanish guitar. From the first period in the USA the *Tournament Galop*, *Le banjo*, and the notorious *Last Hope* stand out, the last being something of a masterpiece within its sentimental genre. The most fruitful period of Gottschalk's life was the time he spent in the Antilles; from these years come some of his finest piano compositions, such as *Souvenir de Porto Rico*, *Réponds-moi*, *Berceuse*, *Danza* and *Suis-moi!*, as well as the *Symphonie romantique* ('La nuit des tropiques') and the brilliantly syncopated one-act opera *Esceñas campestres*. A three-act opera (*Amalia Warden*) and several partially completed operas from these years have been lost. Gottschalk composed relatively little during his second visit to the USA; the best-known work is *The Dying Poet*, a staple of the silent cinema days. More deserving of survival are *Ses yeux* (four hands) and the Cuban reminiscence *La gallina* (four hands). From the South American years the most notable works are the *Pasquinade* (another antipation of ragtime), the *Grand scherzo*, the *Grande tarantelle* for piano and orchestra, the *Variations de concert sur l'hymne portugais* and the Symphony no.2 ('A Montevideo').

Although Gottschalk was by no means an 'advanced' composer, even in terms of his own day, his sensitivity to local colour enabled him to forecast, with uncanny prescience, American musical developments that did not actually take place until the end of the 19th century. Thus, startling pre-echoes of Ives can be heard in Gottschalk's frequent use of quotation as both a musical and a psychological device, a typical instance of which may be found in *Le banjo* where *Roll, Jordan, Roll* and Stephen Foster's *Camptown Races* are quoted with excellent effect. The syncopated rhythms and jagged melodic lines of many pieces dating from Gottschalk's years in the Antilles (such as the *Souvenir de Porto Rico*, *Danza* and *Réponds-moi*) boldly prophesy the coming of ragtime and jazz.

Much of the credit for Gottschalk's restored reputation belongs to John Kirkpatrick, Jeanne Behrend, and Eugene List, three pianists who militantly championed his music. The most solid research has been accomplished by Robert Offergeld, Francisco Curt Lange, Robert Stevenson, and John G. Doyle, and their work has now been followed by a number of later studies. A partial edition of Gottschalk's piano music has been published in facsimile (1969); however, the pieces are reproduced from early (and not necessarily the best) editions without showing variant readings or indicating typographical errors, which are

fairly numerous. Modern editions by Behrend, Jackson, and List are more reliable. A good portion of Gottschalk's *Nachlass*, which was believed lost, surfaced in Philadelphia in the home of a collateral descendant of the composer; it was acquired by the New York Public Library in 1983 and added to the institution's extensive collection of Gottschalkiana in the Library and Museum of the Performing Arts at Lincoln Center.

WORKS

Complete catalogue, including a discussion of extant MSS and details of arrangements, in Doyle (1983). In most cases only original versions are cited below. Most printed works issued by several publishers; earliest dated edition preferred in this list.

D – *number in Doyle (1983)*
RO – *number in Offergeld (1970)*
LNH – *Historic New Orleans Collection/ Kemper and Leila Williams Foundation*

Editions: *Piano Music by Louis Moreau Gottschalk*, ed. J. Behrend (Bryn Mawr, PA, 1956) [B]
The Piano Works of Louis Moreau Gottschalk, ed. V.B. Lawrence and R. Jackson (New York, 1969) [contains almost all extant pubd pf works] [facs.]
Gottschalk: a Compendium of Piano Music, ed. E. List (New York, 1971) [Lc]
Piano Music of Louis Moreau Gottschalk, ed. R. Jackson (New York, 1973) [J]
Louis Moreau Gottschalk: 10 Compositions for Pianoforte, ed. A. Rigai (New York, 1973) [R]
Louis Moreau Gottschalk: kreolische und karibische Klavierstücke, ed. E. Klemm (Leipzig, 1973) [K]
Album for Piano Solo (Melville, NY, 1976) [A]
The Little Book of Louis Moreau Gottschalk, ed. R. Jackson and N. Ratliff (New York, 1976) [JR]
Gottschalk: Piano Duets, i, ed. E. List (New York, 1982) [Li]
Gottschalk: Piano Duets, ii, ed. E. List (New York, 1983) [Lii]
Complete Published Songs of Louis Moreau Gottschalk, ed. R. Jackson (Newton Centre, MA, 1993)

OPERAS

D	RO	
—	278	[untitled], 1856, lost
—	125	Isaura di Salerno (3), 1859, lost
—	52	Charles IX, 1859–60, frags. *US-NYp*, see also D87
3	4	Amalia Warden (3, A. Lorenzana), 1860, lost except Act 1 lib, *NYp*
47	77	Esceñas campestres [cubanas] (Fête champêtre cubaine; Fête cubaine) (1, M. Ramirez), 1860, *NYp* (New York, 1969); Havana, Teatro di Tacón, 17 Feb 1860

INSTRUMENTAL

D	RO	
—	197	Piano Concerto, f, 1853, lost
104	255	Symphonie romantique 'La nuit des tropiques' ('Noche de los tropicos'), orch, 1858–9, *US-NYp*, ed. G. Schuller (Newton Centre, MA, 1998); Havana, 17 Feb 1860
87	157	Marcha triunfal y final de opera [Carlos IX], orch, 1860, *NYp* (New York, 1969); Havana, 17 Feb 1860
66	259	Grande tarantelle, pf, orch, op.67, 1858–64 (Paris, *c*1874), *NYp*; ?Philadelphia, 29 Oct 1864
91	154	Marche solennelle (Gran marcha solemne), orch, band, 1866–8, *NYp*, ed. D. Hunsberger (New York, 1969); Montevideo, Nov 1868; arr. pf solo, see D64
99	257	Symphony no.2 'A Montevideo', orch, 1865–8, *NYp* (New York, 1969); Montevideo, Nov 1868
157a	289	Variations de concert sur l'hymne portugais du roi D. Louis ler, pf, orch, op.91, 1869, *NYp* (New York, 1969); Rio de Janerio, 31 Oct 1869; orig. pf solo, see D157
140	—	Sonate, vn, harp, n.d., ?spurious; Birmingham, AL, 7 Feb 1963

Other marches and dances, orch/band, 1857–69, and chamber works, 1858–69, all lost, listed in Offergeld (1970)

PIANO

D	RO	
—	287	Valse de salon, 1842, lost
123	207	Polka de salon, op.1, 1844–6 (Paris, ?1847)
143	243	Souvenir des Ardennes (Les Ardennes), mazurka de salon, 1846 (New York, 1860), *US-NYp*
13	20	Bamboula, danse de nègres, op.2, ?1846–8 (Paris, 1849), B, J, K, R
—	222	[1re] Reflets du passé, 1847, ?pubd 1857, lost
36	58–9	Colliers d'or, 2 mazurkas, op.6 nos.1–2, ?1847–9 (Paris, 1851)
—	164	Mazurka, a, 1847–9, ?lost
109	187	Ossian, 2 ballades, op.4 nos.1–2, ? 1847–9 (Paris, 1850)
135	232	La savane, ballade créole, op.3, ?1847–9 (Paris, 1849), J, K, Lc
14	21	Le bananier, chanson nègre, op.5, ?1848 (Paris, ?1850), B, J, K; arr. C. Czerny, pf 4 hands (Paris, 1855), D14a, Lii
98	173	La moissonneuse, mazurka caractéristique, op.8, 1848–9 (Paris, 1850)
49	80	L'étincelle (La scintilla; The Spark), mazurka sentimentale, op.20, ?1848–53 (New York, 1854), *NYp*, R; arr. pf 4 hands, op.21 (Boston, ?1854), D49a, Lii
32a	53	[Ov. to] La chasse du jeune Henri [after Méhul], 2 pf, 1849, frag. *NYp*
52	32	Fatma [after A. Thomas: Le caïd], 1849–50, lost
85	142	Le mancenillier (La sérénade; West-Indian Serenade), op. 11, ?1849–50 (Paris, 1851), J, Lc
27	45	Le carnaval de Venise, grand caprice et variations, op.89, 1850 (Mainz, 1877)
39	63–4	Danse ossianique (Danse des ombres), op.12, ?1850 (Paris, 1851), formerly *NORsm*, now in private collection of William L. Hawes
62	106	God Save the Queen (America), morceau de concert, op.41, 1850 (New York, 1860), *NYp*
77	127	Jerusalem [after Verdi: I lombardi], grande fantaisie triomphale, 2 pf, op.84, 1850 (Paris, 1875)
95	167	La mélancolie, étude caractéristique d'après F. Godefroid, ?1850 (Paris, 1852)
141	240	Le songe d'une nuit d'été [after Thomas], caprice élégant, op.9, 1850 (Paris, 1850)
153	264	Tournament Galop, ?1850–51 (New York, 1854), J, R
40	65	Danse des sylphes [after Godefroid], caprice de concert, ?1850–53, ed. N.R. Espadero as op.86 (Mainz, 1877)
94	166	Mazurka rustique, op.81, 1850–53 (Boston, 1873), *NYp*
160	297	Ov. de Guillaume Tell [after Rossini], grand morceau de concert, pf 4 hands, 1850–54 (New York, 1864)
136	233	Scherzo-romantique, op.73, 1851 (Boston, 1873), *NORtu*, *NYp*
148	242	Souvenirs d'Andalousie, caprice de concert sur la caña, le fandango, et le jeleo de Jerez, op.22, 1851 (New York, 1855), J
159	296	The Water Sprite (La naïade), polka de salon, op.27, 1851–3 (Philadelphia, 1853)
28	35, 274	Chanson du gitano, ?1852, *NYp*, JR
122	—	Polka caracteristica sobre Le mancenillier, ?1852 (Madrid, ?1852)
132	—	Le réveil de l'aigle, ?1852 [under pseud. Paul Ernest], *NYp*
—	236	El sitio de Zaragoza, sym., 10 pf, 1852, parts lost, excerpts arr. as La jota aragonesa, see D79; see also D156

D	RO	
86	143	Manchega, étude de concert, op.38, ?1852–3 (New York, 1860), *NORtu*, *NYp*, J
116	—	Pensée poétique [no.1], nocturne, op.18, ?1852–3 (Paris, ?1856)
96	170	Minuit à Séville, caprice, op.30, 1852–6 (New York, 1858), *NYp*, J, Lc, R
156	269	Union, paraphrase de concert on the national airs Star Spangled Banner, Yankee Doodle, and Hail Columbia [based on El sitio de Zaragoza, 1852], op.48, 1852–62 (NewYork, 1863), *NYp*, B, J
9	271	Ballade, A♭ 1853 (New York, 1876), *NYp*, JR
19	—	Le bengali au réveil, bluette en forme d'étude, before 1853 (Paris, 1853), lost
58	98	Forest Glade Polka (Les follets; Feu follet; Le sentier dans la forêt), polka brillante, op.25, 1853 (Philadelphia, 1853), *NYp*
73	—	I'll Pray for Thee [transcr. of Donizetti: Lucia di Lammermoor, "Quando rapito in estasi"], 1853 (Philadelphia, 1853)
76	—	Italian Glories [after Donizetti], ?1853 [under pseud. Oscar Litti], *NYp*
79	130	La jota aragonesa [= excerpts from El sitio de Zaragoza, 1852], caprice espagnol, op.14, ?1853 (New York, 1855), *Wc*, *NYp*, J; arr. pf 4 hands (Mainz, 1876),D79a, Li
129	223	1[2me] Reflets du passé, rêverie, op.28, ?1853 (New York, 1857)
—	31	Bunker Hill (National Glory; The Battle of Bunker Hill) [rev. ofD156], fantaisie triomphale, 10 pf, 1853–4, lost
90a	147–9	Marche funèbre, op.61, 1853–4 (New York, 1870), rev. as op.64 (Paris, ?1874),D90b, R; arr. pf 4 hands (Mainz, 1875),D90c, Lii
16	24	Second Banjo, op.82, ?1853–4 (Boston, 1873)
30	49	Le chant du martyr, grand caprice religieux, ?1854 [under pseud. Seven Octaves] (Boston, 1864), *NYp*
35	57	El cocoyé, grand caprice cubain de bravura, op.80, 1854 (Boston, 1873)
80	133	The Last Hope (Dernière espérance; Ultima esperanza), méditation religieuse, op.16, 1854 (New York, 1854), *NYp*, B, J
15	22	Le banjo (Fantaisie grotesque; An American Sketch; Le caprice américain), esquisse americaine, op.15, ?1854–5 (New York, 1855), *NYp*, A, B, J, K, Lc, R
—	221	Le zapateado cubano, ?1854–5, frag. *NYp*
31	51	Chant du soldat, grand caprice de concert, op.23, ?1855 (New York, 1857), *NYp*
89	151	Marche de nuit, op.17, 1855 (New York, 1856); arr. pf 4 hands, op.17 (Mainz, 1873),D89a, Li
117	194	Pensée poétique [no.2] (L'extase), op.61/62, ?1855 (Rio de Janeiro, 1869), formerly *NORsm*, now in private collection of William L. Hawes
125	214	Printemps d'amour, mazurka, caprice de concert, op.40, 1855 (New York, 1860), *NYp*; arr. pf 4 hands (Boston, ?1873), Li
128	220	Rayons d'azur (Shades of Evening), polka de salon, op.77, 1855 (Boston, 1873)
139	239	Solitude, op.65, 1855 (New York, 1871), *NYp*
142	241	Sospiro, valse poétique, op.24, 1855 (New York, 1857), A
5	8	Apothéose, grande marche solennelle, op.29, ?1856 (New York, 1858)
26	44	Caprice-polka, op.79, 1856 (Boston, 1873), *NYp*
133	227	Ricordati (Yearning; Romance), nocturne, méditation, op.26, ?1856 (New York, 1857), *F-Pn*
97	171	Miserere du Trovatore [after Verdi], paraphrase de concert, op.52, 1856–7 (New York, 1864)
110	183	[Ov. to] Oberon [after Weber], pf 4 hands, op.83, ?1857 (Boston, 1873)
147	250	Souvenir de Porto Rico (Marche des Gibaros; Recuerdos de Puerto Rico), op.31, 1857–8 (Mainz, ?1860), J, K, Lc, R
30	48	Chant de guerre, op.78, 1857–9 (Boston, 1873), *US-NYp*
41	66	Danza, op.33, 1857–9 (Paris, 1860), J, Lc
115	—	Las patitas de mi sobrina, danza, 1857–61, *NYp*
161	277	Ynés (Inez), danza, E♭, 1857–61, *NYp*, JR
138	—	El silvido, contradanza, ?1857–62, *NYp*
61	103	La gitanella, caprice caractéristique, op.35, ?1858 (Paris, 1861)
102	176	Murmures éoliens, op.46, 1858–9 (New York, 1862)
38	61	Columbia, caprice américain, op.34, 1859 (New York, 1860)
50	91	Fairy Land (Dans les nuages), schottische de concert, 1859 [under pseud. Seven Octaves] (Boston, 1863), *NYp*
51	94	Fantôme de bonheur, illusions perdues, caprice, op.36, ?1859 (Paris, 1861)
54	95	La favorita [after Donizetti], grande fantaisie de concert, op.68, 1859 (New York, 1871)
70	118	Hurrah Galop, galop de concert, pas redoublé, caprice de concert, 1859 [under pseud. Seven Octaves] (Boston, 1863), *NYp*
78	129	Jeunesse, mazurka brillante, op.70, 1859 (New York, 1860)
82	135	Love and Chivalry (Amour chevaleresque; Souvenir du bal), caprice élégant en forme de schottisch, ?1859, [under pseud. Seven Octaves] (Boston, 1863)
105	184	Ojos criollos (Les yeux créoles), danse cubaine, caprice brillant, contradanza, pf 4 hands, op.37, 1859 (New York, 1860), *NYp*, Lii; arr. pf solo (Havana, 1860), *NYp*,D105a, J, K, Lc
114	190	Pastorella e cavalliere (Bergère et cavalier; The Young Shepherdess and the Knight; The Gay Shepherdess and the Knight), op.32, 1859 (New York, 1862), A; arr. 1v, pf, see D114a
120	275	Polka, A♭, 1859, *NYp*, JR
121	273	Polka, B♭, ?1859, *NYp*, JR
124	210	Polonia, grande caprice de concert, op.35, 1859 (New York, 1861); as op.43 (Mainz, 1862)
131	225	Réponds-moi (Dí que sí), danse cubaine, caprice brillant, pf 4 hands, op.50, 1859 (Havana, 1861), Li
134	270	Romance, E♭, ?1859, *NYp*, JR
144	245	Souvenir de Cuba, mazurka, op.75, 1859 (Boston, 1873), *NYp*
145	246	Souvenir de la Havane (Recuerdos de la Habana), grand caprice de concert, op.39, 1859 (Havana, 1860), *NYp*, J, K
55	—	El festival, danza, ?1859–60 (Havana, 1860), lost
1	—	Adios a la Habana, pf 4 hands, ?1859–61, *NYp*
107	182	O ma charmante, épargnez-moi (O, my charmer, spare me), caprice, op.44, ?1859–61 (New York, 1862), J
60	100	La gallina (The Hen), danse cubaine, pf 4 hands, op.53, 1859–63 (New York, 1865), Li; arr. C. Wachtmann, pf solo (New York, 1869), J
7	—	Ay! Lunarcitos!, contradanza, 1860 (Havana, ?1862)
34	55	La chute des feuilles (Mélodie de N.R. Espadero de la Havane), nocturne, op.42, 1860 (New York, 1860), *NYp*
146	247	Souvenir de Lima, mazurka, op.74, 1860 (Boston, 1873), *NYp*
8	11	Ay pimpollo, no me mates!, contradanza, ?1860–6 l (Havana, 1861), lost
20	27	Berceuse (Cradle Song), op.47, ?1861 (New York, 1862), B, J

D	RO	
157	253	Suis-moi! (Follow Me! Vamos a la azotea), contradanza, caprice, op.45, ?1861 (Havana, 1861), *NYp*, J
44	74	Drums and Cannon, military polka, ?1861–2 [under pseud. Oscar Litti] (New York, 1863)
69	117	Home, Sweet Home (Charme du foyer) [after H. Bishop], caprice, op.51, ?1862 (New York, 1864)
53	—	Valse de Faust [after Gounod], ?1862–3 [under pseud. Oscar Litti] (New York, 1863), *NYp*
119	196	Pensive, polka-rédowa, op.68, ?1862–3 [under pseud. Seven Octaves] (Boston, 1864)
—	12	Bailemos, Creole dance, before 1863, ?pubd, lost
37	60	La colombe (The Dove), petite polka, op.49, 1863 (NewYork, 1864), *NYp*
45	75	The Dying Poet (Le poète mourant; El poeta moribundo), meditation, arpejos de saudade, ?1863 [under pseud. Seven Octaves] (Boston, 1864), J
113	189	Pasquinade, caprice, op.59, ?1863 (New York, 1870), *NYp*, A, B, J, K, R
152	—	Marche de Tannhäuser [after Wagner], multiple pf, ?1863, *NYp*
18	62	Battle Cry of Freedom (Le cri de délivrance) [after G.F. Root], caprice héroïque, grand caprice de concert, op.55, 1863–4 (Chicago, 1865), *NORtu*, *NYp*
84	141	The Maiden's Blush (Le sourire d'une jeune fille), grande valse de concert, ?1863–4 [under pseud. Seven Octaves] (Boston, 1865)
108	186	Orfa, grande polka, op.71, ?1863–4 [under pseud. Seven Octaves] (Boston, 1864), *NYp*; arr. pf 4 hands (Mainz, 1876), D108a, Li
127	217	Radieuse, grande valse de concert, op.72, pf 4 hands, ?1863–4 [under pseud. Seven Octaves] (Boston, 1865), Li
155	—	Unadilla Waltz, ?1863–5 (Washington, DC, n.d.)
23	30	La brise (The Breeze), valse de concert, ?1865 (New York, 1878)
137	—	Ses yeux, polka de concert, op.66, pf 4 hands [1st version], 1865 (New York, 1875), Lii; [2nd version], 1865–9 (Mainz, ?1873); 2 pf, lost, RO234; arr. A. Napoleão, pf solo (Mainz, ?1872), D137a, RO235, J
88	—	Marche, E♭, ?before 1866, *NYp*
92	158	Marguerite, grande valse brillante, valse sentimentale, op.76, ?1866 (Boston, 1873)
17	25	Bataille, étude de concert, op.63, ?1867–8 (NewYork, 1870); as op.64 (Mainz, 1871)
43	73	Dernier amour, étude de concert, op.62, ?1867–9 (Paris, 1871); as op.63 (Mainz, 1870)
57	—	La flor que ella me envia, ?1868 (Buenos Aires, 1869)
100	174	Morte!! (She is Dead), lamentation, op.60, ?1868 (New York, 1869), J, R
154	265	Tremolo, grande étude de concert, op.58, ?1868 (Rio de Janeiro, 1869), A
25	38	Caprice élégiaque, op.56, ?1868–9 (Mainz, 1870)
158	295	Vision, étude, 1868–9 (Rio de Janeiro, ?1870)
46	76	The Dying Swan, romance poetique, op.100, ?1869 (St. Louis, 1870)
59	99	Forget me Not (Ne m'oubliez pas), mazurka caprice, ?1869 (St. Louis, 1870)
63	108	Grande fantaisie triomphale sur l'hymne national brésilien, op.69, 1869 (Rio de Janeiro, 1869), *NYp*
64	155	Gran marcha solemne (Marcha solemne; Marche solennelle), 1869, arr. A. Napoleão (Rio de Janeiro, ?1870); orig. for orch, band, see D91
65	114	Grand scherzo, op.57, 1869 (New York, 1870), *NYp*, J
68	116	Hercule, grande étude de concert, op.88, ?1869 (Mainz, 1877)
74	122	Impromptu, op.54, 1869 (New York, 1869)
83	140	Madeleine, étude, ?1869 (Rio de Janeiro, 1870)
130	224	Regarde moi, idylle, ?1869 (Rio de Janeiro, ?1870)
157	290	Variations de concert sur l'hymne portugais, op.91, 1869, arr. A. Napoleão (Rio de Janeiro, 1869)
10	14	6me ballade, op.85, ?1860s (Mainz, 1877), *NYp*, J, R
11	15	7me ballade, op.87, ?1860s (Mainz, 1877)
12	16	8me ballade, op.90, ?1860s (Mainz, 1877), *NYp*
56	—	Fleur de lys, galop brillante à 4 mains [under pseud. Paul Ernest], pf solo, *NYp*
75	—	Innocence, grand valse de concert (Brussels, n.d.), lost [? =D84]
93	276	Mazurk, *NYp*, JR
—	84	Etude, c♯, frag. *NYp*
—	165	Mazurka, A (?1850–53), ?lost
—	298	[workbook], *NYp*

Other transcrs. incl. opera fantasies and paraphrases, some pf, insts, 1850–69, all lost, listed in Offergeld (1970)

Other works, some ?identical to other pf works, some ?arrs. vocal works, 1842–69, all lost, listed in Offergeld (1970)

VOCAL

1v, pf, unless otherwise stated

D	RO	
2	278	Alone (W.H. Morris), ?1855–6 (Philadelphia, 1902)
71	120, 192	Serenade (Idol of Beauty; Viens o ma belle; Ecoute o mon adorée) (Sp., R. Mendive; Eng., W.J. Wetmore), 1861 (New York, 1863), *US-NYp*
21	28	Berceuse (Slumber on, Baby Dear), a mother's cradle song (Eng., H.C. Watson; It., J. Debrin), ?1862 (New York, 1863)
112	188	Le papillon (Fair Butterfly) (Fr., L.M. Gottschalk; Eng., L.C. Elson), ?1862 (Boston, 1874)
101	175	The Mountaineer's Song (Il canto del montanaro) (Eng., W.J. Wetmore), ?1862–3 (New York, 1863)
103	177	My Only Love, Good Bye! (Addio, mio solo amor) (It., E.C. Sebastiany), ?1862–3 (New York, 1863), *NYp*
106	181	O Loving Heart, Trust On! (Amor y fé) (Eng., H.C. Watson), 1863 (New York, 1864)
72	119	I don't see it, Mamma! (H.C. Watson), ?1863–4 (New York, 1864)
149	252	Stay, my Charmer (R. Burns), ?1863–4 (New York, 1864)
24	34	Canadian Boat Song (T. Moore), ?1864 (Philadelphia, 1870)
114a	191	Pastorella e cavalliere (The Shepherdess and the Knight) (H.C. Watson), ?1864 (New York, 1865); orig. pf solo, seeD114
6	10	Ave Maria, ?1864 (Boston, 1873)
—	90	L'exile, ?pubd after 1869, lost
118	195, 219	Pensez à moi (Rappelle-toi; Romance) (J. Ruelle, after A. de Musset), ?1865–8 (Paris, 1879), *NYp*
22	—	Berceuse (O mon trésor, dors d'un calme sommeil) (Paris, n.d.), ?spurious
42	—	Day is Past and Over, 4vv, arr. L.O. Emerson (Boston, n.d.)

A few other works, 1848–57, all lost, listed in Offergeld (1970)

Principal publishers: Ditson (Boston), Escudier (Paris), Hall (New York), Schott (Mainz, Germany)

BIBLIOGRAPHY

P. Arpin: *Biographie de L.M. Gottschalk, pianiste américain* (New York, 1853; Eng. trans., 1853)

H. D[idimus]: *Biography of Louis Moreau Gottschalk, the American Pianist and Composer* (Philadelphia, 1853)
O. Hensel: *Life and Letters of Louis Moreau Gottschalk* (Boston, 1870)
L.R. Fors: *Gottschalk* (Havana, 1880)
L.M. Gottschalk: *Notes of a Pianist*, ed. C. Gottschalk Peterson (Philadelphia, 1881); ed. J. Behrend (New York, 1964/*R*)
[W.S.B.] M[athews]: 'Gottschalk: a Successful American Composer', *Music* [Chicago], ii (1891–2), 117–32
E. Swayne: 'Gottschalk: the First American Pianist', *Music* [Chicago], xviii (1900–01), 519–29
W.A. Fisher: 'Louis Moreau Gottschalk, the First American Pianist and Composer: a Life Sketch', *The Musician*, xiii (1908), 437–8, 466 only
J.F. Cooke: *Louis Moreau Gottschalk* (Philadelphia, 1928)
J.T. Howard: 'Louis Moreau Gottschalk, as Portrayed by himself', *MQ*, xviii (1932), 120–33
R.D. Darrell: 'An Early Pan-American Exhumed', *Musical Mercury*, i (1934), 18–21
J. Kirkpatrick: *Observations of Four Volumes and Supplement of the Works of Louis Moreau Gottschalk in the New York Public Library* (MS, *US-NYp*, *c*1935)
C.E. Lindstrom: 'The American Quality in the Music of Louis Moreau Gottschalk', *MQ*, xxxi (1945), 335–66
A.C. Minor: *Piano Concerts in New York City, 1849–1865* (diss., U. of Michigan, 1947)
I. Lowens: 'The First Matinée Idol: Louis Moreau Gottschalk', *Musicology*, ii (1948–9), 23–34; repr. in *Music and Musicians in Early America* (New York, 1964), 223–33
F.C. Lange: *Vida y muerte de Louis Moreau Gottschalk en Rio de Janeiro, 1869* (Mendoza, 1951)
C.P. de Rezende: 'O poeta do piano', *Investigações* [São Paulo], iii (1951), 21–42
G. Chase: 'The Exotic Periphery', *America's Music, from the Pilgrims to the Present* (New York, 1955, 2/1966), 301–23
V. Loggins: *Where the Word Ends: the Life of Louis Moreau Gottschalk* (Baton Rouge, LA, 1958)
J. Behrend: 'The Peripatetic Gottschalk: America's First Concert Pianist', *Américas*, xi (1959), 21–6
E.J. Pasarell: 'El centenario de los conciertos de Adelina Patti y Luis Moreau Gottschalk en Puerto Rico', *Revista del Instituto de cultura Puertorriqueña*, ii/2 (1959), 52–5
J.G. Doyle: *The Piano Music of Louis Moreau Gottschalk, 1829–1869* (diss., New York U., 1960)
R. Offergeld: 'Louis Moreau Gottschalk', *HiFi/Stereo Review*, xxi/3 (1968), 53–67
R. Offergeld: 'The Gottschalk Legend: Grand Fantasy for a Great Many Pianos', *The Piano Works of Louis Moreau Gottschalk*, ed. V.B. Lawrence (New York, 1969)
R. Stevenson: 'Gottschalk in Buenos Aires', *Inter-American Music Bulletin*, no.74 (1969), 1–7
R. Stevenson: 'Gottschalk in Western South America', ibid., 7–16
M. Márquez Sterling: 'Gottschalk, Musical Humboldt', *Américas*, xxii (1970), 10–18
R. Offergeld: *The Centennial Catalogue of the Published and Unpublished Compositions of Louis Moreau Gottschalk* (New York, 1970)
W.T. Marrocco: 'Gottschalkiana: New Light of the Gottschalks and the Bruslés', *Louisiana History*, xii (1971), 59–66
K. Abraham: 'Mr. Dwight's Blind Spot: Louis Moreau Gottschalk', *Musart*, xxv/2 (1973), 47–50
R. Jackson: 'Gottschalk of Louisiana', preface to *Piano Music of Louis Moreau Gottschalk* (New York, 1973)
W.T. Marrocco: 'America's First Nationalist Composer: Louis Moreau Gottschalk (1829–1869)', *Scritti in onore di Luigi Ronga* (Milan and Naples, 1973), 293–313
L.A. Rubin: *Gottschalk in Cuba* (diss., Columbia U., 1974)
W.E. Korf: 'Gottschalk's One-Act Opera Scene, *Escenas campestres*', *CMc*, no.26 (1978), 62–73
J.G. Doyle: *Louis Moreau Gottschalk 1829–1869: a Bibliographical Study and Catalog of Works* (Detroit, 1983)
W.E. Korf: *The Orchestral Music of Louis Moreau Gottschalk* (Henryville, PA, 1983)
S. Berthier: *Les voyages extraordinaires de Louis Moreau Gottschalk, pianiste et aventurier* (Lausanne, 1985)
R. Jackson: 'A Gottschalk Collection Surveyed', *Notes*, xlvi (1989–90), 352–75
C.W. Brockett: 'Gottschalk in Madrid: a Tale of Ten Pianos', *MQ*, lxxv (1991), 279–315
C. Brocket: 'Autobiographer versus Biographer: how Factual is Gottschalk?', *Sonneck Society for American Music Bulletin*, xix/3 (1993), 9–12
R. Hamel: *Louis Moreau Gottschalk et son temps (1829–1869)* (Paris, 1995)
S.F. Starr: *Bamboula! The Life and Times of Louis Moreau Gottschalk* (New York, 1995)

IRVING LOWENS/S. FREDERICK STARR

Gottschalk of Aachen [Gottschalk von Limburg, Godescalcus Lintpurgensis] (*fl* 1071–98). Priest and writer of sequences. He is perhaps best remembered for his notarial work in the chancery of Emperor Henry IV, whom he served from 1071 to 1084. During his service at the court he drafted a series of epistles that defended the king's right of episcopal investiture; these letters formed the core of a propaganda campaign waged against Pope Gregory VII, who sought to curb lay participation in the administration of the Church. Aspects of Gottschalk's political allegiance can be detected in one of his compositions, the sequence *Celi enarrant*, on the Division of the Apostles.

He was appointed provost of the church of St Servatins in Maastricht by 1087 and held the same post at the Church of Our Lady, Aachen, by 1098. He retired to the abbey of Klingenmünster, where he composed an Office (now lost) and two essays in honour of Irenaeus and Abundius, the patron saints of the neighbouring monastery of Limburg-an-der-Hardt. An oversight led Dreves to believe that Gottschalk was a monk there rather than at Klingenmünster (see Erdmann and Gladiss). A 13th-century necrology (*D-AAst* KK St. Marien 204) from the Church of Our Lady in Aachen records the date of his death as 24 November, but the year is unknown.

Since the monograph by Dreves in 1897 and the publication of the texts (*Analecta hymnica*, i and liii), it has been customary to ascribe 23 or 24 extant sequences to Gottschalk. Such a large number of works would, by itself, make him an important figure of the so-called transition period of the sequence, but not all works are secure attributions. Five were claimed by Gottschalk himself: *Celi enarrant*, *Laus tibi, Christe* (for St Mary Magdalene), *A solis ortu et occasu* (on the Holy Cross), and the Marian sequences *Fecunde verbo* and *Exsulta exaltata*. In addition, a manuscript collection of his sequences still existed in Klingenmünster at the end of the 15th century; this has not survived, but the humanist Jacob Wimpheling's description of the source, published in 1499, mentions three works not claimed by the composer. 14 additions (all found in one 12th-century MS, *A-Wn* 13314) were made by Dreves on the basis of similar concepts and rhetorical technique, not of poetic form and metre, or melody. Two more attributions come from Clemens Blume, to bring the total to 24 (full list in Szövérffy). Dreves published seven melodies thought to be original; the tunes of at least ten other sequences were borrowed either from Gottschalk's own works, for example, his *Laus tibi, Christe* for Mary Magdalene, or from the earlier repertory, for example, the tune *Eia turma*. In some cases the borrowed music creates important textual connections between the associated chants, as demonstrated in the richly exegetical relationship between his sequence *Celi enarrant* and its melodic source, *Alleluia, Non vos me*.

In addition to his sequences, decrees and polemical letters, Gottschalk also wrote six liturgical *opuscula*, or short essays, two of which have important musical content. Addressing unnamed detractors who criticised

his sequences *Fecunda verbo* and *Exsulta exaltata*, Gottschalk mounted a spirited defence of his compositions, in the course of which he gave a glimpse of his compositional technique, the name of his teacher ('master Heinricus, who composed the respond *Omnis lapis pretiosus*') and provided explanations of his idiosyncratic theological views. Both of these essays, along with his writings on St Irenaeus and St Abundius, are found in an early 12th-century manuscript, *A-Wn* 917. The defence of *Exsulta exaltata* in this source concludes with the controversial chant itself, notated in neumes.

BIBLIOGRAPHY

G.M. Dreves: *Godescalcus Lintpurgensis: Gottschalk, Mönch von Limburg an der Hardt*, (Leipzig, 1897)
C. Erdmann and D. von Gladiss: 'Gottschalk von Aachen im Dienste Heinrichs IV.', *Deutsches Archiv für Geschichte des Mittelalters*, iii (1939), 115–74
J. LeClercq: 'Sermon sur la Divisio Apostolorum attribuable à Gottschalk de Limbourg', *Sacris erudiri*, vii (1955), 219–28
J. Szövérffy: *Die Annalen der lateinischen Hymnendichtung*, i (Berlin,1964)
M. McGrade: 'Gottschalk of Aachen, the Investiture Controversy, and Music for the Feast of the Divisio apostolorum', *JAMS*, xlix (1996), 351–408

LAWRENCE GUSHEE/MICHAEL McGRADE

Gottsched, Johann Christoph (*b* Juditten, nr Königsberg [now Kaliningrad], 2 Feb 1700; *d* Leipzig, 12 Dec 1766). German dramatist, poet, literary critic and philosopher. He was a leading figure in the literary reform movement of the German Enlightenment before the mid-18th century. He received his early education from his father, a Protestant minister. On 19 March 1714, before he was 15, he entered Königsberg University to study theology and subsequently philosophy, mathematics and the natural sciences. After earning a master's degree in 1723 he fled his native land under threat of induction into the Prussian army, moving to Leipzig. Two years later he began his university career as a lecturer. In 1727 he headed the local Deutschübenden-poetischen Gesellschaft, which he reorganized as a national society, the Deutsche Gesellschaft. He hoped to model it on the Académie Française and to create a decisive influence for the reform of German as a single national language, but he did not succeed. At this time he founded two weekly journals, *Die vernünftigen Tadlerinnen* (1725–6) and *Der Biedermann* (1727–9), both important outlets for his maturing philosophy based on reason and the imitation of nature, as well as for his efforts to establish a reformed concept of the poetic arts. He was appointed professor of poetry in 1730 and, in 1734, professor of logic and metaphysics.

In 1730 Gottsched published his best-known literary work, *Versuch einer critischen Dichtkunst*, which established his name in literary circles throughout Europe. The first of his stage works, the tragedy *Der sterbende Cato*, was performed in Leipzig in 1731. However, by 1727 he had become adviser to the Leipzig theatre troupe of Johann and Caroline Neubers, whom he guided in his reformed and essentially classical principles for a German theatre. Most of the dramas presented by this group were written by Gottsched or were his translations of French classical writers. Gottsched was one of the first to urge the insertion of incidental music between the acts of plays. J.A. Scheibe, for example, composed such music for performances by the Neubers theatre of Corneille's *Polyeucte* and Racine's *Mithridate* in 1738 (music lost). In 1735 Gottsched married Luise Adelgunda Victoria Kulmus, well known in her own right as a writer, translator, harpsichordist, lutenist and composer; she studied with J.L. Krebs, a pupil of J.S. Bach. Gottsched's own relationship with Bach is unknown. On three occasions he supplied Bach with texts for musical settings: for the wedding of Christiana Sibylla Mencke (daughter of Gottsched's mentor in Leipzig) to Peter Hohmann in 1725 a cantata, *Auf! süss entzückende Gewalt* (music lost); the *Trauer-Ode* (BWV198) presented in Leipzig on 17 October 1727 at the memorial ceremony for Christiane Eberhardine, wife of the Elector of Saxony; and also the lost cantata, *Willkommen! Ihr herrschenden Götter der Erde* (BWVAnh.13), commissioned by university students in honour of the visit of the Saxon King Augustus III as well as to observe the marriage of his daughter Princess Amalia to Carlo IV of Sicily. Gottsched was elected three times to the rectorship of the university, first in 1739. In 1749 he and his wife visited Vienna, where they were warmly received at the court of Maria Theresa and the attendant aristocratic society. His final years witnessed great disappointments, partly because he failed to realize many of his goals and partly as the result of a widely discussed philosophical disagreement with the Swiss poets J.J. Bodmer and J.J. Breitlinger.

Gottsched was not a musician, and his numerous literary works concern music only peripherally in his discussions of the poetic forms to the ode, cantata and opera. Nevertheless, he was a major influence on the musical thought of a number of German composers and theorists of the 18th century. As a philosopher he was the spokesman for the final stages of Rational philosophy based on the works of Leibniz and especially J.C. Wolff. Wolff's philosophy was popularized in Gottsched's *Erste Gründe der gesammten Weltweisheit* (Leipzig, 1733–4). Gottsched attracted wide attention not only through his numerous published works, but also by the loyalty of students attending his lectures on rhetoric, poetry and philosophy at the university. Among those influenced in this way as students were Scheibe, Mizler, J.A. Hiller and the philosopher A.G. Baumgarten.

Gottsched's goal was to reform the German language, literature and theatre along national lines. He hoped to systematize a philosophical concept of the arts based on imitating nature and the tasteful application of the rhetorical arts. He criticized the unnatural and extreme language in what he called the bombastic style of such writers as Lohenstein and Hofmannswaldau. To a great extent his reform principles were as much French as they were drawn from the works of Wolff, and he applied French classical doctrine derived from such writers as Batteaux, whose *Traité des beaux arts* (1746) he translated in 1751. In the *Critische Dichtkunst*, by rules of reason and by example, Gottsched formulated a scientific, classical method of creation for all of the poetic arts. The Baroque rationalism of imitating emotional states, the Affections, received considerable emphasis as a goal of these arts. Rhetorical doctrine was the mechanism by which this goal was to be reached, and the centrality of the rules of rhetoric to Gottsched's reforms was in one sense the final outcome of more than a century of reawakened interest in rhetoric by German Baroque writers on music as well as the literary arts. Gottsched's most controversial stand on music concerns his absolute rejection of opera (see Birke, 1960), which he described as 'the most absurd work ever discovered by human

intelligence', and condemned for several reasons: it was a new invention without precedent in ancient poetic forms; its text did not follow the rules of tragedy or comedy as given by Aristotle and others; it was unnatural, in violation of the rules of imitation of nature; and its text and music, as well as staging, were immoral and often indecent. Gottsched's anti-opera stand derived much of its vitriol from French writers, and he drew support from La Bruyère, Racine, Boileau and especially St Evremond. Yet the strength of Gottsched's reputation and the forcefulness of his own rhetoric could not be ignored. His criticisms of opera stimulated many discussions from musicians. Mizler, for example, though a pupil and admirer, was compelled to take issue with Gottsched when reprinting his article on opera in his own *Musicalische Bibliothek*, where he also included the essays on the ode and the cantata. The same applies to J.A. Scheibe, also Gottsched's pupil and the musician most powerfully influenced by him. In his *Critischer Musikus* (modelled in title as well as method on Gottsched's *Critische Dichtkunst*) Scheibe rejected Gottsched's views on opera. Clearly, while Gottsched had an intimate familiarity with opera texts (his own library included some 660 librettos), he had experienced very little opera in the theatre, and there is no evidence that he appreciated the distinctions of style and expression between French, Italian and German operas. However, much of his criticism of operatic weakness of form and style was valid, and his extremism, if not leading directly to the opera reforms of Gluck, certainly raised the issues that made such reforms inevitable.

WRITINGS

Ausführliche Redekunst (Hanover, 1728)
Grundriss zu einer vernunfftmässigen Redekunst (Hanover, 1729)
Versuch einer critischen Dichtkunst für die Deutschen (Leipzig, 1730)
Baytrãge zur critischen Historie der deutschen Sprache, Poesie und Beredsamkeit (Leipzig, 1732–44)
Erste Gründe der gesammten Weltweisheit (Leipzig, 1733–4)
Deutsche Schaubühne nach den Regeln und Exempeln der Alten (Leipzig, 1740–45)
Grundlegung einer deutschen Sprachkunst (Leipzig, 1748)
Vorübungen der Beredsamkeit zum Gebrauch der Gymnasien und grössern Schulen aufgesetzet (Leipzig, 1754)
Nöthiger Vorrath zur Geschichte der deutschen dramatischen Dichtkunst (Leipzig, 1757–65)
Handlexikon oder Kurzgefasstes Wörterbuch der schönen Wissenschaften und freyen Künste (Leipzig, 1760)

BIBLIOGRAPHY

J.A. Scheibe: *Der critische Musikus* (Hamburg, 1738–40, 2/1745/*R*)
L.C. Mizler: *Neu eröffnete musikalische Bibliothek* (Leipzig, 1739–54/*R*)
T.W. Danzel: *Gottsched und seine Zeit* (Leipzig, 1848/*R*)
E. Reichel: 'Gottsched und Johann Adolph Scheibe', *SIMG*, ii (1900–01), 654–68
E. Reichel, ed.: *Gesammelte Schriften von Johann Christoph Gottsched* (Berlin, 1903–6)
E. Reichel: *Gottsched* (Berlin, 1908–12)
H. Goldschmidt: *Die Musikästhetik des 18. Jahrhunderts* (Zürich, 1915/*R*)
W. Serauky: *Die musikalische Nachahmungsästhetik in Zeitraum von 1700 bis 1850* (Münster, 1929/*R*)
F. Wöhlke: *Lorenz Christoph Mizler: ein Beitrag zur musikalischen Gelehrtengeschichte des 18. Jahrhunderts* (Würzburg, 1940)
J. Birke: 'Gottsched's Opera Criticism and its Literary Sources', *AcM*, xxxii (1960), 194–200
J. Birke: *Christian Wolffs Metaphysik und die zeitgenössische Literatur und Musiktheorie: Gottsched, Scheibe, Mizler* (Berlin, 1966)
A. Schneiderheinze: 'Über Bachs Umgang mit Gottscheds Versen', *Wissenschaftliche Konferenz, Internationales Bach-Fest III: Leipzig 1975*, 91–8
G. Stiller: 'Johann Sebastian Bach und Johann Christoph Gottsched: eine beachtliche Gemeinsamkeit', *Musik und Kirche*, xlvi (1976), 166–72
S. Kross: 'Mattheson und Gottsched', *New Mattheson Studies*, ed. G.J. Buelow and H.J. Marx (Cambridge, 1983), 327–44
W. Rieck: 'Zum Verhältnis von Musikkritik und Poetologie Gottscheds', *Neue Aspekte zur Musikästhetik und Musikgeschichte im 18. Jahrhundert: Potsdam 1983*, 40–50

GEORGE J. BUELOW

Goṭṭuvādyam. *See* VĪṆĀ, §6.

Gottwald, Clytus (*b* Bad Salzbrunn [now Szczawno-Zdrój], Silesia, 20 Nov 1925). German musicologist, choir director and composer. He studied singing with Hüsch, choir directing with Kurt Thomas, and musicology at the universities of Tübingen and Frankfurt, with sociology, Protestant theology and folklore as subsidiary subjects. In 1961 he received the doctorate at Frankfurt under Helmuth Osthoff with a dissertation proving through style criticism that Ghiselin and Verbonnet were the same person; he has also edited the complete works of that composer. He was Kantor at St Paul's in Stuttgart (1958–70) and in 1960 he founded the Stuttgart Schola Cantorum, which he led until it disbanded in 1990. He was adviser for new music for the South German Radio in Stuttgart (1969–88). In 1972 Pierre Boulez selected him to help in the planning of the Centre Beaubourg in Paris. His musicological estate is held by the Paul Sacher Stiftung.

WORKS

7 Spruchmotetten (Silesius), chorus, 1956; Missa super 'Anastaseos himera', chorus, org, 1957; Fragmente (G. Benn), chorus, 2 pf, 1958; De profundis, chorus, tape, 1962; Über das, über ein verschwinden (Boulez), chorus, 1970 [on chord from P. Boulez: Le visage nuptial]
Vocal arrs.: M. Ravel: Soupir; A. Berg: Die Nachtigall; G. Mahler: Ich bin der Welt abhanden gekommen (F. Rückert); O. Messiaen: Louange à l'éternité de Jesus; C. Debussy: Angelus

Principal publishers: Durand, Universal Edition

WRITINGS

'Hallelujah' und die Theorie des kommunikativen Handelns: ausgewählte Schriften (Stuttgart, 1998) [H]
'Johannes Ghiselin – Janne Verbonnet: some Traces of his Life', *MD*, xv 1961), 105–11
Johannes Ghiselin – Johannes Verbonnet: stilkritische Untersuchungen zum Problem ihrer Identität (diss., U. of Frankfurt, 1961; Wiesbaden, 1962)
Codices musici: die Handschriften der Württembergischen Landesbibliothek Stuttgart, 1st ser., i (Wiesbaden, 1964); *Die Handschriften der ehemaligen Königlichen Hofbibliothek*, 2nd ser., vi/1 (Wiesbaden, 1965)
Die Musikhandschriften der Universitätsbibliothek München (Wiesbaden, 1968)
'Antoine Brumels Messe "Et ecce terrae motus"', *AMw*, xxvi (1969), 236–47
'Humanisten-Stammbücher als musikalische Quellen', *Helmuth Osthoff zu seinem siebzigsten Geburtstag*, ed. W. Stauder, U. Aarburg and P. Calm (Tutzing, 1969), 89–103
'Geistliche Chormusik: politische Tendenzen der geistlichen Musik, ii', *Musik zwischen Engagement und Kunst: Graz 1971*, 31–42
'Politische Tendenzen der geistlichen Musik', *Über Musik und Politik*, ed. R. Stephan (Mainz, 1971), 39–47
'Bausteine zu einer Theorie der neuen Vokalmusik', *Festschrift für einen Verleger: Ludwig Strecker zum 90. Geburtstag*, ed. C. Dahlhaus (Mainz, 1973), 259–69
'Der Ketzer der Wiener Schule: über die Frauenchöre von Theodor W. Adorno', *Zeitschrift für Musiktheorie*, iv/1 (1973), 39–48
Die Musikhandschriften der Staats- und Stadtbibliothek Augsburg (Wiesbaden, 1974)

'Fragments d'une analyse de Song Books (par John Cage)', *La musique en projet*, ed. B. Marger and S. Benmussa (Paris, 1975), 117–25
'Leonard Bernsteins Messe oder die Konstruktion der Blasphemie', *Melos/NZM*, ii (1976), 299–308
'Steve Reich: Signale zwischen Exotik und Industrie', *Avantgarde, Jazz, Pop: Darmstadt 1977*, 24–30
'John Cage und Marcel Duchamp', *John Cage*, i, Musik-Konzepte (1978, 2/1990), 132–46
Die Musikhandschriften der Universitätsbibliothek und anderer öffentlicher Sammlungen in Freiburg im Breisgau und Umgebung (Wiesbaden, 1979)
'Fragment über Messiaen', *Olivier Messiaen*, Musik-Konzepte, no.28 (1982), 78–91
'Lasso-Josquin-Dufay: zur Ästhetik des heroischen Zeitalters', *Josquin des Prés*, Musik-Konzepte, nos.26–7 (1982), 36–69
'Auf den Flügeln des Gesanges: zu Vergangenheit, Gegenwart und Zukunft des Chorgesanges', *ÖMz*, xxxix (1984), 130–39
'Swesdoliki: die unbeantwortete Frage', *Igor Strawinsky*, Musik-Konzepte, nos.34–5 (1984), 65–79
'Bach, Kagel und die Theologie des Atheismus', *Johann Sebastian Bach: die Passionen*, Musik-Konzepte, nos.50–51 (1986), 121–39
'Brian Ferneyhough ou la métaphysique du positivisme', *Contrechamps*, no.8 (1988), 64–78
'… denn ihre Werke folgen ihnen nach: zur Ästhetik der Musik des heroischen Zeitalters (II)', *Das musikalische Kunstwerk: … Festschrift Carl Dahlhaus*, ed. H. Danuser and others (Laaber, 1988), 317–32 [H]
Die Handschriften des Germanischen Nationalmuseums Nürnberg (Wiesbaden, 1988)
'Vom Schönen im Wahren', *Helmut Lachenmann*, Musik-Konzepte, nos.61–2 (1988), 3–11
'Hallelujah und die Theorie des kommunikativen Handelns', *Kagel – 1991*, ed. W. Klüppelholz (Cologne, 1991), 155–67 [H]
Papiermarken der Landgrafenschaft Hessen-Kassel 1590–1660 (Kassel, 1991)
'Von Heissenbüttel, dem Radio und neuen Musik', *Schrift, Ecriture, Geschrieben, Gelesen: für Helmut Heissenbüttel zum siebzigsten Geburtstag*, ed. C. Weiss (Stuttgart, 1991), 100–08
'Möglichkeiten geistlicher Musik', *Württembergische Blätter für Kirchenmusik*, lix (1992), 12–21 [H]
'Mythos Bach', *Bach und die Moderne: Brunswick 1992*, 9–19
'Choral Music and the Avant-Garde', *Choral Music Perspectives: Dedicated to Eric Ericson*, ed. L. Reimars and B. Wallner (Stockholm, 1993), 119–35 [H]
Katalog der Musikalien in der Schermar-Bibliothek Ulm (Wiesbaden, 1993)
'Palestrina: "L'homme armé"', *Palestrina zwischen Démontage und Rettung*, Musik-Konzepte, no.86 (1994), 43–59 [H]
'Traum und Konstruktion', 'Laudatio auf Heinz Holliger', *Die Musik und ihr Preis*, ed. R. von Canal and G. Weiss (Regensburg, 1994), 108–16, 320–30 [H]
'Lachenmann und die Stuttgarter Konkreten', *Semiosis*, nos.77–8 (1995), 111–21 [H]
'Musica crucis: zu Schnebels musikalischer Theologie', *Musik-Texte*, nos.57–8 (1995), 93–7 [H]
'Boulez, Nono und die Idee der Perfektion', *Pierre Boulez*, Musik-Konzepte, nos.89–90 (1995), 132–53 [H]
Die Musikhandschriften der Gesamthochschul-Bibliothek Kassel, Landesbibliothek und Murhardsche Bibliothek der Stadt Kassel (Wiesbaden, 1997)

EDITIONS

John Ghiselin – Verbonnet: Opera omnia, CMM, xxiii (1961–8)

HANS HEINRICH EGGEBRECHT

Göttweig. Benedictine abbey near Krems, Lower Austria. It was founded in 1083 by Bishop Altmann of Passau as a monastery for prebendaries. In 1094 it was taken over by Benedictines from St Blasien in the Black Forest, and rapidly became an important centre of religious and intellectual life. After a period of decline during the Reformation, Göttweig flourished in the Baroque era, particularly under the abbot Gottfried Bessel (1714–49), who, after a fire in 1718, instigated the rebuilding of the monastery in Baroque style. Despite the misfortunes which befell the monastery during the Enlightenment and the Napoleonic Wars, and the disruption caused by World War II, Göttweig remained an important religious and cultural centre. It has a long musical tradition; choral singing was fostered from the abbey's foundation, and its choir school dates from the Middle Ages. By the 15th century an organist had been appointed, and polyphony was sung in the 16th century. An inventory of 1612 lists works by many important Netherlandish, German and Italian composers; in the mid-17th century the repertory became dominated by Venetian music. Johann Stadlmayr dedicated the second part of his *Musica super cantum gregorianum* (1626) to Georg Falb, abbot from 1612 to 1631. The latter was succeeded by David Gregor Corner (1631–48), who had compiled the comprehensive *Gross Catholisch Gesangbuch* (1625).

During the second half of the 17th century the abbey was influenced by the imperial court in Vienna; Leopold I stayed at Göttweig in 1677, and his court organists Poglietti and Kerll visited the abbey, teaching monks who subsequently took charge of music there. The earliest known composer in Göttweig is Johannes Baptista Gletle (1653–99), son of J.M. Gletle, who was Kapellmeister of the Augsburg Cathedral. The most outstanding of Göttweig's composers was J.G. Zechner (1716–78), organist from 1736 to 1743, who, in addition to composing church music and instrumental works, was responsible for ceremonial music in honour of abbots Bessel and Odilo Piazol. Under his influence Göttweig became an important centre of the Classical style.

In addition to their religious duties, the monks gave concerts in the monastery, performing symphonies, divertimentos, oratorios and even operas. In the 1760s the symphonies of Joseph and Michael Haydn were played, and a pupil of the latter, Virgil Fleischmann (1783–1863), became *rector chori*. Fleischmann's successor, Heinrich Wondratsch, compiled a thematic catalogue in 1830, containing the entire repertory performed since the early 18th century; this includes numerous symphonies and other works by Joseph Haydn.

In the 19th century, up to about 1880 when the scope of church music became restricted by the puritanical CECILIAN MOVEMENT, music played an important part in the church services. In addition, Beethoven's symphonies were performed by the monks, and the playing of string quartets was especially cultivated. After World War II, Baroque and Classical music was again regularly performed at Göttweig, and interest in the musical tradition of the monastery revived.

Despite many wartime losses (including the autographs of four Haydn symphonies), Göttweig's music archive is one of the most important collections in Austria. It consists largely of church and instrumental music of the 18th and 19th centuries, both in manuscript and in print, in addition to a part of the library of the Viennese collector Aloys Fuchs.

BIBLIOGRAPHY

MGG2 (H.C.R. Landon)
P.A. Janitsch: *Kurz abgefasste Geschichte des uralten Benedictiner-Stiftes Göttweig* (Vienna, 1820)
P.R. Johandl: 'Die Orgel in der Stiftskirche zu Göttweig', *ZI*, xxxii (1911–12)
P.H. Siegl: *Das Benediktinerstift Göttweig* (Gottweig, 1914)
P.L. Koller: *Die literarische Tätigkeit im Stift Göttweig 1603–1924* (St Pölten, 1925)
P.L. Koller: *Abtei Göttweig* (Göttweig, 1952)
F.W. Riedel: 'Musikpflege im Benediktinerstift Göttweig (Niederösterreich) um 1600', *KJb*, xlvi (1962), 83–97

F.W. Riedel: 'Die Kirchenmusik im Benediktinerstift Göttweig', *Singende Kirche*, xiii (1966), 196–202
F.W. Riedel: 'Die Libretto-Sammlung im Benediktinerstift Göttweig', *FAM*, xiii (1966), 105–11
F.W. Riedel, ed.: *Der Göttweiger thematische Katalog von 1830* (Munich, 1979)

FRIEDRICH W. RIEDEL

Götz, Franz (*b* Strašice, nr Rokycany, bap. 29 July 1755; *d* Kroměříž, bur. 17 Dec 1815). Bohemian composer and string virtuoso. He was trained as a chorister at the shrine of Svatá Hora, Příbram, and studied in Prague at the Jesuit seminary of St Václav, which he entered in 1768. It is thought that he studied the violin with his elder brother Antonín (*d* 1804), an excellent violinist. He graduated as Bachelor of Theology and prepared for his entry into the Benedictine order, but suddenly changed his plans and accepted the post of first violinist in the Brno theatre. In the 1770s he made a concert tour of Silesia, and in Breslau became acquainted with Dittersdorf, who engaged him (?1778) as first violinist for Bishop Schaffgotsch in Javorník (Jauernig). When the orchestra was disbanded the recommendation of Baron Kaschnitz gained him the post of Kapellmeister of the Brno theatre for about two years. In April 1788 he became Kapellmeister to the Archbishop of Olomouc, Cardinal Anton Theodor Colloredo-Waldsee (1777–1811), with an annual salary of 550 florins. Apart from several concert tours to Prague, he remained until his death at the archbishop's Kroměříž residence or in Olomouc, where his employer was one of the main patrons of the local collegium musicum. In 1790 he attended the coronation of Leopold II in Prague and aroused great interest as a violinist and composer, gaining the notice of both Mozart and Salieri. The following year, at the coronation of Franz II, he had much success as a viol player. In 1794 he applied unsuccessfully to become Kapellmeister at Olomouc Cathedral. According to Dlabacž, Götz composed many sonatas, duets, trios and concertos for the viol, which at the time was played 'in various places in Bohemia'. However, in Czech archives no music for viola da gamba by Götz has been found, whereas many of his works for viola d'amore are known; it seems that Dlabacž may have been mistaken. Only a negligible amount of his other instrumental music mentioned by Dlabacž (sonatas, concertos, symphonies) has survived. Götz owned a valuable music collection, valued at 150 florins at his death.

WORKS

MSS in CZ-KRa, unless otherwise stated

7 masses; cant., *A-Wgm*; 11 Latin arias, duets and choruses; aria, Se d'una alma costante
Concerto, c, pf, *A-Wgm*; 6 duets, va d'amore; 5 nocturnes; 12 écossaises; 6 minuets and Musica à la turca, C

BIBLIOGRAPHY

G.J. Dlabacž: *Allgemeines historisches Künstler Lexikon* (Prague, 1815/*R*)
H. Mendel and A. Reissmann, eds.: *Musikalisches Conversations-Lexikon* (Berlin, 1870–80, 3/1890–91/*R*)
C. d'Elvert: *Geschichte der Musik in Mähren und Oesterreich-Schlesien* (Brno, 1873)
A. Breitenbacher: *Hudební archiv kolegiátního kostela sv. Mořice v Kroměříži* [The musical archives of the collegiate church of St Maurice in Kroměříž] (Kroměříž, 1928), 154 [includes catalogue of Götz's vocal compositions]
J. Sehnal: 'Die Musikkapelle des Olmützer Erzbischofs Anton Theodor Colloredo-Waldsee 1777–1811', *Haydn Yearbook 1978*, 132–50, esp. 134–5

JIŘÍ SEHNAL

Götz, Johann [Joes] **Michael** (bap. Mannheim, 7 Feb 1740; *d* Worms, 15 Feb 1810). German music publisher. By his own account he founded a firm of music engravers in Mannheim in 1768, but documentary evidence of his publications exists only from 1773. He soon incorporated a music shop into his publishing enterprise, buying new publications for it on his travels, especially in Paris; the publisher's catalogue he printed for the Frankfurt book fair includes works by Gossec, Rigel, Hüllmandel and Boccherini. On 23 August 1776 Elector Carl Theodor granted his application for an exclusive patent for 20 years within the Palatinate, which was extended to include Bavaria in 1782. In view of the rapid rise of Götz's publishing business, Mozart's comment that he could not get his piano and violin sonatas printed in Mannheim (28 February 1778) is surprising. Eschstruth praised Götz's prospectus (*Musicalische Bibliothek*, i, 1784), and he was soon able to open branches in Munich and Düsseldorf. His business began to suffer during the war which began in 1794, and the firm moved to Worms in 1799. The extended patent in the Palatinate was transferred in 1802 to his partner Joseph Abelshauser, who directed the firm without success until 1819.

The main publications of the firm's finest years (1776–94) were Holzbauer's *Günther von Schwarzburg* (score, 1777), Benda's melodramas *Medea* and *Ariadne auf Naxos* and symphonies by Cannabich and Fränzl. The catalogue consisted predominantly of piano music, and included works by the Mannheim composers L.A. Lebrun, Johann Toeschi, G.J. Vogler, J.B. Wendling and Peter Winter. The firm also published Zumsteeg's songs to Schiller's play *Die Räuben* (1782) and the first edition of Beethoven's Variations for piano on a march by Dressler (1782), the composer's first published work.

BIBLIOGRAPHY

BrookSF; DeutschMPN
F. Walter: 'Der Musikverlag des Michael Götz in Mannheim', *Mannheimer Geschichtsblätter*, xvi (1915), 36
H. Schneider: *Der Musikverleger Johann Michael Götz (1740–1810) und seine kurfürstlich privilegirte Notenfabrique* (Tutzing, 1989)

ROLAND WÜRTZ

Goudimel [Godimel, Godimell, Godymel, Jodimel, Jodymel, Jodrymel, Jodimey etc.], **Claude** (*b* Besançon, 1514–20; *d* Lyons, 28–31 Aug 1572). French composer, music publisher and editor. The suggestion that he was Palestrina's teacher has long been discounted. He was studying at Paris University in 1549 when chansons by him first appeared in print. In 1551 he became a proofreader with the publisher Nicolas Du Chemin, and from 1552 to 1555 he was Du Chemin's partner (although even by this later date he was still described as 'estudiant en l'Université de Paris'). He played an important role as both composer and editor in the time he worked for Du Chemin. The *Moduli undecim festorum* (RISM 1554[7]; ed. in RRMR, lvi, 1983), for instance, includes as part of its liminary materials a Latin poem by Goudimel in which he counselled his readers to 'buy this book with money, you will see (believe me) no uncorrected work'. His music was well represented in this book as well as in others he prepared for his employer. Through Jean Brinon, to whom he dedicated his first book of psalms (1551), he met Ronsard, and he later set several sonnets and odes from Ronsard's *Amours* (he contributed one of the 'model' sonnets to the famous musical *Supplément*, issued by Du Chemin in 1552, to Ronsard's great cycle). His

most fruitful years were from 1551 to 1558, when he published most of his chansons, psalms, motets, odes and masses. From 1557 he lived at the Huguenot city of Metz, where he worked with the poet and dramatist Louis des Masures on his first complete psalter (1564). He must have left Metz by 1567. His correspondence with the humanist poet Paul Schede, alias Melissus, dates from this period. He addressed his last letter to him from Lyons on 23 August 1572. A week later he was a victim of the St Bartholomew's Day massacres that between 28 and 31 August decimated the Huguenot population of the city.

He continued his editorial work during the last years of his life. In 1572 the Lyonnaise printer Jean II de Tournes brought out an edition of Arcadelt's chansons (*L'excellence des chansons musicales*) with spiritual contrafacta texts prepared by Goudimel (the book was reprinted in Geneva in 1586).

Goudimel is noted principally for his psalms. They are of three types: a free motet style, in which the Genevan melodies are generally used either as a cantus firmus or as motifs in imitative paraphrase; strict cantus-firmus settings in which only the first verse is set, the traditional melody appearing throughout in one voice (usually the superius) while the other voices act as imitative counterpoint to it; while in the third the Genevan melodies are (usually) in the tenor part of note-against-note harmonizations. There are 67 psalm motet settings, in eight volumes published between 1551 and 1566. The first volume does not use the traditional Genevan settings; from the third volume (1557) onwards the Genevan melodies are used to varying degrees. There are complete settings of the Psalter in the note-against-note and imitative styles, although the order in which they appeared has been a matter of some confusion (see Pidoux, 1958). The *Psaumes* of 1562 (of which the bassus partbook only survives) contains 82 settings of the note-against-note type. The *150 pseaumes de David* (1564) consists mostly of note-against-note settings, but melodies that were used in more than one psalm are set more elaborately on their second appearance and 28 of the settings are in this imitative style; some of the latter settings are actually by Thomas Champion (Mithou). The volume was reprinted in 1565 with a supplement containing the complete psalm texts. The *Pseaumes mises en rime françoise* (1565) is a modified version of the 1564 publication: it not only adds peripheral texts common to many editions of the Genevan Psalter, but there are also some musical modifications, possibly made by Genevan musicians. The publication of 1580, containing works of the imitative type, is a reprint of a volume published by Le Roy & Ballard in 1568 that re-used some of the contrapuntal settings from 1564.

Goudimel's Latin works – five masses, three *Magnificat* settings and ten motets – are extremely concise and concentrated; this is specially true of the masses '*Audi filia*' and '*De mes ennuys*'. Many of these works set texts from the Catholic liturgy, and they share much with sacred music by French contemporaries such as Certon and Maillard. Consistently imitative in their textures and featuring clearly-profiled, triadic melodies, the musical style of these works is also recalled in Goudimel's more motet-like settings of French psalms. He also composed over six dozen secular songs and *chansons spirituelles*, works of intrinsic interest to anyone concerned with the history of French music of the mid-16th century: in these works, procedurally distinct from the psalm settings, his output strikingly reveals the continued interest of French composers in counterpoint and polyphonic elaboration of borrowed material.

WORKS

Edition: *Claude Goudimel: Oeuvres complètes*, ed. P. Pidoux and others, Institute of Medieval Music, *Gesamtausgaben*, iii (Brooklyn, 1967–83) [P]

all except anthologies published in Paris unless otherwise stated

PSALMS

Premier livre, contenant 8 pseaumes de David traduictz par Clément Marot ... plus les commandements de Dieu, 3–5vv (1551)
Premier livre de psalmes de David, avec les comandemens de Dieu ... nouvellement par luy mesme revu, corrigé, et augmenté du psalme, Quand Israel, 4, 5vv (1557); P i
Tiers livre contenant 8 pseaumes de David traduitz en rythme françoise ... par Clément Marot ... (en forme de motetz), 4, 5vv (1557); P iii
Second livre de psalmes de David ... nouvellement revu et corrigé par le dit auteur, 4–6vv (1559); P ii
Quart livre contenant 8 pseaumes ... avec le cantique de Symeon ... (en forme de motetz), 4, 5vv (1560); P iv
Cinquiesme livre contenant 10 pseaumes (en forme de motets), 4, 5vv (1562); P v
Psaumes ... 'dont le subject se peu chanter en taille ou en dessus', 4vv (1562)
Les 150 pseaumes de David nouvellement mis en musique, 4vv (1564, 2/1565); P ix
Les pseaumes mis en rime françoise, par Clément Marot et Théodore de Bèze, mis en musique, 4vv (Geneva, 1565) [rev. edn of Les 150 pseaumes (1564)]
Sixième livre de pseaumes de David, mis en musique en forme de motetz, 4vv (1565); P vi
Septième livre de pseaumes de David, mis en musique en forme de motetz, 4vv (1566); P vii
Huitième livre de pseaumes de David, mis en musique en forme de motetz, 4vv (1566); P viii
Les 150 pseaumes de David, nouvellement mis en musique, 4vv (Geneva, 1580); P x
7 psalms, 4, 6vv, 1555[14], 1555[16], 1597[6]

MASSES

Missa ad imitationem cantionis 'Il ne se treuve en amitié', 4vv (1552); P xii
Missae tres ... ad imitationem modulorum: ut sequens tabula indicabit: 'Audi filia' ... 'Tant plus ie metz' ... 'De mes ennuys', 4vv (1558); P xii

Missa 'Le bien que j'ay', 1558[2]; P xii

OTHER SACRED VOCAL

[19] Chansons spirituelles de M.-A. de Muret, mises en musique, 4vv (1555), lost
3 Magnificat
10 motets, 3–5vv: 1551[1], 1553[3], 1554[7], 1557[8], 1565[2], 1565[3]; 5 in P xi

CHANSONS

Quinti Horatii Flacci poetae lyrici odae omnes quotquot carminum generibus differunt ad rhythmos musicos redactae (1555), lost
Ode, in Opuscules poétiques de P. Enoc (Lyons, 1572); P xiii
69 chansons, 3, 4vv, 1549[25], 1549[26], 1549[27], 1550[7], 1550[9], 1550[10], 1550[11], 1550[12], 1551[9], 1552[4], 1552[6], 1553[20], 1554[20], 1554[21], 1556[15], 1557[9], 1557[12], 1557[15], 1559[2], 1559[10], 1559[12], 1559[13], 1561[5], 1562[4], 1572[2], 1573[9], 1574[1], 1577[2], 1577[3], 1583[7], Corneille de Montfort: *Instruction méthodique et fort facile pour apprendre la musique pratique* (Lyons, 1567); P xiii

BIBLIOGRAPHY

O. Douen: *Clément Marot et le psautier huguenot* (Paris, 1878–9/*R*)
M. Brenet: 'Essai bio-bibliographique: Claude Goudimel', *Annales Franc-Comtoises* (1898), May–June, 5–43
F. Lesure: 'Claude Goudimel, étudiant, correcteur et éditeur parisien', *MD*, ii (1948), 225–30
P.-A. Gaillard: 'Bourgeois et Goudimel', *SMz*, xc (1950), 96–100
F. Lesure and G. Thibault: 'Bibliographie des éditions musicales de Nicolas Du Chemin (1549–1576)', *AnnM*, i (1953), 269–373; iv (1956), 251–3; vi (1958–63), 403–6
P. Pidoux: 'Notes sur quelques éditions des psaumes de Claude Goudimel', *RdM*, xlii (1958), 184–92

J.-M. Noailly: *Claude Goudimel, Adrian Le Roy et les CL psaumes: Paris, 1562–1567* (diss., U. of St Etienne, 1988)
J.-P. Ouvrard: 'Le sonnet ronsardien en musique: *du Supplément* de 1552 à 1580', *RdM*, lxxiv (1988), 149–64
E. Weber: 'Le style "nota contra notam" et ses incidences sur le choral luthérien et sur le psautier huguenot', *JbLH*, xxxii (1989), 73–93
L. Guillo: *Les éditions musicales de la Renaissance lyonnaise* (Paris, 1991)
M. Egan-Buffet: *Les chansons de Claude Goudimel: analyses modales et stylistiques* (Ottawa, 1992) [incl. extensive work list for chansons]
F. Dobbins: *Music in Renaissance Lyons* (Oxford, 1992)
M. Egan-Buffet: 'The French Chanson in the Second Half of the Sixteenth Century: Claude Goudimel's Treatment of the Decasyllabic Line', *Orlandus Lassus and his Time: Antwerp 1994* [*Yearbook of the Alamire Foundation*, i (1995)], 315–26

PAUL-ANDRÉ GAILLARD/RICHARD FREEDMAN

Gougeon, Denis (*b* Granby, PQ, 16 Nov 1951). Canadian composer. He studied musicology and guitar (1971–5) at the Ecole Vincent-d'Indy in Montreal, and completed BMus (1978) and MMus (1980) degrees in composition at the University of Montreal, where his principal teachers were Andre Prévost and Serge Garant. He taught for brief periods in the 1980s at the University of Montreal and McGill University, but otherwise has earned a living from his many commissions. In 1988 he was appointed to a one-year term as a composer-in-residence with the Canadian Opera Company (which resulted in the première of his opera *An Expensive Embarrassment*) and from 1989 to 1992 he served as the Montreal SO's first composer-in-residence. Gougeon has described himself as an intuitive composer, and has drawn his inspiration from composers as diverse as Mozart and Messiaen. His music is typically ebullient, energetic and virtuoso, but often has a contrasting slower middle section that is poetic and reflective. Although orientated towards atonality, his musical language is nevertheless frequently consonant. Gougeon is a firm believer in the necessity of communicating with a broad audience, and so writes in a directly appealing manner, but with an intelligent, well-thought-out underlying structure. (*EMC*2, J.-P. Vachon)

WORKS
(*selective list*)

Stage: Argile (music theatre), 1983, mime, inst ens, Vancouver, 24 April 1983; An Expensive Embarrassment [Une certaine proposition] (chbr op, 1, T. J. Anderson, after A. Chekhov: *Predlozheniye* [The proposal],) 1989, Toronto, 16 May 1989; Emma B. (ballet), 1998, S, S, orch, Munich, 24 March 1999; incid music for plays

Vocal: Prophétie 2 (Gougeon, Bible: *Revelation*), S, perc, 1980; Voix intimes (Gougeon), S, S, 4 cl, perc, 1981; Heureux qui, comme . . . (Gougeon), S, pic, eng hn, bar sax, str qnt, db, perc, 1987; Chants du monde (folksong texts), S, S, vn, vc, pf, 1993, rev. S, S, orch, 1996; Le diable et le champignon (M. Tremblay), nar, fl + pic, cl + b cl, vn, va, vc, pf, perc, 1994

Orch: Conc. dello spirito, 1980; Dialogues, mar, orch, 1981; Le choral des anges, pf, orch, 1984; Le jardin mystérieux, 1984; Eternité, S, orch, tape, 1985; Musique en mémoire, S, S, orch, 1985; La fête sacrée, pic, 2 fl, a fl, str orch, 1987; Récit, concert band, 1987; An Expensive Embarrassment Suite, 1989; Enfant de la terre et du ciel étoilé, 1989; Jardin secret, eng hn, orch, 1989; A l'aventure, 1990; Fragile, fixe, fugace, 1991; Un fleuve, une île, une ville, 1992; Primus tempus, 1993; Canto del piccolo, pic, orch, 1996; Pf Conc., 1997; Concertino, gui, str orch, 1998

Chbr: Ludus, 4 perc, 1980; Chants de la nuit, 3 gui, hp, 1982; Et je danse, 2 perc, 1983; Plaisirs d'amour, pf, 1983; Rondeaujourd'hui, hpd, 1985; Lettre à un ami, fl + pic, eng hn, vn, vc, pf, synth, perc, 1986; L'oiseau blessé, fl, 1987; Dix millions d'anges, ondes martenot, str qnt, perc, 1988; Suite privée, fl + pic + a fl, vc, pf, 1988; 6 thèmes solaires (1990): Soleil, pf, Mercure, a sax, Venus (J.W. von Goethe), v, pf, Terre, cl, pf, Mars, tpt, pf, Jupiter, hn, pf, Saturne, fl, Uranus, vn, Neptune, va, pf, Pluton, vc; Fantaisie, fl, vib, 1991; 4 inventions, sax qt, 1993; Un train pour l'enfer, 6 perc, inst ens, 1993; Une petite musique de nuit d'été, gui ens, 1994; Jeux de cordes, str qt, 1995; 3 mouvements, vn, pf, 1998

Principal publishers: Doberman-Yppan, Musigraphe

ROBIN ELLIOTT

Gough, Hugh (Percival Henry) (*b* Heptonstall, Yorkshire, 31 Jan 1916; *d* New York, 14 April 1997). English maker of clavichords, harpsichords, pianos and lutes. He was educated in London at Westminster School and University College. Gough became interested in early keyboard instruments in 1933, and after making his first clavichord in 1935–6 he took clavichord lessons with Arnold Dolmetsch. During this period he worked on instruments in Benton Fletcher's collection, the start of a lifelong interest in restoration. Recognizing the tonal superiority of antique instruments, Gough also studied examples in other private collections and museums. In 1939–40 he made a five-octave clavichord suitable for the Classical repertoire, unlike the smaller instruments then fashionable. While in service with the RAF in Egypt he made a small instrument, perhaps the first modern fretted clavichord, completed in 1944. After the war he returned to London where, working alone or with one or two assistants, he made clavichords, harpsichords, virginals, spinets and, in 1954, a reconstruction of a CEMBAL D'AMOUR from 18th-century descriptions of this lost instrument. A few of his harpsichords included the then nearly obligatory 16′ stop and registration pedals, but most were smaller instruments in common with the majority of historical harpsichords. Although Gough made few copies of specific antique instruments, he was a pioneer in the application of historical principles of design and construction. He was also a leader in the revival of the early piano, first through restoring antique specimens, and then by making new instruments, beginning in 1952–3 with one in the style of J.A. Stein. He was a mentor to many younger makers, including Frank Hubbard who worked for him in 1948. Ten years later, discouraged about his prospects in England, Gough went to America and for five months worked in Boston for Hubbard and his partner William Dowd. He soon established a workshop in New York, but for several years shuttled between there and London. By 1962 he had settled permanently in New York, where, while continuing to build and restore keyboard instruments, he began to make lutes. During the 1970s he was active in promoting concerts of early music and became prominent as a dealer of antique instruments.

WRITINGS

'The Classical Grand Pianoforte, 1700–1830', *PRMA*, lxxvii (1950–51), 41–50
'Clavichord', 'Harpsichord: Terminology, History', *Grove5*
'Towards a Theory of the Design and Construction of Musical Instruments, with Special Reference to Those of the Past', *Ruckers klavecimbels en copieën: Antwerp 1977*, 72–7

BIBLIOGRAPHY

W.J. Zuckermann: *The Modern Harpsichord* (New York, 1969)
C.D. Harris: 'Hugh Gough', *American Organist*, xxii/1 (1987), 62–3
J. Koster and J. Barnes: 'Hugh Gough', *GSJ*, li (1998), 7–11

JOHN KOSTER

Gough, John (*d* 1543). English music printer and publisher. He printed Myles Coverdale's *Goostly Psalmes and Spirituall Songes*. Long conjectured on textual grounds to date from just before Gough's death, this work has been located in John Rastell's will, suggesting a publication

date of before 20 April 1536. It employs the same type originally used by Rastell, with whom Gough had business connections; no other piece of music printing by Gough has survived. He worked at the 'Sign of the Mermaid', Lombard Street, London.

BIBLIOGRAPHY

Humphries-SmithMP

A.H. King: 'The Significance of John Rastell in Early Music Printing', *The Library*, 5th ser., xxvi (1971), 197–214

R.J. Roberts: 'John Rastell's Inventory of 1538', *The Library*, 6th ser., i (1979), 34–42

MIRIAM MILLER

Goulart, Simon (*b* Senlis, 20 Oct 1543; *d* Geneva, 3 Feb 1628). French music publisher. He studied law in Paris but then devoted himself to the Reformation movement. He left Paris for Geneva in 1566 and was ordained there on 20 October. He carried out his ministry first at Chancy and Cartigny, and then, after serving in several French parishes, was appointed in 1571 to St Gervais, Geneva. He succeeded Bèze as head of the Church in Geneva on the latter's death in 1605. Between about 1576 and 1597 he published works by Lassus, Arcadelt, Crecquillon, Gérard de Turnhout, Jean de Castro, Noé Faignient, Goudimel, Séverin Cornet, Guillaume Boni, Antoine de Bertrand and others, with modified, and in some cases new, texts. The only composer whose works he published in their original form was Jean Servin. All the known Genevan music printers of this time printed his works (Jean Le Royer, Pierre de Saint-André, Jean II de Tournes) and some of them were commissioned by foreign booksellers (Charles Pesnot in Lyons or Jérôme Commelin in Heidelberg). The prefaces he wrote to his publications (in 1597 under the pseudonym of 'Louis Mongard') throw light on relations between theologians and musicians.

EDITIONS

O. de Lassus: Thrésor de musique d'Orlande de Lassus contenant ses chansons, 4–6vv (Geneva, 1576[4])

O. de Lassus: Premier [–Second] livre du meslange des pseaumes et cantiques, 3vv (Geneva, 1577[2-3])

J. Servin: Premier [–Second] livre de chansons nouvelles, 4–8vv (Lyons, 1578)

J. Servin: Meslanges de chansons nouvelles, 4vv (Lyons, 1578)

G. Boni: Sonets chrestiens ... premier [–second] livre, 4vv (Geneva, 1578/9)

J. Servin: Psalmi Davidis a G. Buchanano versibus expressi, 4–8vv (Lyons, 1579)

A. de Bertrand: Premier [–Second] livre de sonets chrestiens mis en musique, 4vv (Lyons, 1580)

O. de Lassus: Theatrum musicum ... liber primus [–secundus], 4–5vv (Geneva, 1580[3-4])

O. de Lassus: Cinquante pseaumes de David, 5vv (Heidelberg and Geneva, 1597[6])

BIBLIOGRAPHY

L.-C. Jones: *Simon Goulart* (Geneva, 1917)

E. Droz: 'Simon Goulart, éditeur de musique', *Bibliothèque d'humanisme et Renaissance*, xiv (1952), 265–76

C.S. Adams: 'Simon Goulart (1543–1628), Editor of Music, Scholar and Moralist', *Studies in Musicology in Honor of Otto E. Albrecht*, ed. J.W. Hill (Kassel, 1980), 125–41

P. Broisat-Richard: *La musique à Genève au XVIe siècle* (diss., U. of St Etienne, 1981)

L. Guillo: *Les éditions musicales de la Renaissance Lyonnaise* (Paris, 1991), 98–103, 455–9

PAUL-ANDRÉ GAILLARD/LAURENT GUILLO

Gould, Glenn (Herbert) (*b* Toronto, 25 Sept 1932; *d* Toronto, 4 Oct 1982). Canadian pianist, writer and composer. He studied theory (1940–47), the organ (1942–9) and the piano (1943–52, with Alberto Guerrero) at the Toronto (later Royal) Conservatory of Music, earning his Associate Diploma by the age of 12. He made his orchestral début in 1946 and his professional recital début in 1947, and was soon known across Canada through concerts, radio (from 1950), television (from 1952) and commercial recordings (from 1953). He began composing in his youth, and favoured late Romantic and 12-note idioms; his early works include piano pieces and a bassoon sonata. His only major work is a long, one-movement string quartet, composed 1953–5 and later published and recorded.

In January 1955 Gould made his American début, with recitals in Washington, DC, and New York. His unorthodox programme (Gibbons, Sweelinck, Bach, late Beethoven, Berg, Webern), distinctive style and platform mannerisms immediately marked him as an iconoclast. The day after his New York début he signed a contract with Columbia Records, for whom he recorded exclusively thereafter. His first recording, of Bach's Goldberg Variations, was released in 1956 to critical and popular acclaim. From 1955 to 1964 he gave concerts throughout North America, and made three overseas tours (1957–9), playing in the USSR, Western Europe (including London) and Israel.

In 1964 Gould retired from public performance, citing moral and musical objections to the concert medium, and became a leading champion of the electronic media. Throughout his career he produced radio and television recitals and other programmes for the CBC, including a series of innovative contrapuntal radio documentaries. He made a series of four films for French television (*Chemins de la musique*, 1974) and a series of three films for German and Canadian television (*Glenn Gould Plays Bach*, 1979–81). He explored many musical and non-musical topics in periodical articles, liner notes, broadcast scripts and interviews, and in the mid-1960s he gave several public lectures. He arranged music for two feature films: *Slaughterhouse-Five* (1972) and *The Wars* (1982).

Gould played little early-Romantic or Impressionist music, preferring the Baroque, Classical, late-Romantic and 20th-century Austro-German repertories, along with more unusual fare (virginal music, transcriptions, Canadian music). His recordings include most of the keyboard music of Bach and Schoenberg, the composers most influential on his musical tastes, aesthetic ideas and 'classical' approach to the piano. His idiosyncratic interpretations, published pronouncements and personal eccentricities made him a controversial figure, but he was also widely admired for his virtuosity, probing intellect, command of musical architecture, rhythmic dynamism, precise fingerwork and extreme clarity of part-playing. In July 1982 he began what was to have been a new career as a conductor, with a recording of Wagner's *Siegfried Idyll*. On 27 September, shortly after the release of a new recording of the Goldberg Variations, he suffered a massive stroke.

Since his death Gould's work has been widely disseminated. His published writings were collected in 1984 and have appeared in translations. In 1992 Sony Classical began releasing his live and studio recordings, films and broadcasts in two comprehensive audio and video series, and the CBC began releasing some of his radio documentaries and early broadcast performances. In 1995 Schott undertook an edition of his compositions.

Gould has posthumously inspired a large and diverse literature, two international societies, radio and television

documentaries, and even novels, plays, poems, works of art and a feature film. The Glenn Gould Foundation, created in Toronto in 1983, awards a triennial Glenn Gould Prize in music and communications. His papers are housed at the National Library of Canada in Ottawa.

WRITINGS

trans. and ed. B. Monsaingeon: *Ecrits* (Paris, 1983–6)
ed. T. Page: *The Glenn Gould Reader* (Toronto, 1984)
ed. J.P.L. Roberts and G. Guertin: *Glenn Gould: Selected Letters* (Toronto, 1992)

BIBLIOGRAPHY

G. Payzant: *Glenn Gould: Music and Mind* (Toronto, 1978, rev. 1992)
J. McGreevy, ed.: *Glenn Gould by Himself and Friends* (Toronto and New York, 1983)
J. Cott: *Conversations with Glenn Gould* (Boston, 1984)
G. Guertin, ed.: *Glenn Gould, pluriel: Verdun, 1988*
M. Schneider: *Glenn Gould, piano solo: Aria et trente variations* (Paris, 1988, enlarged 2/1994)
O. Friedrich: *Glenn Gould: a Life and Variations* (New York, 1989) [incl. appx on Gould's concerts, recordings, broadcasts and writings]
A. Kazdin: *Glenn Gould at Work: Creative Lying* (New York, 1989) [incl. discography]
J. Hagestedt: *Wie spielt Glenn Gould? Zu einer Theorie der Interpretation* (Munich, 1991)
E. Angilette: *Philosopher at the Keyboard: Glenn Gould* (Metuchen, NJ, 1992)
N. Canning: *A Glenn Gould Catalog* (Westport, CT, 1992) [discography]
R. Pincoe and S.C. Willis, eds.: *Glenn Gould: Descriptive Catalogue of the Glenn Gould Papers/Catalogue raisonné du Fonds Glenn Gould* (Ottawa, 1992) [incl. chronology, bibliography, discography and lists of writings, compositions, broadcasts and films]
M. Stegemann: *Glenn Gould: Leben und Werk* (Munich, 1992) [incl. bibliography, discography and lists of broadcasts, films and concert repertory]
P. Ostwald: *Glenn Gould: the Ecstasy and Tragedy of Genius* (New York, 1997)
K. Bazzana: *Glenn Gould: the Performer in the Work* (Oxford, 1997)
J.P.L. Roberts, ed.: *The Art of Glen Gould* (Toronto, forthcoming)

KEVIN BAZZANA

Gould, Morton (*b* New York, 10 Dec 1913; *d* Orlando, FL, 21 Feb 1996). American composer, conductor and pianist. He was born in the New York City borough of Queens to an Australian-born estate agent and his Russian wife. At the age of four he showed a musical talent, playing the piano by ear, and two years later wrote his first work, *Just Six*, a waltz for piano. He entered the Institute of Musical Art (later Juilliard School) in New York at the age of eight on a scholarship, with additional studies at New York University. His principal teachers were Vincent Jones (theory, harmony and composition) and Abby Whiteside (piano). During his teens he gave piano recitals in and around New York, devoting part of each to improvisations on themes and phrases contributed by the audience, a skill he exercised at recitals and lectures throughout his life. By the age of 18 his *3 Conservative Sketches* (1932) had been published by G. Schirmer, his publisher for most of his life.

In the Depression, Gould performed in piano vaudeville acts, cinemas and dance studios, and toured in the piano duo of Gould and Shefter. He was on the staff of Radio City Music Hall when it opened (1932), and came of age during the golden era of radio: beginning at the age of 21 and for the following eight years he conducted, arranged and composed for the weekly programme 'Music for Today' on WOR, New York. In 1943 he was appointed the director of the 'Chrysler Hour', for which he composed one of the early commercial jingles. Through network radio he attained national recognition, as well as the discipline to write to a deadline and the habit of providing descriptive titles for movements rather than just tempo indications. From the symphonettes (short orchestral works written to fit the radio format) came the 'Pavane', which rivalled another work of the period, *American Salute* (1943), as his most popular work.

Gould's career as a symphonic composer began with the première by Stokowski and the Philadelphia Orchestra of *Chorale and Fugue in Jazz* (1933). *Spirituals*, his first work to enter the orchestral repertory, was first performed by Gould himself at a New York festival in 1941; performances followed shortly afterwards by, among many others, the New York PO and the Cleveland Orchestra. During the 1940s Gould continued to compose for the concert hall and radio, but also wrote for film, stage and ballet. Capitalizing on his popular appeal in radio, the composer and his orchestra starred with Jane Powell in the film *Delightfully Dangerous* (1945). The Broadway musical *Billion Dollar Baby*, written with Comden and Green, followed in the same year. Though the abstract *Interplay* (1945; with music from *American Concertette*) was Gould's first work with the choreographer Jerome Robbins, his ability to compose descriptive music to order served him well in such later collaborations as *Fall River Legend* (1947; Agnes De Mille), *I'm Old Fashioned* (1983; Robbins) and *Audubon* (1969–83; George Balanchine). The uncompleted *Audubon* project produced several concert works, including the *Apple Waltzes* (1983) and a concerto grosso for four violins and orchestra (1969).

In the 1940s Gould attended a performance by the exemplary University of Michigan band under Frank Revelli, and was astonished by their musicality. He dedicated *Jericho Rhapsody* (1941) to the group, and several major works for concert band followed, including two symphonies. Several of his orchestral works are transcribed for band, and his music is an important part of the American band repertory.

Gould also hosted and composed for television shows including the educational 'World of Music' series and the 'World War I' and 'Holocaust' broadcasts, which, like radio, generated several works for orchestras and band. In addition to his work in radio and television he was a noted concert conductor, leading many orchestras in guest appearances and over 100 recordings. Gould joined the board of ASCAP (1959) and served as its president (1986–94); he was also a member of the American Academy and Institute of Arts and Letters. His credits as an arts administrator include tenure on the board of the American Symphony Orchestra League and work with the National Endowment for the Arts. In 1994 he received a Kennedy Center Honor for his contributions to American culture and the following year his final orchestral work, *Stringmusic*, written for the farewell of Rostropovich from the National SO, won the Pulitzer Prize.

WORKS
(*selective list*)

DRAMATIC

Musicals: Billion Dollar Baby (B. Comden and A. Green), 1945; Arms and the Girl (D. Fields), 1950
Ballets: Interplay (American Concertette) (choreog. J. Robbins), 1945; Fall River Legend (choreog. A. De Mille), 1947 [see ORCHESTRAL]; Santa Fe Saga (choreog. E. Feld), 1956 [see BAND];

Half Time (Formations) (choreog. Feld), 1964; Clarinade (Derivations) (choreog. G. Balanchine), 1964; Audubon (choreog. Balanchine), 1969–83, inc. [see ORCHESTRAL]; I'm Old Fashioned, Astaire Variations (choreog. J. Robbins), 1983
Cant.: Something to Do (C. Leigh), 1976
Film scores: Ring of Steel, 1941; Delightfully Dangerous, 1945; San Francisco Conference, 1946; Cinerama Holiday, 1955; Windjammer, 1958
Radio and television scores: Cresta Blanca, 1943 [theme]; The Secret of Freedom, 1960; The Turn of the Century, 1960; Verdun, 1963; World War I, 1964–5 [see ORCHESTRAL]; The World of Music, 1965; F. Scott Fitzgerald in Hollywood, 1976; Holocaust, 1978 [see ORCHESTRAL]; Celebration '81, 1981

ORCHESTRAL

Syms.: Symphonette no.1 (American Symphonette), 1933; Symphonette no.2 (Second American Symphonette), 1935; Symphonette no.3 (Third American Symphonette), 1937; Symphonette no.4 (Latin-American Symphonette), 1941; Sym. no.1, 1942; Sym. no.2, 1944; Sym. no.3, 1947, rev. 1948; Sym. of Spirituals, 1976
Solo insts with orch: Conc. for Pf, 1937; Conc. for Vn, 1938; American Concertette, pf, 1943; Conc. for Va, 1943; Guajira, cl, 1949; Tap Dance Conc., tap dancer, 1952; Dance Variations, 2 pf, 1953; Hoofer Suite, tap dancer, 1956; Dialogues, pf, 1958; Vivaldi Gallery, str qt, 1968; Conc. Grosso, 4 vn, 1969 [from Audubon; see DRAMATIC]; Troubadour Music, 4 gui, 1969; Conc. for Fl, 1983–4; American Sing, vocal qt, 1984; Diversions, t sax, 1990
Nar with orch: Rhythm Gallery, nar, 1958; Salutations, nar, 1966 [also nar, band]; The Jogger and the Dinosaur, nar, 1992; Hosedown, nar, 1995
Suites for orch: Folk Suite, 1941; Fall River Legend Suite, 1947 [see DRAMATIC]; Family Album Suite, 1951; Cinerama Holiday Suite, 1955; Declaration Suite, 1956; Sarajevo Suite, 1964–5 [from World War I; see DRAMATIC]; Holocaust Suite, 1978 [see DRAMATIC]
Other orch: Chorale and Fugue in Jazz, 1933; Swing Sinfonietta, 1936; A Homespun Ov., 1939; Foster Gallery, 1939; American Caprice, 1940; Spirituals, 1941; Lincoln Legend, 1942; American Salute, 1943; Conc. for Orch, 1945; Harvest, 1945, Yankee Doodle, 1945; Minstrel Show, 1946; Holiday Music, 1947; Philharmonic Waltzes, 1948; Serenade of Carols, 1949; Americana, 1950; Big City Blues, 1950; Showpiece, 1954; Jekyll and Hyde Variations, 1957; Spirituals, strs, 1961; Calypso Souvenir, 1964; Festive Music, 1964; Columbia, Broadsides, 1967; Venice, double orch, 1967; Soundings, 1969
Serenade, Orfeo, 1970 [from Audubon; see DRAMATIC]; American Ballads, 1976; Chorales and Rags, 1970 [from Audubon; see DRAMATIC]; Cheers!, 1979; Elegy, 1978 [from Holocaust; see DRAMATIC]; Burchfield Gallery, 1981; Celebration Strut, 1981; Housewarming, 1982; Apple Waltzes, 1983 [from Audubon; see DRAMATIC]; Flourishes and Galop, 1983; Classical Variations on Colonial Themes, 1984–5; Flares and Declamations, 1987; Notes of Remembrance, 1989; Minute-Plus Waltz/Rag, 1990; Stringmusic, 1993

BAND

Soloist with band: Concertette, vla, 1943; Inventions, 4 pf, 1953; Derivations, cl, 1956; Salutations, nar, 1966 [also nar, orch]
Concert band: Cowboy Rhapsody, 1940; Jericho Rhapsody, 1941; Fanfare for Freedom, 1943; Ballad, 1946; Buckaroo Blues, 1950; Sym. no.4, West Point Sym., 1952; Santa Fe Saga, 1956 [see DRAMATIC]; Café Rio, 1958; Saint Lawrence Suite, 1958; Prisms, 1962; Dramatic Fanfares, 1964; Mini-Suite, 1968; Centennial Sym., Gala for Band, 1983; Festive Fanfare, 1991; Hail to a First Lady, 1991; Global Greetings, 1994; Remembrance Day, 1995
Marching band: Formations, 1964; New China March, 1943; American Legion Forever; American Youth; Bombs Away; Commemoration March; March of the Leathernecks; Paratroopers; Red Cavalry

CHAMBER

2 or more insts: Suite, vn, pf, 1945; Parade, 3 perc, 1956; Benny's Gig, cl, db, 1962; Colombian Fanfares, 7 brass, 1967; Tuba Suite, 3 hn, tuba, 1971; Suite, vc, pf, 1981; Conc. Concertante, vn, wind qnt, 1981–2; Duo, fl, cl, 1982; Cellos, octet or multiples, 1984; Two Pianos, 1987
Pf solo: 3 Conservative Sketches, 1932; Marionette in Motley, 1932; Sonata no.1, 1933; Sonata no.2, 1933; Mystic Fantasy, 1933; Fantasie impromptu, 1934; Rumbolero, 1934; Americana, 1935; Sonata no.3, 1936; Deserted Ballroom, 1938; Tropical, 1938; Caricatones, 1939; Sonatina, 1939; Boogie the Woogie, 1941; Boogie Woogie Etude, 1943; Prelude and Toccata, 1945; Pop's Serenade, 1945; Prologue, 1945; Colonial Portrait, 1947; Dance Gallery, 1952; Abby Variations, 1962; At the Piano, 1964; Ten for Deborah, 1965; Patterns, 1984; Rag Waltz, 1984; Pieces of China, 1985; Ghost Waltzes, 1991; The Anniversary Rag, 1994

VOCAL

Choral: A Song of Freedom, 1941; Of Time and the River, 1946; Declaration, 1956; Come Up from the Valley, Children, 1964; Hello Song, 1964; Dancing Days, 1966; Two for Chorus, 1966; Quotations, 1983; A cappella, 1987; There Are No Children Here, 1996
Other: No Longer Very Clear, 1994

Principal publishers: G. Schirmer; Mills

BIBLIOGRAPHY

CBY1968
L. Evans: *Morton Gould: his Life and Music* (diss., Columbia U. Teachers College, 1978)
B. Tischler: *Musical Modernism and American Cultural Identity* (diss., Columbia U., 1983)
L.R. Wyatt: *The Mid Twentieth-Century Orchestral Variation, 1953–1963: an Analysis and Comparison of Selected Works by Major Composers* (diss., U. of Rochester, 1974)
Recorded interviews in *US-NHoh*

ED MATTHEW

Gould, Nathaniel Duren (*b* Bedford, MA, 26 Nov 1781; *d* Boston, 28 May 1864). American singing school teacher and tune-book compiler. He was the son of a renowned builder of churches, Reuben Duren, but was adopted in 1792 by a maternal uncle in New Ipswich, New Hampshire, in whose honour he changed his name to Gould in 1806. He studied vocal music under Reuben Emerson (*c*1772–1860) and first taught his own singing-school at Stoddard, New Hampshire, in 1798. During the next 50 years, he claimed to have taught in 'some 115 singing-schools' and 'more than 50,000 scholars' (Crawford). He organized a military band in New Ipswich in 1804, and the following year became conductor of the newly formed Middlesex (Massachusetts) Musical Society.

In 1819 he moved to Boston and thence to New York. In 1829 he settled permanently in Boston, where he spent the rest of his life teaching vocal music and penmanship. His magnum opus, *Church Music in America* (Boston, 1853/*R*), although digressive and often inaccurate, remains a classic work of history.

BIBLIOGRAPHY

DAB (F.W. Coburn)
National Cyclopedia of American Biography, vii (New York, 1892/*R*), 426
R. Stevenson: 'American Musical Scholarship: Parker to Thayer', *19CM*, i (1977–8), 191–210, esp. 198
G. Ingalls: *Nathaniel Duren Gould 1781–1864* (thesis, U. of Lowell, MA, 1980)
R.A. Crawford: '"Ancient Music" and the Europeanizing of American Psalmody, 1800–1810', *A Celebration of American Music: Words and Music in Honor of H. Wiley Hitchcock*, ed. R.A. Crawford, R.A. Lott and C.J. Oja (Ann Arbor, 1990), 229–55

ROBERT STEVENSON

Goulding & Co. English firm of music sellers, publishers and instrument makers. The business was founded in London by George Goulding in 1785. Early in 1798 he entered into partnership with Thomas D'Almaine (*c*1784–1866) and a certain Phipps (who in 1810 left to form his own company); they obtained royal patronage, becoming 'music-sellers to the Prince and Princess of Wales', and from 1803 to 1816 operated an agency in Dublin which was first known as Goulding, Knevett & Co. Until 1823,

when it was known as Goulding & D'Almaine, or Goulding, D'Almaine & Co., the firm existed under various names, and accepted a Potter and James Wood into the partnership. Goulding's name was dropped by about 1834, the firm becoming D'Almaine & Co. Soon after 1840 Thomas Mackinlay, a nephew of D'Almaine, joined the business and for a time some works were issued with the imprint D'Almaine & Mackinlay. D'Almaine retired in 1847 to be succeeded by Mackinlay. About 1848 the firm issued a booklet, *A Day at a Music Publishers*, which offers valuable insights into the business. With the death of both D'Almaine and Mackinlay in 1866, the firm was discontinued and the plates and stock sold by auction in May 1867.

George Goulding's early publications were of a minor character, but from 1800 the firm expanded its publishing interests to encompass much of the vocal music of the day, including the operas of Mazzinghi and Reeve. After moving to Soho Square in 1811 it entered its most active period, during which it published most of Henry Bishop's music. John Parry was its chief musical arranger for some time, being responsible for collections such as *The Vocal Companion* (1829), *The British Minstrel* (1830) and *Flowers of Song* (1837). *The Musical Bijou* was a popular annual album, issued from 1829 to 1851. The D'Almaine firm was an early convert to lithographic methods of printing, and vast quantities of popular dance and vocal music continued to be issued up to the 1860s.

As instrument makers, the firm was known especially for wind instruments (James Wood was a skilled woodwind maker) and for pianos, of which all types were made, except apparently full concert grands. String instruments bearing the firm's name all appear to have been bought in and were commonly of French or German origin. After the demise of the publishing business, Joseph Emery bought the name and goodwill, and Thomas D'Almaine & Co. continued to exist as piano (and for some time organ) makers until 1934.

BIBLIOGRAPHY

ClinkscaleMP; Humphries-SmithMP; KidsonBMP; LangwillI7
H.E. Poole: '"A Day at a Music Publishers": a Description of the Establishment of D'Almaine & Co. Reprinted with an Introduction, Notes and Commentary', *Journal of the Printing Historical Society*, xiv (1978–80), 59–81
H.E. Poole: 'A Catalogue of Musical Instruments Offered for Sale in 1839 by D'Almaine & Co., 20 Soho Square', *GSJ*, xxxv (1982), 2–36
J.A. Parkinson: *Victorian Music Publishers: an Annotated List* (Warren, MI, 1990)
P.T. Young: *4900 Historical Woodwind Instruments* (London, 1993)
B.W. Harvey: *The Violin Family and its Makers in the British Isles* (Oxford, 1995)

FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES

Goumas, (Jean-)Pierre(-Gabriel) (*b* Mesnil-sur-l'Estrée, 2 Jan 1827). French maker of woodwind instruments. He took over the firm of his wife's uncle, Jean-Louis BUFFET-CRAMPON.

Gounod, Charles-François (*b* Paris, 17 June 1818; *d* Saint-Cloud, 18 Oct 1893). French composer. Best known today as the composer of the opera *Faust* and an *Ave Maria* descant to the first prelude of J.S. Bach's *Das wohltemperirte Clavier*, Gounod wrote in most of the major genres of his day, sacred and secular. That his reputation began to wane even during his lifetime does not detract from his place among the most respected and prolific composers in France during the second half of the 19th century.

1. YOUTH, EARLY CAREER, AMBITIONS IN THE CHURCH. Gounod's father, François-Louis Gounod, was a painter and engraver of considerable talent and, like two generations of ancestors, worked for royalty. According to the composer, his father was prevented from achieving greater fame only by modest ambition. Gounod's mother, née Victoire Lemachois, studied piano with Louis Adam and was gifted in the visual arts. When her husband died prematurely in 1823 she supported her two sons by establishing a piano teaching studio. The young Charles Gounod demonstrated enormous precocity not only in music but also in drawing; extant sketches and paintings bear witness to the remark Dominique Ingres later made at the French Academy in Rome that Gounod might have competed successfully for a Prix de Rome in fine arts.

From a young age Gounod was sent to board at various Parisian schools. At first reluctant to encourage his musical gifts, his mother arranged for him to leave school one day each week for private lessons in harmony and counterpoint with Antoine Reicha. Gounod poured his energies into composition rather than performance, although by all accounts he developed a fine tenor voice and acquired some ability at the keyboard. Following the death of Reicha, he enrolled at the Paris Conservatoire to study counterpoint and fugue with Halévy and composition with, in turn, Henri Berton, Le Sueur and Ferdinando Paër. The group represented an eclectic mix of compositional styles in 1830s Paris and each instructor passed away before Gounod had studied with him for 18 months. None proved to have a lasting influence on Gounod's style and aesthetics, although he undoubtedly derived some of his admiration for Gluck from Le Sueur. Gounod competed for the Prix de Rome for the first time in 1837 at the tender age of 19 and won second prize. After a failed attempt the next year, he finally earned the Grand Prix in 1839 with the cantata *Fernand*.

Gounod arrived at the French Academy in Rome at the end of January 1840. Little there sustained his musical interest. He excoriated performances of operas by Donizetti, Bellini and Mercadante, composers he later characterized as mere 'vines twisted around the great Rossinian trunk, without its vitality and majesty' and unable to match that composer's spontaneous melodic gifts. Gounod was, however, genuinely moved by performances of Palestrina at the Cappella Sistina and more generally by the cultural legacy of Rome in the other arts, a legacy he felt that musicians could ill afford to ignore. His Roman experience laid the foundation for the stark comparison he drew in his aesthetics between, on the one hand, a universally appealing combination of beauty, truth and Christianity and, on the other, egoism, artifice and insularity. He described *stile antico* counterpoint as a selfless analogue to Michelangelo's frescoes issuing from pure Faith. During his stay in Rome Gounod was drawn to the circle around the charismatic Dominican Père Lacordaire; his mother became concerned that he might enter the priesthood. At the same time, Gounod read the Romantic poetry of Lamartine as well as Goethe's *Faust*: he set the former's *Le vallon* and *Le soir* and dreamed of the day when he might adapt Goethe's play. None of this

was inconsistent with his attraction to Lacordaire, a liberal theologian given to fiery rhetoric about social progress that appealed to many in the Romantic generation. Fanny Mendelssohn, whose path crossed with Gounod's for a few months in Rome, depicted a character beset by rapid mood changes ranging from excitable, effusive and eminently charming to contemplative, aloof and mystical (fig.1). Gounod pursued his religious inclinations by writing a mass with orchestra as well as an *a cappella Te Deum* with ten independent parts that he presented as one of his obligatory offerings to the authorities of the Institut.

Like other Prix de Rome winners, Gounod spent part of his third-year government stipend in Austria and Germany. Letters from Vienna record his ecstatic impressions of living in the city of Mozart and Beethoven. In Rome he had mused about writing a choral symphony on the life of Christ and now he confessed to Ingres that it became particularly difficult to escape the 'imperious influence of the idea of Beethoven'. That influence would later be strongly felt in his Second Symphony. Gounod obtained a Viennese performance of his Roman mass as well as of a new requiem and a Lenten *a cappella* mass. Although he set his sights upon rekindling sacred music in France, he was also keenly interested in new German work. On his journey home he stopped in Leipzig to visit Felix Mendelssohn, who regaled him with a private performance of the Scottish Symphony by the Gewandhaus orchestra and praised the compositions in Gounod's portfolio. The imprint of Mendelssohn's style would emerge often in Gounod's later career, for example in the second movement of his First Symphony, the instrumental



1. Charles-François Gounod: portrait by Jean-Auguste-Dominique Ingres, pencil, Rome, 1841 (Art Institute of Chicago)

offertory in the *Messe solennelle de Sainte Cécile* and the evocation of the supernatural in the third act of *Mireille*.

Gounod returned to Paris in 1843 to take up a position that his mother had negotiated on his behalf as *maître de chapelle* at the Séminaire des Missions Etrangères church. Here he was free to put his artistic programme for sacred music into effect: he sung at mass and office frequently and trained the small choir to perform his *a cappella* music in the style he wished. He intended the Missions Etrangères to become nothing less than the centre of a sacred music revival to which believers would flock from all corners of Paris. His few publications in this period were given over to simple service music. Despite his own earlier disparagements of the low artistic standard of the French *romance*, he did not even publish songs during these years. 15 months after his return Gounod told acquaintances that he intended to begin studies for ordination into the priesthood. He delayed this until autumn 1847, at which time he formally enrolled as a day student at St Sulpice seminary. His resolve, however, was short-lived, for by the February Revolution of 1848 he had abandoned theological studies. The worldly influences that came into play in this decision remain unclear, but it should not be assumed (as it sometimes has) that Gounod was driven entirely by opportunism or whim: serious personal reflections about vocation must surely also have been a factor in this change of course. His Christian beliefs would remain deeply felt, and his decision to forsake the cloth should at least partly be seen in this light. The biographer's vision is clouded by the opinion of many contemporaries who held that Gounod's faith must have been only skin deep because he plied social circuits with grace, charm and eloquence (qualities which emerge strongly in a voluminous correspondence of considerable literary merit). Moreover, there would be persistent rumours of a wandering extra-marital eye. Whatever the inconsistencies, real or imagined, they do not necessarily negate the existence of a spiritual dimension in a complex personality.

2. EMERGENCE INTO PROMINENCE. Having left his post at the Missions Etrangères, and after several years on the periphery of Parisian musical life, Gounod began to expand his social contacts and seek out venues for his music. He was soon introduced to the singer Pauline Viardot and her husband, the critic and impresario Louis Viardot. She proved instrumental in securing for him a libretto from Emile Augier and a commission at the Opéra, something of a coup for a relatively untried composer. The work was *Sapho*, a return to the ancients at the Opéra after more than two decades, but one updated with techniques of boulevard theatre. Pauline Viardot's own taste for Gluck's operas must have played a role in the selection of a classical subject conceived as a vehicle for her. The Viardots also provided support following the sudden death of Gounod's older brother Louis Urbain in April 1850 by inviting the composer and his mother for a prolonged stay at their country estate in order to enable him to complete *Sapho* in tranquillity. Turgenev, another intimate of the Viardot household, was also present and he associated closely with Gounod during the period *Sapho* was composed; indeed, the tone of their correspondence suggests that at the time both men were enthralled, and possibly romantically involved, with the singer. *Sapho* did not do well at the box office after its première on 16 April 1851. Pauline Viardot's



2. Scene from Act 1 of Gounod's 'Sapho', first performed at the Paris Opéra, 16 April 1851, with Pauline Viardot in the title role: engraving from 'L'illustration', (26 April 1851)

prestige carried the work to a Covent Garden staging in August of the same year, also a failure. Gounod's attempt to rejuvenate contemporary French music by juxtaposing pastiche of 18th-century style with the intimate lyricism of the salon song, Italianate ensemble writing, and numbers exuding studied simplicity fell flat with most critics, but several prominent writers were supportive, including Berlioz and Henry Chorley. They praised qualities that had appealed to the Viardots and Turgenev in the first place, including prosodic accuracy and a willingness to challenge prevailing operatic taste.

On the evening of the *Sapho* première, Gounod accepted an invitation from François Ponsard to write incidental music for his tragedy *Ulysse* at the Comédie-Française. Around the same time, he also entertained the prospect of a collaboration with George Sand, another friend of the Viardots, but now on a rustic subject. The latter plans foundered when a rift developed between Gounod and the Viardots over the composer's apparent breach of etiquette attendant upon his marriage to Anna Zimmermann in April 1851: his new family would have nothing to do with the Viardots – probably the result of rumours about a liaison between the singer and composer (the real story remains murky) – and Gounod's loyalties shifted accordingly. The charge of opportunism has once again come easily here from the pens of biographers (as it did from that of Pauline Viardot following the brouhaha) but, while partly true, this should be balanced with consideration of what Gounod's real options were at this time. At any event, Gounod appears hardly to have been driven into marriage by passion; and he rarely acknowledged creative or intellectual stimulation from his wife, as devoted as she was to one who often was not easy to live with. Indeed, Anna Zimmermann is not even mentioned by name in Gounod's incomplete memoirs, in contrast to the many pages given over to his mother. Her father Pierre-Joseph Zimmermann was well established on the Parisian musical scene as a retired Conservatoire piano professor with many accomplished students to his credit. He was thoroughly supportive of Gounod's career: he and his wife helped finance the publication of the *Ulysse* score as well as of *La nonne sanglante*. One of Zimmermann's counterpoint students at the time of Gounod's marriage was the young Bizet. Gounod occasionally replaced his father-in-law and in this way became an important mentor to Bizet – as well as an imposing precursor when the teenager struggled to establish his own compositional voice. (Another young composer whom Gounod encouraged in these years was Saint-Saëns, laying the basis for a long friendship based on mutual respect and admiration sustained by two men of different temperament.) It is likely that it was Zimmermann who took the initiative to notate his future son-in-law's salon improvisation on the first prelude of Bach's '48' sometime early in 1852. Gounod soon adapted verses by Lamartine ('Vers sur un album') to the descant in an arrangement for violin, piano and homophonic chorus, followed by the more familiar *Ave Maria* text.

Within a few months of his marriage, Gounod's career advanced in two important respects. First, he became director of the Paris Orphéon and also director of vocal instruction in the public schools of the capital. The Orphéon, a network of choral societies with membership drawn from the working class and lower bourgeoisie,

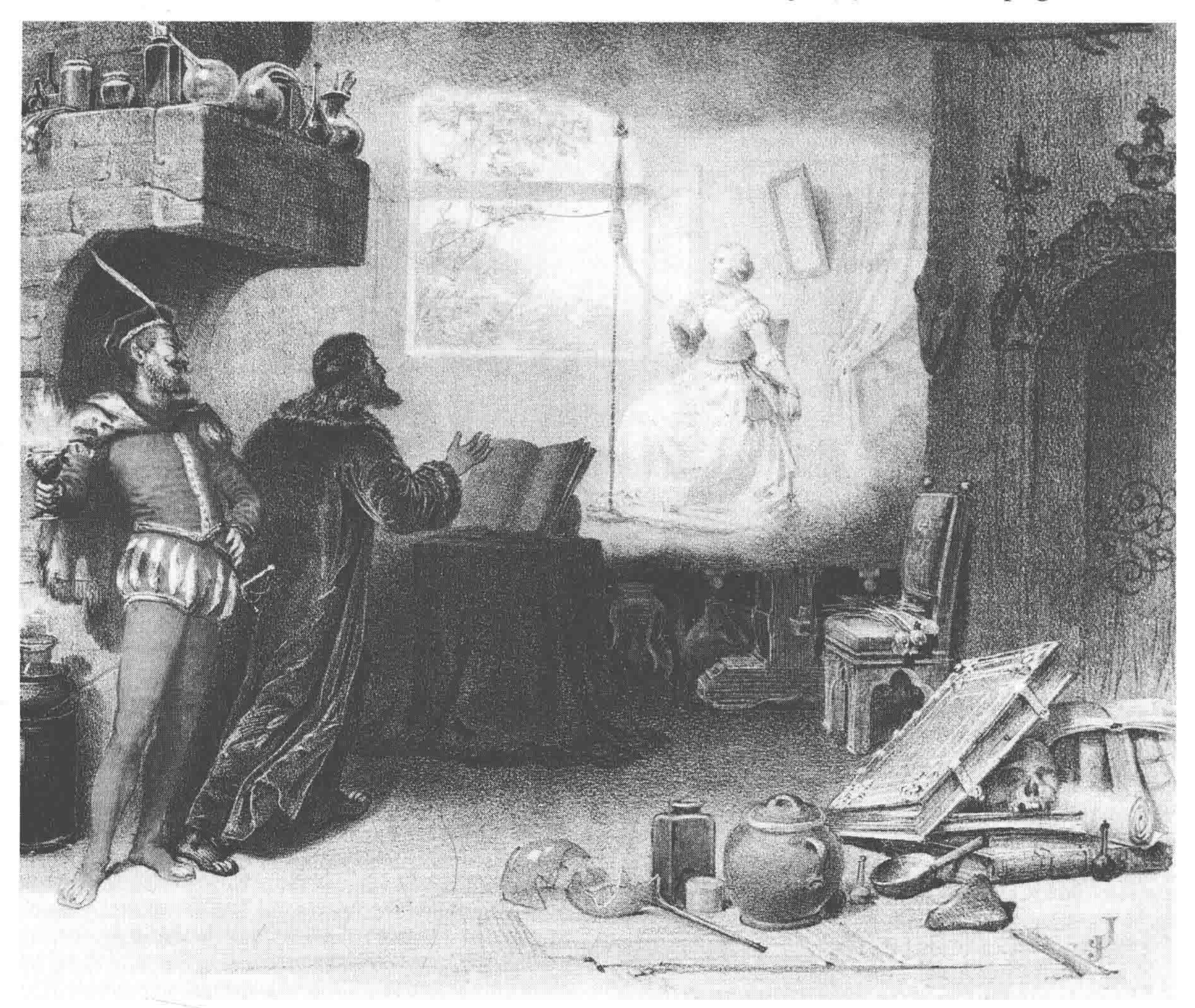
became an instrument of Second Empire egalitarian social policy. The view of Gounod as something of an official musician for the eight years he occupied the post could only have been stimulated by the patriotic choruses he wrote for the Orphéon, such as the ubiquitous 'Vive l'Empereur', as well as large festivals where he organized and conducted several thousand choristers. This period saw him compose some of his best *a cappella* choral music, including a fair amount of fine part-music for children. The second spark to Gounod's career came from another Opéra commission, *La nonne sanglante*, to a five-act libretto by Eugène Scribe and Germain Delavigne. Berlioz had already set a few scenes from the work before dropping it; *La nonne* passed through the hands of several other composers before Gounod signed his contract in 1852. With its atmosphere informed by the gothic novel, it is difficult to imagine a scenario with greater contrast to *Sapho* and *Ulysse*. After its première on 18 October 1854, *La nonne* received little support from a new Opéra directorship intent upon turning a page in the destiny of that institution. The failure earned Gounod a personal rebuke from Scribe (even though most of the press fell more harshly upon the libretto than the score). But Gounod remained undaunted and as prolific as ever. He consoled himself for his problems in the opera house with two symphonies written in rapid succession, the important *Messe solennelle de Sainte Cécile*, and the publication of his first collection of six *mélodies*. All of these works proved popular: for example, within a little more than a year after its première by the conductor Jules Pasdeloup on 4 February 1855, his First Symphony achieved eight performances in the capital. There can be no doubt about Gounod's ambitious nature at this stage of his career, as he plied his talents for state, church, salon, concert hall and theatre. Such was his assessment of his own reputation and professional contacts that he ran for the Institut chair vacated by the death of Adolphe Adam in 1856. Quite understandably, Berlioz out-polled him on this occasion; Gounod's time would come ten years later.

By the beginning of 1856 Gounod had a new Opéra commission on his plate as well, a historical opera called *Ivan le terrible* that he would eventually drop (it was picked up, in much modified form, by Bizet). That year also saw the inception of *Faust* with Michel Carré and Jules Barbier, to whom Gounod had probably been introduced the year before. Léon Carvalho, director of the upstart Théâtre-Lyrique, took an early interest in the project, doubtless in part because he saw in it an opportunity to raise the artistic status of his theatre. Goethe's *Faust* had already been adapted several times before on Parisian stages, including by Carré himself in a three-act *drame fantastique* entitled *Faust et Marguerite*. The styling of Carré's *drame* as 'fantastique' and the pairing of the protagonists in its title gives a good indication of the orientation and tone of the libretto. Although Carré's play did furnish the scaffolding for the opera, elements from Goethe that he had omitted were restored. Gounod began to compose *Faust* sometime in 1856, but dropped it in February 1857 (having drafted three acts) when Carvalho maintained that he could not proceed with a production due to a rival *Faust*at the Théâtre de la Porte-St-Martin. Instead, Gounod and he settled on another subject with Barbier and Carré, Molière's *Le médecin malgré lui*. That project, however, was also nearly scuttled. Now the problem was a bureaucratic verdict that the text of the *opéra comique* violated the privilege of the Comédie-Française because it adhered so closely to the Molière original. Only the intervention on Gounod's behalf of the first Napoléon's niece, Princess Mathilde, saved the day – more evidence of official favour. Although *Le médecin* certainly did not take Paris by storm following its première on 15 January 1858, Gounod thought of the work as his first operatic success and was able to interest a publisher in it.

Later in 1858 Carvalho agreed to return to *Faust* and Gounod finished the opera. Rehearsals began in the autumn; by the time of the première on 19 March 1859 about one quarter of the music he had written had been cut (including a dramatic *air* for Marguerite in the prison scene) and Hector Gruyer, the tenor who first learned the role of Faust, had been replaced at the eleventh hour by Joseph Barbot. Many of the more progressive critics, Berlioz and the young Ernest Reyer among them, painted over their aesthetic differences with Gounod and strongly supported *Faust* by making common cause with Gounod for a style of French opera responsive to the poetry of its subjects. Other quarters of the press were hostile and by the end of 1859 Parisian enthusiasm for the opera had not built to the point where it could survive casting problems and the temporary departure of Carvalho from the directorship of the Théâtre-Lyrique. Soon afterwards, Gounod set the spoken dialogue of the original work to music with a view toward performances in the provinces and abroad (fig.3). These plans were greatly abetted by Gounod's business relationship with the publisher Antoine de Choudens, who bought the rights to *Faust* for a modest fee and during the next decade proved to be an aggressive agent for the composer. *Faust* soon swept over houses in Germany and elsewhere, much to the chagrin of Richard Wagner who in *Deutsche Kunst und deutsche Politik* (1867) would lambast it as a feeble French travesty of a German literary monument. Gounod's opinions about Wagner, positive enough during the latter's stay in Paris from 1859 to 1861, cooled noticeably after this.

3. Career apogee. *Faust* would soon have its share of success in Paris as well: it was the opera chosen by Carvalho for the inauguration of the Théâtre-Lyrique's new hall on the Place du Châtelet in 1862 (later reincarnated as the Théâtre Sarah Bernhardt and the Théâtre de la Ville) and, when the Théâtre-Lyrique went bankrupt, it was immediately claimed by the Opéra in 1869. Encouraged by the favourable response to this opera as well as to *Le médecin*, Gounod composed five more operatic works in the eight years following the *Faust*première, all with Barbier and/or Carré: *Philémon et Baucis* (1860), *La colombe* (1860), *La reine de Saba* (1862), *Mireille* (1864) and *Roméo et Juliette* (1867).

The first two were *opéras comiques* based on fables by La Fontaine, and followed closely upon Gounod's popular Orphéon choral settings of that poet's work. *Philémon et Baucis* was initially conceived in two acts for the 1860 summer theatre season at Baden-Baden managed by Edouard Bénazet. Carvalho persuaded Gounod to direct the work to the Théâtre-Lyrique and to expand it artificially with a new act of colourful choruses reminiscent of those in the incidental music for *Ulysse*. As a mythological comedy underlining the virtues of stable marriage, it posited an alternative of bourgeois morality to the ribald allegories of Offenbach that were so popular with Parisians in the same period. In place of *Philémon*,



3. Jean-Baptiste Faure (left) as Méphistophélès and Giovanni Mario as Faust, with the vision of Marguerite in the background, in Act 1 of Gounod's 'Faust', Covent Garden, London, 1864: lithograph from a contemporary sheet-music cover

Bénazet received *La colombe*, a work of smaller dimensions with no chorus. The grand opera *La reine de Saba* was based on one the longest narrative sequences in Gérard de Nerval's *Le voyage en orient*, a book which rapidly became a classic in French literary encounters with the Near East. A turn to this milieu seems to have been part of a more generalized tendency to broaden the scope of the genre. Gounod, however, responded minimally to the *couleur locale* of his source. His score was subject to the usual production modifications and cuts. The latter even included the entire second act, which showed both the artist-hero Adoniram tumble from great heights to the lowest ebb of his fortunes, and also included the opera's most brilliant spectacular scenic effect. For all of Gounod's official favour at this period – he was even invited to visit the court at Compiègne where the Empress Eugénie had fancifully proposed that they collaborate on a ballet – *La reine de Saba* was a dismal failure in 1862. Gounod took the many attacks in the press very much to heart and sought respite in a long trip to Rome with his family. The city had lost none of its appeal. Indeed, the significant point about his artistic mettle is that renewed exposure to Rome's close entwining of Christianity and classical culture energized Gounod for the travails of his career back in Paris.

His new opera was *Mireille*, based on a recent epic poem in the Provençal language by Frédéric Mistral that just then was attracting much attention among Parisian literati. Now Gounod was more responsive to *couleur locale*, even visiting the site of each tableau of his work. As a five-act tragedy in a peasant setting *Mireille* did in some sense pave the way for veristic works of the *fin-de-siècle*, but such a contextualization must be tempered by recognition of a Gounodian aesthetic that gave elegance precedence over stark brutality and unbridled passion. A failure during its first run in 1864, the opera was much tampered with over the years: it was condensed to three acts for an Opéra-Comique production in 1889 and eventually settled to the original size in an edition overseen by Henri Busser (though important differences from Gounod's conception still remained). *Mireille* gained a strong following in France, where its regional flavour has always been appreciated more than elsewhere (fig.4). *Roméo et Juliette* had more widespread appeal as a subject. It proved to be Gounod's most rapid-fire international success following its première at Carvalho's



4. Opening scene from Act 1 (a mulberry orchard) of Gounod's 'Mireille', Théâtre-Lyrique, Paris, 1864: lithograph after Auguste Lamy

Théâtre-Lyrique during the International Exposition of 1867. The steady stream of *mélodies* and smaller devotional works he had written since *Faust* reaped benefit in the light of this triumph. It was the high point of his career, a time when, according to Saint-Saëns, 'all women sang his songs, all young composers [in France] imitated his style'. Gounod's name could be credibly mentioned in the same breath as Verdi and Wagner by Auguste Mariette as he set about to find a composer to write the first work for the Cairo opera house two years later (a commission that led famously to *Aida*).

Shortly before the *Roméo* première Gounod befriended the sculptor Marcello (the pseudonym of the Duchesse Castiglione Colonna). The extent to which the composer's infatuation was reciprocated remains unclear in available correspondence, but the two certainly did have a close and warm relationship based on a lively exchange of ideas. That they shared thoughts on Dante undoubtedly led to Gounod's serious ruminations about an operatic project on Francesca da Rimini which, however, he soon abandoned. Indeed, for much of 1868 Gounod developed a general lassitude about professional matters that may well have been partly connected to the Marcello episode. He complained to Opéra director Emile Perrin about 'mental fatigue' that impeded his composition of the *Faust* ballet for that house, a task that he had taken on with little enthusiasm. He was ministered to at the clinic of his friend Dr Blanche, one of several periods of withdrawal that occurred at various times of his life and that give evidence of a fragile temperament often ill-suited to business and career pressures. Once again, Gounod turned to Rome for relief and new inspiration: on a trip at the end of 1868, the creative seeds were sown for two of the principal works of his later career: the opera *Polyeucte*, on the subject of early Christian martyrs, and the oratorio *La rédemption*. The Opéra was most eager to acquire the first of these following the success of its new production of *Faust* in 1869.

4. ENGLAND. The Franco-Prussian War indirectly affected the future of both of these projects as well as the course of Gounod's life. After the declaration of hostilities on 19 July 1870 Gounod moved his family to the countryside near Dieppe while he assumed a patriotic stance with *A la frontière!*. In September the family joined a wave of French emigration to England to wait out the fall of Paris and a restoration of order. Gounod's letters from the period reveal profound distress about the fate of his country. The war reinforced his long-standing aesthetic predispositions. To his brother-in-law Edouard Pigny he opined that Germany's superior technology had led to the hollowest of victories: 'For five months humanity has contemplated the dreadful spectacle of relentless destruction in a century that has pompously draped itself in the mantle of the word *progress* . . . But what is progress, if not the advance of human understanding towards the light of love?'. According to Gounod, progress did not reside in scientific complexity but in recognizing the 'simplicity of truth, and the truth of simplicity' unencumbered by a preoccupation with the self. He readily transposed such interpretations of putatively 'eternal' Christian precepts to musical style and criticized the mere self-absorption of those whom he thought pursued syntactical complication as end in itself under the guise of progress.

Gounod's own house in Saint-Cloud was destroyed in the final Prussian assault on Paris and as the Commune unfolded it soon became clear that his stay in England would stretch out several more months. Gounod compared himself to Noah waiting for a rainbow of peace over France. He also sprung to action with English publishers, undertaking this initiative out of sheer necessity to support his family. He sold several compositions to the publisher Littleton and accepted an offer from the organizing committee of the London International Exposition to write a choral piece for the grand opening of the Royal Albert Hall on 1 May 1871. This became the Latin motet *Gallia*, to a text that Gounod pieced together from

the lamentations of the prophet Jeremiah about the invasion and destruction of Jerusalem. Like the biblical passage, the motet proceeds from general description to a personal plea in direct discourse – a mirror of the composer's own nationalistic-spiritual anguish – and ends with a characteristically Gounodian entreaty for the city to return to God for salvation. Later Gounod would remember that *Gallia* 'exploded in my head like an artillery shell' rather than being merely composed, almost as if it were a spontaneous patriotic reflex. Its success caused Gounod to be sought out as director of a large choral society created at the Albert Hall, reflecting his experience with Orphéon.

In February 1871, Julius Benedict, then director of the Royal Philharmonic Society, introduced Gounod to an amateur singer and teacher named Georgina Weldon and to her estranged husband William Henry Weldon. Mrs Weldon had set her sights on disseminating her own approach to vocal tuition, appearing increasingly in public herself and, above all, founding an orphanage given over to musical instruction. She soon ingratiated herself with Gounod, whose good name could offer patronage to her school and support for her career. Though Mrs Weldon's accounts are almost certainly embellished, Gounod thought favourably enough of her voice to shepherd her to the French première of *Gallia* at the Conservatoire in October 1871, and to promise her the role of Pauline in *Polyeucte*. Admittedly, however, he was not the most objective judge of her talent because of a close friendship that soon developed. According to Mrs Weldon, Anna Gounod returned to France in May 1871 in a jealous rage. Soon afterward, Gounod took up residence with the Weldons at Tavistock House in London, which they had recently acquired for her orphanage. Yet Mrs Weldon always maintained that Anna Gounod's suspicions were unjustified, implicitly supporting her case in her memoirs with a description of how physically unattractive Gounod first seemed to her: 'muddy complexion ... clothes scrubby and too short ... short neck, round stomach'. This, then, was ostensibly the platonic attraction of a woman who claimed to have long esteemed Gounod as the leading light among contemporary composers. Now she presented herself to him as his guide to business complexities brought on by his fame and talent. Throughout his career Gounod had had a generally accommodating temperament in his dealings with impresarios and publishers; it was entirely in character for him to lean upon the advice of others in the management of his affairs.

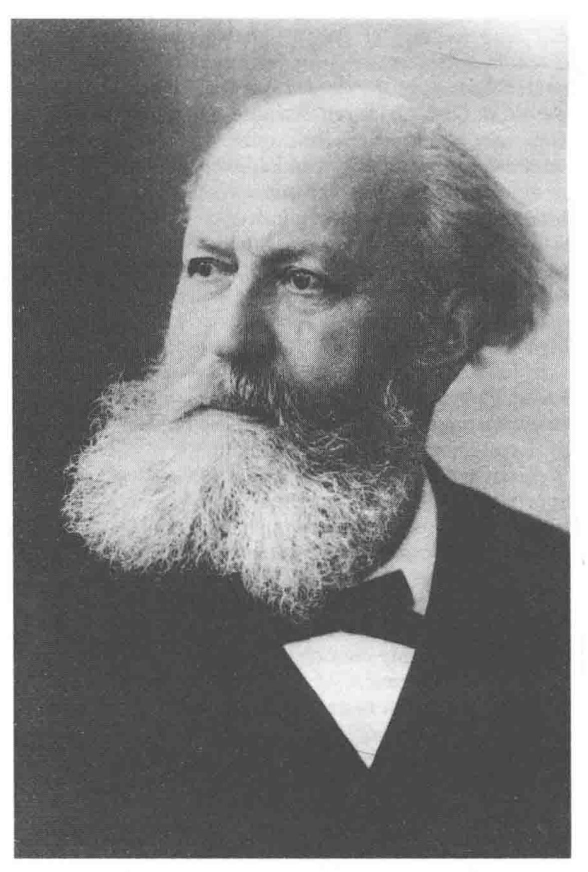
And lean heavily upon Mrs Weldon he did. Possessed of a headstrong temperament and litigious inclination that Gounod himself would come to regret, she demonstrated to him how he had been taken advantage of in the past. Irregularities in recent arrangements concerning Littleton's lump-sum payments for compositions figured prominently at first and Weldon quickly urged Gounod to insist upon sales royalties in his subsequent dealings with him. A method of payment already put into effect by some other British publishers, publication royalties were generally not distributed to composers in France. In July 1871 Gounod began to pressure Choudens to adopt the practice in a pugnacious cross-Channel epistolary exchange, the tone of which betrays the strong influence of Weldon on Gounod. The composer also now laid the blame squarely at Choudens's feet for not having ensured back in 1859 that the *Faust* score had been properly registered at Stationers' Hall to allow him to draw performance royalties for this work in Britain; Gounod estimated that his lifetime loss from this putative negligence was 250,000F. Choudens was unrepentant and his continuing refusal to pay publication royalties led to a break with Gounod in 1872 (a temporary one, as it turned out) and the composer's transferral of his French interests to the more accommodating house of Henry Lemoine. But, according to Gounod-Weldon, even the royalty system was not without its flaws, which included the practice of assigning additional sales royalties to performers who allowed their names to be used in association with individual works, usually songs and arias. Gounod saw this as a method of publicity that benefited the publisher at the expense of the composer. He also railed against the latitude publishers enjoyed to disseminate unauthorized arrangements. In 1873 he ended up in court with a suit against Littleton, who initiated a counter-suit. During the proceedings it emerged that Weldon had sent a libellous letter to the press in Gounod's name. This did not prevent the composer from being fined, and when he refused to pay, it looked for a while that he might be briefly imprisoned. Despite the comical side of this and other misadventures with Mrs Weldon, flattering to neither party, they should not obscure the many valid points that they expressed about artistic property nor Gounod's contribution to improving the financial lot of composers in France. In his *Autobiographie*, published privately by Weldon in 1875, Gounod advocated an international congress to debate and coordinate legislation and conventions concerning the music publishing industry. One of his more revolutionary ideas was the abolition of the category 'public domain' entirely, to be replaced by nationally administered organizations that would collect royalties and distribute them to poor artists.

Gounod lived in Mrs Weldon's household for nearly three years. The French press was rife with rumour and before long unfriendly critics wondered whether he had renounced his homeland. Public gossip was exacerbated by the fact that when the Conservatoire directorship became vacant in June 1871, Gounod rebuffed the high-level presidential overtures made to him as the preferred successor to Auber. With rather dubious altruism, Mrs Weldon later claimed to have dissuaded him from undertaking this responsibility. It is difficult to deny that Gounod's productivity served her well in England: he continued to work on *Polyeucte* (allowing her to give performances of parts of the role of Pauline), to write assorted English songs for Weldon and to compose music for a choral society she founded under his patronage. Other compositions from this period include the Italian song cycle *Biondina* and, perhaps to demonstrate that the heart of a Frenchman still beat in his breast, the incidental music for Barbier's *Jeanne de'Arc*. Gounod also drafted parts of an *opéra comique* based on Molière's play *George Dandin*. That this project came to naught over a disagreement with Camille Du Locle, director of the Opéra-Comique, is to be much regretted, not only because of the high quality of Gounod's previous Molière setting *Le médicin malgré lui*, but also because he set the playwright's original prose instead of a customary verse arrangement. His published explanatory preface about this novelty became an important *point d'appui* for French composers and librettists later in the century as they justified their own prose librettos. During the London

years Gounod also completed the incidental music to Ernest Legouvé's play *Les deux reines* (begun in 1864 but abandoned when the play was disallowed by censors), the *Messe brève pour les morts* and the *Missa angeli custodes*, as well as over 60 additional songs, duets, partsongs and piano pieces. This, then, was a period of enormous productivity; considering that it was also a time when Gounod was often incapacitated by insomnia and depression (Mrs Weldon was ever present to minister to his needs), the bursts of creativity must have been particularly intense. A less sympathetic view would hold, however, that the rapidity with which Gounod was able to work sometimes led him in these years (and at other times as well) to formulaic repetition.

Gounod's disposition was tested by prolonged estrangement from his family, by the gentle disapproval of his reliance upon the Weldons expressed by friends such as Jules Barbier, and by the continuing caustic innuendo in some quarters of the Paris press. A severe relapse into illness in May 1874 caused Gounod to send a distress signal to his friend Gaston de Beaucourt, who made the trip to England to be at his side. On 8 June they effected a hasty departure from Tavistock House while the Weldons were out. Within a few months Gounod was reconciled with his wife, but also involved through his attorney and the French embassy in London in extended negotiations to recover various personal effects and manuscripts that he had left behind at Tavistock House. Mrs Weldon adamantly refused to return Gounod's belongings unless he came to get them himself. The issues that would rankle her for many years accumulated like a dark cloud in her mind. These included calumnious rumours that Gounod and his wife supposedly circulated about her, as well as his alleged reneging upon commitments to write music for the orphanage and donate English royalties to it. Among the articles Gounod had left were the score and draft of *Polyeucte*. Because bargaining with Mrs Weldon was attached to unacceptable conditions and seemed as if it might drag on indefinitely, Gounod began to set the score on paper again, partly so as not to forget what he had written. He had nearly finished this task when Mrs Weldon sent the original music back to him in September 1875 through the intermediary of his friend, the critic Oscar Comettant, an event widely reported in the Paris press. Having scrawled her name across each page of the *Polyeucte* draft, she did not let Gounod forget about her easily.

5. LATER CAREER. Reinstalled on French soil, Gounod returned to operatic composition. He finished *Polyeucte* and negotiations ensued about a production at the Opéra. Because Carvalho's Théâtre-Lyrique had gone bankrupt before the war, many of Gounod's past operas, including *Roméo et Juliette*, were taken up by the Opéra-Comique under Camille Du Locle. When Carvalho succeeded Du Locle as director of that theatre in 1876, he quickly commissioned Gounod once again with the obvious hope of replicating past successes. That work would be *Cinq mars* to a book by Paul Poirson and Louis Gallet, a writer who soon became a mainstay on the French operatic scene. Secular and sacred continued to be closely entwined in Gounod's creative life: in the last six months of 1876 he was not only able to complete *Cinq mars*, a four-act historical fresco set in the time of Cardinal Richelieu, but also the large *Messe du Sacré-Coeur de Jésus* with orchestra. Despite a lavish production in 1877, *Cinq mars*



5. Charles-François Gounod

fared poorly with public and press alike. *Polyeucte* did scarcely better at the Opéra the next year, a particularly bitter pill for Gounod. His disappointment was due to the feeble popular appeal of a Christian subject close to his heart. (Donizetti had gone over the same ground at the Opéra three decades earlier in *Les martyrs*, with no greater success.) Despite these setbacks, Gounod embarked on a new work for the Opéra entitled *Le tribut de Zamora*. Even before the 1881 première Gounod expressed pessimism, candidly confessing to Léonce Détroyat at another low ebb in his disposition that the world of the stage was one where 'I no longer see clearly and which I no longer understand' and that *Le tribut* would soon be entombed along with so many of his other operas. His prediction was correct, but that did not prevent him from undertaking a substantial revision, and expansion into four acts, of his first opera, *Sapho*. He was encouraged in this endeavour by the opportunity to rework the role of Glycère, the deceitful antagonist of the piece whom he now equated directly with Mrs Weldon: 'Just think,' he wrote to one correspondent in 1883, 'last night I dreamt of the model . . . who was terrifying in satanic ugliness.'

Catholic faith manifestly provided Gounod a stable anchor through the violent emotional swings that beset him throughout his whole life. He recommended Bible reading for 15 minutes a day to one correspondent in 1880 as a way of categorically addressing fundamental questions about human nature. Papers left behind at his death show that in his last ten years he gave himself over increasingly to private theological reflections. Publicly, he

defended church choir schools in the face of republican policy in the early 1880s to secularize the French school system. According to Gounod, the chant repertory offered the best training possible for singers – even opera singers – not only because of its intrinsic musical quality but also because, studied in context, it would cure any young performer from the pernicious influence of that 'daughter of vanity', the quest for effect. The sincerity of such defences of probity cannot be doubted, despite the blurred edges between, on the one hand, Christian altruism, and, on the other, Gounod's very secular desire to assert control over realization of his artistic vision (an aim frequently foiled in practice, as witnessed by many successive changes introduced to the score of *Mireille* or his bitter complaints about some aspects of the way was *Faust* was rendered when it was translated to the Opéra). It is fitting that Gounod's greatest public successes in his later career were religious works, the two large oratorios *La rédemption* and *Mors et vita*.

Because choral festivals played a more important role in Victorian musical culture than in French, England offered good possibilities for his ambitions. Gounod had carried a torso of *La rédemption* in his portfolio since 1869. Organizers of the Birmingham Festival had inquired about the work as early as 1873 and when the matter came up again in 1879 Gounod proposed it for as large a fee as he would then have received for publication of an opera, 100,000F. That was far beyond what the organizers could afford, but with the financial involvement of the publisher Novello Gounod finally completed the project and travelled to Birmingham to conduct the 270-strong choir himself at the première on 30 August 1882. Queen Victoria received the dedication of what Gounod styled a 'sacred trilogy', with its telescopic prologue describing the Creation and fall of man and main parts entitled Calvary, the Resurrection and Pentecost. *La rédemption* did well at several other English centres as well as abroad, so the Birmingham Festival followed with the commission for *Mors et vita*. With the text of the requiem mass embedded in its first part, that work was no less massive than *La rédemption*. Gounod was prevented from conducting the première in 1885 by a libel case won against him in the English courts by Mrs Weldon, which he did not contest. Unable to collect in France nor to have the royalties of *Mors et vita* seized, Mrs Weldon did nevertheless have the option of having Gounod arrested if ever he stepped on English soil; there seems to have been little doubt that she would have exercised this right. Gounod was compensated for these tribulations by Queen Victoria's request for a performance of the work at the Albert Hall in February 1886 and her personal congratulations. Saint-Saëns once noted the irony in the success of a Catholic and Latin work in England. He fondly remembered one occasion during a dark and rainy day ('a London speciality') when 8000 attentive and silent listeners sat enthralled by a rendition of *Mors et vita* by over 1000 performers. For many Victorian listeners, Gounod was a worthy successor to both Handel and Mendelssohn.

Gounod continued to compose industriously late in life. He took an interest in the new pedal piano, writing several works for an enthusiastic proponent of the instrument named Lucie Palicot. The *Petite symphonie* for nine wind instruments, one of the gems of the 19th-century wind ensemble literature, dates from this period, as does a string quartet in A minor written for the Nadaud Quartet (one of Gounod's several attempts in the genre, but the only one he allowed to be published). A set of preparatory preludes and fugues for *Das wohltemperirte Clavier* bespeaks Gounod's continuing reverence for Bach. His last major work was a setting of *Les drames sacrés* (1893), a stage piece by Armand Silvestre that featured a succession of *tableaux vivants* of well-known Renaissance paintings depicting New Testament scenes. Ill and weakened by a variety of afflictions in his final year, Gounod breathed his last on 18 October 1893 in what he had once very characteristically anticipated as 'the last modulation resolving to the tonic of the eternal concert'. He was a natural beneficiary of a state funeral at the Madeleine church; the only music was chant, at his own request.

6. Songs and choruses. Many of the finer points of Gounod's musical style emerge in over 100 French secular songs (to which he added over 30 more in English and Italian for the British market). His first publication was *Où voulez-vous aller?* (Gautier) in 1839 and during his stay in Rome shortly thereafter Gounod composed some of the most striking *mélodies* of his entire career. In *Le vallon* (Lamartine) Gounod already exhibits an ambition to raise the artistic aims of the contemporary French *romance* to the level of the lied, which repertory he clearly knew. Gounod's bold introductory section captures the *Weltschmerz* of the romantic wanderer with incessantly repeated, bell-like octaves on the dominant while the voice unfolds from monotone iterations of the same pitch to greater lyricism. The strophic main section of *Le vallon* (ex.1) shows Gounod's skill at distributing Lamartine's Alexandrines for expressive effect, one of the hallmarks of his vocal style in opera and song. Gounod's chromatic

Ex.1 *Le vallon* (1861)





Ex.2 *Heureux sera le jour* (1872)

language is quite developed in some of the early *mélodies*. In *Venise* (de Musset), perhaps the finest of these, he creates a splendid effect at the final cadence of each strophe by approaching the G major tonic via a tonicized A♭ chord (with an added augmented 6th above the root), and subsequently alternating the G tonic with B major harmony. *Le soir* (later adapted for the opera *Sapho*) begins on a tonic chord in second inversion and makes a feint toward the subdominant before finally settling in the home key. Gounod repeatedly elaborated upon such techniques later in his career. For instance, he extended the technique used to articulate the final tonic in *Venise* into a progression for modulations to third-related keys, and sometimes moved through a succession of keys in this way: the song *Oh! Happy Home* (1872), for example, modulates from E♭ major to G major and then to B major, in the space of 18 bars. Having established many elements of his overall style in the early *mélodies* and more completely by the time of *Faust* (1859), Gounod remained relatively isolated from Wagnerian influences and did not push against syntactical frontiers or evolve his sound much during his remaining career.

The earliest *mélodies* also amply demonstrate Gounod's characteristic shifting among metrical, agogic and registral accents for prosodic accuracy and expressive effect. The accentuation of the word 'seul' by durational stress on a weak beat (ex.1) is a thumb print of his style. A different configuration of the same technique occurs in Gounod's 1872 setting of Ronsard's *Heureux sera le jour* (ex.2), one of several settings of Renaissance French poets (also including Baïf and Passerat) that have always ranked among his most popular songs (together with his renditions of Hugo, Lamartine and de Musset). Unlike in *Le vallon*, Gounod hardly varies his rhythmic approach to each of the short lines in *Heureux sera le jour*, creating an artful simplicity that well matches Ronsard's tone. Despite the regularity of the rhythmic pattern and Gounod's characteristic quadratic phrase structure, the whole is shaped with a dynamic sense of direction towards the cadence.

As with most of his *mélodies*, Gounod adhered to the French *romance* tradition by setting *Heureux sera le jour* in strophic form. Also inherited from that genre are



accompaniments that make limited technical demands upon the pianist. Gounod none the less achieved variety through evocative introductions and postludes as well as wide-ranging imagination in choice of piano textures. Sometimes an atmosphere is created with very limited means indeed: one thinks here of the austere accompaniments to *A une jeune grecque* (1862, poetry after Sappho) or *Loin du pays* (1873). The static, repeated triplet turn and modal progressions of the former create an appropriately archaic atmosphere for a piece styled 'épitaphe'. Gounod wrote his own poetry for the latter, obviously intended as an expression of homesicknesses during his stay in England, and coloured it with simple diatonic block harmonies and secondary dominants, except for a single augmented triad strategically kept in reserve for the word 'souffrance'. Sobriety produces some of the most successful moments in his secular output. Gounod did not completely avoid other forms. He fashioned Béranger's *Le Juif errant* into an impressive set of strophic variations where each strophe becomes progressively more dramatic and forceful. *Départ* (E. Augier, 1869) is laid out on a grand scale where, after a Schumannesque prelude, agitato sections alternate with introspective ones; introspection comes to dominate the song as Gounod convincingly traces the progressive lack of resolve of the departing lover. *Mon habit* (Béranger, 1857) is in the more familiar strophic mould, but Gounod varies the speaker's apostrophe to his old coat with many different performing indications. This is of particular interest because Gounod himself was said to have sung with great sensitivity, bringing, in the words of Saint-Saëns, 'a thousand nuances of feeling' to performances of his own work even though he was not a trained singer. One can only presume that the many markings in *Mon habit* document some of these, although the piece's indebtedness to the theatricality of the cabaret song should also be acknowledged.

The Worker (F. Weatherly, 1872) is an orchestrated lyric scene, one of Gounod's few forays into the sub-genre of orchestral song which became so popular at the end of the century. This work forms part of a small number of Gounod's songs that appeal to social conscience, here executed with a slant proposing Christian salvation for the downtrodden proletariat. The generic line between secular and pious song is thin in *The Worker*: its rising triadic melody with accompanying triplet quavers portraying a voice from on high strikes a note of exaltation characteristic of Gounod's religiosity (or at least one side of it). This melody brings the piece to a rousing close but in the postlude Gounod makes a diminuendo from the final vocal cadence with one of his favourite concluding gambits: a sequence involving tonicization of the subdominant over a tonic pedal. Charges of grandiloquence frequently levelled at Gounod with good reason should be balanced by acknowledging the poignancy and restraint of such passages. The grand tune in the 'scène sous forme de prière' *Repentir* (1894) is even more extroverted and displays the lyrical sweep that many of his contemporaries found so compelling (ex.3). In this passage Gounod characteristically broadens the tune at the cadence by drawing out the last 'Pardonne à ma faiblesse' over three

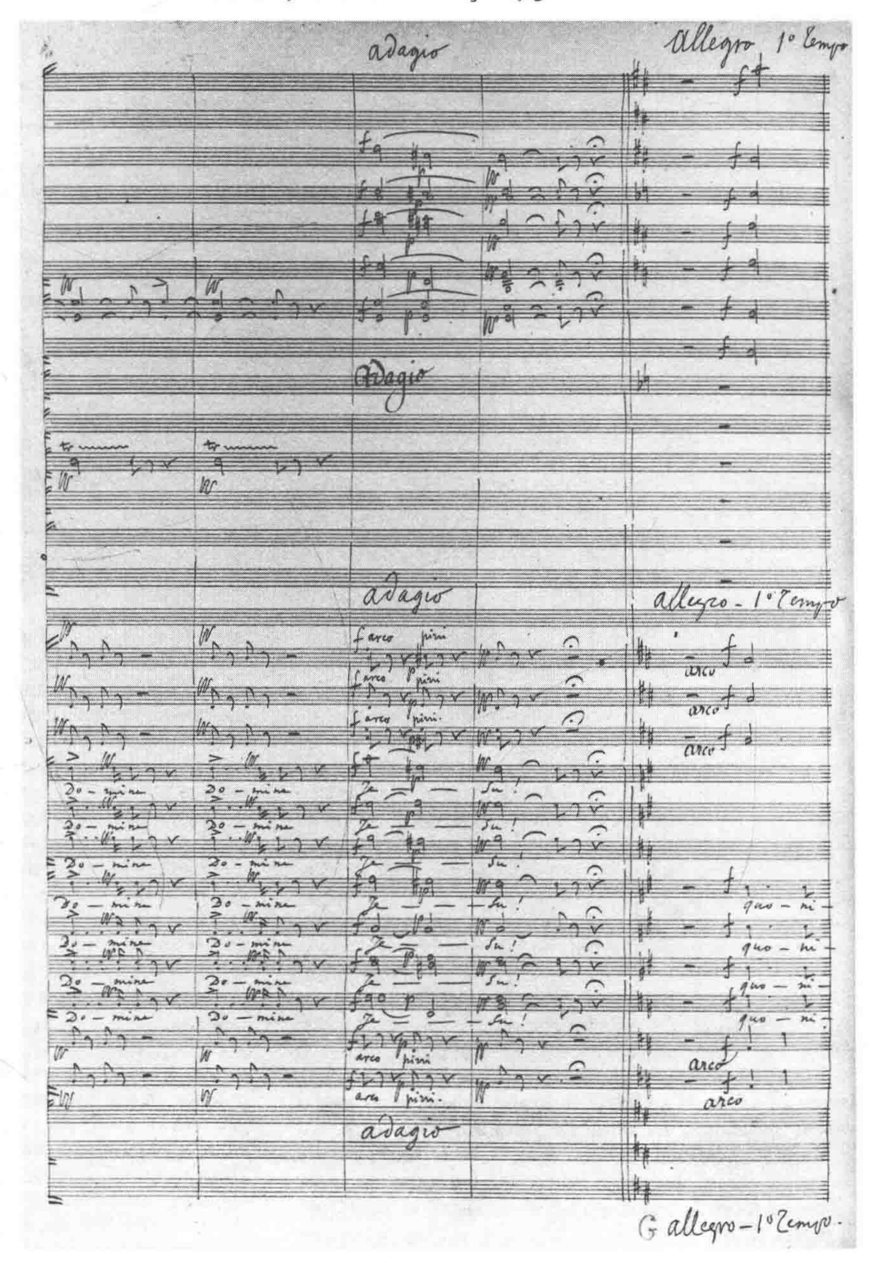
bars instead of two. Many of Gounod's sacred or pious songs and partsongs are much more unassuming than this. He composed a sizable corpus of music suitable for services on both sides of the Channel, and well within the grasp of amateur performers. The most famous of such pieces is the 'chant évangélique' *Jésus de Nazareth* for baritone (1856), with its four-square tunefulness, church progressions emphasizing mediant and submediant, and varied accompaniments from verse to verse. Part of Gounod's fame was attached to this kind of repertory, functional music that filled a role in mid- and late 19th-century musical culture without necessarily aspiring to the status of high art. In such instances the boundary between church and salon was not clear: *Jésus de Nazareth* rubs shoulders with *Le vallon* and *Mon habit* in the first collection of Gounod songs brought out by Choudens in 1867.

Also in a popular vein is the music Gounod wrote for Orphéon choirs. Male *a cappella* choruses such as the La Fontaine settings *La cigale et la fourmi* or *Le corbeau et le renard* represent an updating of the 16th-century Jannequin-type chanson. *La cigale et la fourmi* contains imitative entries in quick succession, rapid 'la-la-la's on single pitches, and 'bouche fermée' passages with staccato notes against sustained harmonies. Gounod is meticulous in his performance directions for the dialogue of this fable, as he is in *Le corbeau et le renard*, which offers many portamento effects and piquant harmonies. *L'enclume* from the same period is also filled with much onomatopoeia. Among the very best examples of Gounod's choral writing are many of the numbers in the much-admired incidental music to Ponsard's *Ulysse*. The five swineherd choruses respond to the story rather like a Greek chorus and span a range of affects from their hatred of the suitors triggered by diminished 7th chords (acerbically scored for trumpet and winds) to a sense of awe before Ulysse's great bow much later in the play. Gounod's skill as an orchestrator came into full bloom in *Ulysse*, not only in the novel effect of the glass harmonica with muted triangle and strummed harp chords in the first chorus of nymphs but, more generally, in the transparent counterpoint woven with soloistic winds throughout. The chorus for unfaithful servants in Act 3 is coloured with a rich variety of figuration and timbres; its relatively simple harmonic vocabulary (mainly tonic and dominant pedals) produces an especially apt evocation of pagan insouciance and shallowness.

7. Church music. A striking characteristic of Gounod's career is that the composer of such successful depictions of the classical world should also have written 21 masses, three oratorios and a great many cantatas, motets and smaller scale religious works. His approach to sacred choral music was in itself varied, as evinced by the two unpublished masses he wrote in Rome and Vienna at the beginning of his career. The Roman mass (1841) is set with an orchestral accompaniment containing divided string parts and virtuoso passages for solo violin. The Vienna mass (1843), to the contrary, is in a severe *a cappella* style that Gounod would often return to throughout his career. A prominent instance late in life is the white-note double chorus 'A custodià matutinà' from *Mors et vita*. Although Gounod comes very close to replicating the style of Palestrina here, certain details betray an eclectic approach characteristic of many of his 'white-note' works. For example, the dramatic succession of third-related block chords before the final chord progression in 'A custodià matutinà' brings to mind 17th-century composers such as Schütz or Carissimi in their own *stile antico* writing more than Palestrina. The *Missa angeli custodes* is also in austere white-note style (now with organ) but despite a generally limited harmonic language of tonal, diatonic progressions on the local level, Gounod does make sudden plunges to large areas in the flattened mediant and flattened supertonic that are more characteristic of a 19th-century composer. Nor is all of Gounod's *a cappella* mass music as restricted in chromatic part-writing as these examples. On several occasions in his *Deuxième messe pour les sociétés chorales* (1862), for example, he works in his favourite technique of rosalia – a complete melodic phrase that rises up degrees of the scale – and brings the Kyrie to a close with chromatic part-writing over a pedal. Some chromatic writing as well as dialogue between *grand orgue* and choir are incorporated into the *Messe solennelle sur l'intonation de la liturgie catholique* (1888), although in a generally very sombre context, lent an especially archaic flavour by frequent 4–3 suspensions and textures that merge seamlessly between homophony and points of imitation. Gounod weaves a chant incipit throughout this mass with the ingenuity of a Renaissance master: in cantus firmus style, as the bass of the texture, at the beginnings and ends of homophonic choral passages, or in a bed of organ chromatic part-writing.

On the other side of the coin from Gounod's austere sacred style is the *Messe solennelle de Sainte Cécile* (1855) with orchestral accompaniment, his most famous essay in the genre. The work is not without its moments of introspection. The Benedictus provides another illustration of the moving effect that Gounod often achieves with very simple means: the entire B♭ setting is hushed and set with primary diatonic triads until the 'Hosanna in excelsis', sung *fortissimo* and only once, and triggered by an A♭ harmony (as a dominant of IV) that sounds especially imposing in this tonal context. Elsewhere in the mass Gounod employs the full chromatic palette of the mid-19th century. The 'Cum sancto spiritu' of the Gloria is driven by a twofold chromatic ascent of the soprano from tonic D to dominant pitch A which is harmonized differently the second time around through enharmonic respellings of the melody notes. The bulk of the Credo is grandiosely conceived with a motoric rhythm in the bass to accompany a wide-arching melody in choral unison; the affect imparted by this music is suggested by Gounod's re-use of substantially the same melodic cut and accompaniment 30 years later as the grand 'Rex tremendae' in *Mors et vita*. At the reprise of this motif in the Credo, the orchestration does not escape a certain heavy-handedness in repeated trumpet chords and cymbal crashes, engendered, perhaps, by Gounod's eternally youthful religious enthusiasm. The mass ends with a blaze of patriotic fervour in the form of a threefold prayer to the Emperor Napoleon (changed to Queen Victoria in English editions) invoking church, army and nation. Brass chords emulating bells in the last prayer bring the mass to a boisterous close and confirm the impression of a work that sits astride liturgy and functional music for the state.

Also of undeniably populist cut are the two large oratorios, *La rédemption* and *Mors et vita*. Gounod paints with broad brush strokes in melody, texture and orchestration, sometimes very broad strokes indeed, so



6. Autograph score of part of Gounod's 'Messe solennelle de Sainte Cécile', first performed at St Eustache, Paris, 22 November 1855 (GB-Lbl Add.37639, f.26v)

that, especially in *Mors et vita*, long choral declamatory passages and almost reflexive reliance upon chromatic scales for suffering will wear thin for many listeners. The recurring melody to represent the promise of redemption in the first work is a simple threefold rise (ex.4). The critic is caught between, on the one hand, the almost tiresome ubiquity of such sequences in Gounod's output (especially when deployed on a somewhat larger timescale) and, on the other, the sincerely touching legibility of such music as an emblem of Christian hope. Gounod uses this melody in narrative/dialogue sections of the passion story in *La rédemption*, one of several techniques to bridge the traditional gap in musical styles between exposition and reflection in the passion music tradition. *Mors et vita* is tied together by a number of recurring musical elements as well, including a whole-tone descent through the interval of a tritone meant to represent the implacability of divine justice and the sufferings of the condemned. Gounod employs the motif in a variety of ingenious ways, including as a link between choral phrases and as a way to prolong the arrival upon a final tonic with chromatic colour. It never, however, threatens the clarity of tonal direction. In Gounod's way of thinking about the music of his time, the tritone motif had larger significance in which issues of syntax and faith were entwined. For the tritone – a sign of tonal dissolution, and, by extension, confusion at an abysmal post-Wagnerian moment of music history – stands in contrast to the purity of the perfect 5th, the progenitor (for Gounod) of tonal stability and, in turn, a metaphor for faith. That the soprano begins the Agnus Dei in *Mors et vita* with a melody containing no fewer than five perfect 5th leaps in six bars (ex.5) was a promise of redemption not only in the context of the work but also in contemporary musical culture.

Ex.4 *La rédemption* (1882)



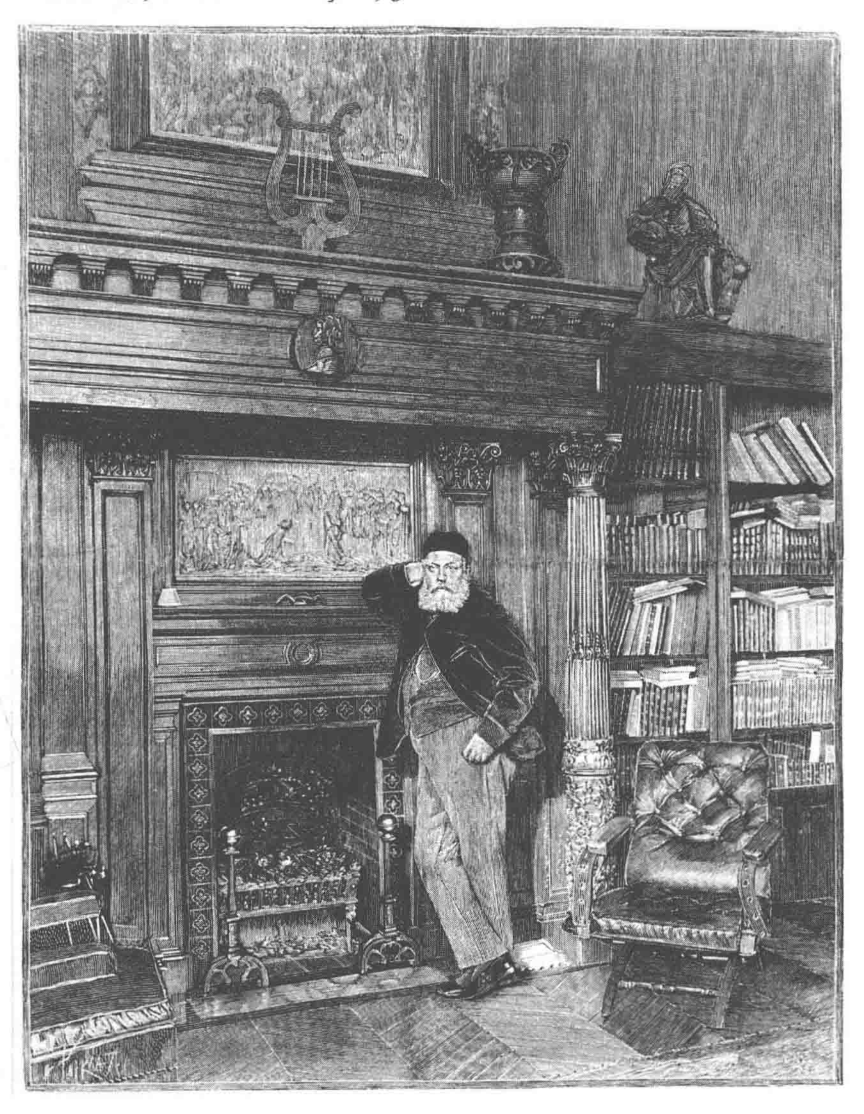
8. OPERAS. Gounod's 12 operas span a range of the generic types available in French lyric theatre. Smaller works such as *Philémon et Baucis* and *La colombe* strike a balance between spoken dialogue and set pieces typical of *opéra comique* of the second quarter of the 19th century: relatively small-scale numbers, with many strophic types among them, are joined by long passages of dialogue. Musical depictions of frivolity are relatively few by standards of the genre, contributing to the general tenor of these pieces as sentimental comedy. Somewhat more lighthearted is the *opéra comique Le médecin malgré lui*, a work where Gounod shows his real gift for pastiche of past styles (also heard in *Sapho* and *Cinq mars*) and fine flare for musical comedy. *Le médecin* (perhaps unlike several of his other works for the stage) does not deserve the relative neglect into which it has fallen. In contrast to the relative intimacy of these compositions stands the scope of Gounod's efforts in grand operas such as *La nonne sanglante*, *La reine de Saba* and *Polyeucte*. All contain processions, ballets, several large multi-partite ensemble pieces and plots where the love interest is set against a more or less clearly drawn historical backdrop. It is less clearly drawn in *La nonne* where the Crusades, which provide the reason for two feuding families to make peace, are soon forgotten. The supernatural element predominates (as in Meyerbeer's *Robert le diable*) in the unravelling of the treaty. *La reine de Saba* contains a strong element of predestination in the love between the tenor Adoniram and the Queen of Sheba, an element that is however weakly articulated in the music. Gounod builds to impressive concerted finales in his grand operas but often without convincing musical projection of the characters against this.

Gounod's most successful operas – *Faust*, *Mireille* and *Roméo et Juliette* – are personal hybrids of existing generic tendencies. All three were initially conceived with spoken dialogue that was converted, at different points in their compositional histories, to recitative (if only in a formal sense, since Gounod often went considerably beyond declamation accompanied by punctuating chords in such linking sections). In *Mireille* the spoken dialogue was exceptionally cast in verse in keeping with the lyrical level that Mistral applied to his peasant characters in the literary model. Five-act form and a tragic conclusion differentiate this opera substantially from pastoral *opéra comique*, as does the musical transformation of Mireille from a simple country girl to a tragic heroine. At her death (brought on by sunstroke) the heroine, transported by a heavenly vision, sings a broad, uplifting melody of the sort that Gounod also effectively deployed in *Repentir*, at the end of *Gallia*, in the soprano solo 'Sed signifer sanctus Michael' in *Mors et vita* and in Marguerite's effusive 'Anges purs, anges radieux' at the end of Faust. In Gounod's hands romantic transcendence takes the form of Epiphany, and it is one of his strongest suits indeed.

Faust and *Roméo et Juliette* were exceptional achievements in their day and continue to hold a well-deserved position in the international repertory. It is easy to forget just how bold the understated first appearance of Marguerite in the second act of *Faust*, or her declamation above motivic development in the orchestra during her soliloquy at the end of third, seemed to contemporaries. So too did the first act, with its heterogeneous combination of extended arioso passages, offstage choral intervention, *buffo* writing for Méphistophélès and gossamer scoring for the vision of Marguerite. On the other hand, the first act is brought to a close with the more ordinary, motoric *cabaletta* 'A moi les plaisirs', a juxtaposition of the novel

Ex.5 *Mors et vita* (1885)





7. Charles-François Gounod in his study: engraving from 'L'illustration' (28 October 1893)

with the well-worn that is typical for Gounod. The church scene is also a highly effective mosaic of different textures. Attention to prosodic detail in *Faust* often equals that of the finest *mélodies*. The relatively undifferentiated but supple surface rhythms in later arias such as Faust's 'Salut! demeure chaste et pure' caused many contemporary critics to see Gounod as wanting in melodic gifts. The final act of *Roméo et Juliette* is another continuous collage of different textures, with musical coherence achieved through block repetitions of music heard previously in the opera. Gounod's smooth harmonic language is at its ripest in this opera. But what is most important about these works is the emotional register that Gounod introduced to French opera. The composer-critic Alfred Bruneau astutely identified Gounod's personal contribution as the evocation of love with 'a tender language of infinite insight and delicious exquisiteness' and his union of the 'pure simplicity of Mozart' with the 'troubling poetry of Schumann'. The accent in Bruneau's assessment is not on passion, eroticism, or emotional grandstanding, but on tenderness, produced by unaffected lyricism, delicate orchestral hues and gentle chromatic part-writing.

9. Position in French music. Gounod left a major mark on the course of French music but also rapidly fell from favour. Ravel once wrote with good reason that Gounod was the real founder of the *mélodie* in France. That many of Gounod's settings pale in comparison with later examples by Fauré and Duparc should not obscure his role in establishing a tradition of prosodic finesse and bringing an up-to-date harmonic vocabulary to the transformation of the *romance* into the *mélodie*. Gounod was one of the most prolific composers of religious music in 19th-century France, an area where his role still remains to be assessed in the context of evolving church doctrine and the place of Christianity in increasingly secularized French (and English) bourgeois society. Gounod the opera composer influenced Bizet, Massenet and Saint-Saëns. The famous recurring melody for tenor and baritone in the duet 'Au fond du temple saint' in *Les pêcheurs de perles* (1863) has an undeniably Gounodian flavour, as does much else in that opera and even certain passages in *Carmen* (1875). Massenet took up many of Gounod's techniques, though he applied them with greater erotic charge, more freedom in phrase structure and melodic shapes, and finer psychological profile. Saint-Saëns's

operas show that he learned a great deal from Gounod the melodist and orchestrator.

Yet in a fractured post-Wagnerian critical climate Gounod had little claim to leadership on the French musical scene towards the end of his life. He consistently upheld the artist's privileged role in society to present absolute principles of immutable beauty that would be intuitively grasped by listeners unencumbered by ideological prejudices (a position that in itself, of course, was an ideological *parti pris*). Realism in its many stripes, doctrines of progress, factionalism and extended self-justifying polemic were little to his taste. For Gounod, the work of the artist stood or fell on its own merits as a representation of reality, but a representation that was necessarily beautiful and fertilized by intuitions about the ideal. Like many of his contemporaries he was profoundly ambivalent about the aesthetic autonomy of the composer: although he felt that the opinions of audiences should not decisively shape the artist's decisions, he also believed that these opinions could not be entirely ignored. All of this, not to mention his refusal to pursue the implications of Wagner's musical style, put Gounod at loggerheads with Wagnerian writers and critics at the end of his life.

As with the Wagnerian Vincent d'Indy, Gounod's France was a Catholic France, but even such a natural affinity did not produce concord between them. What for Gounod was an upholding of simplicity and a direct appeal to aesthetic intuition, was for a critic like d'Indy an overly facile appeal to a common denominator of bourgeois taste. The latter opinion has muffled Gounod's own aesthetics in the reception of his work. Slippage between high art and the bourgeois middle-brow came quickly in the propagation of even his most 'advanced' pieces. The garden scene in *Faust*, for example, though initially seen as rarified, soon came to be numbered among the mass-market works that included the *Ave Maria*, at least by the critical gatekeepers of High Art. For all of Gounod's upholding of artistic sincerity – perhaps especially because of this – he himself was a frequent victim of charges of insincerity. As a counterpoint to such perspectives, which implicitly denigrate middle-brow taste, it is worth bearing in mind Gounod's substantial place in the upward cultural aspirations of the 19th-century *petit bourgeoisie* (and, occasionally, even those lower on the social ladder). Nonetheless, sensitivity to social position can only go so far: Gounod's great prestige in the middle part of his career also makes it difficult completely to abandon value judgment based implicitly on a comparison to the musical craft and imagination exhibited by the very best products of élite culture. Ironically, given his own lack of religious inclination, it was Saint-Saëns who became one of Gounod's great defenders at the end of the 19th century, in part because of his utility as a counterpoise to Wagnerism. This consideration also stands behind Debussy's observation that 'Gounod, for all his weaknesses, is necessary'. Setting aside Gounod's weaknesses and Debussy's obviously nationalistic agenda, there is still much to recommend Debussy's view that 'the art of Gounod represents a moment in French sensibility. Whether one wants to or not, that kind of thing is not forgotten'.

WORKS

works listed in order of publication; published in Paris unless otherwise stated

STAGE

first performed in Paris unless otherwise stated

Title	*Genre, acts*	*Libretto*	*First performance*	*Dates of composition, publication details, remarks*
Sapho	opéra, 3	E. Augier	Opéra, 16 April 1851	1850–51, 1858, 1883; in 2 acts, Opéra, 26 July 1858; in 4 acts, Opéra, 2 April 1884; vs (1860) [3 acts]
Le bourgeois gentilhomme	(comédie) incid music	Molière	Français, 9 Jan 1852	1851; unpubd; [1 piece; remaining music by Lully]
Ulysse	(tragédie) incid music, 5	F. Ponsard	Français, 18 June 1852	1851; fs, vs (1852)
La nonne sanglante	opéra, 5	E. Scribe and G. Delavigne, after M.G. Lewis: *The Monk*	Opéra, 18 Oct 1854	1852–4; vs (1854) [another issue with changes, 1860]
Le médecin malgré lui	oc, 3	J. Barbier and M. Carré, after Molière	Lyrique, 15 Jan 1858	1857; vs (1858)
Faust	opéra, 5	Barbier and Carré, after Carré: *Faust et Marguerite* and J.W. von Goethe: *Faust*	Lyrique, 19 March 1859	1856–9, 1868 (ballet); with recits., Strasbourg, April 1860; with ballet, Opéra, 3 March 1869; vs (1859 [with spoken dialogue], 2/1860 [with recits.], 3/1861 [several issues with changes], 4/1869); ed. Oeser (1972); fs (1860) [with recits.]; ballet (1869)
Philémon et Baucis	opéra, 3	Barbier and Carré, after J. de La Fontaine	Lyrique, 18 Feb 1860	1859–60; in 2 acts, OC (Favart), 16 May 1876; vs (1860) [several issues in 3 or 2 acts]; fs (1883 or 1884)
La colombe	oc, 2	Barbier and Carré, after La Fontaine: *La faucon*	Baden-Baden, Stadt, 3 Aug 1860	1860; vs (1860) [several issues with changes]

Title	Genre, acts	Libretto	First performance	Dates of composition, publication details, remarks
La reine de Saba	opéra, 5	Barbier and Carré, after G. de Nerval: *Le voyage en Orient*	Opéra, 28 Feb 1862	1861–2; vs (1862) [earliest issue in 5 acts, several later, with changes, in 4], new edn by H. Busser (*c*1900); fs (1890s)
Mireille	opéra, 5	Carré, after F. Mistral: *Mirèio*	Lyrique, 19 March 1864	1863–4; in 4 acts with recits., London, CG, 5 July 1864; in 3 acts with spoken dialogue, Paris, 15 Dec 1864; vs (1864) [several issues with changes, the later ones in 3 acts]; fs (1885 or 1886) [in 3 acts, with another issue *c*1900 in 5 acts]; new edn by Busser of 5-act version, with Gounod's recits. (*c*1947)
Roméo et Juliette	opéra, 5	Barbier and Carré, after W. Shakespeare	Lyrique, 27 April 1867	1865–71, 1888 (ballet); OC (Favart), 20 Jan 1873; with ballet, Opéra, 28 Nov 1888; vs, arr. H. Salomon (1867 [several issues with changes], 2/*c*1885, arr. A. Bérel [incl. much of 1st edn with addl changes]); fs (1867 or 1868) [several issues with changes, incl. 1888 version]; ballet (*c*1888)
Les deux reines	(drame) incid music, 4	E. Legouvé	Ventadour, 27 Nov 1872	1864; vs (1873)
Jeanne d'Arc	(drame) incid music, 5	Barbier	Gaîté, 8 Nov 1873	1873; vs (1873 or 1874) [several issues]; orch suite (*c*1894)
Cinq mars	opéra, 4	P. Poirson and L. Gallet, after A.V. de Vigny	OC (Favart), 5 April 1877	1876–7; with recits., Lyons, 1 Dec 1877; vs (1877) [several issues with changes]; ov., fs (?1880)
Polyeucte	opéra, 5	Barbier and Carré, after P. Corneille	Opéra, 7 Oct 1878	1869–78; vs (1878) [later issue in 4 acts (?1887)]; ballet, fs (?1890)
Le tribut de Zamora	opéra, 4	A.-P. d'Ennery and J. Brésil	Opéra, 1 April 1881	1878–81; vs (1881) [several issues with changes]; fs (1881 or 1882)
Les drames sacrés	incid music, 11 tableaux	A. Silvestre and E. Morand	Vaudeville, 17 March, 1893	1892–3; unpubd; [4 pieces; remaining music by Lavren; Léon]

Unfinished ops: Le songe d'Auguste (Musset), begun 1853; Ivan le terrible (H. Trianon and F. Leroy), begun 1856; George Dandin (Molière), begun 1873; Maître Pierre (Gallet), begun 1877 [on Abélard and Héloïse]

MASSES

Messe à grand orchestre, 1839, unpubd
Messe à grand orchestre, a–E♭, A, T, TTB, 1841, unpubd (*F-Pn*)
Requiem à grand orchestre, 1842, unpubd
Messe, unacc., 1843, unpubd
Messe, C, TTB, org, 1845, unpubd (*F-Po*)
Messe brève et salut, c–E♭, TTBB, unacc., op.1 (1846)
Messe, c–C, TTB, 2 S ad lib, unacc. (1853, 2/1853 as Messe aux Orphéonistes, 4/1863 as Messe no.1 aux Orphéonistes, with org ad lib)
Messe solennelle de Sainte Cécile, G, S, T, B, SATB, orch, org (1855), vs with new 2nd Offertory (London, 1874)
Messe, G–C, TTBB, org ad lib (1862 as 2ème messe pour les sociétés chorales; 1882 for 3 equal vv, org ad lib as Messe no.3 aux communautés réligieuses 1893 for S, A, T, B, SATB, org as Messe no.6 aux cathédrales)
Messe brève, C, T, T, B, TBB, org (1871, 2/1892 as Messe brève no.5 aux séminaires)
Messe brève, pour les morts (Requiem), F, solo vv, double chorus SATB, orch, vs (London, 1873)
Missa angeli custodes, C, S, A, T, B, SATB, org (London, 1873)
Messe du Sacré-Coeur de Jésus, C, S, A, T, B, SATB, orch, vs (1876)
Messe, C, 2 equal vv, org/hmn (1877; *c*1890 as Messe brève no.7 aux chapelles, solo vv, SATB, org/pf)
Messe funèbre, F, SATB, org ad lib (1883) [arr. from Gounod's music by J. Dormois]
Messe solennelle no.3 de Pâques, E♭, SATB, orch, vs (London, 1883)
Messe à la mémoire de Jeanne d'Arc précédée d'un prélude avec fanfare sur l'entrée dans la cathédrale de Rheims, F, S, A, T, B, SATB, org (1887) [Prélude, SATB, 8 tpt, 3 trbn, org]
Messe solennelle no.4 sur l'intonation de la liturgie catholique, g–G, SATB, org, for beatification of J.B. de La Salle (1888) [preceded by a TeD]
Messe de St Jean, d'après le chant grégorien, C, SATB, org (1895)
Messe dite de Clovis, d'après le chant grégorien, C, SATB, org (1895)
Requiem, C (S, A, T, B, vv, pf)/(S, A, T, B, pf/org)/(2 equal vv, pf/org) (1895) [Gounod's last work, arr. and ed. H. Busser]

OTHER LATIN LITURGICAL
unaccompanied unless otherwise stated

TeD, 2 choruses SSTTB, 1841, unpubd; Offices de la Semaine Sainte sur la psalmodie rhythmée de l'Epistolier parisien, op.2 (1847); Domine salvum fac, C, 3 equal vv (1853); Ave verum, C, 3 equal vv (1854); Sancta Maria, A♭, 4vv (1854); Ecce panis, F, SATB (by 1856); O salutaris, 4vv (1855); Regina coeli, A♭, 5vv (1855); Ave verum, 4vv (by 1856); Virgo singularis, a, 4 equal vv (by 1856); Ave verum, 5vv (by 1856); Sancta Maria, 2vv (by 1856); O salutaris, 4vv (by 1856); Ave regina, C, 4 equal vv (by 1856); Da pacem, G, 2 equal vv (by 1856); Da pacem, F, STB (by 1856); Pater noster, G, SATB (by 1856); O salutaris, 4vv (1856)

Inviolata, C, 4 equal vv (1856); Regina coeli, B♭, 2 equal vv, pf/org (1856); Laudate Dominum, C, 2 equal vv, pf/org, db (1856); Ave verum, B♭, S/T solo, pf/org (1856); Ave verum, e, B/A solo, org (1856, 2/1863); O salutaris (4 motets solennels no.1), A♭, Mez/T, SATB (orch, org)/org (1856, 2/1864); Inviolata, 2 equal vv, in *La maîtrise*, iii (1859–60) [possibly arr. from the earlier setting]; Ave verum, C, 2 S, in *La maîtrise*, iv (1860–61); Ave verum, C, 4 equal vv (1863)

Ave verum (4 motets solennels no.2), E♭, SATB, orch/org (1863); Ave verum (4 motets solennels no.3), C, S/T, SATB, orch/org (1864); Veni Creator Spiritus, G, TTBB, unacc. (1864); O salutaris (4 motets solennels no.4), E♭, T/S, Bar/Mez ad lib, org, hp, hns, vc, db (1866); Ave regina coelorum, A♭, S, T, org (1866), with text Ave Maria (1883); Adoro te supplex, F, SSTTBB (by 1867); 3 jolis motets faciles, 2 equal vv, org ad lib (1868): Ave verum, F, Tota pulchra es, B♭, Sub tuum, B♭; Christus factus est, B♭, S/T, orch, pf/org, hmn ad lib (?1868); Ave verum, E♭, SSATB (1868, 2/1868 with pf/org)

Sicut cervus, A♭ (SATB)/(TTBB) (1868, 2/1869 with org ad lib); De profundis, c–C, S, A, T, B, SATB, orch (London, 1871); O salutaris, A, SATB, kbd (London, 1871); O salutaris, A♭, Mez, T, org (1871); Vexilla regis, g, SATB, org (London, 1873); Pater noster, SATB, org (London, 1873); Ave verum, C, SATB, org (London, 1873); 60 [Lat.] chants sacrés (Paris, 1876–8, 2/?1887) [collection of mass movts, motets, hymns, etc, incl. many of the preceding and Adoramus te, F, 4vv; Per sanctissimam virginitatem, A♭, 4 equal vv; Alma redemptoris, A♭, 4 equal vv; Deus meminerit, c, 4 equal vv; Domine salvum fac, G, 4vv, on 'God save the Queen'; O salutaris, D♭, SSTTB; O salutaris, D, S/T, org; O salutaris, D (another setting), S/T, org; O salutaris, E, 2 equal vv]

Laudate Dominum, pubd with edn of Messe de Sainte Cécile (1879);

Miserere, 4 solo vv, 4vv, org ad lib, (1880); O salutaris, C, SST, pf/org (1887); Quam dilecta tabernacula tua, Bar, ?org (1888); TeD, G, 4 solo vv/small chorus, vv, hps, org (?1888); In principio erat verbum, SATB, org (1888) (also as 'Le jour de Noël (epilogue)' 1895); Vivat (also Fr., Hymne pour la réception d'un êveque), equal vv, org (1892); Pater noster, 5 solo vv, 5vv, org (1893); O salutaris, A, solo v, pf/org, in *L'illustration*(1898), suppl. to no.2880

SACRED OR PIOUS PART-MUSIC IN FRENCH OR ENGLISH

L'éternité (M.O. Malory), strophes, SATB, unacc. (1854, 2/?1883 with pf/org in 14 grands choeurs)

Tout l'univers est plein de sa magnificence (Racine), 2 choruses SATB/SATTBB, unacc. (before 1856, 2/1862 with pf/org)

Oraison à la très sainte vierge, SATB (1856)

Cieux, fondez-vous en pleurs, cantique du XVIIe siècle, 4vv (1856)

Les sept paroles de N.S. Jésus-Christ sur la croix, SATB, unacc. (1858, 2/1866)

Fixer ici ton sort, cantique du XVIIe siècle, 4vv (1859)

Dans cette étable, pastorale sur un noël du XVIIIe siècle (4 grands choeurs no.2), SATB, orch (1859); many arrs. as Bethléem

Près du fleuve étranger (4 grands choeurs no.1) (A. Quételard, Ps cxxxvii), SATB, orch/pf/org (1861)

Prière à Marie (E. Bouscatel), SATB, pf/org (1861)

Le Vendredi-Saint (A. Badou), SATTBB, unacc. (1865/6, 2/1868 with pf)

Prière du soir (E. Manuel), SATTBB, unacc. (1866, 2/1869 with pf, org ad lib in 12 choeurs et une cantate) [also pubd as solo song (1872)]

Noël (J. Barbier, after Uhland), chant des religieuses, S, A, SSA, pf, org ad lib (1866); as Chantez Noël, S, A, pf (1867), 1v, pf (*c*1869)

Le crucifix (Hugo), SATTBB (1866, 2/1869 with pf/org in 12 choeurs et une cantate) [also pubd as solo song]

Stabat mater (Fr., Abbé Castaing), SATB, orch (1867)

D'un coeur qui t'aime (from Racine: *Athalie*), 2 choruses SATB, unacc., composed 1851 (n.d., 2/1869 with pf/org in 12 choeurs et une cantate)

Les martyrs (A. Quételard), scène chorale, TTBB, unacc./pf (1871)

A New Morning Service, SATB, org (London, 1872): TeD (Eng.), C; Bs (Eng.), G

An Evening Service, SATB, org (London, 1872): Mag (Eng.), D Nunc (Eng.), B♭

Omnipotent Lord (J. Mason), sacred ps, SATB, pf (London, 1872/3) [6 New Part Songs no.1]

Adam could find no solid peace, SATB, pf (London, 1872 or 1873) [6 New Part Songs, 2nd ser., no.5]

Grandeur de Dieu, SATB, unacc. (Nancy, 1876)

Je te rends grâce, ô Dieu d'amour (P. Collin), cantique, SATB, pf/org (1892); other arrs., 1–2vv, org

Toujours à toi, Seigneur (Collin), 4vv, pf/org (1892); other arrs., 1–2vv, org

SECULAR PARTSONGS

Choeur de chasseurs, 'Où sommes-nous?' (1855); Hymne à la France (A. Baralle) (?1856, 2/1879); L'enclume (E. Barateau) (1856); Vive l'empereur (Lefranc), chant national (1856), also for 6vv [middle section, Prière, repubd as Tantum ergo (1883)]; La cigale et la fourmi (La Fontaine) (1856); Le corbeau et le renard (La Fontaine) (1857); Le retour des guerriers, in *La musique populaire*, i (1863); La chasse, 'Au fond des bois' (1867): all TTBB, unacc., most repubd for 3 equal vv, pf ad lib

Le vin des gaulois et la danse de l'épée, légende bretonne, TTBB, unacc. (1854), arr. SATB, orch (1879/80) [as 4 grands choeurs no.4], arr. pf solo (1878); with new text Chant des compagnons (4 grands choeurs no.3), TTBB, orch/pf (by 1858), arr. SATB, orch (1859/60)

La nuit (Crèvecoeur), T, SATTBB, unacc. (1867, 2/1868 with pf acc.)

L'affût (A. de Ségur), TTBB, unacc./pf, in 12 choeurs et une cantate (1869)

Matinée dans la montagne (E. Tourneux), solo vv, SATB, pf, in 12 choeurs et une cantate (1869)

A la frontière (J. Frey), chant patriotique, solo vv, chorus, orch, Paris, Opéra, 8 Aug 1870, unpubd, *F-Po*

6 New Part Songs (London, 1872 or 1873): [1 Omnipotent Lord (J. Mason), sacred ps, SATB, pf]; 2 Little Celandine (Wordsworth), SATB, pf [pubd as solo duet (1872)]; 3 Gitanella (F.E. Ashley), SATB, pf; 4 Bright Star of Eve, 2 choruses SATB, pf; 5 My true love hath my heart (P. Sydney), SATB, pf [also pubd as solo song]; 6 Take me, Mother Earth (Mrs Jameson), SATB, pf

6 New Part Songs, 2nd ser. (London, 1872 or 1873): 1 The Farewell (T. Hood), TTBB, pf; 2 Go, lovely rose (E. Waller), SATB, pf; 3 The Bell (I. Bröchner), 2 choruses SATB, pf; 4 Far from my native mountains (Miss Horace Smith, after Gounod), SATB, pf [arr. from solo song Loin du pays]; [5 Adam could find no solid peace, SATB, pf]; 6 Le loup et l'agneau (La Fontaine, with Eng. trans.), TTBB, pf

En avant! (P. Deroulède), chanson militaire, solo vv, vv, pf 2/4 hands (1875), many arrs.

Cantate pour la fête du T-C Frère Libanos (Fr. A. Marie), SATB, pf (by 1876)

La liberté éclairant le monde! (E. Guiard), TTBB, orch (1876)

Le ruisseau (Quételard), solo v, 3 equal vv, unacc. (1883)

Les petits glaneurs (Quételard), 3 equal vv, unacc. (1883)

ORATORIOS, CANTATAS ETC.

Marie Stuart et Rizzio, scène lyrique, solo vv, orch [second prix de Rome, 1837] unpubd, *F-Pn*

Fernand, scène lyrique, solo vv, orch [premier grand prix de Rome, 1839] unpubd, *F-Pn*

Pierre l'ermite, scène dramatique, solo vv, chorus, orch, 1849, unpubd (arr. pf 4 hands, Stockholm, Stiftlesen musikkulturens främjande)

Tobie (H. Lefèvre), petit orat, vs (1865)

Le temple de l'harmonie (cant., Barbier and Carré), S, Mez, A, SSTTBB, pf/orch, vs in 12 choeurs et une cantate (1869)

Gallia: lamentation (Gounod), motet, S, SATB, orch, org, for opening of London International Exposition, 1871 (London, 1871)

Jésus sur le lac de Tibériade, scène biblique, solo v, chorus, orch, (1875), vs (1878)

La rédemption (Gounod), sacred trilogy, solo vv, chorus, orch, vs (London, 1882), fs (London, ?1883)

Mors et vita (Gounod), sacred trilogy, solo vv, chorus, orch, vs (London, 1885), fs (London, 1885)

Saint-François d'Assise, diptyque musical, T, B, vv, orch, 1891, unpubd, *F-Pn*

DUETS

Deux vieux amis (P. Véron), scène intime, T, Bar, pf (1856)

Les châteaux en Espagne (Véron), T, Bar, pf (1858)

Par une belle nuit (A. de Ségur), nocturne, S, A, pf (1870)

La siesta (Sp., anon.), S, S, pf (London, 1871)

The Message of the Breeze (F.T. Palgrave), S, S, pf (London, 1872) [sequel to La siesta; in Fr. (C. Ligny) as La chanson de la brise (1872)]

Little Celandine (Wordsworth), S, A, pf (London, 1872) (in Fr. (Ligny) as Fleur des bois (1872)]

Barcarola (It., G. Zaffira), S, Bar, pf (London, 1873)

Blessed is the man (Ps i), S, A, pf (London, 1873) (in Fr. (J. Barbier) as Bienheureux le coeur sincère (1875)]
Sous le feuillage (J. Barbier), duettino, S, A, pf (by 1876)
D'un coeur qui t'aime (from Racine: Athalie), S, A. pf (1882) [different from the choral setting]
Memorare (Lat., St Bernard), S, A, pf/org (1883)

SACRED AND PIOUS SONGS
for solo voice, piano/organ unless otherwise stated

A la reine des apôtres (Gounod), chant pour le départ des missionaires du Séminaire des missions étrangères (1852, 2/1856 as Chant pour le départ des missionaires du Séminaire des missions étrangères, 3/1869 as Le départ des missionaires (C. Dallet), 1v/2vv/4vv, pf/org)
Jésus de Nazareth (A. Porte), chant évangelique, Bar, pf, org ad lib (1856); arr. Bar, STB, orch (1864); innumerable arrs., in Eng. as Nazareth
Ave Maria, mélodie religieuse adaptée au 1er prélude de J.S. Bach (1v, pf)/(1v, vn, org, pf)/(1v, vn, org, pf, orch) (1859); many arrs.; for earlier versions see Instrumental Chamber and Secular Songs
Jésus à la crèche (Noël) (R.P.) (1864), also as Jesus à l'autel, souvenir de 1ère communion (R.P.) in *La musique populaire*, iv/13 (?1866)
Le ciel a visité la terre (A. de Ségur), cantique après la communion, 1v/unison vv, pf, org/hmn (1869); several arrs.
Cantique pour l'anniversaire des martyrs: Séminaire des missions étrangères (C. Dallet) (1869)
Prière pour l'empéreur et la famille impériale (Mme Baëlen) (?1869)
6 cantiques (1870), incl. Le nom de Marie (Ségur), Chantez, voix bénies (L. Gallet) [hymn in honour of Pius IX], Notre Dame des petits enfants (Ségur)
There is a green hill far away (Mrs C.F. Alexander), sacred song (London, 1871)
Thy will be done (C. Elliot, Ps i) (London, 1872); Fr. as Que ta volonté soit faite (1873)
Prière du soir (C. Ligny) (1872)
Entreat me not to leave thee (Ruth's Song) (London, 1873); other arrs.
To God, ye choirs above (P. Skelton), sacred song (London, 1873)
Abraham's Request (Anita) (London, 1873)
My beloved spake (Song of Solomon), 1v, pf, vc obbl (London, 1873); Fr. (J. Barbier) as Viens mon coeur (1873)
Cantique pour la première Communion (R.P. Dulong de Rosnay) (1874)
La salutation angélique (Gounod), 1v, pf, vn/vc, org ad lib (1877) (alternative Lat. text: Ave Maria]
The King of Love my shepherd is (H.W. Baker) (London, 1884); Fr. (P. Collin) as Le roi d'amour (1892)
Quand l'enfant prie (G. Boyer) (1884)
Glory to thee, my God, this night (Bishop Ken), evening song, composed 1872 (London, 1884)
Hymne à St Augustin (Abbé Ribolet), unison vv, org (1885)
Forever with the Lord (J. Montgomery), composed 1872 (London, 1886)
Ce qu'il faut à mon âme (F. Sédillot), cantique (1887)
The Holy Vision (F. Weatherly), sacred song (London, 1888)
Hymne de la patrie: Notre Dame de France (G. Boyer), orch, vs in *Le figaro* (15 Aug 1888); also pubd separately (1888)
Ave Maria no.2, meditation on a second prelude by J.S. Bach (London, 1889); several arrs.
L'Ave Maria de l'enfant, composed ?1872 or 1873 (1891)
Ave Maria, B♭ (1894) [pubd as Gounod's last composition]
Repentir, scène sous forme de prière, Mez, orch, vs in *Revue de Paris* (15 Dec 1894), 673; also pubd separately (1895)
L'Eucharistie (Frère Eucher), cantique (1895)
L'hymne à l'Eucharistie (E. Julliotte) (1900)
La paix de Dieu (A.L. Hettich, after M. Henry) (1913)

SECULAR SONGS
solo voice, piano unless otherwise stated

Joseph en Egypte, 1835, unpubd (*F-Pn*); Où voulez-vous aller? (T. Gautier), barcarolle, v, pf, vn/vc/fl/hmn (1839); Venez douces compagnes, by 1842, unpubd (*F-Pn*); La fleur au papillon (Hugo), by 1842, unpubd; Premier prélude de J.S. Bach (Lamartine: *Vers sur un album*) (1852), arr. vv, solo vn, orch (1856), originally for insts (1853), with text Ave Maria (1859); 6 mélodies (1855): 1 Le premier jour de mai (Passerat), 2 O ma belle rebelle (Baïf), 3 Aubade (Hugo), 4 Chant d'automne, 5 Le lever (Musset), 6 Venise (Musset), composed 1842; Mon habit (Béranger) (1857); Sérénade (Hugo), v, pf, hmn/vc ad lib (1857), numerous arrs.; Chanson de printemps (E. Tourneux) (1860), arr. pf as 5e romance sans paroles (1866); L'âme de la morte (Banville), mélodie (1860)
Le vallon (Lamartine), composed *c*1840–42 (1861); Le juif errant (Béranger) (1861); A une jeune grecque (P. Yraven, after Sappho and P. Collin), épitaphe (1862); 20 mélodies, 1er recueil (1863), incl. Les champs (Béranger), Seul (Lamartine: *La pensée des morts*), L'âme d'un ange (Banville), mélodie, Le soir (Lamartine) [composed *c*1840–42, arr. pf as 3e romance sans paroles (1861)]; Medjé (J. Barbier), chanson arabe (1865); Solitude (Lamartine), mélodie (1865)
Stances: si la mort est le but (L. Bertin) (1866); Crépuscule, mélodie ('P. et M.') (1866); Tombez mes ailes! (E. Legouvé), romance (1866); Au rossignol (Lamartine), harmonie poétique (1867); Primavera (T. Gautier), mélodie (1867); Au printemps (Barbier), mélodie (1868); Donne-moi cette fleur (L. Gozlan) (1868); Ce que je suis sans toi (L. de Peyre) (1868); Hymne à la nuit (Barbier) (1868); Chant d'amour (Lamartine), orch, 1868, unpubd; A une jeune fille (E. Augier) (1869); Envoi de fleurs (Augier) (1869); A une bourse (Augier), confidence (1869)
Départ (Augier), scène (1869); Boire à l'ombre (Augier) (1869); Hommage à Madame la comtesse Herminie de Léautard (Mme Baëlen) (1869); Je ne puis espérer (A. Delpit), mélodie dramatique (1870); Absence (Ségur), mélodie (1870); Mignon (L. Gallet, after Goethe), mélodie (1871); Le souvenir (J. Collin), mélodie (1871); La pâquerette (Dumas fils), chanson (1871); Beware (Longfellow) (London, 1871); Bolero (J. Barbier; Eng. trans. B. Kelt) (London, 1871); Sweet baby sleep (G. Wither), lullaby (London, 1871); The sea hath its pearls, v, pf, hmn/vn ad lib (London, 1871)
Oh! that we two were maying (C. Kingsley), v, pf, hmn and va ad lib (London, 1871); Queen of Love (F.T. Palgrave) (London and New York, 1871); The fountain mingles with the river (Shelley) (London, 1871); It is not always May (Longfellow) (London, 1871); Woe's me (Campbell) (London, 1871); Good Night (Shelley) (London, 1871); There is dew (T. Hood) (London, 1871); 20 mélodies, 3e recueil (1872), incl. A toi, mon coeur (Barbier), Aimons-nous (Barbier), Prends garde (Barbier), Sur la montagne (Barbier), Chanter et souffrir (A. Delpit), Rêverie (Barbier)
Chanson d'avril: sérénade du passant (F. Coppée) (1872); The Worker (F. Weatherly) (London, 1872), also orchd; Ma belle amie est morte (Gautier), lamento (1872) [same text as Chanson du pêcheur]; Oh! dille tu! (G. Zaffira), madrigale (London, 1872); Perche piangi? (C. Pavesi) (London and New York, 1872); Passed away (E. Saunders) (London, 1872); Oh! Happy Home (E. Maitland) (London, 1872), also orchd; Maid of Athens (Byron) (London, 1872)
Biondina (Zaffira), poemetto lirici [song cycle] (London, 1872); prol, Da qualche tempo, 1 Biondina bella, 2 Sotto un cappello rosa, 3 Le labbra ella compose, 4 E stati alquanto, 5 Ho messo nuove corde, 6 Se come io son poeta, 7 Siam iti l'altro giorno, 8 E le campane hanno suonato, 9 Ell'è malata, 10 Jer fu mandata, 11 L'ho compagnata, [12 Ho sempre nel orecchio and Epilogue not composed]; Quanti mai (Metastasio) (London, 1872); Le pays bienheureux: question d'enfant (Gounod, after Mrs Hemans: *The Better Land*) (1872); Heureux sera le jour (Ronsard) (1872); Si vous n'ouvrez votre fenêtre (Dumas fils) (1872); La fauvette (Millevoye), chanson, (1872); If thou art sleeping (Longfellow) (London, 1873)
Loin du pays (Gounod), mélodie (London, 1873), also arr. vv; Peacefully Slumber, lullaby (London, 1873), arr. vn, pf as Berceuse (1875); Roy's Wife of Aldivalloch (folksong arr.) (London, 1873); Chidiock Tichborne (old ballad) (London, 1873); Welcome to Skye (old Jacobite song) (London, 1873); Ilala: stances à la mémoire de Livingston (Lord Houghton) (London, 1873), also orchd; Parlez pour moi (Barbier), romance (1875); Le memorare du soldat, prière, Bar solo, orch, vv ad lib (1875)
A une soeur (O. Pradère), romance (1875); A la brise (Aura gentil che mormori) (Fr. trans. Barbier) (1875); Mon amour a mon coeur (Barbier), mélodie (1875); Viens, les gazons sont verts (Barbier), chanson (1875); Les lilas blancs (P. Bourguignat), valse chantée (1876); When in the early morning (E. Maitland), (London, 1876); Le banc de pierre (P. de Choudens) (1876); Ma fille, souviens-toi (Louise Marie B.), mélodie (1876); Prière (Sully-Prudhomme) (1876); Compliment (Dumas fils) (1876); L'absent (Gounod), mélodie (1877)
My daddy is a cankered carl (old Scots song) (London, 1877); 20 mélodies, 4e recueil (1877): Le départ du mousse (P. Barbier), barcarolle, and several of the above; Vive la France (P. Déroulède), chant patriotique (1878), also with vv ad lib; Mélancolie (Coppée), rêverie in *Gil-Blas* (1880), also separately (1881); Ring out, wild

bells (Tennyson, In memoriam) (London, 1880); A Cécile (G. Dubuffe), mélodie (1881); Réponse de Medjé (M. Barbier), mélodie (1882); Chant des sauveteurs bretons (A. Ségalas) (1882); Pauvre Braga (G. Nadaud) (1882); Elle sait! (G. Boyer) (1882); Les deux pigeons (La Fontaine) (1883)

La chanson de la glu (J. Richepin) (1883); Dernières volontés (L. Veuillot) (1883); Vaguons sur les flots, barcarolle (1884); Blessures (H. Taupin) (1885); Voix d'Alsace-Lorraine (R. Rousseil) (1885); The Arrow and the Song (Longfellow) (London, 1885); Le temps des roses (C. Roy) (1886); Vincenette (P. Barbier), chanson provençale (1887); Passiflora (J. de Chambrun) (1888); A la nuit (Gounod) (1891); Tout l'univers obéit a l'amour (La Fontaine) (1893); L'aveu (J. Rameau) (1894) [Gounod's last mélodie]; Chanson printanière (J. Barbier) (1895); La chanson du pêcheur (Gautier), composed 1841 (1895) [2nd setting of text as Ma bella amie est morte (1872)]; Soir d'automne (Gounod) (1896)

CHILDREN'S SONGS AND PARTSONGS

for equal voices, unaccompanied unless otherwise stated
** – later published for solo voice, piano*

La prière et l'étude, ou L'emploi de la journée (C. Turpin), 3–4vv (?1853–5): L'arithméthique, La musique, La récréation, La géographie, L'écriture, La lecture, La grammaire, Le dessin, L'histoire de France, L'histoire sainte, La prière du matin, La prière du soir, Reine des cieux, L'action de grâce, Le catéchisme, Le bénédicité, L'angélus

Paraissez, roi des rois, chant de prix, 3vv (1854); Les pauvres du bon Dieu, 3vv (1854); *Le temps qui fuit et qui s'envole, 3vv (1855); *Les vacances (L. Bigorie), 3vv (?1855); *La distribution des prix, 3vv (1855); Le jour des prix (E. Scribe), 3vv (?1855); Un rêve (M. Spenner), 4vv (1855); *Le nid (A. Quételard), 3vv, pf (?1855); Les couronnes (E. Plouvier), choeurs composés pour distributions de prix, 2vv, pf/unacc. (1856, 2/1886): 1 Le travail béni, 2 La fête des couronnes, 3 Dieu partout; Cantate pour jeunes filles (pour la distribution des prix) (Turpin), 3vv, pf (1856)

Fêtes des écoles (A. Lefevre), 3–4vv (1856); Livrons nos coeurs à l'espérance, 3vv (1856); Aux amis de l'enfance (n.d.); *Le rosier blanc (Spenner), 3vv (1857); *Bonjour, bon soir (Spenner), 3vv (1857); *L'ange gardien (A Quételard), 4vv (1858); *Patte de velours (Spenner), 3vv (1858); *La jeune fille et la fauvette (E. de la Chauvinière), 1v, pf (1860), also for 3vv; Enfants au doux visage (La Chauvinière), 1v, pf (1868); Le mois de Marie, cantique, 1v/unison vv, pf/org (1868) [also pubd as Prière à la vièrge]; La charité (La Chauvinière), 3vv (?1883)

ORCHESTRAL AND BAND

Scherzo, 1837, unpubd
Symphony no.1, D (1855)
Symphony no.2, E♭, perf. 1856 (late 1850s)

Marche pontificale (Marche romaine), for anniversary of coronation of Pius IX (1869)
Saltarello (London, ?1865)
Funeral March of a Marionette, d, pf (London, 1872), orchd (1879)
Marche-Fanfare, E♭, brass band, for 12th Hussars, arr. pf 4 hands (London, 1876)
Marche religieuse (Marche festivale), C, arr. pf 4 hands/org/hmn (1876), fs (1878)
Marche solennelle, E♭, arr. pf 2/4 hands/org (London, 1878)
Wedding March no.2, A, for wedding of Duke of Albany, 1882, arr. pf 2/4 hands/org (London, 1882)
Fantaisie sur l'hymne national russe, pedal pf, orch (1886)
Suite concertante, pedal pf, orch, arr. 2 pf by Saint-Saëns (1888)
Danse roumaine, pedal pf, orch, arr. Band (1890), 2 pf (1896)

INSTRUMENTAL CHAMBER

6 mélodies, g, E♭, B♭, c–C, F, B♭, hn, pf (*c*1840–48)
Méditation sur le 1er Prélude de piano de J.S. Bach, pf, vn/vc, org/vc ad lib (1853) [arr. solo song)
Méditation sur Faust, pf, hmn, vn/vc (1861)
Hymne à Sainte Cécile (vn solo, hps, timp, wind, db) (vn, org, pf) (1865); other inst arrs.; arr. as Ave verum (*c*1878)
Méditation, B♭, pf, org, vn/vc (1873); arr. from an aria in La nonne sanglante; earlier arr. as Le calme, 4e chanson sans paroles, pf solo (1865)
Cinq mars, fantaisie concertante, pf, vn (1878)
Wedding March no.1, C, 3 trb, org, for wedding of Duke of Albany, 1882 (London, 1882)
Petite étude-scherzo, D, 2 db (1885)
Meditation on The Arrow and the Song, D, pf, vn/cornet, vc, org (London, 1886)
String Quartet, g, unpubd
Petit quatuor (str qt), C, unpubd, *F-Pn*
String Quartet no.2, A (ded. Morsick, Rémy, Van Waefelghen, Delsart), unpubd, *F-Pn*
String Quartet no.3 (ded. Mme. Dergenétais), unpubd, *F-Pn*
String Quartet no.3 [sic], a(1895)
Petite symphonie, fl, 2 ob, 2cl, 2 hn, 2 bn, composed 1885 (1904)

PIANO

Valse (1854); L'angélus, petit morceau très facile, C, 4 hands (1858) Menuet, g, 4 hands (1858); Valse caractéristique, D, 2/4 hands (1861); 2 romances sans paroles (1861): 1 La pervenche, B, 2 Le ruisseau, G♭; Marche nuptiale, F, 2/4 hands (1861); Les pifferari, impromptu très facile, F (1861); Le bal d'enfants, valse facile, C (1861); Musette, impromptu, a (1863); Royal-Menuet, C (1863); Georgina, valse, D (1864), as Grand Valse in D (London, 1877)

Le calme, 4e romance sans paroles, D♭ (1865) [arr. from an aria in La nonne sanglante]; Valse des fiancés, D, 2/4 hands (1865); Souvenance, nocturne, E♭ (1865); Le rendez-vous, suite de valses, D, composed 1847, pf 2/4 hands (1866), orch (London, 1887); Ivy (Le lierre), romance sans paroles, B♭ (London, 1871); Funeral March of a Marionette, d (London, 1872), orchd (1878); Dodelinette, lullaby, G, 4 hands (London, 1872), arr. 2 hands (London, 1873), other arrs.; Choral et musette, F (1874)

Trois petits morceaux pour enfants, 4 hands (before 1875): La nacelle, C, La rosière, G, Le page, C; La valse des sylphes, A (1874); La veneziana, barcarolle, g (1874); Prélude, c (1877); Matinée de mai, in *L'illustration* (1896), suppl. to no.2761

OTHER INSTRUMENTAL

Org: Communion, in *La maîtrise*, ii/1 (15 April 1858); Offertorium (London, 1876); Marches, entrées et sorties à l'usage du Service divin (1896) [arrs. of earlier works]

Pedagogical: Méthode de cor à pistons (early 1840s); [6] Préludes et fugues pour l'étude préparatoire au Clavecin bien tempéré de Jean Sébastien Bach, G, e, C, D, F, a (1895)

WRITINGS

'Les contrefaçons musicales à l'étranger', *Le ménestrel*, xxxix (1873), 5
'La neuvième symphonie de Beethoven [Lettre à Oscar Comettant]', *Le ménestrel*, xl (1874), 189–90
'Les compositeurs chefs d'orchestre', *Le ménestrel* (June, July 1873); repr. in *Autobiographie*(1875); Eng. trans., *OQ*, xii/4 (1995–6), 5–17
ed. G. Weldon: *Autobiographie et articles sur la routine en matière d'art* (London, 1875) [1. 'Sur la routine en matière de l'art', 2. 'Le public', 3. 'La critique', 4. 'La propriété artistique' (inc.), 5. 'Urgence d'un congrès artistique international' (inc.), 6. 'Les auteurs' (inc.), 7. 'La critique musicale anglaise', 8. 'Préface au *Georges Dandin* de Molière', 9. 'Les interprètes' (inc.), 10. 'L'enseignement' (inc.), 11. 'Les compositeurs chefs d'orchestre', 12. 'Les pères de l'Eglise de la musique']
'Preface to 'Hector Berlioz: lettres intimes', *Nouvelle revue*, iv (1880), 801; pubd separately (Paris, 1882; Eng. trans., 1882, as *Life and Letters of Berlioz*, ii); preface repr. with *Mémoires d'un artiste* (1896)
'L'allaitement musical', *Le nouveau-né* (Jan 1882); repr. *Le ménestrel*, xlviii (1882), 57–9
'Le Don Juan de Mozart', *Le ménestrel*, xlviii (1882), 388–9, 395–7
Review of C. Saint-Saëns: *Henry VIII*, *Nouvelle revue*, xxi (1883), 487; repr. with *Mémoires d'un artiste* (1896)
Preface to A. Mortier: *Les soirées parisiennes de 1883: par un monsieur de l'orchestre* (Paris, 1884)
Preface to *Mors et vita: a Sacred Trilogy . . . Book of Words* (London, 1885)
Preface to R. Mulholland: *Une idée fantasque* (Paris, 1885)
'Considerations sur le théâtre contemporain', *Annales du théâtre et de la musique*, xi (1886)
Review of C. Saint-Saëns: 'Proserpine', *Le Figaro* (18 March 1887)
Review of C. Saint-Saëns: 'Ascanio', *La France* (23 March 1890)
Le Don Juan de Mozart (Paris, 1890, 5/1909/*R*; Eng. trans. of 3rd edn, 1895/*R*)
Preface to S. Frère: *Maman Jean* (Paris, 1891)
'De l'artiste dans la société moderne', *Revue de Paris*, ii/6 (1895), 25; repr. with *Mémoires d'un artiste* (1896)
'Mémoires d'un artiste', *Revue de Paris*, ii/3–4 (1895); pubd separately (Paris, 1896; Eng. trans., 1896/*R*, as *Charles Gounod:*

Autobiographical Reminiscence, with Family Letters and Notes on Music), enlarged, incl. unpubd letters and the lectures 'L'Académie de France à Rome' (Jan 1882) and 'La nature et l'art' (25 Oct 1886)

Après vingt ans et autres poésies: avec quelques mots d'explication par Georgina Weldon (Paris, 1902) [poems communicated to Mrs Weldon by the spirit of Gounod]

BIBLIOGRAPHY

LETTERS

G. Weldon: *Mon orphelinat et Gounod en Angleterre: lettres de M. Gounod et autres documents originaux* (London, 1876)
'Lettres de 1870–71', *Revue de Paris*, iii/1 (1896), 571; repr. with *Mémoires d'un artiste* (Paris, 1896), letters 8–17
[Gounod–Bizet correspondence]: *Revue de Paris*, vi (1899), 677–703
V. Glachant: 'Deux Lettres de Charles Gounod', *RHCM*, vi (1906), 139–41
'Lettres à Madame Augé de Lassus', *RHCM*, vii (1907), 312–16
'Quelques lettres de Charles Gounod', *Revue hebdomadaire* (26 Dec 1908), 451–69; (2 Jan 1909), 23–42
'Lettres de la jeunesse de Charles Gounod: Rome et Vienne 1840–1843', *Revue bleue*, xlviii/2 (1910), 833; xlix/1 (1911), 8
A. Pougin: 'Gounod écrivain, iii: Gounod épistolaire', *RMI*, xix (1912), 239–85, 637–95; xx (1913), 453–86, 792–820
J.G. Prod'homme: 'Miscellaneous Letters by Charles Gounod', *MQ*, iv (1918), 630–53
'Six lettres inédites', *Revue politique et littéraire*, lvii (1919), 347–50
J. Tiersot: 'Gounod's Letters', *MQ*, v (1919), 40–61
'Lettres de Gounod au Baron de Vendeuvre', *ReM*, xvi (1935), 110–15
M. Pincherle, ed.: *Musiciens peints par eux-mêmes: lettres de compositeurs écrites en français* (Paris, 1939), 138–9
E. de Bertier de Sauvigny, ed.: *Quelques photographies et lettres inédites de Gounod, Massenet et Saint-Saëns* (La Jourdane, 1980)

BIOGRAPHICAL AND GENERAL CRITICAL STUDIES

J.J. Debillemont: 'Charles Gounod', *Nouvelle revue de Paris*, ii/4 (1864), 559
G. Weldon: *Hints for Pronunciation in Singing, with Proposals for a Self-Supporting Academy* (London, 1872, 3/1882)
C. Dancla: *Les compositeurs chefs d'orchestre: réponse à M. Charles Gounod* (Paris, 1873)
G. Weldon: *The Quarrel of the Royal Albert Hall Company with M. Charles Gounod* (Windsor, 1873)
G. Weldon: *La destruction du 'Polyeucte' de Charles Gounod: mémoire justicatif* (Paris, 1875; Eng. trans., ?1875)
G. Weldon: *Mon orphelinat et Gounod en Angleterre*, ii: *Les affaires* (London, 1875), i: *L'amitié* (London, 1882); Eng. trans. as *My Orphanage and Gounod in England*, i: *Friendship*, ii: *Business* (London, 1882)
G. Weldon: *Musical Reform: Gounod's Concerts and other Articles of the Musical Trade* (London, 1875)
L. Ehlert: 'Gounod contra Wagner', *Aus der Tonwelt: Essays* (Berlin, 1877, 2/1882), 145–53; Eng. trans. (New York, 1885/*R*)
A. Lasalle: *Mémorial du Théâtre-Lyrique* (Paris, 1877)
G. Weldon: *The History of my Orphanage, or The Outpourings of an Alleged Lunatic* (London,1878)
S. Hensel: *Die Familie Mendelssohn (1729–1847): nach Briefen und Tagebüchern*, ii (Berlin, 1879, abridged 19/1959 by K.A.H. Freiburg; Eng. trans. of 2nd edn, 1881/*R*)
H. Blaze de Bury: *Musiciens du passé, du presént et de l'avenir* (Paris, 1880)
A. Pougin: 'Las ascendants de Charles Gounod', *Revue libérale*, iii/8 (1884); repr. in *Gazette de France* (12 July 1884)
A.H. Ehrlich: 'Charles Gounod', *Nord und Süd*, xxxiv (1885), 399ff; repr. in *Aus allen Tonarten: Studien über Musik* (Berlin,1888), 144–74
E.A. Spoll: *Madame Carvalho: notes et souvenirs* (Paris, 1885)
M.A. de Bovet: *Charles Gounod* (Paris, 1890; Eng. trans., 1891)
L. Pagnerre: *Charles Gounod: sa vie et ses oeuvres* (Paris, 1890)
A. Soubies and C. Malherbe: *Histoire de l'Opéra-Comique, la seconde Salle Favart*, ii: *1860–1887* (Paris, 1893/*R*)
A. Pougin: 'Charles Gounod', *Le ménestrel*, lix (1893), 337–40
H. Delaborde: *Notice sur la vie et les oeuvres de M. Charles Gounod* (Paris, 1894) [read at the Institut, 3 Nov 1894]
T. Dubois: *Notice sur Charles Gounod* (Paris, 1894) [read at the Institut, 24 Nov 1894]
A. Hervey: *Masters of French Music* (London, 1894/*R*)
A. Jullien: 'A propos la mort de Charles Gounod', *RMI*, i (1894), 60–67; repr. in A. Jullien: *Musique: mélanges d'histoire et de critique musicales et dramatiques* (Paris, 1896)
P. Voss: *Charles Gounod: ein Lebensbild* (Leipzig, 1895)
E. Hanslick: 'Charles Gounod', *Die moderne Oper*, vii: *Fünf Jahre Musik (1891–1895)* (Berlin, 1896/*R*, 3/1911), 361–71
A. Dandelot: *La Société des concerts du Conservatoire* (Paris, 1898, many later edns, enlarged 1923 as *La Société des concerts du Conservatoire* (1828–1923))
A. Soubies: *Histoire du Théâtre-Lyrique 1851–1870* (Paris, 1899)
C. Saint-Saëns: *Portraits et souvenirs* (Paris, 1900, 2/1909), 47–135
P. and L. Hillemacher: *Charles Gounod* (Paris, 1905)
C. Debussy: 'A propos de Charles Gounod', *Musica*, no.46 (1906); repr. in *Monsieur Croche et autres écrits*, ed. F. Lesure (Paris, 1971, 2/1987; Eng. trans., ed. R. Langham Smith 1977/*R*), 192–4
G. Bizet: *Lettres: impressions de Rome (1857–1860); la Commune (1871)* (Paris, 1908)
G. Clouzut: 'Pierre Dupont et Charles Gounod', *Pages modernes* (Oct 1909)
C. Bellaigue: *Gounod* (Paris, 1910, 3/1919)
J.G. Prod'homme: 'Une famille d'artistes: les Gounod', *RHCM*, x (1910)
J.G. Prod'homme and A. Dandelot: *Gounod (1818–1893): sa vie et ses oeuvres d'après des documents inédits* (Paris, 1911/*R*)
R. Northcott: *Gounod's Operas in London* (London, 1918)
M. Tenéo: 'Le centenaire de Charles Gounod', *Grande revue*, xcvi (1918), 589–607
J. Tiersot: 'Charles Gounod: a Centennial Tribute', *MQ*, iv (1918), 409–39
M. Cooper: 'Charles Gounod and his Influence on French Music', *ML*, xxi (1940), 50–59
P. Landormy: *Gounod* (Paris, 1942)
T. Marix-Spire: 'Gounod and his First Interpreter, Pauline Viardot', *MQ*, xxxi (1945), 193–211, 299–317
N. Boyer: *Trois musiciens français: Gounod, Massenet, Debussy* (Paris, 1946)
R. Brancour: 'Gounod', *RMI*, xlviii (1946), 361–79
H.A. Parys: *Charles Gounod* (Brussels, 1946)
G. Samazeuilh: 'Charles Gounod', *Musiciens de mon temps: chroniques et souvenirs* (Paris, 1947), 28
P. Dukas: 'Gounod', *Les écrits de Paul Dukas sur la musique* (Paris, 1948)
N. Demuth: *Introduction to the Music of Gounod* (London, 1950)
M. Curtiss: 'Gounod before *Faust*', *MQ*, xxxviii (1952), 48–67
H. Busser: 'Mon maître Charles Gounod', *Revue des deux mondes*, 8th period, xvii (1955), 36–42
R.W. Clark: *The Royal Albert Hall* (London, 1958)
M. Curtiss: *Bizet and his World* (New York, 1958/*R*)
E. Grierson: *Storm Bird: the Strange Life of Georgina Weldon* (London, 1959)
R. Hannas: 'Gounod and Alfred William Phillips', *MQ*, xlv (1959), 508–14
H. Busser: *Charles Gounod* (Lyons, 1961)
H. Busser: 'Gounod à la Villa Médicis', *Revue des deux mondes*, 8th period (1961), 290
J. and J. de Lassus Saint-Geniès: *Gounod et son temps* (Fontenay-le-Comte, 1965)
L. Davies: *César Franck and his Circle* (London, 1970/*R*)
J. Harding: *Gounod* (London, 1973)
Charles Gounod: au delà de Faust (Saint-Cloud, 1987) [collection of essays]
Hommage à Charles Gounod, Musée municipal, 14 Oct – 28 Nov 1993 (Saint-Cloud, 1993) [exhibition catalogue]

SPECIALIZED CRITICAL STUDIES

J. Goddard: *A Study of Charles Gounod's Sacred Trilogy 'The Redemption'* (London, 1883)
C. Saint-Saëns: *Charles Gounod et le Don Juan de Mozart* (Paris, 1894)
G. Tebaldini: 'Gounod autore di musica sacra', *RMI*, i (1894), 67–85
H. Imbert: 'Les *mémoires d'un artiste* et autobiographie', *Guide musical*, xlii–xliii (1896–7); pubd separately (Paris, 1897)
A. Jullien: 'Gounod causeur et écrivain, I: Sur *Mors et vita et Héloise et Abélard*; II: Sur *Le Don Juan de Mozart*', *Musique: mélanges d'histoire et de critique musicales et dramatiques* (Paris, 1896)
G. Servières: 'La version originale de *Mireille*', *Quinzaine musicale* (1 April 1901)
G. Servières: 'La légende de la reine de Saba et l'opéra de Charles Gounod', *Guide musical*, lv (2 Dec 1909)

A. Pougin: 'Gounod écrivain, i: Gounod littérateur', *RMI*, xvii (1910), 590–627; 'ii: Gounod critique et polémiste', xviii (1911), 747
A. Soubies and H. Parent de Curzon: *Documents inédits sur le Faust de Gounod* (Paris, 1912)
C. Saint-Saëns: 'Le livret de Faust', *Monde musical* (1914–18); repr. as 'The Manuscript Libretto of Faust', *MT*, lxii (1921), 553–7
P. Landormy: *Faust de Gounod: étude et analyse* (Paris, 1922, 2/1944)
M. d'Ollone: 'Gounod et l'opéra comique', *ReM*, nos.137–40 (1933), 303–8
D.-E. Inghelbrecht: *Comment on ne doit pas interpreter Carmen, Faust, Pelléas* (Paris,1933)
R. Hahn: 'A propos de la 2000e de Faust', *L'oreille au guet* (Paris, 1937)
A. Gastoué: 'Un manuscrit inconnu: un cours de composition de Gounod', *RdM*, xx (1939), 78–82
H. Hartleb: *Einführung zur Oper Margarethe von Gounod* (Berlin, 1939)
R. Hahn: 'La vraie *Mireille*', *Thèmes variés* (Paris, 1946), 101
C. Lalo: 'Sur la musique pure et impure: Bach et Gounod', *ReM*, nos.198–202 (1946), 244–7
F. Noske: *La mélodie française de Berlioz à Duparc* (Amsterdam, 1954); (Eng. trans., rev. R. Benton and F. Noske, 1970/*R*)
H. Shanet: 'Bizet's Suppressed Symphony', *MQ*, xliv (1958), 431–47
A. and J. Pagot: 'La messe chorale de Charles Gounod', *Musique et liturgie*, nos.76–7 (1960), 64–6
C. Hopkinson: 'Notes on the Earliest Editions of Gounod's *Faust*', *Festschrift Otto Erich Deutsch*, ed. W. Gerstenberg, J. LaRue and W. Rehm (Kassel, 1963), 245–9
F. Kaufmann: 'Gedanken zu Gounod's Cäcilienmesse', *Musica sacra* [Regensburg], lxxxiii (1963), 175
N. Wagener: 'Die Messen Charles Gounods', *KJb*, li (1967), 145–53
A. Lebois: 'La reine de Saba ou amour et franc-maçonnerie', *Littératures*, xv (1968), 18–67
J.-M. Bailbé: 'Autour de la Reine de Saba: Nerval et Gounod', *Regards sur l'opera* (Paris, 1976), 113–26
L'avant-scène opéra, no.2 (1976) [*Faust* issue]
K. Langevin: *Au silence des belles nuits: the Earlier Songs of Charles Gounod* (diss., Cornell U., 1978)
T.J. Walsh: *Second Empire Opera: the Théâtre-Lyrique 1851–1870* (London, 1981)
L'avant-scène opéra, no.46 (1982) [*Roméo et Juliette* issue]
J.A. Mueter: 'An Unpublished Cadenza by Gounod for Mozart's Piano Concerto KV 491', *Current musicology*, no.34 (1982), 26–41
B. Marchetti: *Charles Gounod: aperçus sur la musique vocale d'après un choix de sa correspondance conservée dans les bibliothèques publiques parisiennes* (diss., Paris Conservatoire, 1982)
S. Huebner: 'Mireille Revisited', *MT*, cxxiv (1983), 737–44
A.C. Faitrop: 'Charles Gounod, Albert Wolff e la villa Medici negli ultimi decenni dell'ottocento', *L'urbe*, nos.3–4 (1984), 125–35
J.-M. Bailbé: 'Polyeucte de Donizetti à Gounod', *Revue d'histoire littéraire de la France*, lxxxv (1985), 799–810
D. Pistone: 'Les critiques de *Faust* de Gounod (1859–1975)', *Revue internationale de musique française*, xvii (1985), 41–56
S. Huebner: *The Operas of Charles Gounod* (Oxford, 1990)
A. Meier: *Faustlibretti: Geschichte des Fauststoffs auf der europäischen Musikbühne* (Frankfurt, 1990)
H.R. Cohen, ed.: *The Original Staging Manuals for Twelve Parisian Operatic Premières/Douze livrets de mise en scène lyrique datant des créations parisiennes* (Stuyvesant, NY, 1991) [incl. production book for *Faust*]
R. Smith: 'Charles Gounod and the Organ', *American Organist* (Oct 1993), 54–7
L.A. Wright: 'Gounod and Bizet: a Study in Musical Paternity', *JMR*, xiii (1993), 31–48
A.G. Gann: 'Théophile Gautier, Charles Gounod, and the Massacre of *La nonne sanglante*', ibid., 49–63
J.-M. Guieu: '*Mirèio* and *Mireille*: Mistral's Poem and Gounod's Opera', *OQ*, x/1 (1993–4), 33–47
M. Leich-Galland: *Charles Gounod: Mireille, dossier de presse parisienne* (Saarbrücken, 1995)
P. Prévost: 'De l'église des missions étrangères à la cathédrale de Faust: notes sur la pensée et le style de Charles Gounod', *Le théâtre lyrique en France au XIXe siècle*, ed. P. Prévost (Metz, 1995), 137–61
M.-H. Coudroy-Saghaï: 'Polyeucte de Charles Gounod: le regard de la presse', *Le théâtre lyrique en France au XIXe siècle*, ed. P. Prévost (Metz, 1995), 219–37

STEVEN HUEBNER

Goupillet [Coupillet, Goupillier], **Nicolas** (*b* ?Senlis, before 1650; *d* ?after 1713). French musician, formerly thought to have been a composer. He claimed to have been a choirboy at Notre Dame, Paris, and 'for 12 years' a pupil of Pierre Robert 'while Robert was choirmaster' there. Antoine, however, maintained that he was not a choirboy at Notre Dame (and in any case Robert was choirmaster there for only ten years, from April 1653). On 17 September 1666 Goupillet signed a 12-year contract as choirmaster of Langres Cathedral; the contract was renewed on 15 May 1679 for a further 12 years but withdrawn on 2 September 1681 because he could no longer discipline the choirboys. His next position was as choirmaster of Meaux Cathedral, where he succeeded Brossard. In April and May 1683 he won one of the four positions of *sous-maître* of the royal chapel at Versailles. It is possible that his success was due to intervention on his behalf by Bossuet, Bishop of Meaux, and possibly by Robert. In 1693 it became known that for some time he had purchased compositions by Desmarets and passed them off as his own, without even paying for them. When Desmarets complained Louis XIV dismissed Goupillet and banished him from court on 13 September 1693, not, however, before making him canon of the royal collegiate church of Saint Quentin and granting him a pension (of 2000 livres according to Jal and others, but of only 900 according to Titon du Tillet). Though Fétis stated that he died shortly after 1693, Antoine maintained that he was still living in February 1704 and that he died after 1713. No works by him are known; Brenet pointed out that those referred to by Fétis are clearly in an earlier style.

BIBLIOGRAPHY

FétisB
E. Titon du Tillet: *Le Parnasse françois* (Paris, 1732/*R*)
A. Jal: *Dictionnaire critique de biographie et d'histoire* (Paris, 1867)
J. Carlez: 'La musique à Caen de 1066 à 1848', *Mémoires de l'Académie nationale des sciences, arts et belles-lettres de Caen* (1876), 191–250
M. Brenet: 'Sébastien de Brossard', *Mémoires de la Société de l'histoire de Paris et de l'Ile de France*, xxiii (1896), 72–124; also pubd separately (Paris, 1896)
B. Populus: *L'ancienne maîtrise de Langres* (Langres, 1939/*R*)
M. Antoine: *Henry Desmarest* (Paris, 1965)
M. Benoit: *Versailles et les musiciens du roi, 1661–1733* (Paris, 1971)

WILLIAM HAYS

Gourd. The rind of a fleshy fruit in which the dried seeds remain and form a rattle such as the CABACA or an instrument such as a scraper (rasp), in which case the gourd is notched and rasped with a stick or other object. *See* GÜIRO.

JAMES BLADES

Gourd bow. A MUSICAL BOW with a gourd resonator.

Goussenov, Farkhang. *See* HUSEINOV, FARHANG.

Goût du chant (Fr.: 'taste in singing', 'tastefulness in melody'). A Baroque term for ornamentation. Rousseau (*Dictionnaire*, 1768) referred to *goût du chant* as the practice of adding ORNAMENTS ('agréments') to a vocal or instrumental piece to relieve the insipidity of the French melody ('chant'). With similar irony he also said that the term was used to refer to the practice of a singer imitating the vocal timbre of some modish actor.

Gouvy, Louis Théodore (*b* Goffontaine, nr Saarbrücken, 3/5 July 1819; *d* Leipzig, 21 April 1898). French composer. He evinced little musical talent as a child and, after receiving a doctorat ès lettres from the college at Metz, he went to Paris in 1836 to study law. Piano lessons with Billard (a pupil of Henri Herz) impressed him more than his law courses, which he failed, and in 1839 he decided on a career in music. He frequented Adolphe Adam's salons and studied theory (with Elwart) and, from 1841, the piano (with Pierre Zimmermann). He spent several months in Berlin (1842–3), where he published his first works and had further studies with the conductor and composer C.F. Rungenhagen; later he spent a year in Italy (1844–5). His first symphony was played in Paris in 1846 by an amateur orchestra and in the following years other works were performed, often at his own expense. Pasdeloup conducted his compositions at the Concerts des Jeunes Artistes and, from 1861, at the Concerts Populaires. Gouvy frequently visited Germany, where his music was better received. From the mid-1850s he divided his time between Paris and various German cities, travelling to hear performances of his works but living mainly in Leipzig and Berlin; he spent proportionately more time in Germany as he grew older. His only opera, *Der Cid*, was accepted in Dresden in 1863 but never performed. Of independent means, he held no appointments. He became a member of the Berlin Academy in 1895 and a Chevalier of the Légion d'Honneur in 1896.

Gouvy's list of works numbers over 90 and includes compositions in many genres. Early in his career he concentrated on instrumental music but later he produced several large choral works. He wrote and vehemently defended 'absolute' music at a time when it had little popularity in France. His music, commonly compared with Mendelssohn's, can be elegant or weighty; it is well constructed, if traditional and sometimes too drawn out, and is characterized by attractive, lively melodies and an absence of protracted counterpoint.

WORKS

most published in Paris or Leipzig

Der Cid (opéra, M. Hartmann, after Corneille), 1863, unperf.

Sacred (most with solo vv, chorus, orch): Stabat mater (1879); Requiem (*c*1880); Missa brevis (?1883); Golgatha, cant.; others

Secular cants. or dramatic concert-scenes (most with solo vv, chorus, orch; most texts by Gouvy): Le dernier hymne d'Ossian, Bar, orch/pf, 1850; La religieuse, S (?1876); Frühlings Erwachen (*c*1882); Oedipus auf Kolonos (*c*1882); Iphigenie in Tauris (1885); Elektra (*c*1890); Egille (*c*1890); Polyxena (*c*1896); Asléga, mentioned in *RiemannL12*

Other choral: 12 choeurs (Balangé, after various authors), 4 male vv (1860); 3 choeurs (J.-J. Rousseau), 4vv, pf ad lib (*c*1865)

Songs etc.: La pléiade française, 12 16th-century poems (10 authors), 1v, pf (1876); 40 poèmes (P. de Ronsard) in 6 sets, 1v, pf (1876); 18 sonnets and chansons (P. Desportes), 1v, pf (1876); numerous others, incl. duos

Orch: 7 syms., 1846–92; Sinfonietta (*c*1886); Symphonische Paraphrasen (*c*1898); 2 concert ovs. (*c*1858); Hymne et marche triomphale

Chbr: Suite gauloise, fl, 2 ob, 2 cl, 2 hn, 2 bn (*c*1898); Octet, fl, ob, 2 cl, 2 hn, 2 bn (?1882); 2 serenades, fl (2 vn, va, vc, db)/str orch (*c*1890); Sérénade, 2 vn, va, vc, db, *c*1853; Qnt, pf, str qt (*c*1861); Qnt, 2 vn, va, 2 vc (1876); 5 str qts (1858–*c*1882); Sérénade, pf, vn, va, vc (1865); 5 pf trios (1853–63); Vn Sonata (*c*1877); Sonata, cl/vn, pf (1880); works for vn, pf and vc, pf

2 pf: Sonata (1880); other works

Pf solo: 2 sonatas, *c*1845, 1860; 20 serenades (1855–78); 2 études (?1843); minor works

Pf 4 hands: 3 sonatas, 1861–9; Valses de fantaisie, 1869; variations and minor works

BIBLIOGRAPHY

FétisB; HoneggerD

M.A. Prost: articles in *Courrier de la Moselle* (29 Dec 1868, 5 Aug 1876, 12 March 1879)

O. Klauwell: *Theodor Gouvy, sein Leben und seine Werke* (Berlin, 1902)

J. Combarieu: *Histoire de la musique*, iii (Paris, 1919, 3/1947, rev. 1955/*R* by R. Dumesnil)

W. Altmann: 'Gouvy, Louis Théodore', *Cobbett's Cyclopedic Survey of Chamber Music*, ed. W.W. Cobbett (London, 1929–30, rev. 2/1963/*R* by C. Mason)

R. Sietz: 'Gouvy, Ludwig Theodor', *Rheinische Musiker*, iii, ed. K.G. Fellerer (Cologne, 1964), 33

W. Birtel: 'Zu Persönlichkeit und Werk des "Saarländischen" Komponisten Theodor Gouvy (1819–1898)', *Mitteilungen der Arbeitsgemeinschaft für mittelrheinische Musikgeschichte*, xxxviii (1979), 463–72

M. Kaltenecker: *Théodore Gouvy* (diss., U. of Paris, Sorbonne, 1986)

J.-M. Fauquet, ed.: *Edouard Lalo: correspondance* (Paris, 1989)

JEFFREY COOPER/CORMAC NEWARK

Gouy, Jacques de (*d* after 1650). French composer. His family originated in the Netherlands. He was a canon of Embrun, Provence. He did not, however, live there but in Paris, where he associated with musicians: Lambert, Moulinié and members of the La Barre family were among his friends. He supported the system of notation ('musique almérique) invented by Jean Le Maire and wrote a four-part chanson using the system which was included in *Estrennes pour messieurs et dames du concert de la musique almérique* (*F-Pm* 4401, 1642). His only surviving publication is *Airs à quatre parties sur la Paraphrase des pseaumes de Godeau* (Paris, 1650; examples in D. Launay, ed.: *Anthologie du psaume français polyphonique, 1610–1663*, Paris, 1974); there is no separate continuo part, the instrumental bass – described in the preface as essential – doubling the vocal bass. Gouy's pieces were the first published settings of the *Paraphrase* of Antoine Godeau (1648). They comprise settings of the first 50 psalms, but because they were widely thought to be too academic and thus too far removed from Godeau's intentions, Gouy was deterred from publishing the remaining 100, although they were ready for publication. His extensive preface is an important source of information about music in mid-17th-century Paris. After being forgotten for 40 years his *airs* enjoyed a new lease of life through new editions issued in Amsterdam (1691) and London (n.d.) doubtless for the use of émigrés exiled from France after the revocation of the Edict of Nantes. Gouy stated that he wrote 'motets for every feast in the calendar', several *airs* and a *Table en faveur des ecclésiastiques, pour apprendre facilement le plain-chant selon l'art de l'incomparable M. Le Maire*, but all appear to be lost.

BIBLIOGRAPHY

E. Vander Straeten: *Jacques de Gouy, chanoine d'Embrun: recherches sur la vie et les oeuvres de ce musicien du XVIIe siècle* (Antwerp, 1863)

A. Pirro: 'Jean le Maire et l'*Almérie*', *BSIM*, iv (1908), 479–83

T. Gérold: *L'art du chant en France au XVIIe siècle* (Strasbourg, 1921/*R*)

D. Launay: 'A propos du chant des psaumes en français au XVIIe siècle: La "paraphrase des pseaumes" de Godeau et ses musiciens', *RdM*, l (1964), 30–75

DENISE LAUNAY

Gow. Scottish family of virtuoso fiddlers. They were active between 1745 and 1831.

(1) Niel [Neil] **Gow** (*b* Inver, Perthshire, 22 March 1727; *d* Inver, 1 March 1807). He inaugurated a new

professional era in Scottish fiddle playing and achieved national recognition as a performer and composer. For the previous century fiddle playing in Scotland had been largely a local, amateur art.

Niel Gow was mainly self-taught, but by the age of 18 had already developed a distinctive playing style. In 1745 he entered a competition at which the judge, who was blind, declared he could 'distinguish *the stroke of Niel's bow* among a hundred players'. Later he was patronized by the Duke of Atholl, the Duchess of Gordon and other Scottish aristocrats. His services were soon in demand for balls and house parties throughout Scotland. He retained, however, a personal modesty, lived most of his life in the village where he was born, and was 57 before any of his compositions reached print.

His *First Collection of Strathspey Reels* appeared in 1784, prepared for publication by his son Nathaniel. It was outstandingly successful and had a large subscription list, but erred in not distinguishing Gow's compositions from older tunes, giving rise to confusions which persist today. Niel issued two further collections in 1788 and 1792, and selections were republished posthumously by Nathaniel Gow as *The Beauties of Neil Gow*.

McKnight wrote of him:

> The Highland reel ... [was his] forte. His bow-hand ... was uncommonly powerful; and when the note produced by the *up-bow* was often feeble and indistinct in other hands, it was struck, in his playing, with a strength and certainty, which never failed to surprize and delight the skilful hearer. ... We may add the effect of the *sudden shout*, with which he frequently accompanied his playing in the quick tunes, and which seemed instantly to *electrify* the dancers.

He met Burns in 1787. His portrait was painted four times by Raeburn; and he was depicted playing the violin in David Allan's painting *A Highland Wedding at Blair Atholl*, accompanied by his brother Donald on the cello (*see* SCOTLAND, §II, 6(ii), fig. 3).

Four of Niel Gow's sons also became professional fiddlers.

(2) **William Gow** (*b* Inver, *c*1755; *d* Edinburgh, 1791). Son of (1) Niel Gow. He spent his working life in Edinburgh. He took over leadership of Alexander McGlashan's dance band on McGlashan's retirement (*c*1787) and wrote a few reels and Scots airs.

(3) **Andrew Gow** (*b* Inver, *c*1760; *d* Inver, 7 July 1794). Son of (1) Niel Gow.

(4) **John Gow** (*b* Inver, *c*1764; *d* London, 22 Nov 1826). Son of (1) Niel Gow. Both (3) Andrew and John went to London, where they set up a joint music selling business, and both led Scottish dance bands in London. John Gow, like William, wrote a few original pieces in the Scottish folk style.

(5) **Nathaniel Gow** (*b* Inver, 28 May 1763; *d* Edinburgh, 19 Jan 1831). Son of (1) Niel Gow. He was the most successful son. He went at an early age to Edinburgh, where he took lessons in the violin from Robert Mackintosh and the trumpet from Joseph Reinagle snr. In 1782 he was appointed one of His Majesty's Trumpeters for Scotland, and also became a professional member of the Edinburgh Musical Society's orchestra. He became cellist in Alexander McGlashan's dance band, of which his brother (2) William became leader, and then inherited the leadership on William's death. Under Nathaniel's direction the band played before royalty at Scottish social functions in London.

Nathaniel was a determined businessman. He spent three periods of his life in music-publishing partnerships (1796–1812 with John Shepherd; 1818–23 with his son Neil; 1826–7 with J.M. Galbraith), partly as a means of exploiting his own and his father's compositions. His band also commanded very high fees; at one time his fortune was said to be £20,000. Nevertheless, he was declared bankrupt in 1827, and, consequently, died in reduced circumstances.

The most characteristic of Nathaniel's compositions are the airs, reels and strathspeys in his fourth, fifth and sixth *Collections of Strathspey Reels* (1808–22) and in the four-volume *Complete Repository of the Original Scotch Slow Tunes* (1799–1817). About 1800 he also wrote a few keyboard fantasias based on Edinburgh street cries, of which the most famous is *Caller Herring*, fitted with words by Lady Nairne about 1823. From about 1810 there was a change of fashion from Scottish dance music towards waltzes, quadrilles and various kinds of light piano music. Gow tried to keep up with modern trends, but was not altogether successful; his compositions in the Scottish folk style are his best work.

(6) **Neil Gow jr** (*b* Edinburgh, 1795; *d* Edinburgh, 7 Nov 1823). Son of (5) Nathaniel Gow. He trained in medicine but then followed his father into music. He showed great promise as a composer of Scottish dance music but died young. A collection of his airs, reels and strathspeys was published posthumously in 1837.

(His name is nowadays conventionally distinguished in spelling from (1) Niel Gow's; both spellings were current *c*1800.)

See also SCOTLAND, §II, 6(ii).

BIBLIOGRAPHY

Dr McKnight: 'A Brief Biographical Account of Neil Gow', *Scots Magazine and Edinburgh Literary Miscellany*, lxxi (1809), 2–5
'Memoir of Neil Gow' and 'Memoir of Nathaniel Gow', *A Collection of Airs, Reels and Strathspeys, being the Posthumous Compositions of the late Niel Gow Junr* (Edinburgh, 1837)
J. Glen: *The Glen Collection of Scottish Dance Music* (Edinburgh, 1891–5), ii, 8–11
F. Collinson: *The Traditional and National Music of Scotland* (London, 1966), 214–21
G.S. Emmerson: *Rantin' Pipe and Tremblin' String* (London, 1971), 69–84, 249–51
M.A. Alburger: *Scottish Fiddlers and their Music* (London, 1983), 93–136
D. Johnson: *Scottish Fiddle Music in the Eighteenth Century* (Edinburgh, 1984)

DAVID JOHNSON

Gow, Dorothy (*b* London, 1893; *d* London, 1 Nov 1982). English composer. Her earliest surviving work is dated 1919, but it was not until 1924 that she entered the RCM, where she studied composition with R.O. Morris and Vaughan Williams. In 1932 she won an Octavia Travelling Scholarship to study with Egon Wellesz in Vienna. Her chamber music was regularly performed at the early Macnaghten-Lemare concerts in the 1930s and her Prelude and Fugue for orchestra (1931) was broadcast by the BBC. In spite of support from friends such as Vaughan Williams and Elisabeth Lutyens, her extreme shyness and self-criticism led to her music being seldom performed in later years. Described by Lutyens as having 'an unconventional ear' and characterized by the music press of the 1930s as up-to-date and intellectual, Gow wrote chamber music of great beauty and individuality. The Three Songs for tenor and string quartet (1933) display an energetic sense of rhythm and a controlled use of dissonance. Her

best-known work is the short and intense String Quartet in One Movement (1947), published by OUP in 1957. After suffering a stroke in 1978, Gow destroyed much of her music. Her remaining manuscripts are held in the British Library (Add. 63000–63007) in London.

WORKS
(*selective list*)

Variations on a Diabelli Variation, pf; Kyrie, Gloria, Sanctus, Osanna, unacc. vv; Prelude and Fugue, orch, 1931; Fantasy Str Qt, 1932; Str Qt no.2, 1933; 3 Songs, T, str qt, 1933; Ob Qnt, 1936; Str Qt in One Movt, 1947; 2 Pieces, ob, ?1953; Theme and Variations, vn, 1955; Piece, vn, hn, 1971

BIBLIOGRAPHY

FullerPG

A. Macnaghten: 'Dorothy Gow', *RCM Magazine*, lxxix (1983), 61–2

SOPHIE FULLER

Goward [Keeley], **Mary Anne** (*b* Ipswich, 22 Nov 1805; *d* London, 12 March 1899). English soprano and actress. She studied with Mrs Henry Smart (sister-in-law of Sir George Smart). She sang in a concert in York in the winter of 1823, and thereafter appeared as Lucy Bertram in Bishop's *Guy Mannering* in Yarmouth and as Polly in *The Beggar's Opera* in Dublin. In 1825 she was engaged as a singing actress at the Lyceum Theatre in London where her roles included Ännchen in Weber's *Der Freischütz*. In the following year, after two other sopranos had withdrawn from the part of the Mermaid in Weber's *Oberon*, the composer declared, 'Little Goward shall sing it'. She had difficulty making herself heard (and contemporary reviews are silent about her performance), but she was praised by Weber as 'the most natural singer I ever heard'. Planché wrote that she had 'a sweet though not very powerful voice, and was even then artist enough to be entrusted with anything'. She continued to sing in opera for a while, but on her marriage to the actor Robert Keeley in 1829 she turned to the theatre and became very popular, especially in comic roles, under her married name.

BIBLIOGRAPHY

J.R. Planché: *Recollections and Reflections*, i (London, 1872, 2/1902/*R*), 18

W. Goodman: *The Keeleys on the Stage and at Home* (London, 1895)

A. de Ternant: 'Weber's English "Mermaid"', *The Chesterian*, viii (1926–7), 232–6

J. Warrack: *Carl Maria von Weber* (London, 1968, 2/1976)

T. Fenner: *Opera in London: Views of the Press, 1785–1830* (Carbondale, IL, 1994)

JOHN WARRACK/GEORGE BIDDLECOMBE

Goyeneche, Roberto [El Polaco] (*b* Buenos Aires, 29 Jan 1926; *d* Buenos Aires, 27 Aug 1994). Argentine tango singer. Despite his nickname, he was of pure Basque ancestry. His first jobs as a young man were driving buses, taxis and trucks, but he entered the flourishing tango scene of the 1940s on the strength of his untrained but superb baritone voice which, with its rhythmic sensitivity and dramatic sense, was quickly recognized by the public as one of the best since Carlos Gardel's. He worked with a number of distinguished tango bands in the 1940s and 50s, notably those of Horacio Salgán and Aníbal Troilo, with whom he made some memorable recordings. After 1964 he fully established himself as a solo artist, winning much popularity and success in theatres, nightclubs, on the radio and in the recording studio, backed by a variety of groups including Roberto Pansera's band and the Baffa-Berlingieri Trio. Goyeneche also wrote a few tangos, the best known being *Celedonio*. His bohemian life-style and fondness for whisky led to a sad decline in his vocal quality by the early 1980s, but he always retained his impressive stage presence. See also M. Longoni and D. Vechiarelli: *El Polaco: La vida de Roberto Goyeneche* (Buenos Aires, 1996).

SIMON COLLIER

Gozenpud, Abram Akimovich (*b* Kiev, 10/23 June 1908). Russian musicologist and literary critic. He graduated with a degree in literature from the Institute of People's Education, Kiev, in 1930 having studied with A.I. Beletsky and N.K. Zerov; for his musical education he was indebted to his brother Matvey Akimovich Gozenpud (1903–61), the composer and pianist, who was a pupil at the Kiev Conservatory with G.N. Beklemishev and Blumenfel'd. While working as a music history teacher at institutes for advanced education in Kiev and Sverdlovsk, he took the *Kandidat* degree at the Kiev Conservatory with the dissertation *Shekspir i muzïka* in 1939 and the Candidate of Philological Sciences degree at the Shevchenko Institute of Ukranian Literature with the dissertation *Dramaturgiya Lyndviga Khol'berga* ('The Drama of Holberg') in 1941. He headed the academic department for musical theatre at the All-Union Theatrical Society in Moscow and the literary section of the State Academic Malïy Theatre, Moscow (the latter, 1946–9). In 1951 he moved to Leningrad and from 1953 to 1993 he held a senior academic post at the Leningrad Institute for Theatre, Music and Cinematography. He also gained the DSc at the Institute of Russian Literature with the study *Muzïkal'nïy teatr v Rossii ot istokov do Glinki* ('The Musical Theatre in Russia from its Origins to Glinka') in 1962. He was appointed professor at the St Petersburg University of Humanities in 1994. The author of 24 books and over 350 articles, he has specialized in the history of Russian and Western European opera and musical theatre, and the relationship between literature and music. He also wrote the libretto to Shebalin's comic opera *Ukroshcheniye stroptivoy* ('The Taming of the Shrew') and has translated works by Shakespeare, Hauptmann, Holberg and other writers. He was made a member of the St Petersburg Academy of Sciences in 1996.

WRITINGS

'Pushkin i muzyka', *Radyans'ka muzyka* (1936), nos.6–7, pp.3–9 [in Ukr.]

Shekspir i muzyka (diss., Kiev Conservatory, 1939); see also 'Shekspir i muzyka', *Shekspir*, ed. A.I. Beletsky (Kiev, 1939), 177–238

'Muzïkal'naya kul'tura i fashizm', *SovM sbornik*, (1943), 31–40

'Pogibshiy talant (o A.S. Gusakovskom)' [A lost talent (about A.S. Gusakovsky)], *SovM* (1951), no.4, pp.76–83

'Gogol' v muzïke', *Literaturnoye nasledstvo*, lviii (1952), 893–924

N.V. Lïsenko i russkaya muzïkal'naya kul'tura (Moscow, 1954)

N.A. Rimskiy-Korsakov: temï i idei yego opernogo tvorchestva [Rimsky-Korsakov: the ideas and themes of his operatic works] (Moscow, 1957)

'K istorii baletnogo teatra XVIII veka: Gil'ferding i Andzh'olini v Rossii' [On the history of the ballet theatre of the 18th century: Hilferding and Angiolini in Russia], *Uchyonïye zapiski Gosudarstvennogo nauchno-issledovatel'skogo instituta teatra, muzïki i kinematografii*, ed. L.N. Raaben, A.N. Sokhor and M.O. Yavorsky, ii (Leningrad, 1958), 219–54

Muzïkal'nïy teatr v Rossii ot istokov do Glinki: ocherk [The musical theatre in Russia from its origins to Glinka: an essay] (Leningrad, 1959; diss., Institute of Russian Literature, Leningrad, 1962)

Russkiy sovetskiy opernïy teatr (1917–1941): ocherki istorii [The Russian Soviet opera theatre (1917–41): essays on its history] (Leningrad, 1963)

Opernïy slovar' [A dictionary of opera] (Moscow, 1965)

Russkiy operniy teatr XIX veka, i: *1836–1856* (Leningrad, 1969); ii: *1857–1872* (1971); iii: *1873–1889* (1973); iv: *Russkiy operniy teatr na rubezhe XIX–XX stoletiy i Shalyapin (1890–1904)* [The Russian opera theatre at the turn of the 19th century and Chaliapin (1890–1904)] (1974)
Dostoyevskiy i muzïka (Leningrad, 1971)
Izbrannïye stat'i [Selected articles] (Leningrad, 1971)
'Khudozhnik i uchyonïy' [An artist and a scholar], *Pamyati I.I. Sollertinskogo*, ed. L.V. Mikheyeva (Leningrad, 1974, 2/1978), 11–44
ed., with others: G.A. Larosh: *Izbrannïye stat'i*, i–v (Leningrad, 1974–8) [incl. introductions to vols.i, iii and v]
'"Boris Godunov" M.P. Musorgskogo vo Frantsii (1876–1908)' [Musorgsky's 'Boris Godunov' in France (1876–1908)], *Vospriyatiye russkoy kul'turï na Zapade*, ed. Yu.D. Levin and K.I. Rovda (Leningrad, 1975), 225–48
Russkiy operniy teatr mezhdu dvukh revolyutsiy (1905–1917) (Leningrad, 1975)
'Velikiy pobornik realizma: V.V. Stasov' [The great champion of realism: Stasov], *Kritika i muzïkoznaniye*, i (1975), 220–41
Osobnosti české hudební scény v Rusku (18.-počátek 20. století) [The figures of the Czech musical stage in Russia (from the 18th to the early 20th century)], *OM*, ix (1977), no.6, pp.161–8; no.7, pp.193–204 [in Czech]
Dostoyevskiy i muzïkal'no-teatral'noye iskusstvo [Dostoyevsky and music and the theatre] (Leningrad, 1981)
Leosh Yanachek i russkaya kul'tura (Leningrad, 1984)
Ivan Yershov (Leningrad, 1986)
Kratkiy operniy slovar' [A concise dictionary of opera] (Kiev, 1986–7)
Rikhard Vagner i russkaya kul'tura (Leningrad, 1990)
Dom Éngel'garda: iz istorii kontsertnoy zhizni Peterburga pervoy polovinï XIX veka [The Engelhardt House: on the history of concerts in St Petersburg during the first half of the 19th century] (St Petersburg, 1992)
Turgenev i muzïka (St Petersburg, 1994)
'Feliks Motl' v Peterburge', *Germaniya, Rossiya, Ukraina: muzïkal'nïye svyazi: istoriya i sovremennost'* (St Petersburg, 1996), 132–43
'Glazunov i Asaf'yev: iz istorii protivostoyaniya' [Glazunov and Asaf'yev: on the history of their antagonism], *Skripichnïy klyuch* (1996), no.1, pp.3–11

BIBLIOGRAPHY

A. Neymark: 'Traditsii i sovremennost' v opere V.Ya. Shebalina "Ukroshcheniye stroptivoy"' [Tradition and contemporary features in Shebalin's opera 'The Taming of the Shrew'] *Shekspirovskiy sbornik*, ed. A. Anikst and A. Shgeyn (Moscow, 1961), 247–62
Yu. Keldïsh: 'Stranitsï zhivoy istorii' [Pages of living history], *SovM*, (1964), no.4, pp.138–40
O. Dansker and T. Ismagulova: *Abram Akimovich Gozenpud: bibliograficheskiy ukazatel'* (Leningrad, 1979)
A. Al'tshuller: 'Fenomenon A.A. Gozenpuda', *Vecherniy Peterburg* (24 June 1993)
M. Byalik: 'Zhizn' polnaya trudov i vdokhnoveniya' [A life full of endeavour and inspiration], *Nevskoye vremya* (25 June 1993)

LARISA KAZANSKAYA

Gozzini [Goccini, Coccini], **Giacomo** (*b* Bologna, *c*1682; *d* ?Bologna, 1748). Italian composer. A pupil of Perti, he was admitted to the Accademia Filarmonica, Bologna, in 1701 as an organist and composer, and was elected its *principe* in 1706 and 1712. He was *maestro di cappella* of S Maria Maggiore, Bergamo, from 29 December 1717 to 16 September 1745, when, for health reasons, he was replaced by the *vicemaestro*, Lodovico Ferronati. Gozzini's name appears in the list of salaried employees of the Consiglio della Misericordia Maggiore of Bergamo for the following two years, as 'retired' *maestro di cappella*. He wrote an opera and two oratorios for Bologna but the music of only one of the oratorios survives. A number of other sacred works survive in manuscript.

WORKS

STAGE

all performed at Bologna; music lost unless otherwise indicated

La pietà trionfante in Bologna a sollievo de fedeli defonti (orat, E. Vaiani), 1701
La vittoria navale predetta dal B. Pontefice Pio V Ghislieri (orat), 1705, *I-Bsp*
Amor fra gl'incanti (trattenimento baschereccio per musica, T. Mengozzi), carn. 1713

SACRED

Omnipotente Dio, 1v, bc, in *L'esercizio della contrizione in sagre canzoni . . . operetta spirituale del canonico dottor Gio. Battista Prediera* (Bologna, 1730)
Messa alla Palestrina, 5vv, org; Messa da Requiem, 5vv, str, org; Gl and Cr; introits, grads and offs; 5 resps for Absolution, 4vv, str, org; pss, canticles and hymns; TeD, 4vv, orch, bc; Compieta (1709), 4vv, str; Dies irae, 4vv, choir, insts, org; Lamentazioni della Settimana Santa, 1v, str, bc; Nunc Sancte nobis, 2 choirs, org; numerous motets: *BGc* [many autographs]
Ky, Gl, 4vv, *Baf*
Letanie, 4vv, vns; Regina coeli, 2vv, str: *Bsp*
In medio, 4vv, org (see *EitnerQ*)
Various liturgical works, *BGi*

BIBLIOGRAPHY

EitnerQ; *SchmidlDS*
1 autograph letter, Bergamo, 8 November 1724 (MS, *I-Baf*); repr. in *Catalogo della collezione d'autografi lasciata alla R. Accademia Filarmonica di Bologna dall'Accademico Ab. Dott. Masseangelo Masseangeli*, ed. E. Colombani (Bologna, 1881/*R*)
O. Gambassi: *L'Accademia Filarmonica di Bologna: fondazione, statuti e aggregazioni* (Florence, 1992)
O. Gambassi: 'Vita artistica dell'Accademia Filarmonica di Bologna: l'annuale festa del Santo protettore S. Antonio da Padova', *Seicento inesplorato: l'evento musicale tra prassi e stile: un modello di interdipendenza*, ed. A. Colzani, A. Luppi and M. Padoan (Como, 1993), 127–84
R. Tibaldi: '"Alla Palestrina": una messa di Giacomo Gozzini autografa di Giovanni Simone Mayr', *La fortuna di Palestrina in Europa fino al XIX secolo*, ed. R. Tibaldi (Lucca, forthcoming)

RODOBALDO TIBALDI

GP. *See* GENERALPAUSE.

Graaf, Christian Ernst. *See* GRAF family.

Grabbe, Johann (*b* Lemgo, 1585; *d* Bückeburg, 1655). German composer and organist. He owed his musical education to the generous assistance of Count Simon VI of Lippe, a lover of music and art. When he was 11 the count made him a chorister in his Hofkapelle at Detmold and at Schloss Brake, near Lemgo. He arranged for him to be taught the organ by the court organist, Cornelius Conradus, appointed him to succeed Conradus on the latter's death and supported him while he studied with Giovanni Gabrieli in Venice from 1607 to 1610. On his return Grabbe initially carried out his former duties as court organist, but when his patron died in 1613 expenditure on court music was cut, and in 1614 he became vice-Kapellmeister to Count Ernst III of Schaumburg-Lippe at the neighbouring court of Bückeburg. Having already been able to study the Dutch school of Sweelinck with Conradus and Italian music with Gabrieli, Grabbe now became familiar with English instrumental music, for at about this period William Brade and Thomas Simpson were employed for some years as court musicians at Bückeburg; both included pieces by him in instrumental collections. During the Thirty Years War musical activities at the court were severely curtailed and from at least 1635 Grabbe was employed as a grain clerk. Like Schütz in 1611, though two years earlier, he produced a volume of Italian madrigals as his first publication during his sojourn

in Venice. Both composers displayed a mastery of the up-to-date Italian madrigal style. Their settings of G.B. Marini's *Alma afflitta* show similarities not only in the rhythm of the declamation but also in the contours of the melodic lines and in figures used to illustrate individual words.

WORKS

Edition: *J. Grabbe: Werke*, ed. H.W. Schwab, Denkmäler norddeutscher Musik, ii (Kassel, 1971)

Il primo libro de madrigali, 5vv (Venice, 1609); 3 ed. in Cw, xxxv (1935/R)

2 pavans, a 5, 1616[24]

Der Ritter Mascharada, a 5, 1617[25]

Intrada, pavan, canzon, a 4, 1621[19]

Cantiones aliquot sacrae, 5vv, formerly *D-Kl*, now lost

BIBLIOGRAPHY

W. Salmen: 'Johann Grabbe, ein lippischer Jugendgefährte von Heinrich Schütz', *Musik und Verlag: Karl Vötterle zum 65. Geburtstag*, ed. R. Baum and W. Rehm (Kassel, 1968), 518–27

H.W. Schwab: 'Vergleichende Untersuchungen zu Johann Grabbes *Il primo libro de madrigali* (1609)', *Sagittarius*, ii (1969), 67–77

S. Schmalzriedt: 'Giovanni Gabrieli als Lehrer', *Heinrich Schütz und die Musik in Dänemark: Copenhagen 1985*, 205–16

H.W. Schwab: 'Dals Madrigalwerk von Johann Grabbe: Beobachtungen zu Parallelvertonungen des Madrigals Alma afflita che fai', ibid., 241–67

K. Küster: 'Madrigaltext als kompositorische Freiheit: zu Schütz' Italienischen Madrigalen und ihrer Umgebung', *Schütz Jb*, xv (1993), 33–48

K. Küster: *Opus Primum in Venedig: Traditionen des Vokalsatzes 1590–1650* (Laaber, 1995)

MARTIN RUHNKE

Graben-Hoffmann [Hoffmann], **Gustav (Heinrich)** (*b* Bnin, nr Posen [now Poznań], 7 March 1820; *d* Potsdam, 20 May 1900). German teacher and composer. He was a teacher in Schubin (now Szubin), near Bromberg, and in 1840 moved to the state school in Posen on the Graben (hence his hyphenated name) before going to Berlin to train as a concert singer and to study composition. By 1844 he was a soloist in the Berlin Sing-Akademie, but in 1848 illness compelled him to abandon a concert career, and he became a singing teacher and composer. In 1850 he founded a ladies' music academy in Potsdam. After a year in Styria and Saxony he went to Leipzig, where in 1857 he completed his composition studies. From 1858 to 1868 he taught singing in Dresden and later in the service of the Grand Duchess of Mecklenburg-Schwerin. He returned to Berlin in 1869, and a year later started a ladies' singing academy; but, as in Dresden three years later, he had relatively little success. In 1885 he returned to Potsdam, but again found himself unable to establish a foothold in musical life. His last years were spent in straitened circumstances.

Graben-Hoffmann's numerous salon-like lieder, duets and choruses (of which the ballad *500,000 Teufel* achieved particular popularity) were intended for the use of middle-class households, but owing to their derivative qualities quickly went out of fashion. More important were his pedagogical writings, in which he took a stand against straining the voice and a misplaced virtuosity, and advocated a general theoretical training and a special rhythmic schooling for singers. His vocal methods (1872 and 1874) were used by many teachers. A collection of his letters is in the Deutsche Staatsbibliothek, Berlin.

WRITINGS

Die Pflege der Singstimme und die Gründe von der Zerstörung und dem frühzeitigen Verlust derselben (Dresden, 1865)

Das Studium des Gesangs nach seinen musikalischen Elementen (Leipzig, 1872)

Praktische Methode als Grundlage für den Kunstgesang und eine allgemeine musikalische Bildung (Dresden, 1874)

BIBLIOGRAPHY

LedeburTLB; MCL, iv; *MGG1* (H. Becker); *NDB* (E. Waeltner)

D. von Gerhardt-Amyntor: 'Erinnerungen an Graben-Hoffmann', *Neue Musik-Zeitung*, xxi (1900), 159ff

THOMAS-M. LANGNER

Grabner, Hermann (*b* Graz, 12 May 1886; *d* Bolzano, 3 July 1969). German teacher, theorist and composer. He took a doctorate in law (1909) and from 1910 studied composition in Leipzig with Reger, becoming his assistant in Meiningen (1912). In 1913 Pfitzner invited him to the Strasbourg Conservatory as a theory teacher; after 1918 he held similar posts in Heidelberg and Mannheim. He moved back to Leipzig in 1924, first as a lecturer in composition at the conservatory, then as university music director (1930) and professor (1932). Finally, he lectured in Berlin at the Musikhochschule (1938–45) and the conservatory (1950–51). His importance lies chiefly in his work as a theorist and teacher. Starting from Riemann's notion of harmonic function and its symbology, Grabner rejected its basis in harmonic dualism, which had become a pedagogical handicap. His 'monistic' function theory proved both durable and influential, helping to maintain function theory as the leading method of harmonic analysis in Germany. Grabner's pupils included Fortner, Riisager and Distler, whose own harmony textbook shows Grabner's influence. His compositional style evolved directly from that of Reger, though in some works, particularly those for organ, he introduced more modern features.

WORKS

(*selective list*)

Opera: Die Richterin (3, F.A. Beyerlein, after C.F. Meyer), Barmen, 1930

Orch: Variationen und Fuge über ein Thema von Bach; Alpenländische Suite; Pastorale

Choral: Die Heilandsklage (Guardini), Passion, solo vv, vv, orch; Frohsinn im Handwerk (E. du Vinage), cant., S, A, male vv, orch; Requiem, solo vv, vv, orch, org; many other cants., motets, songs, etc.

Other works: few chbr pieces; much org music, incl. 2 sonatas, n.d., 1962, chorale preludes, etc.

Principal publishers: Bärenreiter, Kahnt

WRITINGS

Regers Harmonik (Munich, 1920, 2/1961)

Die Funktionstheorie Hugo Riemanns und ihre Bedeutung für die praktische Analyse (Munich, 1923)

Allgemeine Musiklehre (Stuttgart, 1924, rev. 10/1970 by D. de la Motte)

Lehrbuch der musikalischen Analyse (Leipzig, 1926)

Der lineare Satz (Stuttgart, 1930, 2/1950)

Anleitung zur Fugenkomposition (Leipzig, 1935, 3/1986/R)

Die wichtigsten Regeln des funktionellen Tonsatzes (Leipzig, 1935/R)

Handbuch der funktionellen Harmonielehre (Berlin, 1944, 7/1974)

Musikalische Werkbetrachtung (Stuttgart, 1950)

Neue Gehörübung (Berlin, 1950)

ed. E. Marckhl: *Die pädagogische Bedeutung der Werkanalyse* (Graz, 1963)

BIBLIOGRAPHY

H. Büttner: 'Hermann Grabner', *ZfM*, Jg.102 (1935), 725–33

F. Högner: 'Hermann Grabners Chormusik', *Die Musikpflege*, xiii (1942–3), 71

O. Söhngen: 'Max Reger und Hermann Grabner', *Der Kirchenmusiker*, vii (1956), 105–10

G. Hausswald: 'Hermann Grabner, Komponist, Theoretiker, Pädagoge', *Musica*, xxiii (1969), 498–500

D. Harrison: *Harmonic Function in Chromatic Music* (Chicago, 1994)

HANSPETER KRELLMANN/DANIEL HARRISON

Grabowski, Ambroży (*b* Kęty, nr Kraków, 7 Dec 1782; *d* Kraków, 4 July 1868). Polish bookseller and historian. In 1797 he began working in Groebel's bookshop in Kraków, and there came into contact with a number of leading historians who aroused his fascination in the subject. After 20 years Grabowski opened his own bookshop, which he eventually closed in 1837 in order to devote himself exclusively to collecting historical material. His work in this field resulted in several books between 1840 and 1854, and also a number of articles published mainly in *Biblioteka Warszawska* (1850–65). These writings contain information on general Polish history, art history and the history of Kraków, and also a great deal of valuable material derived from primary sources concerning music and musicians in Poland. It was through Grabowski that historical interest in musical matters was first aroused in Poland. (*PSB*, K. Estreicher)

WRITINGS

Starożytności historyczne polskie [Polish historical antiquities] (Kraków, 1840)
Dawne zabytki miasta Krakowa [The ancient relics of Kraków] (Kraków, 1850/*R*)
Starożytnicze wiadomości o Krakowie [Ancient accounts of Kraków] (Kraków, 1852)
Skarbniczka naszej archeologji [Treasure of our archaeology] (Leipzig, 1854/*R*)

ZOFIA CHECHLIŃSKA

Grabowski, Stanisław (*b* Kraków, 1791; *d* Zhitomir, 17 June 1852). Polish composer, piano teacher and organist. He studied the organ in Kraków; after a brief period in Lemberg, he moved to Volhynia, where he taught music. In 1817 he took up a music appointment at the Lycée in Krzemieniec, a leading 19th-century Polish cultural and educational centre. There he organized chamber concerts in his own home. From 1828 to 1830 he lived in Vienna, then settling in Zhitomir, where he sold sheet music. He presented the town with an organ embellished with porcelain bas-reliefs of Bach, Handel and himself. His own output was mostly for the piano, including the 15-part programmatic cycle *Album fortepianowy* (Zhitomir, 1852). The dances in this cycle include ten polonaises, some of which, elegiac in character, follow the stylistic model of Ogiński. All the pieces have descriptive titles, such as Polonaise militaire, Polonaise sérieuse and Polonaise 'Kiepskie czasy' ('Wretched Times'). This cycle, together with his mazurkas and some slighter piano works, was very popular at one time as part of the standard repertory of domestic music-making.

BIBLIOGRAPHY

MCL; PadzírekH; PSB (A. Nowak-Romanowicz); *SMP*
E. Kowalski: *Wspomnienia z lat 1819–23* [Reminiscences of the years 1819–23], i (Kiev, 1859), 125

ZOFIA CHECHLIŃSKA

Grabu [Grabeu, Grabue, Grabut, Grebus], **Luis** [Louis, Lewis] (*fl* 1665–94). Catalan violinist and composer working in England. On 2 April 1665 'Lodovicus Grabeu of Shalon in Catalunnia' was married to Catherine de Loes of Paris in the Catholic chapel at St James's Palace, London. He perhaps came from the coastal village of Salou, south of Tarragona, and presumably met his bride in Paris. He was probably responsible for bringing Robert Cambert to England in 1673, and may therefore have been his pupil. He was certainly thought of as a representative of French culture in England.

Grabu was sworn in as Master of the Music in succession to Nicholas Lanier in June 1666; the patent is dated 17 April 1667, backdated to Lady Day 1666. He lost no time in asserting his authority. On 24 Dec 1666 John Banister (i) and the 24 Violins were ordered to obey his instructions 'both for their time of meeting to practise, and also for the time of playing in consort', and on 14 March 1667 he replaced Banister as the convenor of the Select Band amid accusations of Banister's financial impropriety. Not surprisingly, Grabu's appointment caused offence: Samuel Pepys reported Banister's rage and Pelham Humfrey's jealous comment that he 'understands nothing nor can play on any instruments and so cannot compose'. But Grabu was evidently brought in to improve standards in the 24 Violins, and he succeeded. Pepys did not like the 'English song upon peace' Grabu performed at Whitehall on 1 October 1667, but admitted that he had brought the instruments 'by practice to play very just', and he 'heard a practice mighty good of Grebus' at a 'fiddling concert' at Whitehall on 15 April 1668.

Grabu served as Master of the King's Music until 1673, when he seems to have fallen foul of the Test Act, passed that spring and enforced from 18 November, which banned Catholics from court. Nicholas Staggins was sworn in as his replacement on 15 August 1674, but was paid £100 a year 'without account, for such uses as the King shall direct' on 10 May 1675 backdated to Midsummer 1673, so he may have been in control from then. Instead, Grabu turned to the theatre. He was involved with Cambert's attempt to establish a French opera company in London. The text of *Ariane, ou Le mariage de Bacchus*, given at Drury Lane on 30 March 1674, was 'Now put into Musick' by Grabu, though the lost work seems to have been an expanded version of Cambert's *Ariane*, first given in 1659. Nothing came of the venture, and by 5 May 1677 he was reduced to petitioning the king for arrears of pay. He was said to be 'very poore and miserable', and was eventually paid £627 9s. 6d.. In 1678 he wrote music for three London plays, and on 31 March 1679, at the height of the Popish Plot, he was given a passport to travel to France 'with his wife and three small children'.

Nothing further is known of Grabu's activities until April 1683, when he competed unsuccessfully for a post in the French royal chapel. That autumn Thomas Betterton recruited him 'to represent something at least like an Opera in England for his Majestyes diversion'. His setting of Dryden's allegorical opera *Albion and Albanius* was put into rehearsal during winter 1684, only to be interrupted by Charles II's death on 6 February 1685. It was finally produced on 3 June, but ran for only six nights before being interrupted by Monmouth's rebellion, though it was published in full score in 1687. Grabu continued to write for the theatre, contributing suites for revivals of *The Maid's Tragedy*, *The Double Marriage* and *Oedipus*. He gave a concert of his compositions at a house in Covent Garden on 17 November 1694, presumably to raise money for his departure from England, for on 4 December he was given a passport to travel to Holland or Flanders with his wife and two children. Nothing more is known of him.

Grabu's music has been routinely condemned in modern times, though its perceived weakness can mainly be explained by the fact that he was unable or unwilling to learn how to set English properly. His part-writing is

always competent, and if it sounds bland compared to Locke or Purcell, that is because he worked within a tradition that valued elegant melody, used relatively little dissonance, and concentrated most of the musical interest in the outer parts. At his best, as in the remarkable suite he wrote to accompany the dream sequence in Act 3 of *Valentinian*, he was a highly effective exponent of the French orchestral idiom. *Albion and Albanius* is effectively a Lullian opera with English words, and though it sometimes outstays its welcome, its influence can easily be heard in Purcell's semi-operas.

The orchestral music in *Pastoralle* (1684) and *Albion and Albanius* uses the French five-part orchestral scoring, with a single violin part, three violas and bass, though much of the rest of his instrumental output survives only in incomplete or poor sources. *A Collection of Several Simphonies and Airs for Violins, Flutes and Hoe-boys*, published anonymously in 1688, seems to be his work, and probably includes some cut-down orchestral music.

WORKS

STAGE

Ariane, ou Le mariage de Bacchus (op, P. Perrin), London, Drury Lane, 30 March 1674, ? rev. of earlier setting by R. Cambert, music lost, lib in Fr. and Eng. (London, 1674)
One night when all the village slept, song, 1v, bc, in Mithridates, King of Pontus (play, N. Lee), 1678, 1681[4]
2 songs, Close in a hollow silent cave, 1v, bc, How frail is old age to believe, in Squire Oldsapp (play, T. D'Urfey), 1678, 1 in 1681[4], the other lost
Hark how the songsters of the grove, song, 2vv, bc, in Timon of Athens (play, T. Shadwell), 1678, 1679[7]
A Pastoral in French, Si tu scavois jeune bergere, 4vv, 5 str, bc, Pastoralle (London, 1684)
Suite, a 3, in The Disappointment, or The Mother in Fashion (play, T. Southerne), 1684, *GB-Lbl*
Incid music, 2vv, bc, 5 str, in Valentinian (play, J. Wilmot, Earl of Rochester), 1684, Pastoralle (London, 1684)
Albion and Albanius (op, J. Dryden), London, Dorset Garden, 3 June 1685, full score (London, 1687), ed. in White
Suite, a 2, in The Maid's Tragedy (play, F. Beaumont and J. Fletcher), ?1686, *Lcm*
Suite, a 3, in The Emperor of the Moon (play, A. Behn), 1687, *US-NH*
Suite, a 3, in The Double Marriage (play, Fletcher and P. Massinger), 1688, *NH*
Suite, a 4, in Oedipus (play, Dryden and Lee), ?1692, *GB-LEc*

OTHER WORKS

Tune, flageolet, 1673[5]
4 tunes, flageolet, The Pleasant Companion (London, 3/1678)
All loyal hearts take off your brimmers, song, 1v, bc, 1684[4]
When Lucinda's blooming beauty, song, 1v, bc, 1685[5]
A Collection of Several [36] Simphonies and Airs, 2 vn/rec/ob, b (1688)
Suites and individual dances, a 1, a 3, a 4, *IRL-Dtc*, *GB-CDu*, *Eu*, *Lbl*, *LEc*, *Ob*, *Och*, *US-NH*, *WC*

BIBLIOGRAPHY

AshbeeR, i, ii, v, viii; *BDA*; *BDECM*; *Day-MurrieESB*; *HawkinsH*; *LS*
M. Tilmouth: 'A Calendar of References to Music in Newspapers Published in London and the Provinces (1660–1719)', *RMARC*, i (1961/*R*)
J. Dryden: *Plays: Albion and Albanius, Don Sebastian, Amphitryon*, ed. E. Milner and G.R. Guffey, *Works*, xv (Berkeley, 1976)
C.A. Price: *Music in the Restoration Theatre* (Ann Arbor, 1979)
R. Ford: 'Nicolas Dieupart's Book of Trios', *RMFC*, xx (1981), 45–75
P. Danchin: 'The Foundation of the Royal Academy of Music in 1674 and Pierre Perrin's *Ariane*', *Theatre Survey*, xxv (1984), 55–67
P. Hammond: 'Dryden's *Albion and Albanius*: the Apotheosis of Charles II', *The Court Masque*, ed. D. Lindley (Manchester, 1984), 169–83
C. Price: *Henry Purcell and the London Stage* (Cambridge, 1984)
P. Holman: '*Valentinian*, Rochester and Louis Grabu', *The Well Enchanting Skill: Music Poetry and Drama in the Culture of the Renaissance: Essays in Honour of F.W. Sternfeld*, ed. J. Caldwell, E. Olleson and S. Wollenberg (Oxford, 1990), 127–41
C. Bashford: 'Perrin and Cambert's *Ariane, ou Le mariage de Bacchus* Re-examined', *ML*, lxxii (1991), 1–26
P. Holman: *Four and Twenty Fiddlers: the Violin at the English Court 1540–1690* (Oxford, 1993, 2/1995)
B. White: *The Life and Works of Louis Grabu* (diss., U. of Wales, Bangor, 1998)

PETER HOLMAN

Graça, Fernando Lopes (*b* Tomar, 17 Dec 1906; *d* Parede, nr Cascais, 27 Nov 1994). Portuguese composer and musicologist. He studied in his home town and at the Lisbon Conservatory (1924–31), where he was taught by Adriano Merea and Vianna da Motta (piano), Tomás Borba (composition) and Branco (musicology). He also attended courses in the arts at Lisbon University (1928–31) and Coimbra (1932–4). His first works were performed in concerts organized with fellow students at the conservatory. During this time he also started to work as a writer on music, displaying a rare literary gift and a broad culture. His years of teaching at the Coimbra Academy of Music (1932–6) were preceded and followed by periods as a political prisoner, and this prevented him from taking up a teaching post at Lisbon Conservatory. These years coincided with his first efforts as a composer, which reveal the influence of Schoenberg and Hindemith. The early vocal works also show a profound understanding of Portuguese prosody, gained through contacts with contemporary poets, which he cultivated throughout his life.

In 1937 Graça went to Paris, where he studied musicology with Paul-Marie Masson at the Sorbonne. While he was there he composed the realist ballet *La fièvre du temps*, commissioned by the Maison de la Culture; he also made his first harmonizations of Portuguese folksongs. He turned towards an 'essential nationalism', characterized by the treatment of folk material and by the assimilation of its harmonic, melodic and rhythmic elements into some of his own compositions (e.g. the Piano Sonata no.2), in which references to folksongs are combined with the use of expanded harmony and percussive rhythms alternating with linear polyrhythms. This new tendency reflects the influence of Bartók, Falla and Koechlin.

Graça returned to Lisbon in 1939 and there took on work as a writer on music, musicologist, teacher, concert organizer and choirmaster. He taught piano, harmony and counterpoint at the Academia de Amadores de Música, founded both the Sonata organization (1942–60), dedicated to 20th-century music, the *Gazeta musical* (1951) and undertook research into folk music, which he continued to do from the 1960s in collaboration with Michel Giacometti. He was also involved in the opposition movement working against the Salazar dictatorship and composed a large repertoire of political songs known as the *Canções heróicas*. His first major work following his return to Lisbon was the Piano Concerto no.1, which won the composition prize of the Círculo de Cultura Musical in 1940. He was awarded the same prize in 1942, 1944 and 1952. During these years he composed numerous vocal works (both choral and for accompanied soloist) based on folksongs, orchestral pieces, piano works and songs based on texts by Portuguese poets.

A new period begins with three piano works composed in the 1950s (11 *Glosas*, 24 Preludes and the 5 Nocturnes)

and continues through *Canto de amor e de morte* (1961) to the Piano Sonata no.5 (1977). During these years he explored rhythmic and harmonic parameters, the latter based on the use of a reduced number of connections between intervals, in intensely concentrated structures. This new phase reflects the experimentalism among composers of the next generation. This is the period of his *Concerto da camera*, commissioned by Rostropovich, who gave its première in Moscow, and his String Quartet no.1, which won the Prince Rainier III Prize in 1965. From the 1970s, with the exception of the *Requiem para as vítimas do fascismo em Portugal* (1979), which combines all the most characteristic elements of his style, new works emerge with their own particular hallmarks. During this period Graça begins to return to neo-classicism combined with the use of instruments or groupings hitherto unheard in his output . . . *meu país de marinheiros*, the *Sinfonieta homenagem a Haydn* and *Geórgicas* for oboe, viola, double-bass and piano exemplify the new styles of this final phase; the third piece is, moreover, a humorous parody of pastoral *topoi*.

Graça's work may be described as neo-classical in that a clear and concise structure supports a neo-modal harmonic language which alternates between an expanded diatonicism and chromatism, using polytonality to achieve effects that are frequently colouristic. The exploration of rhythm is a hallmark, as is the focus on timbre, evident in a rich, though academic, orchestral palette and notable above all in his works for piano.

WORKS

STAGE

La fièvre du temps (ballet-revue), 1938

Promessa [after La fièvre du temps] (choreographic intermezzo), 1v, orch, 1942

Don Duardos e Flérida (cant.-melodrama, after G. Vicente), Mez, A, T, nar, chorus, orch, 1964–9, Lisbon, São Carlos, 28 Dec 1970

Dançares (suíte coreográfica), orch, 1984–6

ORCHESTRAL

Pf Conc. no.1, 1940; 3 danças portuguesas, 1941; Pf Conc. no.2, 1942, rev. 1954; Sinfonia, 1944; 5 estelas funerárias, 1948; Scherzo heróico, 1949; Suite rústica no.1, 1950–51; 5 velhos romances portugueses, chbr orch, 1951–5; Concertino, pf, str, perc, 1954; Marcha festiva, 1954, rev. 1974; Divertimento, wind, timp, vcs, dbs, 1957; A menina do mar, chbr orch, 1959; Gabriela, cravo e canela, ov., 1960–63; Va Concertino, 1962; Poema de dezembro, 1961; Conc. da camera, vc, orch, 1965; 4 bosquejos, str, 1965; Fantasia sobre um canto religioso da Beira Baixa, pf, orch, 1974; Suite rústica no.3, wind band, 1977; Sinfonieta (Homenagem a Haydn), orch, 1980; Em louvor da paz, 1986

CHORAL

Pequeno cancioneiro do menino Jesus (trad.), female vv, chbr orch, 1936; Canções regionais portuguesas, 24 sets, 1943–88; Marchas, danças e canções, vv, pf, 1944–5; Primeira cant. do Natal (trad.), 1945–50; 3 canções corais (J. Gomes Ferreira, J.J. Cochofel, C. de Oliveira), 1946; Canções heróicas, vv, pf, 1946; 3 cantos da terra (R. de Carvalho, J. Ferreira Monte, A. da Silva Santos), 1946; Canções populares infantis (trad.), children's vv, 1949; In memoriam Manuela Porto (Cochofel), 1950; 9 encomendações das almas, 1950–53; 4 redondilhas de Camões, 1950–53; Para as raparigas de Coimbra (A. Nobre), 1951; 10 sonetos (J. de Barros), 1951; 2 trovas tristes e duas alegres (trad.), 1951; 2 cantos de exaltação (de Barros), 1952; 2 trovas tristes e duas alegres (trad.), 1952; Balada de uma heroina (Gomes Ferreira), 1953; 3 líricas castelhanas de Camões, 1954–5

2 romances viejos, 1956; Jubilate Deo (Ps cxx), 1956; Em louvor do sol (A. Duarte), 1956; 3 esconjuros (trad.), 1956; 2 coros (A.D. Gomes Leal, E. de Andrade), 1957; 2 cantos religiosos tradicionales de Galícia, 1958; Cantos do Natal, female vv, chbr orch, 1958; Rondes et complaintes des provinces de France, 1958–9; Cant. do Natal no.2, 1960–61

17 canções tradicionais brasileiras, 1960–61; Trovas de Coimbra (A. de Sousa), 1961; Para o túmulo de Manuel de Falla, 1961; Sol algures lá fora (Cochofel), 1961; Avisamento (L. Camões), 1972; Concordiae fratrum iucunditas (Ps cxxxii), 1972; Canções heróicas, 1975–85; Recordação de Caterina (Ferreira Monte), 1975; 2 coros do Cântico dos Cânticos de Salomão, 1976; Canções de marinheiros, male vv, 1978; Presente de Natal para es crianças, children's vv, 1978; Requiem para as vítimas do fascismo em Portugal, S, A, T, B, SATB, orch, 1979; 7 predicações d'Os Lusiadas (Camões), T, B, TB, wind ens, 1980; Cantiga às serranas (Rodrigues Lobo), 1986; Hino ao sol (Gomes Leal), nar, SATB, fl, vc, 1991; De conimbriga (A. de Cabedo), 1991; Tomar (F. Ferreira), 1991; Jardim perdido (S. de Mello Breyner Andresen), 1992; . . . meu país de marinheiros (Nobre), SATB, fl, vc

SOLO VOCAL

with piano unless otherwise stated

Primeira anteriana (A. de Quental), 1928; 3 poemas em prosa (R. Tagore), 1928–9; 3 poemas (A. Casais Monteiro), 1931; 2 canções (F. Pessoa), 1934; 3 canções ao gosto popular (A. Botto), 1934; 6 canções sobre quadras populares portuguesas, 1934; Ícaro (J. Régio), 1935; Marcha quase fúnebre (C. Queiroz), 1935; Pastoral (A. Duarte), 1935; As 3 canções de Olívia (A. Jardim), 1935, rev. 1948; O menino da sua mãe (Pessoa), 1936, rev. 1944, orchd 1960; 3 sonetos de Camões, 1939 rev. 1960; 24 canções populares portuguesas I, 1939–42; História trágico-marítima (M. Torga), 1v, orch, 1942, arr. Bar, alto chorus, orch, 1959; 3 sonetilhos (J. Gomes Ferreira), 1942

Canções heróicas, v, 1945–55; 24 canções populares portugesas, ii, 1942–6; 3 Cantares (C. de Oliveira), 1945; Odes rubras (A. da Silva Santos), 1945; Canções heróicas Trovas (trad.), 1947; 24 canções populares portuguesas, iii, 1947–9; 9 canções populares portuguesas, 1v, orch, 1948–9; 6 vieilles chansons françaises, 1948; Canções heróicas, iii, 1949–55, vi, 194?–74; 6 Old English Songs, 1949; 6 velhos romances portugueses, Mez, 12 insts, 1949, rev. as 7 fragmentos de velhos romances portugueses, 1v, chbr orch, 1965; Canção de embalo (A. de Sousa), 1950; 3 canções (Pessoa), 1950, 1 orchd 1960; 7 vieilles chansons grecques, 1950; 2 canções (T. de Pascoaes), 1950–51; 2 canções do 'Finis patriae' (G. Junqueiro), 1950–51; 9 chansons populaires russes, 1950–51; 5 canções de 'Os dias íntimos' (J.J. Cochofel), 1950–66; 10 chansons populaires tchèques et slovaques, 1951, rev. 1978; 2 sonetos (A. Nobre), 1951; Inscrição para o túmulo de uma donzela (E. de Castro), 1951; 24 canções populares portuguesas, iv, 1951–9; Díptico das virgens afogadas (Nobre), 1951–67; 7 Negro-American Folksongs, 1952; Balada de Coimbra (Régio), 1953; Canções e rondas infantis, children's vv, 1953; Primavera (Duarte), 1953; Terra e céu (de Oliveira), 1953; 4 canciones (F. García Lorca), 1v, chbr orch, 1953–4, rev. 1964; 3 líricas espirituais (G. Vicente), 4 solo vv, 1953–63; 7 canções castelhano-portuguesas de Rio de Onor, 1954; 7 canções populares brasileiras, 1954; 10 canções populares húngaras, 1954, rev. 1958; 4 cantos do Natal, 1955

Barca bela (A. Garrett), 1958; Desafio (M. Bandeira), 1958; As predicações de Adamastor contra os portugueses (M.M.B. du Bocage), 1959; 2 canções (A. de Lacerda), 1960; 9 cantigas de amigo, 1960; Cantigas de terreiro (V. Nemésio), 1960; 4 líricas castelhanas, 1960 (L. Camões), 1960; Lá vem o trouro vermelho (C.M. de Araújo), 1960; O sel é grande (S. de Miranda), 1960; Vossa beleza a si se vença (Camões), 1960; Tomámos a vila depois de um bombardeamento (Pessoa), 1960; 2 canções (Cabral do Nascimento), 1961; Guirnalda para F. García Lorca (trad.), 1961; 3 sonetos à noite (Bocage), 4 solo male vv, 1961–6; Mar de Setembro (E. de Andrade), 1961–75; Framento de uma carta (Camões), 1962; Aquela por que padeço (A. Durão), 1963; Imortalidade (J. Régio), 1963; Romances (trad.), 1964, arr. gui, 1971

4 sonnets (P. de Ronsard), 1964; 7 líricas (Pessoa), A, T, B, 1965–9; Introito aos pobres (R. Brandão), nar, pf, 1967; Clepsidra (C. Pessanha), 1967–76; Canções heróicas, iv (F. Hasse Pais Brandão), 1968; 4 cantos de Sophia (S. de Mello Breynes Andressen), 1968–9; Segunda anteriana (A. de Quental), 1968–9; 2 canções (G. de Carvalho), 1969; Cantos sefardins, 1969, nos.2, 3, 6, 10, 11, 12 orchd as 6 cantos sefardins, 1971; Partita, gui, 1970–71; 4 Pieces, hpd, 1971; 5 romances tradicionais portugueses, gui, 1971–9; Canções heróicas, vii (several poets), 1975–7; 2 canções (B. Ribeiro), gui, 1976; 6 sonetos (Camões), 1979; 3 cantigas (Vicente), 1v, perc, 1980; Charneca em flor (F. Espanca), 1981; 7 breves canções do Mar dos Açores (I. Machado), 1982–3; 10

novos sonetos (Camões), 1984; Aquela nuvem e outras (de Andrade, children's songs), 1987; Cantos de Mágoa e desalento (Pessoa), 1987; 4 momentos de Álvaro de Campos (Pessoa), 1987; 9 odes de Ricardo reis (Pessoa), 1987; Cantos exumados (various poets), 1989; Canciones de Tierras Atlas (A. Machado), 1989; Tríptico de D. João (J. Saramago), 1990

CHAMBER

Sonatina no.1, vn, pf, 1931, rev. 1951; Sonatina no.2, vn, pf, 1931, rev. 1970; Pf Qt, 1939, rev. 1963; Prelúdio, capricho e galope, vn, pf, 1941, rev. 1951, 1964; 3 canções populares portuguesas, vc, pf, 1953; Página esquecida, vc, pf, 1955; 3 peças, vn, pf, 1959; Pequeno tríptico, vn, pf, 1960; Prelúdio e fuga, vn, 1960; Canto de amor e de morte, pf qnt, 1961, orchd 1962; Para uma criança que vai nascer, ens, 1961; 4 invenções, vc, 1961; Str Qt no.1, 1964; Adagio ed alla danza, vc, pf, 1965

Suite rústica no.2, str qt, 1965; 14 anotações, str qt, 1966; 7 lembranças para vieira da Silva, wind qnt, 1966; Prelúdio e baileto, gui, 1968; O túmulo de VillaLobos, wind qnt, 1970; 3 inflorescênias, vc, 1973; Sonatina, gui, 1974; 3 cappricetti, fl, gui, 1975; 3 cappricetti, fl, gui, 1975; 2 Airs, fl, 1976; 2 movimentos, fl, 1977; 4 Pieces, gui, 1979; 4 Pieces, va, 1978; Melodias rústicas portuguesas, fl, gui, 1979; 4 miniaturas, vn, pf, 1980; 3 pequenos duos, fl, gui, 1980; Esponsais, vn, 1981; 7 apotegmas, ob, va, db, pf, 1981; Str Qt no.2, 1982; Andante e allegro, fl, pf, 1984; Homenagem a Beethoven, 4 db, 1986; Geórgicas, ob, va, db, pf, 1986; Adagio doloroso e fantasia, vn, pf, 1988

SOLO INSTRUMENTAL

all for pf unless otherwise stated

Variações sobre um tema popular português, 1927; Prelúdio, canção e dança, 1927; Prelúdio, cena e dança, 1929, arr. 2 pf, 1959–73; 3 epitáfios, 1930, rev. 1945; Sonata no.1, 1934; 8 bagatelas, 1938–50; Sonata no.2, 1939, rev. 1956; 9 danças breves, 1938–48; 11 glosas, 1950; Pranto à memória de Manuela Porto, 1950; 24 prelúdios, 1950–55; Sonata no.3, 1952; Elegia à memória de D. Herculano de Carvalho, 1953; Epitalâmio, 1953; 3 velhos fandangos portugueses, hpd, 1953, rev. for pf, 1959; Viagens na minha terra, 2 suites, 1953–4, orchd 1969–70; Album do jóvem pianista, 1954–63

Natais portugueses, 1954; 2 embalos, 1955; Melodias rústicas portuguesas, 1956; Melodias rústicas portuguesas, 1956–7; 5 nocturnos, 1957–9; Prelúdio e dança burlesca [from Preludio, canção e dança], 2 pf, 1959; 2 sonatinas recuperadas, 1960; In memoriam Béla Bartók, 8 suites, 1960–75; Sonata no.4, 1961; 4 improvisos, 1961; Músicas festivas, 1962–94; Cosmorama, 1963; Natais portugueses, 1967; Paris, 1937, 2 pf, 1968; Música de piano para as crianças, 1968–76; 3 embalos, 1973; 3 infloresсências, vc, 1973; Sonatina, gui, 1974; 2 airs, fl, 1976; Sonata no.5, 1977; 4 peças, va, 1978; Ao fio dos anos e das horas, 1979; Melodias rústicas portuguesas, pf duet, 1979; Sonata no.6, 1981; Músicas fúnebres, 1981–91; 2 improvisos, 1982; Tocata, andante e fugato, 1991

Principal publishers: Jobert, Musicoteca, Schott, Subini Zerboni

WRITINGS

A caça aos coelhos (Lisbon, 1931); repr. in *A caça aos coelhos e outros escritos polémicos* (Lisbon, 1976)
Reflexões sobre a música (Lisbon, 1941, 2/1978)
Música e músicos modernos (Oporto, 1943, 2/1986)
A música portuguesa e os seus problemas, i (Oporto, 1944, 2/1989); ii (Coimbra, 1959, 2/1989); iii (Lisbon, 1973)
Talia, Euterpe e Terpsícore (Coimbra, 1945, 2/1990)
Cartas do Abade António da Costa: introdução e notas (Lisbon, 1946)
'Evocacão de Chopin', *Vértice*, viii (1949) no.74, 190–205
A canção popular portuguesa (Lisbon, 1953, 2/1991)
with T. Borba: *Dicionário de música* (Lisbon, 1956–8)
Musicália (Baia, 1960, 3/1992)
Lieder der Welt: Portugal (Hamburg, 1961)
with A. Redol: *Romanceiro geral do povo português* (Lisbon, 1964)
Nossa companheira música (Lisbon, 1964, 2/1992)
Páginas escolhidas de crítica e estética musical (Lisbon, 1966)
Disto e daquilo (Lisbon, 1973)
Um artista intervém: cartas com alguma moral (Lisbon, 1974)
Escritos musicológicos (Lisbon, 1977)
with M. Giacometti: *Cancioneiro popular português* (Lisbon, 1981)
Opúsculos (Lisbon, 1984–5); iii (Lisbon, 1985)

BIBLIOGRAPHY

M.S. Kastner: *Contributión al estudio de la música española y portuguesa* (Lisbon, 1941)
J. de Freitas Branco: *Alguns aspectos da música portuguesa contemporânea* (Lisbon, 1960)
Vértice, nos.444–5 (1981)
M. Vieira de Carvalho: *O essencial sobre Lopes-Graça* (Lisbon, 1989)
R. Vieira Nery and P. Ferreira de Castro: *História da música: sínteses da Cultura Portuguesa* (Lisbon, 1991)
Uma homenagem a Lopes-Graça, ed., Câmara Municipal de Matosinhos (Matosinhos, 1995)
Fernando Lopes-Graça, anos 30, ed., Câmara Municipal de Cascais (Cascais, 1996) [exhibition catalogue]
M. Vieira de Carvalho: 'Catorze anotações em memória de Lopes-Graça', *Boca do Inferno*, i (1996), 31–46
T. Cascudo: *Casa verdades de Faria–Museu da música Portuguesa: 1: Catálogo da obra musical de Lopes-Graça*, i (Cascais, 1997)
T. Cascudo: 'Seis cartas de Fernando Lopes-Graça: introdução, edição e notas', *Boca do Inferno*, ii (1997), 1–15

JOSÉ CARLOS PICOTO/TERESA CASCUDO

Grace. A term referring collectively to ORNAMENTS.

Grace, Harvey (*b* Romsey, 25 Jan 1874; *d* Bromley, Kent, 15 Feb 1944). English organist, writer on music and editor. He trained as a church musician under Madeley Richardson at Southwark Cathedral, served as organist of St Mary Magdalene, Munster Square, in London and many years later as organist of East Grinstead parish church. From 1931 to 1938 he was organist at Chichester Cathedral. In all his church work he tried to obtain good singing from his congregation as well as his choir; his skill as a trainer was manifest in the annual festival in the Royal Albert Hall of working-girls' clubs which ran from 1925 to 1933. He wrote a number of books on church and choral music, edited the organ music of Rheinberger and Franck, made transcriptions of Bach for organ and composed a number of organ pieces himself. A popular lecturer and adjudicator, he was a member of the committee of the Church Music Society and of the Archbishop's Committee on Church Music, and received an honorary doctorate from the Archbishop of Canterbury for his services to English church music. In addition he was for 26 years editor of the *Musical Times* (1918–44). His own contributions, under the pseudonym 'Feste', were distinguished by their common sense and humour. Some of these were reprinted in *A Musician at Large*.

WRITINGS

Music in Parish Churches (London, 1917, 3/1944)
French Organ Music, Past and Present (New York, 1919)
The Complete Organist (London, 1920/*R*)
The Organ Works of Bach (London and New York, 1922)
The Organ Works of Rheinberger (London, 1925)
Ludwig van Beethoven (London, 1927)
A Musician at Large (London, 1928)
ed.: *The New Musical Educator* (London, 1934)
with W. Davies: *Music and Worship* (London, 1935/*R*, 2/1948)
The Training and Conducting of Choral Societies (London, 1938)
The Organ Works of César Franck (London, 1948)

BIBLIOGRAPHY

Obituary, *MT*, lxxxv (1944), 73–8

H.C. COLLES/FRANK HOWES

Grace notes. Ornamental notes written or printed smaller than the 'main text' and accorded an unmeasured duration which is not counted as part of the written bar length. Speed of execution depends on the nature of the ornament they represent and to some extent on the tempo of the music but, except in the case of appoggiaturas, grace notes are usually performed lightly and very quickly. The

ornament most commonly expressed as a grace note is the simple acciaccatura, but Chopin, Liszt and others often used quite lengthy strings of grace notes for piano figuration that defied precise notation in rhythmic terms or that invited a certain freedom in performance.

Although the term 'grace notes' appears to be of 19th-century origin, it describes a phenomenon that can be traced back at least as far as the 17th century. 'Graces' were any ornaments added to a melody. These were sometimes notated with symbols or small notes as in 19th-century practice, but more generally their addition was improvisatory and based on the taste of the performer. The florid embellishments found in the 18th-century violin repertory (e.g. the sonatas of Corelli, Nardini, or Tartini) were also referred to as 'graces' (*see* IMPROVISATION §II, 3(iv)). Gracing a melody was expected of any professional performer well into the 19th century; in a letter, Verdi referred to the improvised addition of ornamentation as the expected 'colouring' (also a 17th- and 18th-century term, used by Quantz, Burney, etc.; *see* COLORATION, §2) of the line.

See also IMPROVISATION, §II and ORNAMENTS, §9.

ROBERT E. SELETSKY

Gracieusement [gracieux] (Fr.). *See* GRAZIOSO.

Gracis, Ettore (*b* La Spezia, 24 Sept 1915; *d* Treviso, 12 April 1992). Italian conductor. He studied at the Parma and Venice conservatories, and then at the Accademia Musicale Chigiana, Siena, with Malipiero and Guarnieri (1941–2). From 1942 to 1948 he was conductor of the Gruppo Strumentale Benedetto Marcello, an ensemble that specialized in contemporary music and 17th- and 18th-century works. He took part in the Venice Festival of Contemporary Music and in the Naples Festival, where he conducted revivals of 18th-century Italian operas such as Piccinni's *La molinarella* (1960), Rossini's *La gazzetta* (1960) and Cimarosa's *Il matrimonio segreto* (1962), as well as Mozart's *La finta semplice* (1961), *Die Entführung aus dem Serail* (1962) and *Die Zauberflöte* (1963). Gracis also conducted the orchestras of the Florence Maggio Musicale (1948–50), the Milan Pomeriggi Musicali (1950–59) and the Teatro La Fenice, Venice (1959–71). From 1951 to 1956 he conducted at the Teatro delle Novità, Bergamo, where he gave the first performances of Luciano Chailly's *Ferrovia sopraelevata*, Flavio Testi's *Il furore di Oreste*, Andrea Mascagni's *Lo starnuto* and Sergio Liberovici's *La panchina*.

CLAUDIO CASINI

Gradale (Lat.). *See* GRADUAL (ii).

Grädener, Carl (Georg Peter) (*b* Rostock, 14 Jan 1812; *d* Hamburg, 10 June 1883). German composer, teacher, conductor and cellist, father of HERMANN GRÄDENER. He was brought up by relatives in Altona, where he studied the cello with Mattstedt; he also lived in Lübeck. After law studies in Halle and Göttingen (1832–3) he devoted himself to a career as a musician. He accepted his first position in 1835, as a solo cellist and quartet player in Helsinki. In 1838 he was appointed musical director to Kiel University, where he also conducted the choral union; on relinquishing this post in 1848, he moved to Hamburg as a private teacher, where he subsequently founded a concert and vocal academy (1851), directing it for ten years and obtaining the assistance of such artists as Joachim and Bülow. He also conducted the Altona Singakademie. After a period as professor of composition and singing at the conservatory (1862–5) and choral director of the evangelical choral union (from 1863) in Vienna, he returned to Hamburg, where he was a co-founder and president of the Tonkünstlerverein; in 1873 he was appointed to the teaching staff of the Hamburg Conservatory.

As a composer Grädener is known mainly for his piano and chamber music, which shows the influence of Schumann and German folksong. His orchestral works include two symphonies, two overtures, a piano concerto and a Romance for violin and orchestra. He also wrote two operas and an oratorio, operatic arias, choral music and songs, but seems to have been more at ease with chamber music; his String Octet op.49 is harmonically among his most interesting works. His writings on music were published in Hamburg (1872) as *Gesammelte Aufsätze* and his *System der Harmonielehre* appeared in Hamburg in 1877.

BIBLIOGRAPHY

W. Niemann: 'K.G.P. Grädener: zum 100. Geburtstag des Meisters', *Die Musik*, xi/2 (1911–12), 67–78

For further bibliography *see* GRÄDENER, HERMANN.

GAYNOR G. JONES

Grädener, Hermann (Theodor Otto) (*b* Kiel, 8 May 1844; *d* Vienna, 18 Sept 1929). German violinist, conductor and composer, son of CARL GRÄDENER. He studied music with his father before entering the Vienna Conservatory. In 1862 he moved to Gumpendorf to become organist; from 1864 he was a violinist in the court orchestra and from 1873 he taught theory at the Horaksche Klavierschule. He taught at the conservatory of the Gesellschaft der Musikfreunde from 1877 to 1913; during this time he also conducted the Singakademie (1892–6), was professor (1882) and reader (1899) at the university, and conducted the academic orchestral concerts, the choral union and the orchestral union for classical music. His works include two symphonies, a sinfonietta, a set of variations for organ, strings and trumpet, concertos for cello, violin and piano, two operas, several works for chorus and orchestra, songs, piano music and chamber music. His Violin Sonata shows the influence of Brahms; this work and the String Octet op.12 show more rhythmic, harmonic and contrapuntal interest than most of his other chamber works.

BIBLIOGRAPHY

E. Hanslick: *Concerte, Componisten und Virtuosen der letzten fünfzehn Jahre, 1870–1885* (Berlin, 1877, 4/1896/*R*)

J. Sittard: *Geschichte des Musik- und Concertwesens in Hamburg* (Altona and Leipzig, 1890/*R*)

K.P.F. Grädener: *Meine Jugenderinnerungen* (Libau, 1920)

W. Altmann: *Handbuch für Streichquartettspieler* (Berlin, 1928–31, 2/1972–4)

W. Altmann: 'Grädener', *Cobbett's Cyclopedic Survey of Chamber Music* (London, 1929–30, rev. 2/1963/*R* by C. Mason)

GAYNOR G. JONES

Gradenigo, Paolo (*fl* 1566–74). Italian composer. Of his five-voice *Primo libro de madrigali* (Venice, 1574) only the tenor partbook survives. A three-voice *napolitana*, published in Giovan Leonardo Primavera's second book, survives complete (RISM 1566^{15}).

PIER PAOLO SCATTOLIN

Gradenthaler [Gradenthaller, Kradenthaler, Kradenthaller], **Hieronymus** (*b* Regensburg, 27 Sept 1637; *d* Regensburg, 19 July 1700). German composer and teacher. He spent virtually all his life in his native city.

Although he probably first learnt about music and organ playing from his father, the respected organist of the Oswaldkirche, he received a formal education in music as well as in other subjects at the local Gymnasium Poeticum. From 1656 to 1658, with the support of a scholarship from the city of Regensburg, he studied the organ at Nuremberg, probably with David Schedlich. Returning home in 1659, he first substituted for Johann Baptista Häberl as organist of the Neue Pfarre church and then, when Häberl died, was officially appointed to the position, which he retained for the rest of his life. In January 1660 he also became organist of the Oswaldkirche, in succession to his recently deceased father. In 1681 he added to his duties the post of assessor to the municipal court for the protection of wards. As well as being an excellent organist, he won fame as a composer of both songs and instrumental suites: Printz included him among the 'new and famous composers' of the 17th century. His songs and arias, which are predominantly sacred, show the strong influence of such Nuremberg composers as Paul Hainlein and Johann Löhner (*KretzschmarG*). They are generally strophic, often with folklike melodies, and include ritornellos for violins and violas. His surviving instrumental collections contain dance suites usually prefaced by a single-section sonata or sonatina. He also wrote a brief, elementary manual by which 'a child of nine or ten can learn the basis of noble music and the art of singing with pleasure and little effort'.

WORKS

printed works published in Regensburg unless otherwise stated

VOCAL

Lust- und Artzeney-Garten, des königlichen Propheten Davids, das ist Der gantze Psalter in teutsche Verse übersetzt ... Herrn Johann Gerhards ... tägliche Übung der Gottseeligkeit (pt.ii with separate title-page), 1v, bc (1675)
Gott und Seel erfreuende Andachts-Übung ... in 18 ausserlesenen schönen teutschen und lateinischen Texten, 1v, bc/theorbo (1677)
Die mit teutschen Saiten überzogene heilige Kron-Harffe, oder, Verfassung des gantzen Psalter Davids in teutsche Reim-Gebäude, 1v, bc (Nuremberg, 1680) [? new edn of Lust- und Artzeney-Garten (1675)]
Vorbild und Betrachtungen des letzten Allgemeinen Gerichts ... mit neuen geistlichen Gesängen (1680)
Entdecktes Heiligthumb des Neuen Bundes ... mit neuen Gesängen (1681)
Heilige Seelen-Lust bestehend in 25 Arien, S/T, 4 viols, bc (Nuremberg, 1685)

Lieder by Gradenthaler in: Astrea (J.L. Prasch) (1681); Lobsingende Harffe oder Geistliche Lobgedichte mit kunstreichen Melodeyen (Prasch) (1682); J.L. Praschens geistlicher Blumenstrauss (1685)
Occasional works: Epithalamion: Nichts findet man auf Erden, S with acc. (1671); Trauerlied auf den Tod des H.M. Th. G. Balduin (1684)
Arias, S with acc.: Die siegprachtende Liebe (1672); Du süsser Schlaf (1683)

Fasciculus Davidicus, 4vv (n.p., 1679); Musicalische Denck- und Danckmahl, 4, 5vv (n.p., 1681): both lost
5 melodies in *ZahnM*

INSTRUMENTAL

Musicalische Recreation von Allemanden, Sarabanden, Gavotten und Boure, vn solo, bc, i (1672); ii as Anderer Theil Sonaten, Allemanden ... in die 8 Tonos aussgetheilt, vn solo, bc (1672)
Deliciarum musicalium ... Sonatinen, Arien, Sarabanden und Giquen, 4 str, bc, i–ii (Nuremberg, 1675–6)
Flores musicales, a 5, 6 (?Nuremberg, 1680); Facetiae musicales, 114 Stücke allerhand Gattung (?Nuremberg, 1695): both lost, cited in Walther

THEORETICAL WORKS

Horologium musicum: treu-wolgemeinter Rath, vermittelst welches ein junger Knab von 9 oder zehenthalb Jahren mit Lust und geringer Mühe in kurtzer Zeit den Grund der edlen Music und Sing-Kunst lernen und fassen kan (Regensburg, 1676)

BIBLIOGRAPHY

KretzschmarG; WaltherML
W.C. Printz: *Historische Beschreibung der edelen Sing- und Klingkunst* (Dresden, 1690/R with introduction and index by O. Wessely)
D. Mettenleiter: *Musikgeschichte der Stadt Regensburg* (Regensburg, 1866)
K. Nef: *Zur Geschichte der deutschen Instrumentalmusik in der zweiten Hälfte des 17. Jahrhunderts* (Leipzig, 1902/R), 18–21
K. Nef: *Geschichte der Sinfonie und Suite* (Leipzig, 1921/R)
H.E. Samuel: *The Cantata in Nuremberg during the Seventeenth Century* (Ann Arbor, 1982)

GEORGE J. BUELOW

Gradenwitz, Peter (Emanuel) (*b* Berlin, 24 Jan 1910). Israeli musicologist of German birth. He studied in Freiburg with Wilibald Gurlitt and Berlin with Arnold Schering and Curt Sachs and (from 1934) at the German University of Prague, where he specialized in musicology under Gustav Becking and took his doctorate in 1936 with a dissertation on Stamitz. He was also a composition pupil of Julius Weismann in Freiburg and Josef Rufer in Berlin. He became a freelance lecturer and critic and edited a broadcast series, but soon after the establishment of the Nazi regime he was exiled, settling first in London, where he took courses in piano technology and instrument building at the Northern Polytechnic. In 1936 he went to Israel and as a publisher contributed to the development of modern and avant-garde art music by Israeli composers. With the establishment of a musicology department at the Tel-Aviv University in 1966, he was appointed lecturer in music history, especially contemporary music; he held the post until 1977. In 1980 he became an honorary professor at the musicological seminary of Freiburg University. In his research he has specialized in early symphonic style, particularly the works of Johann Stamitz, Jewish music, music in Israel, Arnold Schoenberg and orient-occident cross-relations. He was a co-founder of the Israeli section of the ISCM and was the founder and director of Israeli Music Publications (1949–82).

WRITINGS

Johann Stamitz: das Leben (diss., German U. of Prague, 1936; vol.i: *Das Leben*, Brno, 1936/R)
'Mid-Eighteenth-Century Transformations of Style', *ML*, xviii (1937), 265–75
'Johann Stamitz et le petit prophète de Boehmischbroda', *ReM*, nos.180–84 (1938), 62–70
Toldot hamusika [History of music] (Jerusalem, 1939, 5/1969)
'The Symphonies of Johann Stamitz', *MR*, i (1940), 354–63
Olam hasimfonia [The symphonic world] (Tel-Aviv, 1945, 9/1974)
'The Idiom and Development in Schoenberg's Quartets', *ML*, xxvi (1945), 123–42
The Music of Israel (New York, 1949; Ger. trans., 1961; enlarged 2/1996)
Olam hapsantran [The pianist's world] (Tel-Aviv, 1952)
'Reihenkomposition im Orient', *Musikwissenschaftlicher Kongress: Vienna 1956*, 238–41
'Johann Stamitz als Kirchenkomponist', *Mf*, xi (1958), 2–15
The Music and Musicians in Israel (Jerusalem, 1959, 3/1978)
'Gustav Mahler and Arnold Schoenberg', *Leo Baeck Institute: Yearbook*, v (1960), 262
'Musik im östlichen Mittelmeerraum', *Musica*, xv (1961), 653–62
Wege zur Musik der Gegenwart (Stuttgart, 1963, rev. 2/1974 as *Wege zur Musik der Zeit*)
'The Religious Works and Thoughts of Arnold Schoenberg', *World Congress of Jewish Studies iv: Jerusalem 1965*, ii, 147–52
'Die Musik in Israel zwischen Orient und Okzident', *SMz*, cxi (1971), 82–8
'Biblische Schauplätze und colorito sacro', *Die Couleur Locale in der Oper des 19. Jahrhunderts*, ed. H. Becker (Regensburg, 1976)

'Félicien David (1810–1876) and French Romantic Orientalism', *MQ*, lxii (1976), 471–506
Musik zwischen Orient und Okzident: eine Kulturgeschichte der Wechselbeziehungen (Wilhelmshaven, 1977)
Das Heilige Land in Augenzeugenberichten (Munich, 1984)
Johann Stamitz: Leben, Umwelt, Werk (Wilhelmshaven, 1984)
Leonard Bernstein: Unendliche Vielfalt eines Musikers (Zürich, 1984, 4/1995; Eng. trans., 1987)
Arnold Schönberg: Streichquartett nr.4, op.37 (Munich, 1986)
Kleine Kulturgeschichte der Klaviermusik (Munich, 1986)
'Der deutsch-jüdische Beitrag zur Entwicklung des Musiklebens in Israel', *Verdrängte Musik: Berliner Komponisten im Exil*, ed. J.H. Traber and E. Weingarten (Berlin, 1987), 79–97
Die schönsten jiddischen Liebeslieder (Dreieich, 1988)
Literatur und Musik in geselligem Kreise: Geschmacksbildung, Gesprächsstoff und musikalische Unterhaltung in der bürgerlichen Salongesellschaft (Stuttgart, 1991)
'Ludwig van Beethoven und die hebräische Liturgie', *Menorah: Jb für deutsch-jüdische Geschichte* (1991), 215–44
'"So Singet uns von Zijons Sang": jüdische Musik und Musiker in ihrer Umwelt', *Jüdische Lebenswelten* (1991), 185–202
with U. Mayer-Reinach: 'Gluck-Beethoven-Schubert: der Hirt auf dem Felsen in Historischer Sicht', *De editione musices: Festschrift Gerhard Croll zum 65. Geburtstag*, ed. W. Gratzer and A. Lindmayr (Laaber, 1992), 143–58
'Forschungen im Kreuzspiel der Emigration', *Musiktradition im Exil: Zurück aus dem Vergessen*, ed. J. Allende-Blin (Cologne, 1993), 61–75
'Paul Ben-Haim: Schöpfer der israelischen Musik', *Musik im Exil: Folgen des Nazismus für die internationale Musikkultur*, ed. H.-W. Heister, C. Maurer-Zenck and P. Patersen (Frankfurt, 1993), 120–31
'Musik zur Bibel: biblische Musik', *Neue Zeitschrift für Musik*, clix/3 (1998), 38–42

EDITH GERSON-KIWI/R

Gradstein, Alfred (*b* Częstochowa, 30 Oct 1904; *d* Warsaw, 9 Sept 1954). Polish composer. He studied composition with Statkowski and conducting with Melcer at the Warsaw Conservatory (1922–5), as well as reading philosophy at Warsaw University. He continued his studies at the Vienna Hochschule für Musik before moving to Paris in 1928 to join the many other Polish composers who lived there between the wars. His activities in Paris in bringing music to the workers (1937 onwards) were continued in Poland when he returned to Warsaw in 1947; from 1948 to 1950, during the onset of socialist realism, Gradstein was secretary to the Union of Polish Composers.

Gradstein's main contribution to Polish music is his substantial tally of mass songs. For the most part, these are texts exhorting postwar Polish citizens to rebuild the nation. Topics range from the directly political (*Pieśń jedności* marks the establishment of the Polish United Workers' Party), including a short cantata to Stalin, to youth songs and songs about the future. The most enduring of these is *Na prawo most, na lewo most* ('On the Right a Bridge, on the Left a Bridge', 1950) which celebrates the restoration of communications across the river Vistula in Warsaw in relatively apolitical terms. Unlike the marches and krakowiaks prevailing in other mass songs, *On the Right* is cast in waltz time.

WORKS
(*selective list*)

VOCAL

Balladyi romanse (W. Broniewski), 2 songs, 1v, pf, 1948; Białe gołębie [White doves] (children's cant., H. Kołaczkowska), 1950, orch. H. Czyż, 1954; Słowo o Stalinie [A Word on Stalin] (cant., Broniewski), A/Bar, male chorus, orch, 1951; Piosenki dla dzieci [7 Children's Songs] (E. Szelburg-Zarembina), chorus, pf (1949)
Over 50 popular and mass songs (1v, pf), inc. Piosenka o Warszawie [Song about Warsaw] (W. Słobodnik), 1947; Od Różana trakt [The Road from Różan] (T. Kubiak), 1948; Pieśń jedności [Song of Unity] (S. Wygodzki), 1949; 2 chłopcy [Two Lads] (Kołaczkowska), 1950; Na prawo most, na lewo most [On the Right a Bridge, on the Left a Bridge] (Kołaczkowska), 1950; ZMP pomaga wsi [The Polish Youth Union Helps the Countryside] (Kołaczkowska), 1950; Piosenka o gdańskim murarzu [Song about the Gdańsk Bricklayer] (M. Walicka), 1952; Polska pieśń pokoju [Polish Song of Peace] (W. Broniewski), 1952; Cześć Partii [Hail to the Party] (S.R. Dobrowolski), 1954

INSTRUMENTAL

Fantazja, vc, pf, 1928; Str Qt, 1929; Walc [Waltz], vn, pf, 1925; Pf Conc., 1932; Sonatina, vn, pf, 1937; Etiuda I, vn, pf, 1940; Tryptique, vn, pf, 1940; Nokturn, vn, pf, 1950; Piosenka-kanon [Song-canon], vn, pf, 1950; Melodia, vn, pf, 1953; Taniec [Dance], vn, pf, 1953
Pf: Scherzo, 1927; 4 Mazurki [4 Mazurkas], 1929; Kołysanka no.2 [Lullaby no.2], 1929; Etiuda, 1930; Humoreska I, 1930; Capriccio-valse, 1935; Hommage à Chopin, 12 studies, 1935–45; Danse polonaise [Polish Dance], 1941; Sonata Klasyczna [Sonate classique], 1943; Capriccio I, 1944; Preludium i mazurek, 1944; Humoreska II, 1945; Adagio i scherzo, 1948; Chanson sans paroles [Song without Words], 1948; Capriccio II 1950; Sonata allegro, 1950; 8 utworów dla dzieci [8 Pieces for Children], duet, 1952

Principal publishers: Czytelnik, Eschig, PWM

BIBLIOGRAPHY

A. Gradstein: 'Alfred Gradstein opowiada jak powstaje pieśń' [Alfred Gradstein reveals how a song is born], *Radio i Świat*, viii/23 (1952), 8 only
Z. Mycielski: 'Słowo o Stalinie' [A Word on Stalin], *Muzyka*, iii/7–8 (1952), 5–14
P. Beylin: 'O Alfredzie Gradsteinie', *Nowa kultura*, no.43 (1954), 4 only
A. Kawczyńska: 'O popularności pieśni masowych Gradstein' [On the Popularity of Gradstein's Mass Songs], *Muzyka*, v/7–8 (1954), 44–8
Z. Mycielski: 'Alfred Gradstein', *Przegląd kulturalny*, no.40 (1954)

ADRIAN THOMAS

Gradual [Responsorium graduale] (**i**). Chant following the Epistle in the Roman Mass.

1. Definition. 2. Origins and early history. 3. Repertory, texts and annual cycle. 4. Mode and melody. 5. Later history.

1. DEFINITION. The gradual, a chant of great melodic elaboration, is so named because it was sung on one of the higher steps – *gradus* – of the ambo (the same step on which the subdeacon read the EPISTLE, one below that on which the deacon read the GOSPEL). It was sung at every Mass throughout the year except during Paschal Time (the Sunday after Easter to the Saturday after Pentecost), when it was replaced by an ALLELUIA (two alleluias were sung then rather than the more typical gradual and alleluia, the arrangement for the rest of the year; on penitential occasions the alleluia was omitted entirely).

The gradual is a responsorial chant, that is, it bears some resemblance in its manner of performance to a responsorial psalm, where the psalm verses are chanted by a soloist and answered by a choral response. The medieval gradual consisted of a response and single verse. In the later Middle Ages the response was intoned by a cantor until its final phrase, which was sung by the chorus. This is apparently not the original arrangement. It is widely believed that at first a fourfold pattern was observed: the singing of the response by a cantor; its repetition by the chorus; the singing of the verse by a cantor; and a final choral repetition of the reponse. Such a format is plausible in view of the exigencies of oral transmission and the workings of responsorial psalmody, but it is not given explicit support (neither is it denied) in the sources. The following passage from AMALARIUS OF METZ (*d* c850) is typical of the earlier descriptions:

'Responsorium ideo dicitur, eo quod uno cantante ceteri respondeant ... ipse idem qui inchoavit solus, solus versum cantat' ('The responsory is so called because to that which is sung by one singer others should respond . . . he who has begun alone also sings the verse alone', *Amalarii episcopi opera liturgica omnia*, ed. J.M. Hanssens, Vatican City, 1948–50, ii, 259). There is no reference here to a final repetition of the response, and it is not altogether clear whether the soloist is to begin with the entire response or only the intonation. However, the full notation of the response in the early 10th-century cantatorium of St Gallen (*CH-SGs* 359), a book reserved for the cantor, would seem to indicate that at the time the entire response was sung by the soloist. The later, abbreviated manner of performance is implicit in the alternation of polyphony and chant in early 13th-century Notre Dame organa, where only the solo portions of the chant were set polyphonically. However, for at least one gradual, *Priusquam te formarem*, for the feast of John the Baptist, the final words of the verse, 'et dixit mihi', would appear to call for the repetition of the response. That this is the case, but nevertheless an exception, is indicated by the 14th-century gradual of the Thomaskirche in Leipzig (*D-LEu* 391), in which the incipit of the response is given after the verse.

2. Origins and early history. The origins of the gradual can be traced to the responsorial psalmody that accompanied the readings of the first portion of the Mass. The earliest unambiguous references to this psalmody appear in the patristic literature of the second half of the 4th century, particularly in the writings of John Chrysostom and Augustine of Hippo. Contrary to what is widely reported in both liturgical and music histories, psalms that were sung at this point in the service did not function as responses to a reading (in the manner of the medieval Matins Responsory) but were looked upon as independent readings. Augustine, for example, is particularly clear on this point when he refers to the Epistle, psalm and Gospel as 'divine readings': 'We heard the Apostle, we heard the psalm, we heard the gospel; all the divine readings sound together' (Sermon 165).

A related misconception about the psalmody of the early Christian Fore-Mass is that two psalms were always sung, one in response to the Old Testament reading (the gradual psalm) and another in response to the Epistle (the alleluia psalm). Martimort (1984, 1992) has shown that there was no single pattern of readings before the Gospel, and that a single reading was at least as common as multiple readings. As for psalmody, the sources call for a similar conclusion: multiple psalms are suggested by the occasional patristic reference, but more typically, especially in the West (as in the above passage from Augustine), a single psalm is indicated.

It would be an oversimplification, however, to see in these passages the ancestor of the gradual and nothing more. It is true that many passages refer explicitly to a responsorial psalm and hence suggest a proto-gradual, as when Augustine reminds his congregation of the brief psalm that they had just heard sung and to which they themselves had sung in response: 'brevis psalmus ... quem modo nobis cantatum audivimus, et cantando respondimus' (*In psalmo cxix*). But when one of the 20 psalms with 'alleluia' superscribed in the Book of Psalms was sung responsorially, that Hebrew exclamation appears to have functioned as the response. This might prompt speculation about a proto-alleluia, although since a single psalm only was involved, it could be said that the gradual psalm was occasionally an alleluia psalm. There is a further complication in that many passages, while mentioning that a psalm had been sung, are not explicit about the involvement of a response. Some passages may indeed have referred to direct psalmody, and hence a proto-tract, but on balance there are many indications to suggest that in the late 4th-century Fore-Mass a single responsorial psalm was the norm: first, the sheer number of references in the patristic writings to responsorial psalmody; secondly, the scattered references to it in 5th- to 7th-century Western sources, with nothing comparable for direct psalmody (McKinnon, 1996); and finally, the central position of the gradual in the emergent Roman liturgy of the 8th century.

To see the origins of the gradual in the 4th-century responsorial psalm of the Fore-Mass, however, is not the same as to claim that there was a continuous evolution between the psalmodic repertory of the patristic period and the early medieval gradual, the implication being that psalms were permanently assigned to specific dates in the 4th-century calendar and at a later date abridged when the manner of chanting them had become so elaborate as to prolong the singing unduly. Indeed there is much evidence against such a model. It is clear from the patristic sources that the psalms (and the Epistle and Gospel too) were not yet permanently assigned to liturgical occasions but were chosen each time by the celebrant. Only a small number of responses show continuity between patristic usage and appearance in the medieval repertory, for example, *Haec dies* (Psalm cxvii.24) for Easter and *In omnem terram* (Psalm xviii.5) for Apostolic feasts.

An examination of medieval gradual texts fails to support the notion of a psalm from which all verses except the first had been cut. More often than not the gradual verse was chosen from some later verse of the psalm, and a significant number of graduals have either non-psalmic texts or texts compiled from more than one psalm. Moreover, many gradual texts are not literal reproductions of psalmic verses but free compositions based on the biblical text; they give the impression of having been fashioned as artful 'librettos' for original chants. It is true that the more extreme examples of this, such as *Ecce sacerdos magnus* (*Sirach* xliv.16–20), tend to be graduals with non-psalmic texts, but there are many examples with psalmic texts as well, such as *Qui sedes* (Psalm lxxix.2–3) and *Constitues eos* (Psalm xliv.17–18).

The gradual, then, seems to derive in form, function and placement from the early Christian responsorial psalm, but to have experienced a period of radical transformation and re-creation at some point before its appearance in the medieval sources.

3. Repertory, texts and annual cycle. There is a 'core repertory' of 105 graduals, that is, those chants that appeared in both the Old Roman and the early Frankish manuscripts and hence made up the repertory transmitted from Rome to the Carolingian realm in the second half of the 8th century. (*De necessitatibus*, *Domine audivi* and *Domine exaudi* are not included in this number; *see* Tract.) Two other graduals appear only in the Old Roman books and a further nine only in the Frankish manuscripts (see §5 below).

With regard to the texts, 11 of these core repertory chants are derived from sources other than the Psalter

(ten from various books of the Bible and one, *Locus iste*, that is non-biblical); four are compiled from more than one psalm (Hesbert, 1981) and the remaining 90 use single psalms. Thus the gradual repertory contains a significantly higher proportion of psalmic chants than most other items of the Mass Proper.

Concerning distribution, 73 graduals are assigned to the *Temporale* (the three festivals of 26 to 28 December included) and 32 to the *Sanctorale*. Chants for the Advent–Christmas season show particular care in their selection and arrangement; virtually all are uniquely assigned and contain explicit reference to the theme of their liturgical occasion. There is, moreover, an almost unbroken series of chants in the A-mode melody type (see §4), followed by a similar series of F-mode chants. A large proportion of the Lenten graduals are also uniquely assigned, the most notable exceptions being those for the Saturday of the Lenten Ember Days, and those for the first five Thursdays, which are shared with the Sundays after Pentecost. The gradual for Thursday in Passion week, *Tollite hostias*, is uniquely assigned to that date, a remarkable circumstance since the chant would thus appear to have been composed when Pope Gregory II (715–31) established the Thursdays of Lent as liturgical. The Easter gradual *Haec dies* (Psalm cxvii.24) is unique in that its response is repeated on each day of Easter week with a different verse from the same psalm. It is widely believed that the entire group of verses was originally sung on Easter day – the Mont Blandin gradual (Hesbert, 1935, p.100) does in fact assign them in this way – and they were subsequently apportioned throughout the week.

The graduals of the post-Pentecostal Sundays differ sharply from those of the Advent–Christmas season as regards the care with which they have been assigned and arranged. Of the 22 chants in the Old Roman series, only six are unique; the majority are shared with Lent, and two of these, *Benedicam Dominum* and *Timebunt gentes*, are repeated internally. The Old Roman series, with minor adjustments, is duplicated in the first of the two sets appearing in the Mont Blandin gradual (op. cit., p.lxxvi). It would appear, then, that the second set, which is numerically ordered according to psalmic text derivation, represents a Frankish arrangement. The liturgical assignment of graduals in the Old Roman and Frankish sources displays nearly absolute continuity for the *Temporale* (with the exception of the post-Pentecostal series); *Sanctorale* assignments are continuous in an approximate ratio of 2:1, a considerably lesser proportion than that observed in introits and communions.

4. MODE AND MELODY. The 105 graduals of the core repertory maintain substantial continuity between Old Roman finals and Gregorian modal assignments (see Table 1); only 16 of the chants contrast in this respect, a proportion roughly comparable with other items of the Mass Proper. The modal distribution is thus substantially the same in the two dialects, with a slightly more pronounced preference for the protus in the Old Roman and the tetrardus in the Gregorian. The Gregorian assignments (with the exception of the mode 2 melody type) show a pronounced preference for authentic designations, perhaps because of the generally high tessitura of the verses, a trait that appears to reflect their virtuoso, soloistic character. What stands out especially in both Old Roman and Gregorian graduals is the large number of chants (more than two-fifths of the total) in the so-called F-5 mode (i.e. Old Roman F and Gregorian 5) and in the A-2 mode (roughly a fifth). It is no surprise that in the Gregorian sources the latter group have their final on A; this is to avoid an E♭ and a lower B♭, pitches that were excluded from the Guidonian gamut. But it is intriguing that the Old Roman sources, representing a milieu supposedly innocent of such theoretical considerations, also notate these protus chants on A.

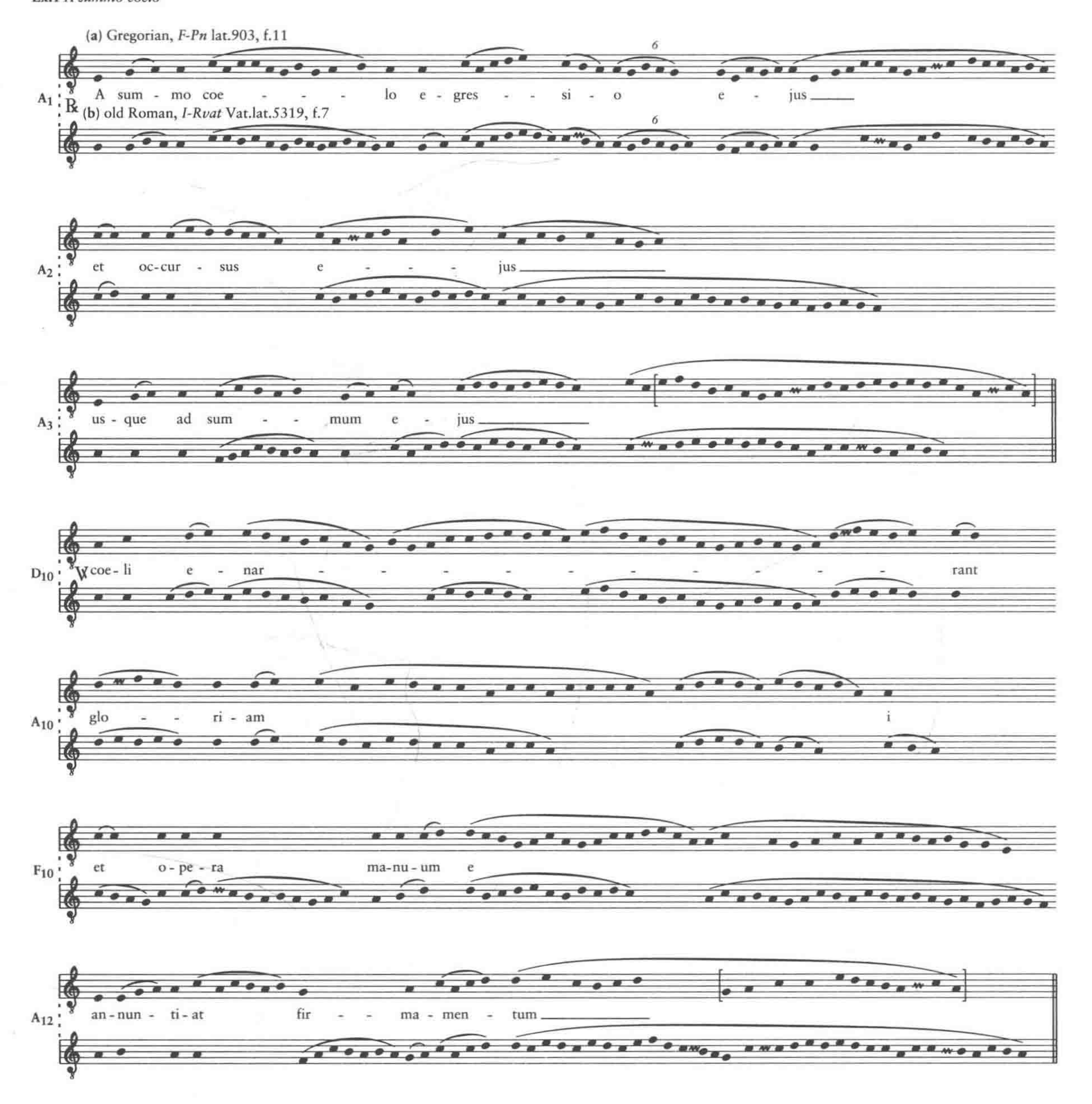
TABLE 1: Old Roman finals and Gregorian modal assignments

OLD ROMAN								
Final:	D	A	E		F		G	
No. of graduals:	18	21	12		44		10	
GREGORIAN								
Mode:	1	2	3	4	5	6	7	8
No. of graduals:	13	19	13	2	43	0	12	3

While both the A-2 and F-5 groups make liberal use of standard melodic formulae, as do most graduals to varying degrees, this trait is most pronounced in the A-2 type (that generally referred to in the musicological literature as the *Justus ut palma* type – an infelicitous designation since the latter is a Frankish addition and does not appear in the original Old Roman repertory). In most examples of this type the standard formulae are used in such regular succession that they can be said to approximate a genuine melody type, such as that named for the *Alleluia, Dies sanctificatus*. A representative example of the A-2 type, *A summo coelo*, is given in ex.1. Remarkably, there is a nearly exact correspondence between the use of the Old Roman and Gregorian formulae. It is possible to take the A-2 formulae singled out by Apel in his indispensable analysis of Gregorian graduals (*Gregorian Chant*, 344–63), find their Old Roman equivalents and observe this precisely analogous usage. The correspondence of the formulae (marked in ex.1 with Apel's sigla) is exact except for a slight deviation from the standard Old Roman formula near the beginning of the phrase 'opera manuum eius'. To be observed also is the exceptionally close melodic relationship between the two dialects, although this is a characteristic not just of this melody type but of melody types in general. In keeping with this melodic similarity the Old Roman makes less use of the trill-like oscillation that characterizes much of the Old Roman repertory. It is not known, of course, precisely how much the two versions changed during their respective histories of oral transmission, but at the least the relationship evident here suggests that both versions are close to the original.

The F-5 graduals are not nearly as regular as the A-5 group in their use of formulae, particularly as regards the responses, although there is more similarity among the verses, most of which conclude with the same formula. However, three of the F-5 graduals, *Christus factus est*, *Exiit sermo* and *Sacerdotes eius*, are virtually identical throughout. The verse of *Locus iste* also approximates this group, but the response does not. These exceptional chants aside, the F-5 graduals manifest about the same degree of formulaic regularity as does the rest of the repertory. The E-3 and E-4 graduals are among the more interesting. They tend to be particularly long and melismatic and to manifest a comparable degree of formulaic usage in response and verse, with a tendency towards melodic rhyme between the final cadences of the

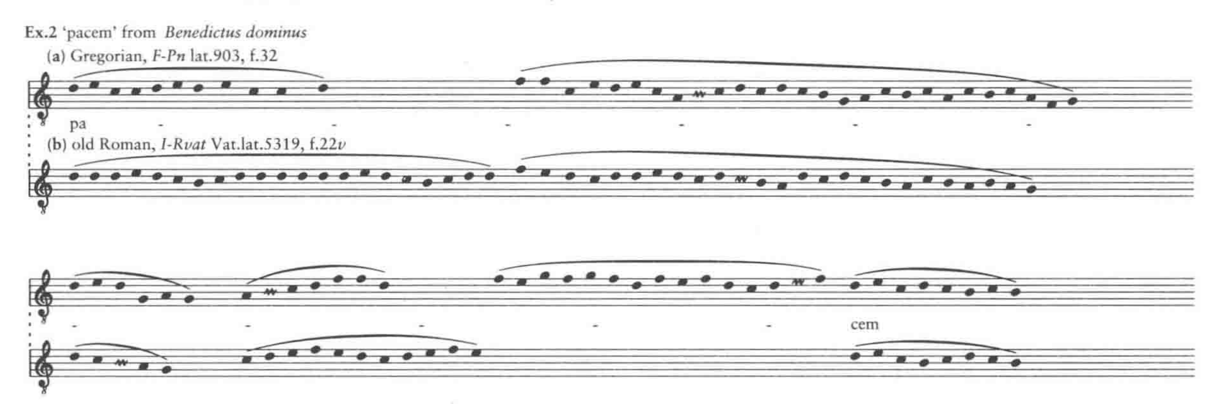
Ex.1 *A summo coelo*



two sections. A number of the E-3 chants, including *Eripe me*, *Benedicite* and *Juravit Deus*, are quite similar, sharing a distinctive opening gesture, while the E-3 *Speciosus* and E-4 *Domine praevenisti* are entirely free. The D-1 graduals share with the F-5 chants the tendency to be considerably less formulaic in their responses than in their verses. A noteworthy detail of the G-7 category is the extraordinarily long melisma appearing on the word 'pacem' of *Benedictus Dominus* (ex.2) and on 'corde' of *Clamaverunt justi*. That the Gregorian version with its skips and higher tessitura appears somewhat more virtuoso than the Old Roman is generally characteristic of gradual verses.

The chronological implications of formulaic usage, particularly with respect to the A-2 type, has been a matter of dispute among chant scholars. Reasons have been advanced for both its antiquity and its later origins, but what is perhaps more likely than either extreme is that a venerable melody would have been drawn upon at a later date to supply a repertorial need. In all probability, such hastily provided chants would tend to manifest greater melodic similarity. Of the A-2 graduals, the Easter exemplar *Haec dies* and the Christmas exemplar *Tecum principium* are virtually the two most irregular representatives, while the group of four assigned to the Saturday of the Advent Ember Days are among the most regular. (Several French musicologists have followed Jean Claire in seeing the Advent A-2 graduals as adopted by Rome from Gaul in the mid-6th century, but this view has not found wide acceptance among other chant scholars.) As for the F-5 chants, *Viderunt omnes* for Christmas is quite irregular, while the extremely homogeneous group mentioned above – *Christus factus est* (*Philippians* ii.8–9) for

Ex.2 'pacem' from *Benedictus dominus*



Holy Thursday, *Exiit sermo* (*John* xxi.22–3) for the feast of St John the Evangelist, and *Ecce sacerdos magnus* (*Sirach* xliv.16–20) for St Sylvester – share the presumably late traits of non-psalmic texts and assignment to dates in the calendar that are subject to liturgical adjustment. Similarly, F-5 chants are clustered in Passion week of Lent, and along with the A-2 type they comprise the six (three each) uniquely assigned post-Pentecost chants. It is also noteworthy that no less than nine of the 11 non-psalmic graduals are of the F-5 type.

5. Later history. After the transmission of the core repertory to the north the Romans added two graduals and the Franks nine. The Roman additions, *Uxor tua* for the Nuptial Mass and *Qui Lazarum resuscitasti* for the Mass for the Dead, are easily explained by the need to provide chants for these newly established liturgical occasions. Both graduals are examples of the A-2 type; *Qui Lazarum* is regular throughout, but *Uxor tua* is free at the beginning of the response in order to accommodate its exceptionally short text. Frankish additions are, by and large, similarly explained as regards other items of the Mass Proper such as introits and communions, that is, they were composed to provide chants for new entries into the liturgical calendar. But while this may be true in the case of a gradual such as *Benedictus es*, created for the Carolingian festival of Trinity Sunday, it is not for a number of other graduals. *Unam petii*, for example, is assigned to the Friday after Ash Wednesday and to the post-Pentecostal cycle, while *Justus ut palma* and *Justus non conturbabitur* are each given several sanctoral assignments. Of the nine Frankish additions two are D-1 chants, two A-2 chants and five A-5 chants.

In subsequent centuries the central European sources display the same conservatism with respect to the provision of new graduals as they do with other items of the Mass Proper. Among the small number of added chants *Benedicta et venerabilis* for the votive Mass of the Virgin Mary and *Requiem aeternam* for the Mass for the Dead are the most frequently encountered. Aquitanian and Italian sources provide considerably more, but not as many as they do for the introit, offertory and communion (and, of course, the alleluia). A-2 and F-5 chants figure prominently among the later graduals.

BIBLIOGRAPHY

P. Wagner: *Einführung in die gregorianischen Melodien: ein Handbuch der Choralwissenschaft*, i: *Ursprung und Entwicklung der liturgischen Gesangsformen bis zum Ausgang des Mittelalters* (Leipzig, 2/1901, 3/1911/*R*; Eng. trans., 1901/*R*), 72–80
P. Ferretti: *Estetica gregoriana ossia Trattato delle forme musicali del canto gregoriano*, i (Rome, 1934/*R*; Fr. trans., 1938), 159–75
R.-J. Hesbert: *Antiphonale missarum sextuplex* (Brussels, 1935/*R*)
J.A. Jungmann: *Missarum sollemnia: eine genetische Erklärung der römischen Messe* (Vienna, 1948, 5/1962; Eng. trans., 1951–5/*R* as *The Mass of the Roman Rite*), i, 421–42
H. Hucke: 'Gregorianischer Gesang in altrömischer und fränkischer Überlieferung', *AMw*, xii (1955), 74–87
H. Hucke: 'Die gregorianischen Gradualweisen des 2. Tones und ihre ambrosianischen Parallelen', *AMw*, xiii (1956), 284–314
W. Apel: *Gregorian Chant* (Bloomington, IN, 1958, 2/1990), 344–63
R. Le Roux: 'Les graduels des dimanches après la Pentecôte', *EG*, v (1962), 119–30
F. Haberl: 'Die Gradualien des III. Modus und ihre musikalische Struktur', *Musicus – Magister: Festgabe für Theobald Schrems zur Vollendung des 70. Lebensjahres*, ed. G. Köllner (Regensburg, 1963), 76–99
J. Claire: 'Les psaumes graduels au coeur de la liturgie quadragésimale', *EG*, xxi (1980), 5–12
H. Hucke: 'Towards a New Historical View of Gregorian Chant', *JAMS*, xxx (1980), 437–67
R.-J. Hesbert: 'Le graduel, chant responsorial', *Ephemerides liturgicae*, xcv (1981), 316–50
M. Huglo: 'Le répons-graduel de la messe: évolution de la forme: permanence de la fonction', *IMSCR XIII: Strasbourg 1982a* [*Schweizer Jb für Musikwissenschaft*, new ser., ii (1982)], 53–77
P. Jeffery: 'The Introduction of Psalmody into the Roman Mass by Pope Celestine I (422–432): Reinterpreting a Passage in the *Liber pontificalis*', *Archiv für Liturgiewissenschaft*, xxvi (1984), 147–55
A.G. Martimort: 'A propos du nombre des lectures à la messe', *Revue des sciences religieuses*, lviii (1984), 280–331
J. Claire: 'La musique de l'office de l'avent', *Grégoire le Grand: Chantilly 1982*, ed. J. Fontaine, R. Gillet and S. Pellistrandi (Paris, 1986), 649–59
J. McKinnon: 'The Fourth-Century Origin of the Gradual', *EMH*, vii (1987), 91–106
B. Ribay: 'Les graduels en IIA', *EG*, xxii (1988), 43–107
R. Crocker: 'Chants of the Roman Mass', *NOHM*, ii (2/1990), 196–214
A.G. Martimort: *Les lectures liturgiques et leurs livres* (Turnhout, 1992)
D. Hiley: *Western Plainchant: a Handbook* (Oxford, 1993)
J. McKinnon: 'Preface to the Study of the Alleluia', *EMH*, xv (1996), 213–49
J. McKinnon: 'Liturgical Psalmody in the Sermons of Saint Augustine', *Three Worlds of Medieval Chant: Comparative Studies of Greek, Latin and Slavonic Liturgical Music for Kenneth Levy*, ed. P. Jeffery (forthcoming)

JAMES W. McKINNON

Gradual [grail] **(ii)** (from Lat. *gradale*, *graduale*, *liber gradualis*). Liturgical book of the Western Church containing the chants for the Proper of the Mass and, secondarily, in more recent times, those of the Ordinary (i.e. those of the kyriale).

1. General. 2. Origins of the Gregorian gradual. 3. Evolution of the Gregorian gradual: (i) Last parts of the repertory to be fixed (ii) Additions to the repertory. 4. The principal groups of graduals: (i) Eastern group (ii) Western groups (iii) Graduals of the religious orders. 5. Printed graduals.

1. General. The majority of graduals have no title; some ancient graduals, however, bear the title *Incipit antefonarius ordinatus a Sancto Gregorio* (*B-Br* 10127–44, 8th century; see Hesbert, 1935, p.2; *see also* Antiphoner, §1). The term 'antiphonale' is here (and in some other instances) applied to a book containing only chants for the Mass, but at this early date it could refer equally well to the antiphons of the Divine Office. In the 'antiphonaries' of the non-Roman liturgies (Milan and Spain) and in the Lucca fragments (*I-Lc* 490, 8th century) the chants for the Mass alternate Sunday by Sunday or feast by feast with those of the Office. According to Amalarius of Metz (see edn. with commentary by Hucke, 'Graduale', 1955), the term 'gradale' applied to the 'day office' as opposed to the 'night office' (see G. Becker: *Catalogi bibliothecarum antiqui*, Bonn, 1885/*R*, p.22, no.24: 'cantus gradalis et nocturnalis') which is itself subdivided into responsorial chants contained in the *Responsoriale* and antiphonal chants contained in the (*Liber*) *antiphonarius* or *Antiphonarium*. No sources contemporary with Amalarius, however, have survived which confirm his exegesis. The term 'gradale' or 'graduale' – meaning 'the book containing the chants for the Mass' – appears for the first time only in the ancient catalogue of Passau, dating from 903 (see Becker, *op.cit.*, p.61, nos.7–8).

2. Origins of the Gregorian gradual. According to the verse prologue 'Gregorius praesul' which appears in the oldest graduals (see AH, xlix, 1906, pp.19–24; Hesbert, p.xxxiv and no.100; Stäblein, 1968), the composition of the gradual containing the chants of the Mass was the work of St Gregory, inspired by the Holy Spirit. This attribution, over which there has been much argument (e.g. the dispute between Hucke and Burda, *Mf*, xvii, 1964, pp.388–93; xviii, 1965, pp.390–93; *see also* Gregory the great), is the source of the legend current throughout the Middle Ages that attributed the sacramentary and chants of the Mass to Pope Gregory the Great (pontificate 590–604). Certainly, much of Gregory's work affected the liturgy and he reformed the performance of chant (the Council of Rome in 595) or of particular chants (letter to John of Syracuse on the alleluia: see E. Wellesz: 'Gregory the Great's Letter on the Alleluia', *AnnM*, ii, 1954, pp.7–26); but to attribute to him the composition of the whole antiphoner is to create a large gap that historical criticism cannot bridge.

In fact, the attribution of the gradual to St Gregory can be explained perfectly well in the context of the policy of the Carolingians, whose reforms of liturgy and canon law depended on reference to older authority and to documents of proven authenticity. Thus the canonical collection known as the Dionysio-Hadriana, conveyed to the Frankish king Pippin the Short in 774, was copied 'de illo authentico quem domnus Adrianus apostolicus dedit' ('from the very same authentic book that the apostolic lord Hadrian gave'). Similarly, the 'False Decretals' which came to light in northern France in the first third of the 9th century claimed the patronage of Isidore of Seville; the lectionary of the Mass invoked the support of St Jerome (moreover, by virtue of Jerome's authority in scriptural matters, his *Psalterium gallicanum* gradually replaced not only the ancient Latin versions of the Psalter, which were translated in the 3rd and 4th centuries in Gaul, but even the *Psalterium romanum*); finally, the sacramentary of the Mass bears the name of St Gregory in its title.

The gradual, unlike the lectionary or certain sacramentaries, was not usually an isolated book, bound separately in a single volume for the use of one or more singers. More often it was bound in the same book as the sacramentary, usually immediately before it (*see* Missal, §2). It is not improbable that this was done from the beginning, since, at the time the Gregorian liturgy was imposed in Francia, the calendar and arrangement of the three books needed for the Mass (sacramentary, lectionary and gradual) had to be brought into line. In short, the prologue 'Gregorius praesul', which must have been composed in about 800 at the time of Alcuin, was intended to underline a relationship that found concrete expression in the documents themselves.

The gradual, which thus originally (i.e. in the last quarter of the 8th century) rubbed shoulders with the sacramentary, must have contained about 560 pieces (70 antiphons for the introit, 118 gradual responsories, 100 alleluia verses, 18 tracts, 107 offertories and 150 communion antiphons). These pieces were 'composed' without the aid of musical notation and were passed on in each church by oral tradition. Research continues into the development of the repertory and the selection of items for the individual feast days of the church year which were eventually codified for the first time, so it would seem, in the late 8th century. McKinnon (1995) has argued that the institutional framework necessary for the transmission of a stable repertory was first present after the organization of the Roman Schola Cantorum in the late 7th and early 8th centuries, and he has shown that groups of texts can be dated no earlier than the 8th century (see McKinnon, 1987, on the gradual; 1996, on the alleluia; and 1992, on the communion).

Most musicologists agree that the melodies of the gradual were not 'composed' in the usual sense of the term but were the result of being recast from an older repertory of melodies which survives in three Roman graduals, the so called Old Roman graduals *CH-CObodmer* C.74 (11th century), *I-Rvat* Vat.lat.5319 (12th century) and S Pietro F.22 (13th century). Although much of the ornate surface detail in their melodies may be the result of later stylization, they are generally recognized as more archaic in both repertory and melodic design and much less highly 'tailored' from the modal point of view than the Gregorian ones (see Stäblein, introduction to Landwehr-Melnicki, 1970; and 'Die Entstehung des gregorianischen Chorals', *Mf*, xxvii, 1974, pp.5–17). Stäblein held that this aesthetic recasting was completed in the time of Pope Vitalian (657–73) in Rome itself, and was spread from there through the Carolingian Empire on the authority of Pippin (751–68) and especially of Charlemagne (768–814); and he opposed the view that the gradual could have been composed in Francia (see 'Kann der gregorianische Choral im Frankenreich enstanden sein?', *AMw*, xxiv, 1967, pp.153–69; 'Nochmals zur angeblichen Entstehung des gregorianischen Chorals im Frankenreich', *AMw*, xxvii, 1970, pp.110–21). There are several objections to these ideas. First, the gradual contains variants taken from the *Psalterium gallicanum*, not in the psalmody of the introit, which can be adapted to any version of the Psalter, but in the very fibre of its chants. Secondly, the calendar of the Gregorian gradual is that of Rome, but with slight modifications that presuppose that

the book was intended for Frankish churches: thus, on 20 January, the two Masses of ancient Rome for St Fabian (honoured in Rome itself in the popes' cemetery at St Callixtus) and for St Sebastian (honoured on the same day *ad catacumbas* on the Via Appia, to the south of the city) have been reduced for the books in use in Francia to one single mass 'Scorum Fabiani et Sebastiani' (Hesbert, 1935, no.24). Thirdly, it is hard to explain the presence in the gradual, on 9 September, of a mass for St Gorgonius (Hesbert, 1935, no.148), a Roman martyr whose body was brought to Metz by Bishop Chrodegang in the reign of Pippin the Short, whereas there is no Roman book that provides a liturgical formulary for this martyr. Finally, the series of Sundays after Pentecost, which in the ancient Roman repertory and in the sacramentary was divided into small blocks spread through the Proper of the Saints (see Chavasse, 1952), was regrouped in the Gregorian gradual into a single series with continuous numbering from I to XXIII (XXV), like Hadrian's Gregorian sacramentary as supplemented in Francia by Benedict of Aniane (*d* 821). (For further discussion *see* OLD ROMAN CHANT.)

The series of alleluia verses, which was originally very small (about 60 melodies for 100 texts – almost all psalm verses and arranged in the numerical order of the psalms from which they are taken), would appear to have been put back to the end of the gradual: the rubric 'Quale volueris' indicated that the precentor selected the verse from this list to suit himself and in the order he chose. In the same way, the choice of the five graduals for the Saturdays of the Ember Days was not laid down originally, and the determination of the choice was hallowed by repeated use over several years of the same pieces borrowed from the dominical series.

The Gregorian version of the gradual is thus deeply rooted in the Roman liturgy, but the present manuscript tradition is the result of a liturgical and musical recension undertaken in the Frankish kingdom in about 780.

3. EVOLUTION OF THE GREGORIAN GRADUAL. The gradual evolved in all ages and in all regions along two distinct lines of development: by the fixing of elements that were originally flexible; and by expansion in the number of texts, but not in the number of melodies (except for the alleluia).

(i) Last parts of the repertory to be fixed. The movable pieces left to the free choice of the precentors were gradually fixed and rooted in an unalterable order proper to each church; this order remained unchanged through the centuries but differed slightly from that of neighbouring churches. The repetition each year of the same alleluia verse, selected by the same precentor throughout his career for a certain Sunday, led finally to the establishment in each church of a series in almost invariable order that lasted until the age of printing; but the order of this series always differed in certain points from that of the neighbouring churches' series.

The same is true of the graduals for the Ember Days or for other pieces, where individual choice was not abolished until a relatively late date. For the feasts of patron saints in each diocese, pieces for the feast of another saint in the same class (martyr, confessor etc.) were borrowed; these pieces were grouped later (11th–12th centuries) in the Common of the Saints.

Variations in the ordering of the feasts of the Proper of the Saints in relation to the Proper of the Time, and the absolute distinctness of these two parts from the 12th century onwards, represents an evolutionary process that is really liturgical in character and not peculiar to the gradual (*see* MISSAL, §3). Evidence of strictly musical evolution may be discerned elsewhere, namely in the composition of new pieces and the progressive reintegration of Gallican pieces omitted at the time of the Carolingian reform.

(ii) Additions to the repertory. Only one category of piece among the five found in the gradual greatly increased in number – the alleluia verses. Between a 9th-century gradual without notation and a noted 12th-century gradual the number of verses doubles, but the increase bears more on the texts than on the melodies. Very often, the pre-existing melody of an older verse was simply adapted to new texts. Thus, for example, the melody of the Christmas *Alleluia, Dominus dixit ad me* (Hesbert, 1935, no.9) was adapted to 39 other texts; that of *Dies sanctificatus* (no.11) to 44 different texts; and that of *Justus ut palma*, for 27 December (no.1), to 36 texts.

With regard to the Gospel antiphons of communion, that is, the communion antiphons whose text is taken from the gospels and not from the psalms, various branches of tradition present different melodies, the formation of which is difficult to explain: *Mirabantur* (Hesbert, 1935, no.26), three melodies (see M. Huglo: *Les tonaires: inventaire, analyse, comparaison*, Paris, 1971, p.217); *Oportet te* (no.52), nine melodies; *Qui biberit* (no.58), six melodies; *Nemo* (no.59), five melodies; *Lutum* (no.63), seven melodies; *Videns Dominus* (no.65), four melodies; *Spiritus qui a Patre* (no.108), four melodies; *Vos qui secuti* (no.63), seven melodies; *Beati mundo corde*, three different melodies all in the 1st mode (see Huglo, *op. cit.*, p.161).

For the other categories of chant in the gradual, only a very small number of additions can be adduced. Most noteworthy are those made for the Sundays that were originally aliturgical – that is, 'without Mass' – which followed the Saturday of Ember Days (Quatember): the fourth Sunday in Advent (Hesbert, 1935, no.7*bis*) and the second Sunday in Lent (no.46*bis*). For the last-named Sunday the Mass 'Sperent in te' was created in western France and the Mass 'Domine dilexi decorem' in the south-west (see Huglo, *op. cit.*, p.160, no.3).

It was particularly in honour of the local patron – in cathedrals and collegiate or monastic churches – that an effort was frequently made to compose Proper Masses or pieces, rather than to take from the previous Masses those pieces that were later to form the Common of the Saints; for example, for St Julian of Le Mans (27 January), the patron of the Plantagenet royal family, the tract *Ave Juliane*; for St Benedict (21 March, 11 July) the Mass 'Vir Dei benedictus' (different melodies in Aquitaine and southern Italy); for St Donatus of Arezzo the graduals of central Italy offer the Mass 'Domine Jesu Christe' (Huglo, *op. cit*, p.223); for St Bartholomew (24 August) Beneventan manuscripts give the Mass 'Gaudeamus' (PalMus, 1st ser., xiv, 1931–6/*R*, p.450); for the Beheading of St John the Baptist (29 August) the Mass 'Herodes autem' occurs frequently; for the feasts of the Cross (14 September and 3 May) the Mass 'Dum esset gens congregata', the text of which is drawn from the narrative of Pseudo-Cyriacus, and several Proper pieces, including the offertory *Protege Domine* (an ancient prayer transformed into a chant) and various communion antiphons; last, for St

Martin (11 November) various Proper Masses depending on the region (see G.M. Oury: 'Formulaires anciens pour la messe de Saint Martin', *EG*, vii, 1967, pp.21–40).

It is also evident from certain manuscripts from the beginning of the 11th century that a small number of pieces deriving from the Gallican repertory that had been set aside at the time of the Carolingian reform were taken up again and ousted the corresponding Roman pieces: thus, for example, the offertory *In virtute* for St Stephen, 26 December (Hesbert, 1935, no.12), is replaced in the noted missal *F-T* 552 and in several Aquitanian graduals by the offertory *Elegerunt* which, on the evidence of various textual and melodic characteristics, belonged to the Gallican rite (*see* GALLICAN CHANT, §4). In the same way, the great antiphon *Venite populi*, probably a chant for the Fraction in the Gallican Mass, is restored to use for the communion of the churches of south-western France and in Lyons. Finally, the antiphon with verse *Collegerunt*, which in the Roman Missal was used in the Mass of the Catechumens for the Blessing of the Palms, is probably a *sonus* or offertory of the Gallican rite; it is also found in Paris graduals as an offertory on the Saturday before Palm Sunday, a day that was aliturgical in primitive times (Hesbert, 1935, no.72*bis*).

The chants of the Ordinary were the last important additions to the gradual. In primitive times the gradual contained only the chants of the Proper (Proper of the Time and Proper of the Saints), but it was completed very early on by those of the Ordinary (Kyrie, Gloria in excelsis, Credo, Sanctus, Agnus), the 'Mass' as known to musicians of later ages (*see* MASS, §I, 2(ii); *see also* ORDINARY CHANTS). These five invariable pieces are not found in the oldest 9th- and 10th-century manuscripts (ed. in Hesbert, 1935): they originally involved only one or two very simple melodies, as in the Ambrosian rite, and were known by heart. When they were troped and new melodies were created, the chants of the Ordinary were regrouped in the troper-proser. In Beneventan graduals, however (e.g. *I-BV* VI 34; facs. in PalMus, 1st ser., xv, 1937–53/*R*), the chants of the Ordinary are inserted in their liturgical place among the sections of the Proper: introit, Kyrie (troped), Gloria (troped), gradual, alleluia, prose and so on. In other regions these chants appear at the end of the gradual, after the Common of the Saints and the votive Masses, and are followed by proses or sequences (*see* SOURCES, MS, §II).

4. THE PRINCIPAL GROUPS OF GRADUALS. In the textual and musical criticism of a volume of liturgical chant, as in the critical analysis of any liturgical book, the idea of an archetype (which has been the cornerstone of every system of classification of 'dead' texts such as the classics of antiquity, patristic writings or canonical texts) should be dismissed. Collation of textual variants tends to group manuscripts together in families and to establish relationships between some of these families: it could not lead to a genealogical *stemma* which would allow a restitution of the text by the strict application of the laws of textual criticism (see K. Ottosen: 'Le problematique de l'édition des textes liturgiques latins', *Classica et mediaevalia Francisco Blatt septuagenario dedicata*, ed. O.S. Due, H. Friis Johansen and B. Daalsgaard Larsen, Copenhagen, 1973, pp.541–56).

Graduals, like other liturgical books, are often composed of overlapping layers of material and the result of distinct traditions' having been forged into a new usage. A Europe-wide survey of their textual traditions (selection of pieces, textual variants) is not yet available. For their melodic variants the Benedictines of Solesmes conducted an investigation for the purpose of making a critical edition of the gradual (*Le graduel romain, IV: Le texte neumatique*, Solesmes, 1960–62). The following remarks are based on observations of both textual and musical traditions.

The manuscripts of the gradual and of the antiphoner (*see* ANTIPHONER, §3) can be divided into two large groups – East and West – between which small 'transitional' groups may be inserted. The Eastern group consists of all the manuscript or printed copies before 1600 of the gradual written and noted in German-speaking or Slav countries. The Western groups take in the manuscripts and old printed sources established in the Romance-language countries (south and central Italy, Aquitaine, Provence, northern France). All the graduals of the various religious orders founded between the 11th and 13th centuries belong to this Western group. The small transitional groups have some points in common with the East, but are indebted in other respects to the West: north Italy, north-west Switzerland, the western diocese of Alsace, and, for different reasons, England.

(i) Eastern group. The manuscripts of Einsiedeln (*CH-E* 121, facs. in PalMus, 1st ser., iv, 1894/*R*), St Gallen (*SGs* 338; 339, facs. in PalMus, 1st ser., i, 1889/*R*; 340; 342; 343; 359, a cantatorium, facs. in PalMus, 2nd ser., ii, 1924/*R*; 374; 375; 376), the manuscripts produced by the scriptorium of Seeon in Bavaria and those of St Emmeram in Regensburg are numbered among the oldest and most important representatives of the Eastern group, a group displaying great homogeneity and permanent continuity so far as neumatic tradition is concerned. The Einsiedeln gradual and the St Gallen cantatorium have a neumatic notation that is very rich in agogic, dynamic and rhythmic musical nuances, which are indicated by means of letters of the alphabet ('significative' letters; fig.1). Smits van Waesberghe (*Muziekgeschiedenis der Middeleeuwen*, ii, Tilburg, 1942, p.350) counted 32,378 significative letters in the first and 4156 in the second (a shorter book than the complete gradual, containing only the soloists' chants, i.e. the gradual responsories and the alleluia verses). Oral tradition, which was fixed with the aid of these neumes and letters, survived longer in the East than in the West, neumatic notation *in campo aperto* (without a musical staff) being preserved in some German-speaking areas (Bavaria, Austria) long after the invention of the staff in Italy in about 1040. Some of the earliest sources with staff notation came from houses associated with the Hirsau reform, for example, the incomplete gradual *D-Mbs* lat.10086 (late 12th century) from Prüfening, near Regensburg (*see* NOTATION, §III, 1(v)(j)).

The transition between East and West is effectively achieved in the Rheinau manuscript graduals (*CH-Zz* Rh.71, 75 and 125), although the list of alleluias in the first of them is distinctly 'Western'.

(ii) Western groups. The homogeneity of the Eastern group is in singular contrast to the fragmentation and dispersion of the Western group in families that identifiably correspond to the various groups of neumatic notations (*see* NOTATION, §III, 1). The oldest family consists of the manuscript gradual *F-CHRm* 47 (PalMus, 1st ser., xi, 1912/*R*), notated in Breton neumes at the end of the 9th century and taken to Chartres after Norman



1. Gradual with St Gallen neumes and significative letters: cantatorium, 9th century (CH-SGs 359, f.25r)

incursions into Brittany (fig.2), and the Valenciennes fragment *VAL* 407 (389), taken to St Amand at the beginning of the 10th century (see Benoît-Castelli and Huglo, 1954, p.178, n.1).

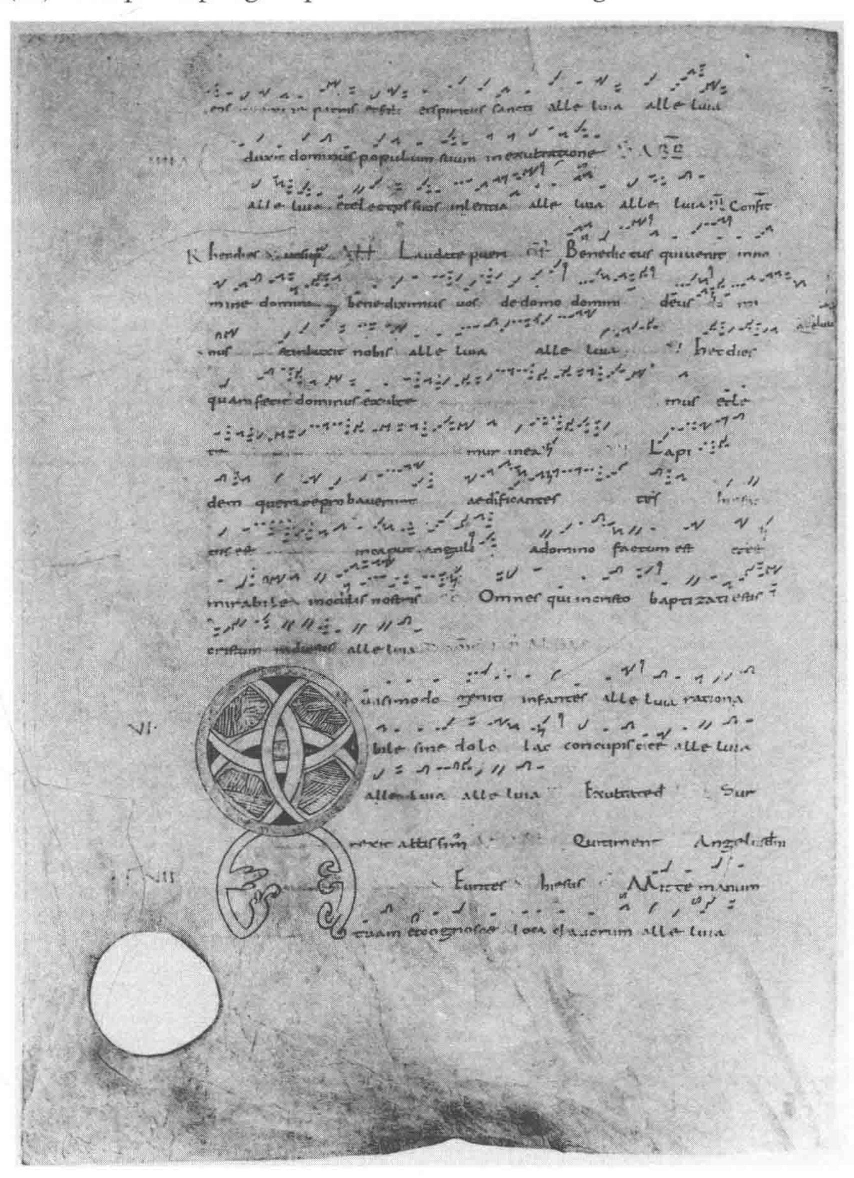
One group of 11th-century manuscripts presents an archaizing musical tradition that is difficult to explain: that of St Denis-Corbie, represented by four notated manuscripts (*F-Pm* 384, *Pn* lat.9436, *Pn* lat.18010 and Paris, private collection, gradual-antiphoner from Mont-Renaud, ed. in PalMus, 1st ser., xvi, 1955–6), and by several older manuscripts without notation which reveal the same liturgical characteristics (the Masses are 'capitulated' or 'headed', i.e. numbered, like the sacramentaries; the alleluia series are the same as in the notated manuscripts) and which, moreover, indicate the musical tone by means of upper-case letters (see M. Huglo: *Les tonaires: inventaire, analyse, comparaison*, Paris, 1971, pp.91ff). The St Denis-Corbie group has its own alleluia series and the musical variants are proper to it; it seems, too, that tropes never penetrated its liturgy, at least, not on a large scale.

The church of Laon, made illustrious during the second half of the 9th century by the Irish commentators of Martianus Capella, possessed from the end of that century a most beautiful gradual (*F-LA* 239; PalMus, 1st ser., x, 1909/*R*) notated in Messine (Lorraine) neumes. Various precisions regarding melodic pitch and various agogic and rhythmic nuances have been introduced into this notation by means of letters and stenographic comments (Tironian letters), corresponding to the St Gallen significative letters (J. Smits van Waesberghe: *Muziekgeschiedenis der Middleleeuwen*, i, Tilburg, 1942, pp.269ff). This manuscript testifies to the interest taken by the Laon school not only in the *ars musica* but also in practical music. The gradual does not contain a single trope.

In Aquitaine, tropes were included at a very early date in the books containing the chants for the Mass: there is no example of a 'pure gradual' analogous to the manuscripts previously mentioned. Proper Masses and alleluia verses are in greater abundance than in the north (see Herzo, 1967). The most obvious interest of these manuscripts lies in their exact diastematy at the very period when graduals at St Gallen were still notated in neumes *in campo aperto*, without a staff. The most perfect of the Aquitanian graduals is that of Albi (*F-Pn* lat.776; *see* NOTATION, fig.29, written for the use of St Michel-de-Gaillac, which is very close in its neumatic and melodic variants to that of Toulouse (*GB-Lbl* Harl.4951; fig.3). The St Yrieix gradual (*F-Pn* lat.903; PalMus, 1st ser., xiii, 1925/*R*) is perfect in its diastematic exactness but it has been systematically corrected from the modal standpoint (see U. Bomm: 'Gregorianischer Gesang', *Jb für Liturgiewissenschaft*, xi, 1931, p.405, no.488; and N. Stuart: 'Melodic Corrections in an 11th-Century Gradual (Paris, B.N., lat.903)', *JPMMS*, ii, 1979, pp.2–10).

In English manuscripts the influences operated from different directions according to the period. After the monastic revival of the 10th century, it was from such centres as Corbie and Fleury that books, monastic customs and musical traditions came (see the gradual fragment from Winchester *GB-Ob* Harl.110: D. Hiley, *Western Plainchant: a Handbook*, Oxford, 1993, pp.412–13; missal with neumes from the New Minster, Winchester, *F-LH* 380: D.H. Turner, *The Missal of the New Minster*, Leighton Buzzard, 1962). The Missal of Leofric, Bishop of Exeter (*GB-Ob* Bodley 579), which has chant cues in the margin, originated in the diocese of Cambrai.

After the coronation of William the Conqueror (Christmas 1066), the sees of the English bishoprics were gradually staffed by prelates chosen from among the clergy of Normandy; furthermore, the liturgical and musical traditions of Bayeux, Lisieux and Rouen penetrated to England, while the monastic reform inaugurated at St Bénigne in Dijon from 990 by GUILLAUME DE DIJON (*d* 1031) went on, after conquering Normandy, to affect several English monasteries, such as Winchcombe and Gloucester. (See D. Hiley: 'The Norman Chant Traditions – Normandy, Britain, Sicily', *PRMA*, cvii, 1980–81, pp.1–33; and 'Thurstan of Caen and Plainchant at Glastonbury: Musicological Reflections on the Norman

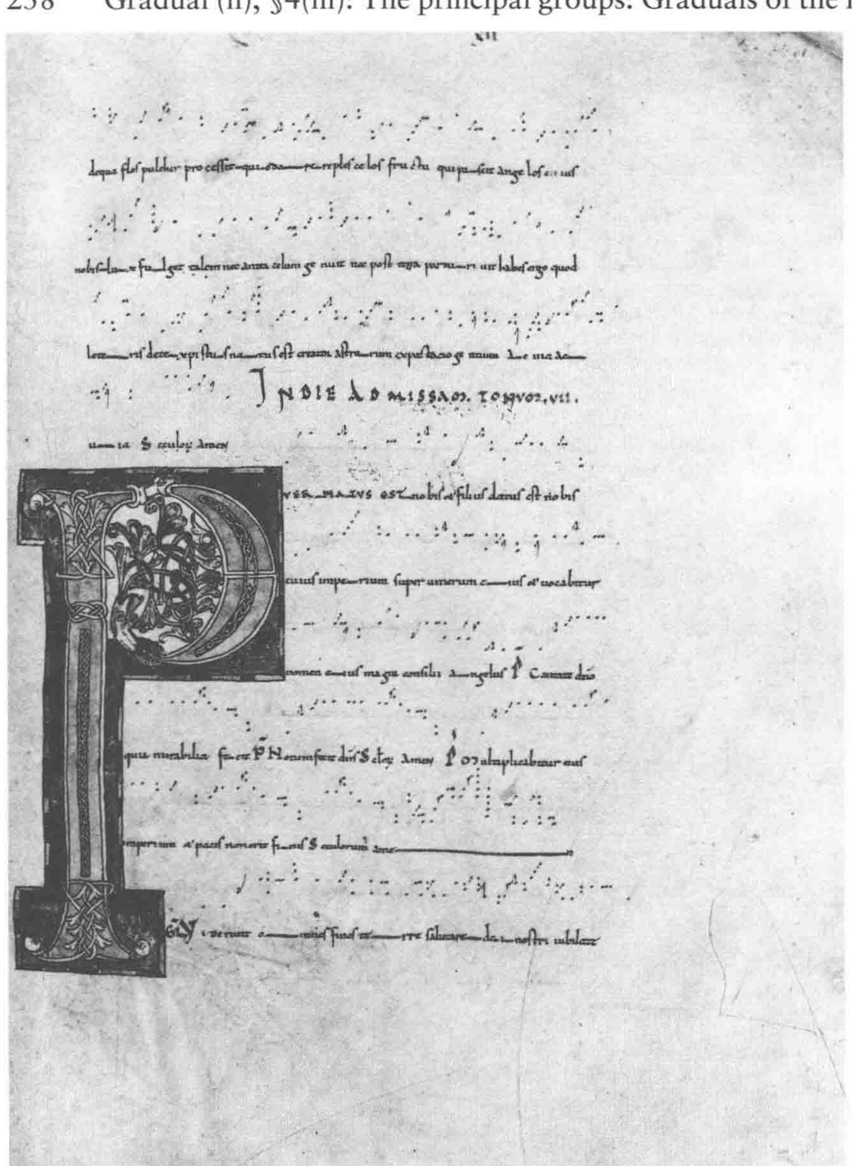


2. *Gradual notated in Breton neumes, end of the 9th century (F-CHRm 47, f.34v)*

Conquest', *Proceedings of the British Academy*, lxxii, 1986, pp.57–90.) During the liturgical restoration undertaken at Salisbury by Bishop Richard Poore at the beginning of the 13th century, all liturgical books, including the gradual, were newly codified. Many aspects of musical repertory and variants can be traced to Norman traditions. Such high standards were set by this reform that Salisbury use became, as it were, a national norm, adopted by churches without any other local allegiance. (*See* SALISBURY, USE OF, §2.)

(iii) Graduals of the religious orders. It was from the Aquitanian tradition of south-eastern France that the Carthusians borrowed their musical tradition, and they followed the practice of Lyons in suppressing all the pieces whose texts were not drawn from Holy Scripture. The choice of pieces was reduced to a minimum: the offertory verses were suppressed; alleluia verses were greatly reduced; but occasional melismas survived. The Grande Chartreuse graduals (Archives, 80, etc.) are united by a characteristic style of notation, using Aquitanian neumes on a staff with red F-line and yellow C-line. This colour scheme corresponds with the instruction of GUIDO OF AREZZO, which was first applied in Italy and then in Provence and the Rhône valley (except for Lyons).

The Cistercians based their gradual on the repertory of the church of Metz, which was reputed to be the most faithful to the Gregorian tradition, and on that of various churches in northern France (see Marosszéki, 1952). In the Cistercian musical repertory, however, it was no longer a case of merely selecting pieces from contemporary traditions, but actually of correcting melodies according to three strict principles: the authentic and the plagal forms of the same mode could not interpenetrate; B♭ was excluded; the range of a 10th could not be exceeded within a single piece (thus, the Advent gradual *Qui sedes* had its lowest section raised a 5th). The archetype codex of the order's books, composed at Cîteaux in 1185–9 and now at Dijon (*F-Dm* 114 [82]), lost all the component



3. Gradual with Aquitanian neumes, from Toulouse, 11th century (GB-Lbl Harl.4951, f.133r), showing the introit and opening of the gradual of the Third Mass on Christmas Day; 'Tonum VII' refers to the mode of the introit

books containing notation as early as the 16th century; thus, the Cistercian Gradual is known only in copies made from the archetype, such as those in London (*GB-Lbl* 16950, 27921, 27922), Paris and Munich.

The Dominicans owe the texts and melodies of their gradual to the Cistercians. They did not, however, retain all the systematic corrections that the Cistercians had made, and on many points returned to the universal tradition (see D. Delalande: *Le graduel des Prêcheurs*, Paris, 1949). The copies that were made for the different monasteries of the Dominican order, and which spread across Europe at a prodigious speed, must have been corrected against one of the Correctoria in Paris, at the monastery of St Jacques (the manuscript is now in *I-Rss*), in Bologna or in Salamanca (see M. Huglo: 'Règlements du XIIIe siècle pour la transcription des livres notés', *Festschrift Bruno Stäblein*, ed. M. Ruhnke, Kassel, 1967, p.130, n.37). The order's liturgical manuscripts were regularly inspected on canonical visits to the monasteries with the aid of a portable Correctorium used by the Grand Master (*GB-Lbl* 23935).

The gradual used by the other branch of the Mendicants, the Franciscans, differs from the Roman only in employing a broad and elegant square notation, officially adopted in 1253 in preference to the notation of central Italy, but not in repertory.

The Premonstratensian traditions, too, were peculiar to that order, not by virtue of corrections made initially, but as a result of the selection of particular traditions belonging to the Vermandois (Prémontré is now in the département of l'Aisne) and to the Rhenish countries (St Norbert, their founder, was a canon of Tongres in Belgium). The peculiarities of Premonstratensian chant are found not in the most ancient manuscripts of the order, but in those written after about 1150; here, more than in the other orders, liturgical and musical unification was carried out not upon the first institution of canons regular, but only after several houses had been established.

5. PRINTED GRADUALS. The first printed graduals were composed for German churches and hence use Gothic neumes (*Hufnagelschrift*), for example the first gradual of about 1470 (see *Gesamtkatalog der Wiegendrucke*, ix, Stuttgart, 1991, no.10977). The first graduals with square notes on a red staff came only a little later: the *Graduale romanum* was printed in Parma in 1470 by Damiano and Bernardo Moillo (see M.K. Duggan: *Italian Music Incunabula: Printers and Type*, Berkeley, 1992, nos.16–17).

In 1577 Benedict XIII entrusted Palestrina and Annibale Zoilo with the task of revising liturgical music books. It was the view of Cimello in 1579, and later Palestrina – who signed the preface to Guidetti's *Directorium chori* in 1582 – that melismas should be put back to the accented syllables from the weak penultimate syllables which should thence carry only one note (ex.1). This short



penultimate syllable is notated by a lozenge, particularly in printed sources. Curiously, Philip II of Spain intervened to have this work interrupted. In 1594 negotiations between Palestrina and the Medici printing house were resumed, but they were interrupted soon afterwards by the Congregation of Rites. The principles that had guided this reform, however, were carried through in 1611–12 by Anerio and Soriano.

In the 19th century, after the liturgical restoration undertaken by Dom Prosper Guéranger (*d* 1875), the first attempts to improve the gradual were seen in the edition known as that of Reims-Cambrai (1851–5), which was the work of the Abbés Alix and Bonhomme. In 1857 the posthumous edition of the *Graduale romanum* by the Jesuit Lambillotte appeared, and in 1863, in Trier, that of Michel Hermesdorff. By 1864 Dom Joseph Pothier had already completed the preparatory work for the improved edition of the gradual, which appeared in 1883; it is based on the gradual-tonary of Dijon in bilingual notation (*F-MOf* H.159; PalMus, vii–viii, 1901–05/*R*) and on Aquitanian manuscripts. It was further improved in 1895. On 25 April 1904 Pius X ordered an official edition of the liturgical chant books to be made. The Kyriale appeared in 1905 and the Gradual in 1908: it was based on the *Liber gradualis* of 1895, revised and modified in accordance with the evidence furnished by a much broader selection of manuscripts, photographed by Dom Amand Ménager and by Dom Paul Blanchon-Lasserve. In 1948 a new critical edition of the gradual, involving the consultation of a still greater number of manuscripts (about 450) was undertaken at Solesmes; the catalogue of manuscripts used was published in 1957. The critical classification of the manuscripts was established with a canon of 150 variants and was published in 1960–62. As originally planned, the edition was to be completed by a critical edition of the texts of the chants and parallel editions of each chant from selected manuscripts with neumes and staff notation.

The edition of the Gregorian gradual has to solve extremely complex liturgical, textual and musical problems, since its subject is a chant book that enjoyed a diffusion in space and time unequalled in scale.

For the gradual since Vatican Council II, *see* ORDO CANTUS MISSAE.

BIBLIOGRAPHY

A History. B Sources. C Facsimiles, modern editions. D Studies of individual graduals.

A: HISTORY

A. Gastoué: *Musique et liturgie: le graduel et l'antiphonaire romains* (Lyons, 1913/*R*)
J. Borremans: *Le chant liturgique traditionnel des Prémontrés: le graduel* (Mechelen,1913–14)
A. Chavasse: 'Les plus anciens types du lectionnaire et de l'antiphonaire romains de la messe', *Revue bénédictine*, lxii (1952), 3–94
S.R. Marosszéki: 'Les origines du chant cistercien: recherches sur les réformes du plain-chant cistercien au XIIe siècle', *Analecta sacri Ordinis Cisterciensis*, viii (1952), 1–179
H. Hucke: 'Graduale', *Ephemerides liturgicae*, lxix (1955), 262–4
H. Hucke: 'Gregorianischer Gesang in altrömischer und fränkischer Überlieferung', *AMw*, xxii (1955), 74–87
M. Cocheril: *Le graduel de Cîteaux et la tradition grégorienne* (MS, Port du Salut, 1957)
S.J.P. Van Dijk and J.H. Walker: *The Origins of the Modern Roman Liturgy* (London, 1960)
F. de Meeûs: 'Pour l'édition critique du graduel romain', *Scriptorium*, xiv (1960), 80–97
R. Le Roux: 'Les graduels des dimanches après la Pentecôte', *EG*, v (1962), 119–30
C. Vogel: *Introduction aux sources de l'histoire du culte chrétien au Moyen Age* (Turin, 1966/*R*; Eng. trans., rev., 1986, as *Medieval Liturgy: an Introduction to the Sources*), 328–32
B. Stäblein: 'Gregorius Praesul: der Prolog zum römischen Antiphonale', *Musik und Verlag: Karl Vötterle um 65. Geburtstag*, ed. R. Baum and W. Rehm (Kassel, 1968), 537–61
J.W. McKinnon: 'The Fourth-Century Origin of the Gradual', *EMH*, vii (1987), 91–106
M. Huglo: *Les livres de chant liturgique* (Turnhout, 1988), 99–108
J.W. McKinnon: 'The Eighth-Century Frankish-Roman Communion Cycle', *JAMS*, xlv (1992), 179–227
D. Hiley: 'Post-Pentecost Alleluias in Medieval British Liturgies', *Music in the Medieval English Liturgy*, ed. S. Rankin and D. Hiley (Oxford, 1993), 145–74
J.W. McKinnon: 'Lector Chant Versus Schola Chant: a Question of Historical Plausibility', *Laborare fratres in unum: Festschrift László Dobszay zum 60. Geburtstag*, ed. J. Szendrei and D. Hiley (Hildesheim, 1995), 201–11
P. Bernhard: *Du chant romain au chant grégorien* (Paris, 1996)
J.W. McKinnon: 'Preface to the Study of the Alleluia', *EMH*, xv (1996), 213–49

B: SOURCES

MGG1 ('Graduale (Buch)'; B. Stäblein) [incl. list of over 250 graduals]
W.H. Frere: *Bibliotheca musico-liturgica* (London, 1894–1932/*R*)
A. Ebner: *Quellen und Forschungen zur Geschichte und Kunstgeschichte des Missale romanum in Mittelalter: Iter italicum* (Freiburg, 1896/*R*)
Le graduel romain: édition critique par les moines de Solesmes, II: Les sources (Solesmes, 1957) [brief description and bibliography for nearly 750 MSS]
Le graduel romain: édition critique par les moines de Solesmes, IV: Le texte neumatique, i: *Le groupement des manuscrits* (Solesmes, 1960); ii: *Les relations généalogiques des manuscrits* (Solesmes, 1962)
S.J.P. Van Dijk: 'Sources of the Roman Gradual', *Scriptorium*, xiv (1960), 98–100
P. Salmon: *Les manuscrits liturgiques latins de la Bibliothèque Vaticane* (Rome,1968–72)
J. Froger: 'The Critical Edition of the Roman Gradual by the Monks of Solesmes', *JPMMS*, i (1978), 81–97
P. Jeffery: 'The Oldest Sources of the *Graduale*: a Preliminary Checklist of MSS Copied before about 900', *JM*, ii (1983), 316–21

For brief descriptions and bibliography for over 100 graduals and cantatoria, and over 50 missals, *see* SOURCES, MS, §II.

C: FACSIMILES, MODERN EDITIONS

Le codex 339 de la Bibliothèque de Saint-Gall (Xe siècle): Antiphonale missarum Sancti Gregorii, PalMus, 1st ser., i (1889/*R*)
Le codex 121 de la Bibliothèque d'Einsiedeln (Xe–XIe siècle): Antiphonale missarum Sancti Gregorii, PalMus, 1st ser., iv (1894/*R*)
W.H. Frere: *Graduale sarisburiense* (London, 1894/*R*) [facs. of *GB-Lbl* 12194, with lacunae filled from *Lbl* 17001 and *Ob* Rawl.lit. d3, and Ordinary chants from *Lbl* Lansdowne 462]

Antiphonarium tonale missarum, XIe siècle: codex H.159 de la Bibliothèque de l'Ecole de Médecine de Montpellier, PalMus, 1st ser., vii–viii (1901–5/*R*)
H. Loriquet, J. Pothier and A. Colette, eds.: *Le graduel de l'église cathédrale de Rouen au XIIIe siècle* (Rouen, 1907) [facs. of *F-Pn* lat.904]
Antiphonale missarum Sancti Gregorii, IXe–Xe siècle: codex 239 de la Bibliothèque de Laon, PalMus, 1st ser., x (1909/*R*)
H. Netzer: *L'introduction de la messe romaine en France sous les Carolingiens* (Paris, 1910/*R*) [with edn. of table of gradual chants in *F-Pn* lat.2291]
Antiphonale missarum Sancti Gregorii, Xe siècle: codex 47 de la Bibliothèque de Chartres, PalMus, 1st ser., xi (1912/*R*)
J.-B. Thibaut: *Monuments de la notation ekphonétique et neumatique de l'église latine* (St Petersburg, 1912/*R*) [with facs. of *RUS-SPan* O v I 6, from Le Bec]
H.A. Wilson: *The Gregorian Sacramentary under Charles the Great* (London, 1915) [edn. incl. chant text incipits of *I-Rvat* Ottob.lat.313]
Cantatorium, IXe siècle: no.359 de la Bibliothèque de Saint-Gall, PalMus, 2nd ser., ii (1924/*R*)
Le Codex 903 de la Bibliothèque nationale de Paris, XIe siècle: graduel de Saint-Yrieix, PalMus, 1st ser., xiii (1925/*R*)
P. Wagner: *Das Graduale der St. Thomaskirche zu Leipzig*, Publikationen älterer Musik, v (Leipzig, 1930/*R*); vii (Leipzig, 1932/*R*) [facs. of *D-LEu* 391 (St Thomas 371)]
Le Codex 10673 de la Bibliothèque Vaticane, fonds latin (XIe siècle): graduel bénéventain, PalMus, 1st ser., xiv (1931/*R*)
R.-J. Hesbert: *Antiphonale missarum sextuplex* (Brussels, 1935) [text of *B-Br* lat.10127–44, *CH-Zz* Rheinau 30, *F-Pn* lat.17436, lat.12050, *Psg* lat.111, *I-MZ*]
Le Codex VI. 34 de la Bibliothèque capitulaire de Bénévent (XIe–XIIe siècle): graduel de Bénévent avec prosaire et tropaire, PalMus, 1st ser., xv (1937–53)
Le manuscrit du Mont-Renaud, Xe siècle: graduel et antiphonaire de Noyon, PalMus, 1st ser., xvi (1955–6)
T. Schmid, ed.: *Graduale arosiense impressum* (Malmö, 1959–65)
E. Cecchi: *Graduale: saggi, commenti, note di storia dell'arte* (Modena, 1969)
Le manuscrit 123 de la Bibliothèque Angelica de Rome (XIe siècle): graduel et tropaire de Bologne, PalMus, 1st ser., xviii (1969)
Antiphonar von St. Peter (Graz, 1969–74) [*A-Wn* series nova 2700]
M. Landwehr-Melnicki: *Die Gesänge des altrömischen Graduale Vat. lat. 5319*, MMMA, ii (1970) [with introduction by B. Stäblein; incl. edn. of Old Roman Gradual]
N.I. Weyns, ed.: *Antiphonale missarum praemonstratense* (Averbode, 1973)
M. Huglo: 'Le graduel palimpseste de Plaisance (Paris, B.N. lat.7102)', *Scriptorium*, xxviii (1974), 3–31, pls. 1–3
Le manuscrit 807, Universitätsbibliothek Graz (XIIe siècle): graduel de Klosterneuburg, PalMus, 1st ser., xix (1974)
J. Bellavista-Ramon: *Antifoner de la missa de l'esglesia de St. Roma 'De les Bons', Andorra: estudi i edicio critica del Ms. 1805 de la Bib. catalá a Barcelona* (diss., U. of Paris, 1975)
T. Chrzanowski and T.Maciejewski, eds.: *Graduał karmelitański z 1644 roku o. Stanisława ze Stolca* [The Carmelite gradual of Stanislaus of Stolca of 1644] (Warsaw, 1976)
R.-J. Hesbert, ed.: *Le gradual de St. Denis*, Monumenta musicae sacrae, v (Paris, 1981) [*F-Pm* 384]
C. Väterlein, ed.: *Graduale pataviense (Wien 1511)*, EDM, 1st ser., lxxxvii (1982) [facs.]
K.H. Staub, P.Ulveling and F. Unterkircher, eds.: *Echternachter Sakramentar und Antiphonar* (Graz, 1982) [*D-DS* 1946]
A. Knoepfli and others, eds.: *Graduale von St Katharinenthal* (Lucerne, 1983)
M. Lütolf, ed.: *Das Graduale von Santa Cecilia in Trastevere (Cod. Bodmer 74)* (Cologny-Geneva,1987)
I. Ferenczi, ed.: *Graduale ecclesiae hungaricae epperiensis 1635* (Budapest, 1988)
J. Szendrei, ed.: *Graduale strigoniense (s. XV/XVI)* (Budapest, 1990–93)
N. Albarosa and A.Turco, eds.: *Benevento, Biblioteca capitolare 40, Graduale* (Padua, 1991)
O. Lang, ed.: *Codex 121 Einsiedeln: Graduale und Sequenzen Notkers von St. Gallen: Kommentar zum Faksimile* (Weinheim, 1991)
A. Hänggi and P. Ladner, eds.: *Missale basileense saec. XI* (Fribourg, 1994) [incl. M. Lütolf: 'Die Gesänge im Codex Gressly', B: *Faksimileband*, 9–98]
D. Hiley, ed.: *Oxford Bodleian Library MS. Lat. Liturg. b. 5* (Ottawa, 1995)
D. Hiley, ed.: *Moosburger Graduale: München, Universitätsbibliothek, 2° Cod. ms. 156* (Tutzing, 1996)

D: STUDIES OF INDIVIDUAL GRADUALS

L. Guibert: 'Le graduel de la Bibliothèque de Limoges: notices et extraits', *Bulletin du Comité des travaux historiques, Section d'histoire et de philologie* (1887), 315–65 [*F-LG* 2(17)]
A. Legris: 'Le graduel de l'église cathédrale de Rouen à la fin du XIIe siècle', *Revue des questions historiques*, lxxxviii (1910), 135–48
M. van Waefelghem: 'Liturgie de Prémontré: le graduel de Bellelaye', *Analectes de l'Ordre de Prémontré*, x (1914), 357–64 [*CH-P*]
G. Beyssac: 'Notes sur un graduel-sacramentaire de St. Pierre de Bantz du XIIe siècle', *Revue bénédictine*, xxxiii (1921), 190–200 [*D-BAs* lit.11]
G. Swarzenski: *Das Antiphonar St. Peter in Salzburg* (Munich, 1922) [*A-Wn*ser.nov.2700]
O. Gatzweiler: *Die liturgische Handschriften des Aachener Münsterstifts* (Münster, 1926), 80–85
U. Sesini: *La notazione comasca nel cod. Ambrosiano. E 68 sup.* (Milan, 1932)
A. Künzelmann: 'Ein interessantes Fragment einer Neumenhandschrift in der Bibliothek des Gymnasiums Münnerstadt', *Cäcilia: Organ für katholische Kirchenmusik*, lxiv (1933), 225–7
P. Gutfleisch: *Das Kiedricher Kyriale* (Mainz, 1946)
L. Colombo: *I codici liturgici della diocesi di Pavia* (Milan, 1947)
L. Agustoni: 'Die Musik im Kloster Allerheiligen zu Schaffhausen', *Schweizer Beiträge zur vaterländischen Geschichte*, xxvi (1949), 171–215 [*CH-SH* 95]
P. Siffrin: 'Eine Schwesterhandschrift des Graduale von Monza, Reste zu Berlin, Cleveland und Trier', *Ephemerides liturgicae*, lxiv (1950), 53–80
G. Birkner: *Die Gesänge des Graduale Karlsruhe Pm.16* (diss., U. of Freiburg, 1951)
R.-J. Hesbert: *Les manuscrits musicaux de Jumièges*, Monumenta musicae sacrae, ii (Mâcon, 1954)
G. Benoît-Castelli and M. Huglo: 'L'origine bretonne du graduel no.47 de la bibliothèque de Chartres', *EG*, i (1954), 173–8
J. Aengenvoort: *Quellen und Studien zur Geschichte des Graduale monasteriense* (Regensburg, 1955)
M. Huglo: 'Les "preces" hispaniques des graduels aquitains', *Hispania sacra*, viii (1955), 361–83
W. Irtenkauf: 'Eine St. Pauler Handschrift aus dem Jahre 1136', *Carinthia I*, cxlv (1955), 248–74
P. Lefèvre: 'Un témoin nouveau de la liturgie de Prémontré au XIIe siècle: le missel d'Anvers', *Scriptorium*, ix (1955), 208–16 [St Willibrord, Berchem]
F. Bussi: *L'antifonario graduale della Basilica di S. Antonino in Piacenza (saec.XII)* (Piacenza, 1956)
G.M. Beyssac: 'Le graduel-antiphonaire du Mont-Renaud', *RdM*, xl (1957), 131–50
M. Huglo: 'Trois anciens manuscrits liturgiques d'Auvergne, II: Le graduel d'un prieuré clunisien d'Auvergne, Bruxelles Bibl. Royale II 3823', *Bulletin historique et scientifique de l'Auvergne*, lxxvii (1957), 81–104
J. Leclercq: 'Un missel de Montiéramey', *Scriptorium*, xiii (1959), 247–9
D.H. Turner: 'The Crowland Gradual: an English Benedictine Manuscript', *Ephemerides liturgicae*, lxxiv (1960), 168–74 [*GB-Lbl* Eg.3759]
H. Schwarzmeier: 'Mittelalterliche Handschriften des Klosters Ottobeuren', *Studien und Mitteilungen zur Geschichte des benediktinischen Ordens*, lxxiii (1962), 7–23 [*D-Mbs* lat.27130; *US-PROu* 1]
G. Toussaint: 'Neue Quellen zur Geschichte des Chorstiftes Kiedrich', *AMw*, xix–xx (1962–3), 257–64 [Kiedrich A, B]
P. Ladner: 'Ein Zisterzienser-Graduale aus Hauterive in der Universitätsbibliothek Basel', *Freiburger Geschichtsblätter*, lii (1963–4), 129–35 [*CH-Bu* F IX 68]
K.V. Sinclair: 'Quelques manuscrits cisterciens inconnus en Australie', *Analecta sacri Ordinis Cisterciensis*, xx (1964), 232–6 [*AUS-Sp* Q 3/1]
D.H. Turner: 'The Reichenau Sacramentaries at Zurich and Oxford', *Revue bénédictine*, lxxv (1965), 240–76 [sacramentaries with graduals: *CH-Zz* Rheinau 71; *GB-Ob* Can.lit.319]
M. Murjanoff: 'Sanktgallisch neumiertes Graduale mit sonst nur in Rom nachweislichen Gebeten', *Zeitschrift für schweizerische*

Archäologie und Kunstgeschichte, xxiv (1966), 243–4, pl.1 [*RUS-SPan* O v I 47]
I. Pawlak: 'Graduał klarysek gnieźnieńskich z 1418 roku jako dokument kultury muzycznej Gniezna' [The 1418 gradual of the Poor Clares of Gniezno as a document of Gniezno musical culture], *Nasza przeszłość*, xxiv (1966), 135–41
B.G. Baroffio: 'Un antico graduale novarese', *Bolletino storico per la Provincia di Novara*, lvii/1 (1967), 3–14
A.M. Herzo: *Five Aquitanian Graduals: their Mass Propers and Alleluia Cycles* (diss., U. of Southern California, 1967) [*GB-Lbl* Harl.4951; *F-Pn* 780, 903, 776, 1132]
M. Robert: 'Le graduel du Mont St Michel', *Millénaire monastique du Mont-Saint-Michel: études historiques et archéologiques*, i (1967), 379–82 [*F-AVR* 42]
J. Snižková: 'Solnický graduale Samela Soukeníka', *časopis národního musea*, cxxxvi (1967), 13–17 [*CZ-Pnm* I A 17]
G.S. McPeek: 'Codex 697 in the Bibl. del Seminario vescovile in Padua', *Essays in Musicology: a Birthday Offering for Willi Apel*, ed. H. Tischler (Bloomington, IN, 1968), 25–49
N. Weyns: 'Le graduel dit de Tongerloo', *Analecta praemonstratensia*, xliv (1968), 311–19
F. Bak: 'Średniowieczne graduały franciszkańskie' [Medieval Franciscan graduals], *Musica medii aevi*, iii (1969), 91–112
B. Bartkowski: 'Graduał kanoników regularnych z Czerwińska' [The gradual of the canons regular of Czerwińsk], ibid., 130–51
E. Hinz: 'Notacja muzyczna graduału Rkp. 118/119 z Biblioteki Seminarium Duchownego w Pelplinie' [The musical notation of the gradual MS 118–119 from the Seminary Library at Pelplin], ibid., 43–58
J. Froger: 'L'édition du graduel par Pamelius et le manuscrit "blandiniensis"', *EG*, xi (1970), 175–80
J. Froger: 'L'édition mauriste du graduel et les lacunes du "compendiensis"', ibid., 159–73
G. Hammer: 'Das Kamper Graduale', *Cîteaux: Commentarii cistercienses* (1971), 48–60 [*D-DÜl* D6]
A. Pierucci and L.Bellonci: *Un antico graduale della Biblioteca oliveriana* (Sassoferrato, 1972)
F. Bösken and G. Duchhardt-Bösken: 'Eine neue Quelle zum Mainzer Choral', *Beiträge zur Mainzer Kirchengeschichte in der Neuzeit* (1973), 123–33
T. Maciejewski: 'Graduał z Chełmna' [The Chełmno Gradual], *Musica medii aevi*, iv (1973), 164–245
O. Perler: 'Die Weihnachtsminiatur des St. Gallener Cod. 340 und der konstantinische Memorialbau zu Bethleem', *Bavaria Christiana: zur Frühgeschichte des Christentums in Bayern* (Munich, 1973), 129–40
V. Saxer: 'Epaves d'un antiphonaire de la messe médiéval l'usage de Narbonne', *Narbonne: archéologie et histoire: Narbonne 1972* (Montpellier, 1973), ii, 179–98
K.D. Hartzell: 'An Unknown English Benedictine Gradual of the Eleventh Century', *Anglo-Saxon England*, iv (1975), 131–44
T. Miazga: *Graduał Jana Olbrachta: studium muzykologiczne* (Graz, 1980) [*PL-Kk* 43/75, 44/76, 42/74, gradual of the King Jan Olbracht, 1506]
T.F. Kelly: 'Palimpsest Evidence of an Old-Beneventan Gradual', *KJb*, lxxvii (1983), 5–23
H.E. Sowulewska: *Polskie graduały norbertanskie* (Warsaw, 1985)
B. Jessberger: *Ein dominikanisches Graduale aus dem Anfang des 14. Jahrhunderts: Cod. 173 der Diözesanbibliothek Köln* (Berlin and Kassel, 1986)
G.M. Paucker: *Das Graduale Msc. Lit.6 der Staatsbibliothek Bamberg: eine Handschrift-Monographie unter besonderer Berücksichtigung des Repertoires und der Notation* (Regensburg, 1986)
F. Unterkircher: 'Ein neumiertes Graduale aus Weingarten: die Handschrift Wien, Kunsthistorisches Museum, Ms.4981', *Archiv für Liturgiewissenschaft*, xxx (1988), 21–32
R. Flotzinger: 'Zu Herkunft und Datierung der Gradualien Graz 807 und Wien 13314', *SM*, xxxi (1989) 57–80
T.F. Kelly: *The Beneventan Chant* (Cambridge, 1989)
D. Hiley: 'Provins Bibliothèque municipale 12 (24): a 13th-Century Gradual with Tropes from Chartres Cathedral', *Recherches nouvelles sur les tropes liturgiques* [Huglo Festschrift], ed. W. Arlt and G. Björkvall (Stockholm, 1993), 236–69
C. Veroli: 'La revisione musicale Bernardina e il graduale cisterciense', *Analecta cisterciensia*, xlvii (1991), 3–141; xlviii (1992), 3–104; xlix (1993), 147–256
M.T. Rosa-Barezzani and G. Ropa, eds.: *Codex Angelicus 123: studi sul graduale-tropario bolognese del secolo XI e sui manoscritti collegati* (Cremona, 1996)

MICHEL HUGLO/DAVID HILEY

Graener, Paul (*b* Berlin, 11 Jan 1872; *d* Salzburg, 13 Nov 1944). German composer and conductor. He was a self-taught musician who received some formal instruction in composition from Albert Becker at the Veit Conservatory in Berlin. Much of his practical experience was gained working as a Kapellmeister in Bremerhaven, Königsberg and Berlin. In 1896 he settled in London where for a time he was conductor of the orchestra at the Theatre Royal, Haymarket. When his contract was terminated after a conflict with the director, he remained in England teaching privately and secured a position at the RAM. He returned to the Continent in 1908 and taught composition at the Neues Konservatorium in Vienna. From 1910 to 1913 he directed the Salzburg Mozarteum, and he spent the next seven years teaching in several German cities. In 1920 he succeeded Reger as professor of composition at the Leipzig Conservatory, a position he occupied for five years. In 1930 he moved to Berlin where he directed the Stern Conservatory, and four years later held master-classes in composition at the Akademie der Künste. In 1932 he became active in the Berlin section of Rosenberg's Kampfbund für deutsche Kultur. Joining the Nazi party in 1933, he was appointed vice-president of the Reichsmusikkammer by Goebbels, and replaced Strauss as director of the composers' division in the same organization in 1935.

Graener attained technical fluency in most areas of composition, though he never established an individual identity in the manner of his immediate contemporaries Strauss, Pfitzner and Reger. A staunch traditionalist, he remained opposed to modernism, and was generally overlooked during the Weimar Republic until the late 1920s, when his mystical opera *Hanneles Himmelfahrt* (1927) was embraced by conservative music critics and administrators as a healthy alternative to then popular *Zeitoper*. Of his many orchestral works, the suite *Die Flöte von Sanssouci* became well known and was performed by such conductors as Toscanini.

Graener's fortunes changed dramatically after the Nazis came to power. Elevated to a position of some influence, he was able to secure more frequent performances of his compositions, and received a prestigious commission from the Berlin Staatsoper for his opera *Der Prinz von Homburg* (1935). The work, however, proved to be fatally flawed in terms of its dramatic and psychological impact, and soon disappeared from the repertory. This failure undoubtedly undermined Graener's prestige, and although he remained loyal to the regime for the rest of his life, his later work was greeted more with respect than genuine enthusiasm.

WORKS

Ops: Die vierjährigen Posten (Spl, 1, T. Körner), op.1, unperf.; Das Narrengericht (Singkomödie, 2, O. Anthes), op.38, Halle, 1916; Don Juans letztes Abenteuer (3, Anthes), op.42, Leipzig, 1914, rev., Hamburg, 1935; Theophano (3, Anthes), op.48, Munich, 1918, rev. as Byzanz, Leipzig, 1922; Schirin und Gertraude (4, E. Hardt), op.51, Dresden, 1920; Hanneles Himmelfahrt (2, Graener and G. Gräner, after G. Hauptmann), Dresden, 1927; Friedemann Bach (3, R. Lothar, after A.E. Brachvogel), Schwerin, 1931; Der Prinz von Homburg (4, Graener, after H. von Kleist), op.100, Berlin, 1935; Schwanhild (3, Graener, after Anthes), Cologne, 1942; Sieg (3), unperf.

Orch: 2 Stücke, op.9; Aus dem Reiche des Pan, op.22; 3 Stücke, op.26; Sinfonietta, op.27, str, hp; Sym. 'Schmied Schmerz', d, op.39; Romantische Phantasie, op.41; Musik am Abend, op.44; Variationen über ein russisches Volkslied, op.55; Waldmusik, op.60; Divertimento, D, op.67, small orch; Pf Conc., op.72; Juventus academica, ov., op.73; Gotische Suite, op.74; Vc Conc. op.78, rev. 1943; Comedietta, op.82; Die Flöte von Sanssouci, op.88; Sinfonia breve, op.96; 3 schwedische Tänze, op.98; Vn Conc., op.104; Feierliche Stunde, op.106; Turmwächterlied, op.107

Other inst: 3 suites, opp.8, 34, 64, vn, pf; 3 Stücke, op.10, vn, pf; 6 str qts, opp.13, 18, 33, 54, 65, 80; 2 sonatas, opp.17, 56, vn, pf; Suite, op.19, pf trio; Hungerpastor-Trio, op.20, pf trio; Aus dem Reiche des Pan, op.22a, pf; Pf Qnt, op.32; Wilhelm Raabe Musik, op.58, pf; 2 Stücke, op.59, pf; Pf Trio, op.61; Suite, A, op.63, fl, pf; Suite, op.66, vc, pf; 3 Intermezzi, op.77, pf; Sonata, op.101, vc, pf; Legende, vn, pf; Petite suite italienne, vn, pf; 3 Stücke, pf; 3 Impressionen, pf; Suite, vc

Choral: Wiebke Pogwisch (D. von Liliencron), op.24, solo vv, chorus, orch; Notturno, op.37, solo vv, chorus, orch; 3 Gesänge, op.68, chorus; Deutsche Kantate, op.87, male chorus; Frühlingssuite, op.89, male chorus; 4 Gesänge, op.91, chorus, orch; Das sind die alten Klänge (F. von Schlegel), op.95, chorus, orch; Marienkantate, op.99, chorus, orch

Other vocal: Rhapsodie (H. Bethge), op.53, A, pf qnt; Theodor Storm-Musik, op.93, male v, pf trio; 130 lieder

Principal publishers: Birnbach, Bote & Bock, Breitkopf & Härtel, Cecilia, Donajowski, Eulenburg, Hansen, Kistner & Siegel, Littolf, Peters, Schott, Simrock, Universal, Zimmermann

BIBLIOGRAPHY

PEM

G. Graener: *Paul Graener* (Leipzig, 1922)

F. Stege: 'Paul Graener', *ZfM*, xcix (1932), 9–13

R. Lothar: 'Wie "Friedemann Bach" entstand', *Der Aufstieg*, ii (1933)

P. Grümmer: *Verzeichnis der Werke Paul Graeners* (Berlin, 1937)

E. Krieger: 'Paul Graener, Bauherrntum deutscher Musik', *Musische Besinnlichkeiten* (Düsseldorf, 1939), 79–103

E. Schmitz: 'Zum 70. Geburtstag Paul Graeners', *ZfM*, cix (1942), 1–4

H. Killer: 'Paul Graener', *Die Musik*, xxxiv (1942), 150–51

H.-G. Klein: 'Ideologisierung von Werken Kleists in Opern aus dem 20. Jahrhundert', *Norddeutsche Beiträge*, i (1978), 44–65

ERIK LEVI

Graetz [Grätz, Graz], **Joseph** (*b* Vohlburg, 2 Dec 1760; *d* Munich, 17 July 1826). German pianist, teacher and composer. He studied in Ingolstadt, then with Michael Haydn in Salzburg and with Bertoni in Venice. After travelling widely in northern Italy, in 1788 he settled in Munich, where he was given the honorary title of *Hofklaviermeister*. His music, which includes masses, litanies, sacred songs, an oratorio and two operas, was described even in his obituary as dry, but his theoretical knowledge was widely respected and many composers, including Cannabich and Lindpaintner, sought him out for instruction. Weber was refused, according to his son's biography, because Graetz feared difficulty about payment, and took lessons instead with another Graetz pupil, J.N. Kalcher.

BIBLIOGRAPHY

LipowskyBL; MGG1 (A. Scharnagl)

M.M. von Weber: *Carl Maria von Weber: ein Lebensbild* (Leipzig, 1864–6, abridged 2/1912 ed. R. Pechel; Eng. trans., abridged, 1865/*R*)

E. VAN DER STRAETEN/JOHN WARRACK

Graetzer, Guillermo [Wilhelm] (*b* Vienna, 5 Sept 1914; *d* Buenos Aires, 22 Jan 1993). Austrian composer, musicologist and teacher, later an Argentine citizen. He studied composition with Pisk and Hindemith. In 1939 he emigrated to Argentina, where he lived for the remainder of his life. His early compositions are strongly influenced by Hindemith, but from the 1950s his style evolved beyond that of his mentor into realms of polytonality, atonality and serialism. His music displays a refined sense of orchestral texture and colour. He delved deeply into his Jewish roots (*Canciones hebreas*, 1940) and also into the indigenous culture of his adopted Latin America (*La creación según el 'Pop wuj maya'*, 1989).

As a musicologist Graetzer edited both scholarly and practical editions of early music and directed the Collegium Musicum of Buenos Aires, which he founded in 1946. His philosophy was grounded in a humanist belief in the essential role of music in the development of a fully integrated human personality. He taught advanced students at the Universidad Nacional de La Plata, and undertook important work in music education for the young. His achievements in this area include an adaptation of Orff's *Schulwerk* for Latin American children.

WORKS
(*selective list*)

Stage: La creación según el 'Pop wuj maya' (ballet-orat), 1989

Orch: Danzas antiguas de la corte española, 1940; Rapsodia, vn, orch, 1943; Sinfonietta no.1, str, 1947; Sinfonietta no.2, 1951; Sonata, str, 1953 [arr. of Str Qt no.1], 1953; Chbr Conc. no.1, 1953–9; Liberación, 1979; Concertino, 14 str, 1981; Música para la juventud, chbr orch, 1987; Chbr Conc. no.2, 1988

Chbr: Str Qt no.1, 1941; Sestina, vn, pf, 1976; Tankas (J.L. Borges), Mez, cl, vn, vc, pf, 1978; Piedras preciosas, org, 1980; Epitafio para J.J. Castro, cl, pf, 1982; Str Qt no.2, 1987

Vocal: 25 canciones hebreas, pf, 1940; Los burgueses de Calais, male chorus, orch, 1955; Preámbulo para el Popul Vuh de los mayas, SSAATTBB, 1963; Quodlibet de canciones infantiles argentinas, children's chorus, 1974, arr. mixed chorus, 1982

Arr.: J.S. Bach: Die Kunst der Fuge, orch, 1950, version for chbr orch, 1985

Principal publishers: Barry, Cooperativa Interamericana de Compositores, Editorial Argentina de Compositores, Leduc, Moeck, Ricordi, Schott

WRITINGS

La ejecución de los ornamentos en las obras de Bach (Buenos Aires, 1958–9)

Introdución al método Orff (Buenos Aires, 1963)

La música contemporánea: Guía prática a la composición e improvisación instrumental (Buenos Aires, 1980)

BIBLIOGRAPHY

E. Blaschitz: 'Guillermo Graetzer', *Wie weit ist Wien*, ed. A. Douer and U. Seeber (Vienna, 1995), 38–9

C. Graetzer: 'Graetzer, Guillermo', *Lexikon zeitgenossischer Musik aus Österreich*, ed. B. Gunther (Vienna, 1997), 470–73 [incl. list of works]

PAMELA JONES

Graf. German family of musicians.

(1) Johann Graf [Graff] (*b* Nuremberg, bap. 26 March 1684; *d* Rudolstadt, 2 Feb 1750). Violinist and composer. He was first noticed at the Deutschhauskirche (St Jakob) in Nuremberg as a young musician of versatile talents, then he served for six years with a regiment in Hungary as 'instructor and master of the oboists' and trained in Vienna as a violin virtuoso and composer. After the War of Spanish Succession he was affiliated to the court bands of the Elector of Mainz and the Prince-Archbishop of Bamberg. In 1722 he became Konzertmeister and from 1739 Kapellmeister at the court of Schwarzburg-Rudolstadt. He published sets of violin sonatas in Bamberg (op.1, 1718, lost) and Rudolstadt (op.2, 1723; op.3, 1737), *Sechs kleine Partien* for string quartet (op.5, Augsburg, 1739) and an undated set of six solos for violin and continuo, all in Handelian style. Graf had six sons

who also became musicians, and who received their musical education from him.

(2) Christian Ernst Graf [Graaf] (*b* Rudolstadt, 30 June 1723; *d* The Hague, 17 July 1804). Composer and violinist, son of (1) Johann Graf. He began his career at the Rudolstadt court. In January 1751 he performed at Arnhem, and he seems to have settled in the Neterlands at about this time, directing the Collegium Musicum at Middelburg from *c*1752 and then serving as composer to the Dutch court at The Hague from 1757 or early 1758. He conducted a concert given by Mozart and his sister at The Hague on 30 September 1765; a year later the young Mozart published a set of keyboard variations (K24) on Graf's *Laat ons juichen, Batavieren!*, composed for the inauguration of Willem V. Graf was Kapellmeister at the Dutch court from 1766 until his retirement in 1790. He remained active, continuing to provide music to the court in the 1790s and composing and conducting at the age of 79 a well-received oratorio celebrating the peace between England and France in 1802.

Graf published many instrumental works, chiefly symphonies and chamber music. He also wrote a considerable amount of vocal music and a thoroughbass method (*Proeve over de natuur der harmonie in de generaalbas*, The Hague, 1782). His music generally reflects the *galant* style of the generation of Bach's younger sons.

WORKS

INSTRUMENTAL

Syms. [some duplicated]: 6 as op.1 (Middelburg, *c*1757); 6 as op.3 (*c*1759); 6 as op.6 (The Hague, *c*1765); 6 as op.7 (Amsterdam, 1766); 6 as op.9 (Amsterdam, 1769); 6 as op.11 (Amsterdam, 1771); 6 as op.14 (Berlin and Amsterdam, 1776); 6 as op.16 (Berlin and Amsterdam, 1777); 3 as op.20 (Berlin and Amsterdam, ?1784); 6 sinfonies périodiques, 3 extant (The Hague, 1774); Sym., double orch, *c*1790, doubtful; 4 in *D-KA*; 1 in *PL-GNa*

Other orch: Vc Conc., *D-Bsb*; Vn Conc., listed in Breitkopf catalogue (1776–7); Conc., 6 drums, orch, *c*1788

Qnts, fl, str: 6 as op.2 (Paris, *c*1760); 6 as op.4 (Paris, *c*1762); 6 as op.8 (Amsterdam, 1768)

Str qts: 6 quartetti concertanti, op.3 (Paris, *c*1760); 6 as op.15 (Berlin, 1776); 6 as op.17 (?1777); 6 (Paris, *c*1785); 6 (Berlin, *c*1785); 1 in *GB-Lbl*

Qts, fl, str: 6 as op.2 (Paris, *c*1760); 6 as op.12 (Amsterdam, *c*1772)

Trio sonatas, 2 vn, b: 6 as op.2 (The Hague, 1758); 6 as op.5 (The Hague, ?1765); 6 as op.10 (Amsterdam, ?1772); 1 in *A-Wgm*

Sonatas, kbd, vn acc.: 6 as op.4 (Amsterdam, 1762); 3 acc. vn, b, op.13 (Berlin and Amsterdam, ?1774); 6 as op.19 (Berlin and Amsterdam, 1779); Sonata, hpd/pf/hp, vn, vc, op.24 (1784); op.33 (Berlin), cited in *GerberNL*; 1 in *D-W*

Other inst: Ally Croaker, variations, kbd, vn (London, *c*1775); Gui Trio (Amsterdam, 1787), lost; 6 sonates, hpd 4 hands, no.1, 1787; Duo économique, vn 4 hands, op.27 (The Hague, n.d.; Amsterdam, *c*1787); 6 sonates, hpd 4 hands, no.2, 1788; 6 str duos, op.28 (Berlin, *c*1797), lost; 2 sonates, hpd 4 hands, op.29 (The Hague, n.d.; Amsterdam, *c*1797); [10] Petites pièces aisées, hpd 4 hands, op.30 (The Hague, n.d.; Berlin, *c*1797); hpd trio (Amsterdam, 1797), lost; Leçons pour la basse générale … en sonatines, vn, bc (Amsterdam, n.d.); 6 duos, vn, va (Basle, n.d.)

VOCAL

Laat ons juichen, Batavieren!, 1v, hpd, 1766; Kleine Gedigten voor Kinderen (H. von Alphen), vv, kbd, i–iii (vol.i, ?1779; vol.ii, ?1780); 25 fables dans le goût de M. de la Fontaine, op.21, (*c*1781); 12 fables dans le goût de M. de la Fontaine, op.32; Kerk-Gezangen ter Inwydinge van het Orgel in de Groote Kerk te Bolsward, 1781; Grande simphonie hollandaise sur les evenements de l'année 1787, 1788; Orat, double chorus, double orch (The Hague, 1790); Economische Hollandsche Zangairtjes de poèsie, door de Juffr. Bekker en Deken; Zes zangstukes uit de poëtische mengelingen van het genootschap de zinspreuk oefening kweekt kunst, vv, kbd, 1792; Psalm XIX na de vertaling van II. van Hamelsveld als een cantate in muziek gezet, vv, vn, kbd, 1798; Wiegzang (A. Fokke Simonszoon), vv, kbd, 1798; 12 Gezangen bij de Evangelisch Luthersche Gemeente in Gebruik, vv, kbd, 1798; Zes liedes voor kinderen (H. Riemsnijder), vv, kbd, 1800; Orat (The Hague, 1802), lost; De dood van Jezus (K.W. Ramler), 1802

(3) Friedrich Hartmann Graf (*b* Rudolstadt, 23 Aug 1727; *d* Augsburg, 19 Aug 1795). Composer and flautist, son of (1) Johann Graf. He studied the flute and composition with his father and the timpani with Käsemann in Rudolstadt (1743–6), and became a military musician. After joining a Dutch regiment he was wounded and captured, but returned from internment in England in 1759 to take up a career as a flautist. From 1759 to 1766 he lived in Hamburg, where he directed the public concerts (1761–5). In the following years he travelled widely as a concert flautist, frequently performing his own works. For a while he served the Count Bentheim in Steinfurt, and from 1769 to 1772 his brother (2) Christian Ernst made it possible for him to work in The Hague. In 1772 he succeeded Johann Gottfried Seyfert as music director of the Protestant church and St Anna's Gymnasium in Augsburg, where he organized the city's amateur concert series from 1779 and wrote a number of oratorios, cantatas and instrumental music. In 1777 Mozart and the Augsburg piano manufacturer Stein visited him at his home for informal music-making. In March 1780 his oratorio *Die Zurückkunft des verlorenen Sohnes* was performed in Vienna by the Tonkünstler-Societät, apparently the result of a commission. In 1783 he was invited to go to London, where he and Wilhelm Cramer directed the Professional Concert after the death of J.C. Bach. He again directed the concerts in 1784, but declined the offer of a permanent position and returned to Augsburg. Later Oxford University conferred on him an honorary doctorate of music (1789); he was also made a member of the Swedish Royal Academy of Music (1779).

WORKS

INSTRUMENTAL

Orch: 2 syms., *D-SWl*; Vc Conc. (Paris, *c*1801); Fl Conc. (London, n.d.); 2 kbd concs., *As*; 3 fl concs., op.4 (Amsterdam, 1787), lost; concerti grossi, lost

Qts, fl, str: 6 (Hamburg, 1766); 6 as op.10 (Berlin and Amsterdam, *c*1775); 6 as op.5 (Paris, 1779); 6 Favourite Quartettos (London, n.d.); A Third Sett of 6 Quartettos (London, n.d.)

Other qts: 6 Grand Quartettos, str (London, 1780); 6 Quartettos, 2 vn, (vn, ob)/(bn, vc) (London, ?1790), also attrib. C.E. Graf

Trio sonatas: 6 for 2 fl, b, op.3 (Amsterdam, ?1771); 2 for 2 fl/vn, vc (Basle, n.d.); 1 for 2 fl, b (London, n.d.); 1 for kbd, fl/vn, vc (Basle, n.d.)

Other inst: A Grand … Sonata, pf, acc. fl, vc (London, n.d.); 6 duos, vn, va (Augsburg), lost; 2 qnts, 4 qts, 2 trios, fl, str (n.p., ?1795); 2 qnts (n.d.), lost

Many further manuscript works, incl. fl concs., qts, duos, solos, often with fl, listed in Breitkopf and Traeg catalogues

VOCAL

Orats: Die Sündflut; Die Zurückkunft des verlorenen Sohnes, *A-Wgm*

Cants.: Invocation of Neptune, London, 1784; Andromeda (after P. von Stetten); Die Hirten bei der Krippe zu Bethlehem (Ramler)

Other: Psalm xxix; many occasional sacred works, some collab. P. Baumgarten, solo vv, chorus, orch, *D-As* [see list in *EitnerQ*]

BIBLIOGRAPHY

BrookB; FétisB; GerberL; GerberNL; SchillingE; WaltherML

G.K. Broekhuyzen: *Over het Leven en Werken van eenigen der vornaamste Tondichters in de onderscheidene vakken der Compositie* (MS, n.d., Theatermuseum, Amsterdam)

D.F. Scheurleer: *Het Muziekleven in Nederland in de Tweende Helft der 18de Eeuw in Verband met Mozart's Verblijf aldaar* (The Hague, 1909)

B. Engelke: 'Die Rudolstädter Hofkapelle unter Lyra und Johann Graf', *AMw*, i (1918–19), 594–606

E.F. Schmid: *Ein schwäbisches Mozartbuch* (Lorch and Stuttgart, 1948)

M. de Smet: *La vie du violoniste Jean Malherbe* (Brussels, 1962)
P. Gülke: *Musik und Musiker in Rudolstadt* (Rudolstadt, 1963)
D. Idaszak: 'Symfonia ex F w gnieźnieńskim Archiwum Archidiecezjalnym' [Symphony in F in the Archdiocesan Archives, Gniezno], *Muzyka*, xiii/4 (1968), 88–91 [sym. attrib. C.E. Graf and Haydn]
C. Johannson: *J.J. and B. Hummel: Music Publishing and Thematic Catalogues* (Stockholm, 1972)
J. Larue: 'The Gniezno Symphony not by Haydn', *Festkrift Jens Peter Larsen* (Copenhagen, 1972), 255–60
M. de Smet: *La Musique à la cour de Guillaume V, Prince d'Orange (1748–1806), d'après les archives de la Maison Royale* (Utrecht, 1973)
The Catalogue of Carl Philipp Emanuel Bach's Estate: a Facsimile of the Edition by Schneibes, Hamburg, 1790 (New York and London, 1981), 105, 123 [annotated with a preface by R.W. Wade]
R.G. King: 'C.E. Graf's Music for the Consecration of the Martinikerk Organ at Bolsward (1781)', *TVNM*, xliv (1994), 115–31
L. van Hasselt: 'Graf', *Het Hondert Componisten Boek* (Haarlem, 1997), 142–45

ADOLF LAYER

Graf, Conrad (*b* Riedlingen, Württemberg, 17 Nov 1782; *d* Vienna, 18 March 1851). Austrian piano builder of German birth. A trained cabinet maker, Graf settled in a Viennese suburb in 1798 or 1799 where he worked for a piano builder, founded his own piano building business in 1804, and then relocated it to the city of Vienna proper in 1811. By 1824 Graf's instruments were so distinguished that he was given the honorary title of 'Imperial Royal Court Fortepiano Maker'. In 1835 he received a gold medal at the first Viennese industrial products exhibition. Graf's business was located at the 'Mondscheinhaus', a Vienna landmark. After his success at the industrial exhibition, Graf worked for only five more years, eventually selling his factory to Carl Stein, grandson of the famous piano builder Johann Andreas Stein. Graf's status as a property owner, successful businessman and art collector was noted in many 19th-century Viennese sources.

Graf's instruments represent the culmination of the Viennese Classical era of piano building in the style of J.A. Stein and Anton Walter. More than 60 of his approximately 3000 pianos are still extant; these instruments show a remarkable degree of consistency and may be categorized as a series of models. Identification of Graf pianos is simplified by his use of opus numbers and consistent labels and maker's marks. A typical Graf piano has all-wood construction except for the metal gap-spacer, straight stringing, a range of *C′–f′′′′* or *g′′′′*, and three to five pedals (una corda, bassoon stop, *piano* and *pianissimo* moderators, and janissary). The instruments are remarkably stable and long-lived due to an innovative interlocking frame construction.

Graf had connections with many composers of his day, notably Beethoven, for whom he built an unusual quadruple-strung instrument. Other musicians who owned or performed on Graf pianos include Chopin, Kalkbrenner, Liszt, Clara and Robert Schumann, Brahms, and Camille Pleyel. Graf commissioned a painting by the Viennese artist Joseph Danhauser which shows Liszt among his admirers (*see* LISZT, FRANZ, fig.5). The instrument in that painting is now in the Kunsthistorisches Museum, Vienna, along with several other Graf pianos. Extant instruments are housed in collections throughout Europe and in the USA, including Nuremberg, Bonn, Budapest, Florence, Stockholm, Copenhagen, Budapest, Goudhurst (England), and Trondheim (Norway).

BIBLIOGRAPHY

S.R. von Keess: *Darstellung des Fabriks- und Gewerbswesens im österreichischen Kaiserstaate* (Vienna, 1819–22), ii: *Beschriebung der Fabrikate*
G. Schilling, ed.: *Encyclopädie der gesammten musikalischen Wissenschaften oder Universal-Lexikon der Tonkunst* (Stuttgart, 1835–8/*R*, 2/1840–42; suppl. 1841–2/*R*)
V. Luithlen: 'Klaviere von Conrad Graf in der Sammlung alter Musikinstrumente des Kunsthistorischen Museums in Wein', *Belvedere*, xiii (1938–43), 184–91
V. Luithlen and K. Wegerer: *Katalog der Sammlung alter Musikinstrumente*, i: *Saitenklaviere* (Vienna, 1966/*R*)
D. Wythe: 'The Pianos of Conrad Graf', *EMc*, xii (1984), 447–60
D. Wythe: *Conrad Graf (1782–1851): Imperial Royal Court Fortepiano Maker in Vienna* (diss., New York U., 1990)

DEBORAH WYTHE

Graf, Hans (*b* Linz, 15 Feb 1949). Austrian conductor. After early studies with his father at the Bruckner-Konservatorium, he studied conducting with Ferrara in Siena, Arvīds Jansons in Leningrad and, briefly, Celibidache in Bologna. Graf made his Vienna Staatsoper début in 1977 and his Paris Opéra début in 1984. He won first prize in the Karl Böhm Conducting Competition in 1979, and the following year made his début at the Vienna Festival. Numerous appearances followed at festivals and as a guest conductor, and in 1984 led to his appointment as music director of the Mozarteum Orchestra and the Landestheater in Salzburg, a post he held until 1993. Graf made his American début with the Buffalo PO in 1989, and in 1995 was appointed music director of the Calgary PO. He has also enjoyed success as an opera conductor in Munich, Berlin and at La Fenice. His conducting style is cool, elegant and articulate, qualities that can be heard throughout his acclaimed recordings of the complete Mozart symphonies.

CHARLES BARBER

Graf, Herbert (*b* Vienna, 10 April 1904; *d* Geneva, 5 April 1973). American director and administrator of Austrian birth. He was the son of the critic MAX GRAF and studied in Vienna. After appointments in Münster, Breslau and Frankfurt, he was forced to leave Germany and went to the USA, later becoming a naturalized American. In the USA he worked first with the Philadelphia Opera (1934–5) and then at the Metropolitan (1936–60). From 1960 to 1962 he was director of the Zürich Opera and from 1965 until his death of the Grand Théâtre, Geneva. He first worked at Salzburg in 1936 and after World War II was a frequent visitor there. His productions relied on a traditional approach and technique. Graf taught in the opera department at the Curtis Institute, Philadelphia (1950–60), as well as at several other opera schools, including the Music Academy of the West (Santa Barbara, California) and the International Opera Studio (Zürich), where he especially encouraged young American singers. He wrote three books, *The Opera and its Future in America* (New York, 1941), *Opera for the People* (Minneapolis, 1951) and *Producing Opera for America* (Zürich, 1961).

BIBLIOGRAPHY

L. Mansouri: 'Herbert Graf, 1904–1973', *Opera*, xxiv (1973), 702–4
M. Hürlimann: *Hundert Jahre Musiktheater Zürich 1891–1991* (Zürich, 1991)

HAROLD ROSENTHAL/R

Graf, Max (*b* Vienna, 1 Oct 1873; *d* Vienna, 24 June 1958). Austrian music critic, father of HERBERT GRAF. He was the son of a Viennese newspaper publisher, and studied law (taking the doctorate), philosophy, history

and philology at Vienna University, as well as music history with Hanslick and music theory with Bruckner. He took the doctorate in 1896 with a dissertation on the music of women in the Renaissance. From 1902 he taught musicology and musical aesthetics at the Konservatorium der Gesellschaft der Musikfreunde and when this became the Akademie für Musik und Darstellende Kunst, he was appointed to a lectureship in music history (1909–38). He worked as a music critic on the *Wiener Allgemeine Zeitung*, and also wrote articles for the *Frankfurter Zeitung*, *Berliner Tagesblatt*, *Vossische Zeitung* (Berlin), *Prager Tageblatt*, *Boston Transcript* and many musical and cultural periodicals. Before World War II Graf was also a lecturer at the Austro-American Institute in Vienna (1930–35). For the centenary of Schubert's death, he organized the Vienna Festival (1928); as a result, the Vienna May Music Festivals came into being, which he directed until 1936. When Austria was annexed (1938) Graf emigrated to the USA, where he worked at the New School of Social Research, New York, the Carnegie Institute, Pittsburgh, and Temple University, Philadelphia. He contributed to the *New York Times*, *Musical Courier* and other periodicals; several of his books appeared in English and met with great success. In 1947 he returned to Vienna. He held a seminar on music criticism at the Akademie für Musik (1947–50) and wrote reviews for the daily newspaper *Weltpresse* until it closed (1955). Graf was best known as a critic in pre-war Vienna, where he wrote extensively in support of Mahler, Schoenberg, Berg and Webern, and until his death he remained a champion of talented young composers; his penetrating essays had considerable influence.

WRITINGS

Die Musik der Frau in der Renaissancezeit (diss., U. of Vienna, 1896; Vienna, 1905 as *Die Musik im Zeitalter der Renaissance*)
Deutsche Musik im neunzehnten Jahrhundert (Berlin, 1898)
Wagner-Probleme, und andere Studien (Vienna, 1900)
Die innere Werkstatt des Musikers (Stuttgart, 1910)
Richard Wagner im 'Fliegenden Holländer': ein Beitrag zur Psychologie künstlerischen Schaffens (Leipzig, 1911)
Vier Gespräche über deutsche Musik (Regensburg, 1918)
Legend of a Musical City (New York, 1945/*R*; Ger. trans., 1949)
Composer and Critic: Two Hundred Years of Musical Criticism (New York, 1946, 2/1969/*R*; Fr. trans., 1949)
Modern Music (New York, 1946/*R*; Fr. trans., 1948)
From Beethoven to Shostakovich: the Psychology of the Composing Process (New York, 1947/*R*)
Geschichte und Geist der modernen Musik (Stuttgart, 1953)
Die Wiener Oper (Vienna, 1955)
Jede Stunde war erfüllt: ein halbes Jahrhundert Musik und Theaterleben (Vienna, 1957)

BIBLIOGRAPHY

D. Lindner: 'Dem Andenken von Max Graf', *ÖMz*, xiii (1958), 351–6

RUDOLF KLEIN

Graf, Peter-Lukas (*b* Zürich, 5 Jan 1929). Swiss flautist and conductor. He studied the flute in Zürich with André Jaunet and at the Paris Conservatoire with Marcel Moyse and Roger Cortet, winning a *premier prix* in 1949. He also studied conducting with Eugène Bigot, graduating from the Conservatoire in 1951. He later won prizes for flute playing at competitions in Munich in 1953 and London in 1958. He was principal flute in the Winterthur City Orchestra from 1951 to 1957 and at the same time began to tour as a soloist. In 1973 he was appointed flute professor at the Basle Musikakademie. Graf's musically responsive and distinctively resonant and incisive style of playing is displayed on his many solo recordings which cover an eclectic range of repertory from the 18th to the 20th centuries. He has also pursued a parallel conducting career. From 1961 to 1966 he was opera conductor at the Stadttheater in Lucerne and subsequently has appeared as a guest conductor with orchestras throughout the world.

EDWARD BLAKEMAN

Graf, Walter (*b* St Pölten, 20 June 1903; *d* Vienna, 11 April 1982). Austrian musicologist. At the University of Vienna he studied musicology (with Lach, Guido Adler, Wellesz and Robert Haas), folklore and anthropology, philosophy, psychology and phonetics; he took the doctorate there under Lach in 1933 with a dissertation on German influences on Estonian folksong, and completed his *Habilitation* in 1952 with a study of Rudolf Pöch's recordings of music from the north coast of New Guinea. After working in business he was appointed lecturer (1958) and assistant professor (1962) at the University of Vienna. Concurrently (1957–63) he was head of the Austrian Academy of Sciences record archive (the oldest institute of its kind), which he greatly developed: within five years he had doubled the collection made between 1899 and 1957, establishing links with similar archives throughout the world and organizing an international conference of their directors in Vienna. In 1963 he became associate professor in comparative musicology at the university. He was also made a director of the Gesellschaft zur Herausgabe der Denkmäler der Tonkunst in Österreich (1957; vice-president until 1974), corresponding member of the Austrian Academy of Sciences (1962) and chairman of its research commission on sound (1972). In his research he has continued the work of his predecessor Lach, adopting a comprehensive approach to comparative musicology; his writings are based on an anthropological concept of music. Using the sonagraphic method, he has attempted to provide a definition of the characteristics of sound that are important to the hearing and understanding of music.

WRITINGS

'Eesti rehvalaulud 17-da sajandi alul' [Estonian folksong to the beginning of the 17th century], *Eesti muusika kuukiri* (Tartu, 1929), 103–6, 151–4
Über den deutschen Einfluss auf den estnischen Volksgesang (diss., U. of Vienna, 1932)
'Zur Spieltechnik und Spielweise von Zeremonialflöten von der Nordküste Neuguineas', *Archiv für Völkerkunde*, ii (1947), 87–100; iii (1948), 206
Die musikwissenschaftlichen Phonogramme Rudolf Pöchs von der Nordküste Neuguineas: eine materialkritische Studie unter besonderer Berücksichtigung der völkerkundlichen Grundlagen (Habilitationsschrift, U. of Vienna, 1952; Vienna, 1950)
'Zur Individualforschung in der Musikethnologie', *Kultur und Sprache: Wiener Beiträge zur Kulturgeschichte und Linguistik*, ix (1952), 218–33
'Die Tanzschrift als wissenschaftliches Hilfsmittel', *Mitteilungen der Anthropologischen Gesellschaft in Wien*, lxxxiv–lxxxv (1955), 83
'Musikethnologie und Quellenkritik', *Die Wiener Schule der Völkerkunde: Festschrift anlässlich des 25-jährigen Bestandes des Institutes für Völkerkunde der Universität Wien (1929–1954)*, ed. J. Haekel, A. Hohenwart-Gerlachstein and A. Slawik (Horn, 1956), 111–24
'Zum Inhalte in der Musik der Naturvölker', *Musikwissenschaftlicher Kongress: Vienna 1956*, 242–8
'Neue Möglichkeiten, neue Aufgaben der vergleichenden Musikwissenschaft', *SMw*, xxv (1962), 231–45
'Zur Ausführung der lamaistischen Gesangsnotation', *SM*, iii (1962), 133–48
'Naturwissenschaftliche Gedanken über das Jodeln: die phonetische Bedeutung der Jodelsilben', *Schriften des Vereines zur Verbreitung naturwissenschaftlicher Kenntnisse in Wien*, cv (1965), 1–25

'Zur sonagraphischen Untersuchung von Sprache und Musik', *Das orientalische Element am Balkan: Graz 1966*, ed. W. Wunsch and H.J. Kissling, *Grazer und Munchener balkanologische Studien* (Munich, 1967), 40–54
'Zur Verwendung von Geräuschen in der aussereuropäischen Musik', *Jb für musikalische Volks-und Völkerkunde*, ii (1966), 59–90
'Biologische Wurzeln des Musikerlebens', *Schriften des Vereines zur Verbreitung naturwissenschaftlicher Kenntnisse in Wien*, cvii (1967), 1–39
Die musikalische Klangforschung: Wege zur Erfassung der musikalischen Bedeutung der Klangfarbe (Karlsruhe, 1969)
'Zu den west-östlichen Parallelen in der frühen Reflexionen über die Musik', *Umakhak ronch'ong: Yi Hye-Gu paksa song'su kinyom* [Essays in ethnomusicology: a birthday offering for Lee Hye-ku] (Seoul, 1969), 301–38
'Zum Faktor des Schöpferischen in der Musik schriftloser Völker', *Mitteilungen der Anthropologischen Gesellschaft in Wien*, xcix (1969), 53–63
'Die europäischen und aussereuropäischen Musiknotationen als Kommunikationsmittel für Musik', *Musikerziehung*, xxiv (1970–71), 155–60, 203–6
'Einige Gedanken zu einer allgemeinen Theorie der Tonsysteme, besonders unter Berücksichtigung "primitiver" Musik', *Speculum musicae artis: Festgabe für Heinrich Husmann*, ed. H. Becker and R. Gerlach (Munich, 1970), 159–70
'Zum klanglichen Ausdruck in Beethovens "Fidelio"', *Beethoven-Studien*, ed. E. Schenk (Vienna, 1970), 253–70
'Klang und Ausdruck', *Wissenschaft und Weltbild*, xxiv (1971), 241
'Musikalische Klangforschung', *AcM*, xliv (1972), 31–78
'Zum interdisziplinären Charakter der vergleichenden Musikwissenschaft', *Mitteilungen der Anthropologischen Gesellschaft in Wien*, cii (1973), 91–7
'Die vergleichende Musikwissenschaft in Österreich seit 1896', *YIFMC*, vi (1974), 15–43
'Materialkritische Bemerkungen zu G.J. Ramstedt's Phonogrammen mongolischer Gesänge aus dem Jahre 1909', *Festschrift to Ernst Emsheimer*, ed. G. Hilleström (Stockholm, 1974), 61–7
'Zu den psychosomatischen Beziehungen der Musik', *Festschrift zum zehnjährigen Bestand der Hochschule für Musik und darstellende Kunst in Graz*, ed. O. Kolleritsch and F. Korner (Graz, 1974), 109–26
'Zur Rolle der Teiltonreihe in der Gestaltung klingend tradierter Musik', *Festschrift Kurt Blaukopf*, ed. I. Bontinck and O. Brusatti (Vienna, 1975), 48–66
'Drei Kriegsgesänge von der NO-Küste Neuguineas aus dem Jahre 1905', *Neue ethnomusikologische Forschungen: Festschrift Felix Hoerburger*, ed. P. Baumann, R.M. Brandl and K. Reinhard (Laaber, 1977), 221–35
'Einige Entwicklungslinien der vergleichenden Musikwissenschaft im deutschen Sprachraum', *Musicologica slovaca*, vii (1978), 55–76
Vergleichende Musikwissenschaft: Ausgewählte Aufsätze, ed. F. Födermayr (Vienna, 1980)
'Zu den Problemen der Musiktherapie', *Musik und Medizin*, iv (1980), 39–45
'Zur Bedeutung der Hörerfahrung für das Musikhören und -erleben', *Festschrift Othmar Wessely zum 60. Geburtstag* (Tutzing, 1982), 237–51

BIBLIOGRAPHY

E. Schenk, ed.: *Musik als Gestalt und Erlebnis: Festschrift Walter Graf zum 65. Geburtstag* (Vienna, 1970) [incl. E. Schenk: 'Walter Graf zum 65. Geburtstag', 7–8, and list of Graf's publications, 9–14]
F. Födermayr: 'Walter Graf zum Gedenken', *SMw*, xxxiv (1983), 11–19

□

Gräfe, Johann Friedrich (*b* Brunswick, 1711; *d* Brunswick, 8 Feb 1787). German poet and composer. He is thought to have studied law, and except for brief stays in Halle and Leipzig he spent most of his life in Brunswick, where he was a postal official and court secretary. His pursuit of music and poetry was avocational, though he may have had some musical instruction from C.F. Hurlebusch and C.H. Graun. He was also an amateur poet and an active member of the Brunswick poetic circle led by J.C. Gottsched. He apparently retained his civic positions until his death, probably having been pensioned some years earlier.

In 1736 Gräfe assembled a collection of 36 lieder set by himself, Hurlebusch and Graun, which he published in the following year as *Samlung verschiedener und auserlesener Oden, zu welchen von den berühmtesten Meistern in der Music eigene Melodeyen verfertiget worden*. The phrase 'eigene Melodeyen' significantly reflects the work's purpose, for it was meant as a counterfoil to the immensely popular *Singende Muse an der Pleisse* edited by Sperontes (Johann Scholze) in 1736. Unlike the latter, which set texts to the melodies of pre-existing instrumental and vocal works, Gräfe's collection consisted entirely of newly composed lieder. The work was very well received, soon underwent second and third editions, and was followed by three further volumes (also with 36 lieder each) of the same title and character as the first. The most frequently represented composers were Hurlebusch and Gräfe himself (with 72 and 55 pieces respectively), although C.P.E. Bach was a notable contributor to the third and fourth volumes. The poetry originated mainly within the Brunswick circle, and included works by J.C. Gottsched, Marianne von Ziegler and Gräfe. Though the settings were short and relatively simple, the collections helped to re-establish the lied as a significant form and reflect Gräfe's expressed intention to unite text and music more closely than hitherto in the genre. Gräfe's own melodies are of scant musical value, frequently being formed of sequences and formulaic cadential patterns, and overladen with *galant* ornamentation. Eight of his pieces for this collection were copied by Leopold Mozart into his son's notebook of 1762. Gräfe published several more lied collections and composed some cantatas, a few instrumental pieces and possibly an opera, *Herkules auf dem Oeta*.

WORKS

Herkules auf dem Oeta (Spl, J.B. Michaelis), Hanover, 4 June 1771, also attrib. A. Schweitzer, J.A. Schmittbaur, music lost
Collections: Samlung verschiedener und auserlesener Oden, zu welchen von den berühmtesten Meistern in der Music eigene Melodeyen verfertiget worden, i (Halle, 1737, 3/1743), ii (Halle, 1739, 3/1752), iii (Halle, 1741), iv (Halle, 1743); Oden und Schäfergedichte (Leipzig, 1744), incl. 32 arias and 2 cants.: Fidelio und Sylvander, Elpire; 50 Psalmen, geistlichen Oden und Lieder zur privat und öffentlichen Andacht in Melodien mit Instrumenten gebracht (Brunswick, 1760); 6 auserlesene geistliche Oden und Lieder (Leipzig, 1762); [6] Oden und Lieder des Herrn von Hagedorn, i–ii (Hamburg, 1767–8)
Other works: Sonnet auf das Pastorell 'Il trionfo della fedeltà' (Maria Antonia Walpurgis) (Leipzig, 1755); L'amour discret (cant., Destouches) (Berlin, 1765), lost; March, wind insts, 3 songs, in Musikalisches Vielerley, ed. C.P.E. Bach (Hamburg, 1770); 9 songs in Lieder und Arien aus Sophiens Reise, ed. J.A. Hiller (Leipzig, 1779); 2 pf sonatas, *RUS-KAu*

BIBLIOGRAPHY

GerberL; GerberNL; KretzschmarG
E.O. Lindner: *Geschichte des deutschen Liedes im XVIII. Jahrhundert*, ed. L. Erk (Leipzig, 1871/*R*)
M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)
H. Abert: 'Leopold Mozarts Notenbuch von 1762', *Gluck-Jb 1917*, 51–87
G. Busch: 'Wirkung in der Nähe: Carl Philipp Emanuel Bachs Braunschweiger und Wolfenbütteler Freunde', *Carl Philipp Emanuel Bach und die europäische Musikkultur: Hamburg 1988*, 133–58

RAYMOND A. BARR

Graff, Charlotte Böheim. Married name of the singer Charlotte Böheim, daughter of JOSEPH MICHAEL BÖHEIM.

Graff, Johann. *See* GRAF family.

Graffman, Gary (*b* New York, 14 Oct 1928). American pianist. The son of the violinist Vladimir Graffman, he studied with Isabelle Vengerova at the Curtis Institute from the age of ten, graduating in 1946. Winning the Rachmaninoff Prize led to his début with the Philadelphia Orchestra under Ormandy in 1947. His Carnegie Hall début in 1948 and winning of the Leventritt Award (1949) led to engagements with the leading American orchestras. In 1951 he spent a year in Europe on a Fulbright Award; on his return to the USA he studied privately with Horowitz and at the Marlboro Festival with Serkin. Graffman's international career began with two South American tours in 1955 and 1956; the latter year he appeared in London during his first European tour. During the 1970s he extended his activities as a chamber musician, often performing with the Guarneri and Juilliard Quartets, or in sonata recitals with Leonard Rose and Henryk Szeryng. His right hand became disabled in 1979, but he continued his career, performing works for the left hand alone and teaching at the Curtis Institute and the Manhattan School. The large, brilliant tone and easy virtuosity of Graffman's playing made him an excellent performer of Romantic and early 20th-century piano literature. His unidiosyncratic style, best heard in the concerto repertory, is well represented by his recordings of Tchaikovsky's First Concerto and Prokofiev's First and Third Concertos, all with George Szell. His memoir, *I Really Should be Practicing*, was published in 1981.

RICHARD BERNAS/R

Gräfinger, Wolfgang. *See* GREFINGER, WOLFGANG.

Grafton, Richard (*fl* 1540–50). English music printer. He is notable for having printed some of the earliest books of the English church service. In 1544 he printed 'an exhortacium unto prayer, thought mete by the Kynges maiestie ... also a Letanie with suffrage to be saide or songe in the tyme of the said processions'. He also printed John Merbecke's *The Booke of Common Praier Noted* in 1550. Grafton had his premises in what had been the house of the Grey Friars in Newgate Street, London, before the dissolution of the monasteries in the reign of Henry VIII.

BIBLIOGRAPHY

Humphries-SmithMP
J.E. Hunt, ed.: *Cranmer's First Library, 1544, and Merbecke's Book of Common Prayer Noted, 1550* (London, 1939)

MIRIAM MILLER

Grafulla, Claudio S. (*b* Minorca, 1810; *d* New York, 2 Dec 1880). American bandmaster and composer of Spanish birth. He went to the USA in 1838 and soon became musical director of Lothian's New York Brass Band, which provided the music for the 27th Regiment of New York. He held this post for seven years and then returned to Europe for a brief period before resuming leadership of the band. In 1859 he was asked to form a new Seventh Regiment band with authorization to select 38 musicians. The new ensemble gave its first concert in 1860 at the Academy of Music in New York and quickly acquired an excellent reputation. The band never had more than 50 members under Grafulla's direction; he felt this was the largest number with which he could achieve satisfactory musical results. He led the band until ill-health forced him to retire in 1880.

Grafulla's career as a composer and arranger provided him with a large measure of recognition and a source of income. His works were performed regularly by such ensembles as the Manchester Cornet Band, the Third New Hampshire Regiment Band and the 26th North Carolina Regiment Band. Among his compositions were *Captain Shepherd's Quickstep*, *Captain Finch's Quickstep*, *Nightingale Waltzes* and *Washington Greys*; the last is a tuneful and spirited march that remains in the band repertory. Grafulla was a popular bandmaster and a good organizer, able to maintain authority and at the same time elicit support and cooperation from his men.

BIBLIOGRAPHY

'Band and Orchestra', *Musical Courier*, i (1880), 523
Obituary, *New York Times* (4 Dec 1880)
E. Clark: *History of the Seventh Regiment of New York, 1806–1889* (New York, 1890)

FRANK J. CIPOLLA

Gragnani, Antonio (*fl c*1765–95). Italian violin maker. He worked in Livorno, and is one of the most interesting late 18th-century Italian makers, known especially for the neatness of his work. He probably learnt his craft in Florence, but the concept of his violins is different from and in many respects better than that of contemporary Florentine makers. Although not a copyist, he was obviously very impressed by Stradivari's work, and strove to obtain the same elegance in his own. His black purfling was of whalebone – almost unique in Italy – and his scrolls were of a curious elongated design, the walls of the pegbox hollowed. Unfortunately his varnish, which was at its best similar to that used in Florence, sometimes has a rather stained appearance. Tonally his violins vary considerably. Most are on a Stradivari pattern, but he made others more feminine in appearance and usually slightly undersized. Violas and cellos are very rare. He branded his initials 'A.G.' on the button, on the sides near the end button, and at the top and bottom of the table. He was aided and succeeded by his son, Onorato Gragnani, who was less skilled as a workman. (*LütgendorffGL*; *VannesE*)

CHARLES BEARE

Graham, Colin (*b* Hove, Sussex, 22 Sept 1931). English director. After study at the Royal Academy of Dramatic Art (1951–2) and several years' formative experience as a stage manager, he undertook his first production, the première of Britten's *Noye's Fludde* (Aldeburgh, 1958). This was the start of a close professional relationship with both the composer and his festival (of which Graham became an artistic director in 1968), which resulted in Graham's collaboration on the first performances of the 'church parables', *Curlew River* (1964), *The Burning Fiery Furnace* (1966) and *The Prodigal Son* (1968), as well as *Death in Venice* (English Opera Group, 1973, later staged at Covent Garden and the Metropolitan). In all these productions, and also in those of numerous new operas by other composers (including Walton, Thea Musgrave, Richard Rodney Bennett, Nicholas Maw, Minoru Miki and Stephen Paulus), Graham combined an innate grasp of musical and dramatic processes of many kinds with an impressively direct, economical command of music theatre. He has also written librettos: *Anna Karenina* for Britten (unused), *A Penny for a Song* for Bennett, *The Postman Always Rings Twice* and *The Woodlanders* for Paulus, and *Jōruri* for Miki. His work has been seen in all the most important British operatic theatres; an association with Sadler's Wells, later the ENO, led to memorable London productions of, among

others, Janáček's *From the House of the Dead* (1965), Britten's *Gloriana* (1966) and Prokofiev's *War and Peace* (1972). He later settled in the USA, and in 1978 was appointed artistic director of Opera Theatre of St Louis; his most notable US productions include the première of Corigliano's *The Ghosts of Versailles* at the Metropolitan in 1991.

BIBLIOGRAPHY

R. Milnes: 'Colin Graham', *Opera* (1997), festival issue, 5–12

MAX LOPPERT

Graham, Martha (*b* Pittsburgh, 11 May 1893; *d* 1991). American dancer and choreographer. *See* BALLET, §4.

Graham, Peter [Šťastný-Pokorný, Jaroslav] (*b* Brno, 1 July 1952). Czech composer. He studied the organ (with Josef Pukl) and composition (with Bohuslav Řehoř) at the Brno Conservatory (1969–75). At the Janáček Academy, Brno, he was a composition pupil of Alois Piňos (1975–80). He subsequently worked in a number of posts: as a répétiteur for drama and dance, as a music producer in Brno radio, at the Czech Music Fund in Prague, and as a teacher in a music school. More recently (from 1994) he has worked as a music producer for Czech television in Brno. In 1993–5 he was a member of the artistic administration for the festival 'Večery novej hudby' ('Evenings of new music') in Bratislava, Slovakia. Since 1993 he has been music advisor of the Brno festival 'Expozice nové hudby' ('Exposition of New Music').

At the start of his career he was drawn to new music (he also wrote about Cage), but his own works show a postmodern aesthetic, mixing different styles as a starting point. He often employs conventional instrumental groupings (three string quartets, violin concerto, sonatas for piano, for violin and piano, and for bassoon and piano), but seeks individual solutions to forms. He was greatly influenced by the development of minimalist music, in particular by techniques such as varied repetition (*Polední přestávka v továrně budoucnosti* ('Lunch Break in a Factory of the Future'), 1991), shifting individual lines against each other (*Kdo jsme, odkud přicházíme, kam jdeme?* ('Who are We, Where do We Come From, Where are We Going?'), 1992), and the extreme reduction of material (*23 zátiší* ('Still Lifes') for piano, 1994). His predominantly chamber compositions often present musical portraits of real performers. He has also dedicated himself to organ improvisation and jazz. He has used the pseudonym Peter Graham since 1984.

WORKS
(*Selective list*)

Orch: *Adrienne*, pf, orch, 1987; Vn Conc., 1989

Vocal: *Z plání a pralesů* [From Plains and from Virgin Forests], 3 songs (Amerindian poetry), male vv, perc, 1980; Ave regina, chorus, 1989; Stabat mater, chorus, 1990; Ave verum corpus, S, cl, pf, 1990; Three Women (e.e. cummings, C. Groth, Y. Akahito), no.2, S, cl, hp, nos.1 and 3, S solo, 1991; Chanson (J. Arp), S, cl, pf, 1992; Aleluja, 2 S (solo or chorus), 18 insts, 1992; *Der Erste* (chbr cant., F. Kafka), 1993; *Každá píseň* [Each Song] (F.G. Lorca), 1v, b cl, 1994; Kafka-Lieder (Kafka), 1v, pf, 1994–6; Žalmy [Psalms], 1 male v, 1997

Chbr and solo inst: Nocturne, b cl, pf, tape, 1981; Str Qt no.1, 1982; Duo, ob, accdn, 1982; 2 études, pf, 1985; Pf Sonata, 1985; *RIOT*, ob, vc, pf, 1985; *Dumky*, ob, vc, pf, 1986; *Křehké vztahy* [Brittie Relations], pf, 1986, version for vn, str orch, 1986; *Caprichos*, 2 perc, 1987; *Dolcissima mia vita. . .*, org, 1987; Str Qt no.2, 1988; *Tichá hudba* [Silent Music], 3 cl, 1990; Double for David Matthews, fl, 1990; *Australia*, pf, 1990; *Jiná geometrie* [Geometrical Thoughts], vc, 1990; *Polední přestávka v továrně budoucnosti* [Lunch Break in a Factory of the Future] (Str Qt no.3), 1991; *The Lovers*, pf 4 hands, 1991; *Kdo jsme, odkud přicházíme, kam jdeme?* [Who are We, Where do We Come From, Where are We Going?], vn, vc, pf, 1992; Septet, 1992; *Bosé nožky* [Bare Feet], chbr sym., 1992; *Zahrada Orfeova* [Orfeo's Garden] pf, 1976–; *Get out of whatever CAGE*, variable ens, 1993; Trio, vn, vib, pf, 1993; *Unclear Message*, 2 hp, timekeeper, 1993; *Elegia sulla morte di Luigi Nono*, pf, 1993–4; *Four (idle) Preludes according to Erik Satie*, pf, 1993–4; Qnt, a fl, cl, b cl/vc, va, pf, 1994; 107 bars, org, 1978–94; *Redun-Dance*, pf, 11 insts, 1994; 23 Still-Lifes, pf, 1994; *ALBa* (for Amy Lynn Barber), vib, 1994–5; *Secreta*, perc, 1995; *Latens*, pf, 3 vn, va, vc, db, 1995; Sonata, bn, pf, 1995; Sonata da chiesa, 11 str, 1995; Sonata, vn, pf, 1996; 11 HAIKU, chbr ens, 1996; Canto per Ezra Pound, db, pf, 1996; Variations on a Theme by LaMonte Young, chbr ens, 1996; Carceri d'invenzione, accdn, 1989–97

Principal publishers: Panton, Supraphon, Czech Music Fund

WRITINGS

'Z mého života' [From my life], *OM*, xv (1983), 179–81

'Zappa jako vážný skladatel' [Zappa as a serious composer], *Šuplík plný Zappu* [A drawer full of Zappa], ed. P. Dorůžka (Bratislava, 1990)

'Hlavou proti zdi (John Cage)' [Head against the wall (John Cage)], *Hudba na pomezí* [Music on the borderline], ed. P. Dorůžka (Prague, 1990), 102–35

'V současné hudbě se nic neděje' [In contemporary music there is nothing doing], *SH*, xvii (1991), 209–10

'Hudební tvorba Milana Knížáka' [Musical works of Milan Knížák], ibid., 211–14

'John Cage – skladatel bez hudebního sluchu?' [John Cage – composer without a musical ear?], *SH*, xix (1993), 123–35

'Tři eseje o Cageovi' [Three essays about Cage], ibid., 136–42

BIBLIOGRAPHY

J. Valoch: 'Grafické partitury Jaroslava Pokorného' [The graphic scores of Jaroslav Pokorný], *OM*, viii (1976), no.10, pp.vii–viii

P. Kofroň: 'Tři příběhy Mistra Grahama' [Three stories of Master Graham], *Tvorba* (1991), no.27, 23 only

P. Kofroň: 'Pozdně gotický skladatel' [A late Gothic composer], *Tvorba* (1991), nos.38–9, pp.19–20

P. Kofroň: *Třináct analýz* [13 analyses] (Jinočany, 1993)

H. Babyrádova: 'Uprostřed obrazu a skladby' [In the middle of pictures and compositions], *Výtvarná výchova*, xxxiv/2 (1993–4), 25–6

PETR KOFROŇ

Graham, Shirley (Lola). *See* DU BOIS, SHIRLEY GRAHAM.

Graham, Susan (*b* Roswell, NM, 23 July 1960). American mezzo-soprano. She studied at the Manhattan School of Music and then won the Metropolitan Opera National Council Auditions in 1988. After engagements with the St Louis Opera (Erika in *Vanessa*) and in Seattle, Chicago and Washington, she made her first Metropolitan appearances in the 1991–2 season as Octavian and Cherubino. She sang Cecilius (*Lucio Silla*) at Salzburg in 1993 and made her Covent Garden début the following year in the title part of Massenet's *Chérubin*. She has also appeared at the Vienna Staatsoper, La Scala, Glyndebourne and the Paris Opéra, variously as Cherubino, Octavian, the Composer, Berlioz's Beatrice, Charlotte (*Werther*) and Marguerite (*La damnation de Faust*). In 1995 she sang the title role in the première of Goehr's *Arianna* at Covent Garden. In all these roles she has disclosed a firm, expressive voice, fresh in timbre, free at the top, together with an innate feeling for the stage and a commmanding presence. Graham has also proved herself an accomplished recitalist, with a particular gift for the interpretation of *mélodies*. Her recordings of Béatrice, French operatic arias, *La damnation de Faust* and *Les nuits d'été* confirm her affinity with French music and her keen, personal inflection of all that she sings.

ALAN BLYTH

Grahn, Lucile [Lucille] (*b* Copenhagen, 30 June 1819; *d* Munich, 4 April 1907). Danish dancer. *See* BALLET, §2(ii).

Grahn, Ulf (Åke Wilhelm) (*b* Solna, 17 Jan 1942). Swedish composer. As a boy he sang for five years in the St Jacobs boys' choir under Eric Ericson. He studied the violin, the piano and composition (with Eklund) at the Stockholm Citizens' School (1962–6), and at the Royal College of Music in Stockholm (1966–70) his subjects additionally included the viola, the recorder and singing. From 1964 to 1972 he was a municipal music teacher in Stockholm and Lidingö; he was by this time composing steadily. In 1972 he moved to the USA, became an assistant at the electronic music studio at the Catholic University of America in Washington (1972–5) and then taught at the Northern Virginia Community College (1975–80). In 1983 he was appointed to teach electronic music, theory and composition at the George Washington University, Washington DC. In 1974 he formed the Contemporary Music Forum, the concerts of which, broadcast on the radio, have gained many thousands of listeners.

His large output, amounting to nearly 200 works, comprises all the genres of concert music; the musical craftmanship is traditional but open to all kinds of new techniques. His music is distinguished by its effectiveness and its elegance. He has written two symphonies, the second of which was commissioned by the Stockholm Philharmonic in 1984; also notable is a series of five 'Soundscapes' for different types of ensemble.

WORKS
(*selective list*)

Orch: Musica da camera, 1964; Sinfonie, 1966–7; Hommage à Charles Ives, str orch, 1968; Double Conc., chbr orch, 1968; Joy for Band, wind orch, 1969; Ancient Music, pf, chbr orch, 1970; A Dream of a Lost Century, fl, ob, cl, str, pf, 1971; Conc. for Orch, 1973; The Wind of Dawn, orch, tape ad lib, 1973; Chbr Conc., va d'amore, 10 insts, 1974–5; Pieces for the Nieces, orch, 1975, rev. 1991; Sinfonie II, 1983; Gui Conc., 1985; As Time Passes By, 1993; Morning Rush, 1995;

Chbr: Opus III, wind qnt, 1964; Signaler, 2 tpt, 2 trbn, 1968–71; Soundscape I, fl, eng hn, b cl, perc, 1973; Soundscape II, chbr ens, 1974; Order, Fragments, Mirrors, fl, b cl, pf, perc, 1975; Soundscape V 'Returning', fl, cl, vn, vc, pf, perc, tape, 1976; Sonata, fl, perc, 1976; In the Shade, 5 perc, 1977; Divertimento, 2 ob, cl, tpt, hp, pf, 1978; Ou, allez-vous, fl, cl, vn, pf, 1978; Floating Landscape, 8 fl, 1979; Str Qt no.2, 1979; Pf Qt, 1980; Summer Deviation, fl/pic/a fl, vn, va, vc, pf, 1981; Images, b cl, mar, 1981; Sonata, vn, 1983; Nocturne, pf trio, tape, 1988; Music Box, 1–3 optional insts/vv, 1989; La gamba, va da gamba/vc, 1990; Blå dunster [The Enchanted Forest], wind qnt (acting), 1990; 3 Dances with Interludes, 6 perc, 1990; Aron's Interlude, 6 optional insts, 1994; Cikadas, 4 mar, 1996

Solo inst: 5 Preludes, pf, 1970; Sounding, pf, tape, 1971; Mirrors, org, 1972; Trombone Unaccompanied?, trbn, 1977; Pf Sonata, 1980; Celebration, mar, 1988; Nocturne, pf 6 hands, 1989; 4 Pieces, carillon, 1990; Puck and the Hummingbirds, pf 4 hands, 1991; Humoresque, pf, 1996;

Vocal: 2 dagsedlar (S. Dagerman), 1v, gui, 1971; Soundscape III 'In memoriam' (W. Whitman), S, fl/pic, cl/b cl, va, vc, pf, perc, dancers ad lib, 1975–7; Soundscape IV, S, fl, b cl, pf, perc, 1975; From Dusk to Dawn, 1v/cymbals, cl/b cl, 1979–84; Morgon [Morning], male chorus, 1972; Brighten up your Day, 4 songs, 1v, pf, 1984; Psalms iii.8–10, SATB, trbn, org, 1986; Un coup de dés, S, chbr ens, 1987; Kurbitsmålning, vn, SATB, 1993; Summer '61, 1v, b cl, bn, trbn, vc, mar, 1995

Elec: Land of the Silver Bird; Milkway on my Mind; Once upon a Time

Principal publishers: NGLANI, Seesaw, SMIC

BIBLIOGRAPHY

G. Bergendal: '4 i kammarstudion', *Nutida musik*, x/8 (1966–7), 2–9
G. Petersén: 'Ny musik fungerar ej i Sverige', *Tonfallet*, viii/21–22 (1976), 5 only
U. Grahn: 'Att vara svensk tonsättare i USA', *Musikrevy*, xxxviii (1983), 11–16
U. Stenberg: 'Vem är Ulf Grahn', *Konsertnytt*, xix/10 (1983–4), 6–7

ROLF HAGLUND

Grail. *See* GRADUAL (ii).

Grain, Jean du. *See* DU GRAIN, JEAN.

Grainer, Ron(ald) (*b* Atherton, 11 Aug 1922; *d* Cuckfield, 21 Feb 1981). Australian composer, active in England. He studied music in Brisbane and at the Sydney Conservatorium, and then moved to England after World War II. After a period as a rehearsal pianist, he composed the title music for several popular television series including 'Dr Who', 'Steptoe and Son' and 'Maigret'. He worked in musical theatre as a conductor and composer and composed the score to *Robert and Elizabeth* (1964), whose light operatic vein drew on the clear soprano of June Bronhill to great effect. An international success, it was followed by the less-successful *On the Level* (1966). He later contributed a few theatre songs to the small-scale productions *Sing a Rude Song* (1970) and *Nickleby and Me* (1975). His film scores include *A Kind of Loving* (1962), *Station Six Sahara* (1962), *The Finest Hours* (1964), *The Moon Spinners* (1964), *To Sir with Love* (1967), *Only when I Larf* (1968), *The Omega Man* (1971) and *The Bawdy Adventures of Tom Jones* (1976).

Grainger, (George) Percy (Aldridge) (*b* Brighton, Victoria, 8 July 1882; *d* White Plains, NY, 20 Feb 1961). Australian-American composer, pianist and folksong collector. Best known for his settings of British folk music, he was also an innovative composer of original works and 'free music', and an accomplished performer.

1. Life. 2. An 'all-rounded' outlook. 3. Works. 4. Legacy.

1. LIFE. Grainger spent the first 13 years of his life in Melbourne, where he was educated at home under the guidance of his mother, Rose. She instilled in him a love of the arts and an heroic outlook on life, reinforced by his study of Classical legends and Icelandic sagas. He also received occasional tutorials in languages, art, drama, elocution and the piano (with Louis Pabst, 1892–4). Following his Melbourne début as a pianist in 1894, funds were raised to support further musical training in Frankfurt, where he studied at the Hoch Conservatory (1895–1901) with James Kwast (piano), Iwan Knorr (composition, theory) and others. There he formed lifelong friendships with Cyril Scott, Henry Balfour Gardiner and Roger Quilter, who, with Norman O'Neill, became known as the Frankfurt Group. During these years he was strongly influenced by the writings of Rudyard Kipling (he would compose many Kipling settings, 1898–1956) and Walt Whitman, whose poetry greatly affected his attitude to life.

From 1901 to 1914 Grainger was based in London, where he slowly established a career as a concert pianist and private teacher. After a brief period of study in Berlin with Busoni, he toured Australasia with the contralto Ada Crossley (1903–4), returning for a second trip five years later. During this period, he also collected, transcribed and arranged English folksongs, and was one of the earliest collectors to use the phonograph (from 1906). He came to know Grieg and Delius personally, composers whose music he championed for the rest of his life.

Although he composed major works, such as the *Hill-Songs* nos.1 and 2 (1901–7), Grainger did not promote himself as a composer until his reputation as a pianist was secure. Schott began to publish his works in 1911 and the first public concert devoted entirely to his music took place in London in 1912. Highly popular works of the pre-war years included *Molly on the Shore* (1907), *Shepherd's Hey* (1908–13) and *Handel in the Strand* (1911–12). *The Warriors*, 'music to an imaginary ballet', was written between 1913 and 1916.

With the onset of war, Grainger moved to the USA where he rapidly transcended his London status both as a pianist and as a composer. He entered into lucrative contracts with the Duo-Art Company for piano rolls and with Columbia for gramophone recordings, and settled on G. Schirmer as his American publisher. From 1917 to 1919 he served in the US Army, first playing the oboe and soprano saxophone and later working as a band instructor. *Country Gardens*, a piano setting of a Morris dance tune, was completed during his Army years; it became his best-known composition soon after its publication in 1919.

The highly publicized suicide of his mother, who leapt to her death from a New York skyscraper in April 1922, caused Grainger to re-evaluate his life. For a number of years he eschewed a year-round concert career and sought, during repeated visits to Europe and Australia, to rekindle the passions and friendships of his earlier life. On several Danish trips, he collected folksongs with the ethnologist Evald Tang Kristensen, to whom he dedicated his *Danish Folk-Music Suite* in 1928. In 1926, while aboard ship crossing the Pacific, he met the Swede Ella Ström, whom he married two years later during a Hollywood Bowl concert featuring the première of his *To a Nordic Princess* (1927–8).

During the 1930s Grainger increasingly assumed the role of educator. His growing interest in amateur performances led to a greater involvement with school, college and community ensembles, for which he scored his own music and that of his friends. After attending the Haslemere Festival of 1931, he became a firm promoter of early music; while chair of the music department at New York University (1932–3), he presented broad-ranging lectures on 'The Manifold Nature of Music', which became the basis of 12 Australian radio lectures entitled 'Music: a Commonsense View of All Types' (1934–5). His frequent work with bands culminated in his setting of *Lincolnshire Posy* (1937), a work which he described as a 'bunch of musical wildflowers'.

During World War II, Grainger relaunched his career as a solo pianist, frequently trading his pianistic services for the opportunity to perform his own works. Although he gave his last American concert tour in 1948, he continued to lecture and perform, mainly in schools and colleges, until 1960. His last decade was blighted by cancer and personal frustration, despite his experiments with 'free music'.

2. An 'all-rounded' outlook. On 7 October 1911 Grainger wrote to his mother, 'I hardly ever think of ought else but sex, race, athletics, speech and art'. These five areas were the foundation of Grainger's self-defined 'all-roundedness'. He rejected all prudish attitudes to sex, privately practised flagellation and sought to maintain his own 'sexual fury' into old age. Even in childhood, he lamented the Norman contamination of Anglo-Saxon British stock; from the 1920s he became an increasingly strident advocate of Nordic racial (and artistic) superiority and of milder theories of eugenics. His athleticism was popularized through many long hikes and on-stage antics, as well as through his avowedly muscular approach to piano technique. A consequence of his racial beliefs was his love of northern European languages – in particular, Danish, Swedish and Icelandic – and a desire to purge English of Mediterranean, particularly Latin, influences through the creation of a pure 'blue-eyed', or 'Nordic' English.

In the artistic domain, Grainger was particularly critical of a growing mania for specialization and 'skill-mongering' at the expense of such ennobling all-roundedness as he recognized in his Frankfurt colleague Cyril Scott, the early-music pioneer Arnold Dolmetsch, the Australian artist Norman Lindsay and the American librarian Carl Engel. Grainger saw his own lifelong search for a music free from snobbish classifications as part of the 'fearless all-embracingness of science'. In 1938 he commented that the art of music had not yet grown up and likened its contemporary condition to Egyptian bas-reliefs, in which only regularized shapes are found; for him, the condition of 'free music' paralleled Greek sculpture, in which 'all aspects and attitudes of the human body could be shown in arrested movement'.

3. Works. Grainger's compositional output is extensive, consisting of two kinds of works: original compositions and folk music settings. He was also responsible for many arrangements, transcriptions, paraphrases and editions of music by other composers. Most of his works, whether original or settings, are small scale, lasting between two and eight minutes. Even his larger suites, such as *In a Nutshell* (1916) and *Danish Folk-Music Suite* (1928–41), are collections of relatively short pieces; *The Warriors* (1913–16) is alone in nearing 20 minutes of continuous music. Few of Grainger's works were originally written for the piano; in the vast number of his subsequent arrangements, however, ('dish-ups') for piano versions are common.

Grainger characterized music primarily by texture and style, finding concepts of structure, form and development inherently unmusical. He described his own music variously as of smooth, 'grained' and 'prickly' textures and sought sameness rather than contrast within individual works. Some of his most subtle textural generation is found in his mature music for band. Stylistically he professed to aim at a 'half-horizontal, half-perpendicular polyphonic chord-style', featuring mildly clashing harmonies as a result of freely moving part-writing. Many of his works possess a vitality arising from his 'jogging', almost Baroque, sense of rhythm and from a plasticity created by his late-Romantic sense of independent parts.

Although he sustained his career through the 'potboilers' of his folk music settings, Grainger held the deeper aim of pioneering a 'free music'. The wave movements he observed in a Melbourne lake acted as an early stimulus for his ideal of tonal freedom. His inclination for rhythmic freedom was heightened by his analysis of speech rhythms while in Frankfurt, a study that led to the *Love Verses from The Song of Solomon* (1899–1901). A multiplicity of rhythms feature in *Train Music* (1900–01), while the essentially unperformable sketch for *Sea-Song* (1907) represents an early exploration of 'beatless music'. In *Random Round* (1912–14) Grainger experimented with

'concerted partial improvisation', under the inspiration of the communal music-making of South Sea Islanders.

Underpinning Grainger's musical aspirations was a conception of music as a democratic art in which all citizens had an equal right, and even a duty, to participate. His 'elastic scoring', developed during the 1920s, was based on a small number of versatile 'tone strands', rather than the many idiosyncratic lines for pre-set combinations of instruments found in most orchestral and band music. 'Elastic scoring' allowed for almost all available instruments to be used, provided players were assigned parts with an ear to the blending characteristics of their instruments. Such democratized music, however, was as Grainger explained in 1931, 'only a halfway house on the road to "free music"'.

While the freeing of rhythmic, harmonic and formal relations could largely be realized with traditional instruments, advances in pitch freedom, specifically 'gliding tones', could not be so easily achieved on wind, brass and keyboard instruments because of their pre-set intervals. Hence, in early 1935, Grainger completed his first experiment with 'gliding' music entitled *Free Music* no.1, for string quartet. He believed, however, that for music to be completely 'free' it needed to be released from the 'tyranny of the performer', and, in partial achievement of this aim, he rescored *Free Music* no.1 (1935–7) and wrote *Free Music* no.2 (1935–7) for four and six theremins, respectively.

From 1945, in collaboration with Burnett Cross, Grainger worked towards the elimination of all aspects of human intervention in performance by developing several 'free music' machines (Estey-Reed Tone-Tool, 1950–51; Kangaroo-Pouch Tone-Tool, 1952; Electric-Eye Tone-Tool, unfinished). Grainger looked upon these machines as primitive aids in testing the malleable sounds he had heard in his head since childhood, sounds he likened to William Hogarth's 'curves of beauty'. *See* CROSS-GRAINGER FREE MUSIC MACHINE.

4. LEGACY. Grainger influenced the concept, rather than the specific style, of a distinctively Australian music. His vision, analogous to the monotonous national landscape and true to the country's Asian-Pacific location, was particularly refreshing to the generation of Australian composers which emerged in the 1960s. His consummate skill in setting folk music influenced succeeding generations of British composers, including Britten, who recognized Grainger as his 'master' in this regard. Grainger's innovations in scoring and instrumental balance have a vibrant legacy in American band music written after 1940. His attempts at 'free music' did not exert a profound influence over other composers, at least not directly, as they were quickly overtaken by the massive technological advances that occurred in electronic sound synthesis during the 1950s and 60s.

As a performer, Grainger stands as one of the 20th century's more colourful exponents of 'muscular' piano playing, and is most distinctive for his stark differentiation of 'tone strengths' and subtleties of pedalling. His educational legacy has been more enduring. Although he did not found a distinctive school of performance or beget particularly famous students, his impact was keenly felt by the many American high-school, summer-school and college students with whom he shared his music over a 40-year period.

Grainger's scholarly legacy has fluctuated since his death. After establishing his own museum at the University of Melbourne (1935–8), he stocked it well with his own curios and those of his artistic set. The museum, however, gained little attention until the mid-1970s. Although the racial, nationalistic and personal purposes for which it was founded are now frequently deemed eccentric, if not repugnant, Grainger's 'Past-Hoard-House' has, along with the Percy Grainger Library (White Plains, New York), proven to be of enduring value. Its vast collections of his music and writings have inspired published volumes of his correspondence and essays, propagation of his less accessible scores and interest in his early ethnological work, and have helped to foster recordings of his works, as well as documentaries and films. As early as a letter of 16 June 1917, Grainger speculated as to his ultimate legacy: 'My music expresses only certain sides, in any event, and I almost think that my emotional life and the life of my thoughts have more to say than my artistic life, and will, in the future, be regarded as being of the same, or greater, significance'.

WORKS

includes published works, and works for which publishing rights have been allocated; see Schott/Bordic catalogue (Anon., 1996).

dates indicate the year(s) in which a work was begun or substantially composed; titles are listed alphabetically (mostly without instrumentation), as Grainger revised and rescored many of his works

for details of various versions, edition dates, sketches and transcriptions see Balough (1975), Dreyfus (1978), Tall (1982), Dreyfus (1995) and anon. (1996)

AFMS – *American Folk Music Settings* (numbered by Grainger)
BFMS – *British Folk Music Settings* (numbered and unnumbered)
DFMS – *Danish Folk Music Settings* (numbered and unnumbered)
FI – *Faeroe Island Dance Folksong Settings* (numbered and unnumbered)
FS – *Free Settings of Favourite Melodies* (numbered)
KS – *Kipling Settings* (numbered and unnumbered)
OEPM – *Settings of Songs and Tunes from Chappell's Old English Popular Music* (numbered and unnumbered)
RMTB – *Room-Music Tit-Bits* (numbered and unnumbered)
S – *Sentimentals* (numbered)
SCS – *Sea Chanty Settings* (numbered and unnumbered)
TMRM – *Two Musical Relics of My Mother* (numbered)
TWFS – *Two Welsh Fighting Songs* (numbered)

ORIGINAL WORKS: COLLECTIONS AND EXTENDED COMPOSITIONS

In a Nutshell, orch, perc, pf, 1916: Arrival Platform Humlet [RMTB 7], Gay but Wistful, Pastoral, The 'Gum-Suckers' March

Kipling Jungle Book Cycle, variously mixed chorus, chbr orch, 1898–1947: The Fall of the Stone [KS 16], Morning-Song in the Jungle [KS 3], Night-Song in the Jungle [KS 17], The Inuit [KS 5], The Beaches of Lukannon [KS 20], Red Dog [KS 19], The Peora Hunt [KS 14], Hunting Song of the Seeonee Pack [KS 8], Tiger, Tiger [KS 4], The Only Son [KS 21], Mowgli's Song against People [KS 15]

The Warriors, music for an imaginary ballet, 3 pf, orch, 1913–16

Youthful Suite, orch, 1940–45: Northern March, Rustic Dance, Norse Dirge, Eastern Intermezzo, English Waltz

INDIVIDUAL ORIGINAL WORKS

After-Word (After-Song), 1910–11; Anchor Song, 1899–1905, 1915–21 [KS 6]; Andante con moto, *c*1897; Arrival Platform Humlet, 1908–12, 1916 [RMTB 7]; At Twilight (Grainger), 1900–9, 1912–13; Australian Up-Country Song (Tune), 1905, 1928; The Beaches of Lukannon, 1898, 1941 [KS 20]; A Bridal Lullaby (Goodbye to Love), 1916–17; The Bride's Tragedy (Swinburne), 1908–14; Children's March 'Over the Hills and Far Away', 1916–18 [RMTB 4]; Colonial Song (Up-Country Song), 1905–12 [S 1]

The Crew of the Long Serpent (Dragon) (Seascape) (after H.W. Longfellow), 1898; Danny Deever, 1903, 1922–4 [KS 12]; Dedication, 1901 [KS 1]; Dreamery, 1918–19, 1943 [later pt of The Power of Rome and the Christian Heart]; Eastern Intermezzo,

1898–9 [RMTB 5, after R. Kipling]; English Dance, 1899–1909; English Waltz, 1899–1901, 1940–43; The Fall of the Stone, 1901–4 [KS 16]; The First Chanty, 1899–1903 [KS]; Fisher's Boarding House (Orch Piece I), 1899 [after Kipling]; Free Music no.1, 1907, 1935–7; Free Music no.2, 1935–7; Ganges Pilot, 1899 [KS]; Gay but Wistful, 1912–16; The 'Gum-Suckers' March (Cornstalks' March), 1905–11

Handel in the Strand (Clog Dance), 1911–12 [RMTB 2]; Harlem Walkabout (Harlem Jogging-Tune), 1919; Harvest Hymn (Harvest Time in Sweden), 1905–6, 1932; Hill-Song no.1, 1901–2; Hill-Song no.2, 1901–7; Hunting-Song of the Seeonee Pack, 1899, 1922 [KS 8]; The Immovable Do (The Ciphering C), 1933–9; In Dahomey (Cakewalk Smasher), 1903–9; The Inuit, 1902–7 [KS 5]; King Solomon's Espousals, 1899–1901, 1911; Klavierstück, a, 1898; Klavierstück, B, 1897; Klavierstück, D, 1897; Klavierstück, E, 1897; Kleine Variationen-Form, 1898; The Lads of Wamphray (W. Scott), 1904; Lads of Wamphray March, 1906–7

The Lonely Desert-Man sees the Tents of the Happy Tribes, 1911–14, 1949 [RMTB 9]; The Love Song of Har Dyal, 1901 [KS 11]; Love Verses from The Song of Solomon, 1899–1901, 1911; Lullaby from Tribute to Foster, 1915; Marching Song of Democracy (after W. Whitman), 1901, 1908, 1915–17; The Men of the Sea, 1899 [KS 10]; The Merchantmen, 1902–3, 1909 [KS]; Merciful Town, 1899, [KS]; The Merry Wedding (Bridal Dance) (trad. Faeroese), 1912–15; Mock Morris, 1910 [RMTB 1]; Morning-Song in the Jungle, 1905 [KS 3]; Mowgli's Song against People, 1903 [KS 15]

Night-Song in the Jungle, 1898–9 [KS 17]; Norse Dirge, 1899, 1942–5; Northern Ballad, 1898–9 [KS]; Northern March (March), 1899, 1942–5; The Only Song, 1945–7 [KS 21]; Pastoral, 1907–16; Peace and Saxon Twiplay, 1898; The Peora Hunt, 1901–6 [KS 14]; The Power of Rome and the Christian Heart, 1918–43; Pritteling, Pratteling, Pretty Poll Parrot, 1911; Random Round (Join-In-When-You-Like Round), 1912–14 [RMTB 8]; Recessional, 1905, 1929 [KS 18]; Red Dog, 1941 [KS 19]; A Reiver's Neck-Verse (A.C. Swinburne), 1908; Rhyme of the Three Sealers (Away in the Lands of the Japanee; At Twilight), 1900–01 [KS]; Ride with an Idle Whip, 1899 [KS]; The Rival Brothers (Faeroese ballad), 1905, 1931–2

Rondo, 1897; The Running of Shindand, 1901–4 [KS 9]; Rustic Dance, 1899, 1943–5; Sailor's Chanty (A. Conan Doyle), 1901; Sailor's Song, 1900, 1954; Scherzo, 1898; Sea-Song (Grettir the Strong), 1907, 1921–2; The Sea-Wife, 1898, 1905 [KS 22]; The Secret of the Sea (Longfellow), 1898; Soldier, Soldier, 1898–9, 1907–8 [KS 13]; A Song of Autumn (A.L. Gordon), 1899; Thanksgiving Song, 1918–43 [conclusion of The Power of Rome and the Christian Heart]; Theme and Variations, 1898 [incl. Der pfeifender Reiter]; There were Three Friends, 1898–9 [after Kipling]; 3 Burns Songs, 1898: Afton Water; Evan Banks; Yon Wild Mossy Mountains; Tiger, Tiger, 1898, 1905 [KS 4]

To a Nordic Princess (Bridal Song), 1927–8; Train Music (Charging Irishry), 1900–01, 1907; Tribute to Foster (S. Foster, Grainger), 1913–16, 1931; The Twa Corbies (The Two Ravens) (W. Scott), 1903; Variations on Handel's The Harmonious Blacksmith, 1911; Walking Tune, 1900–5 [RMTB 3]; We have Fed our Sea for a Thousand Years, 1900–04 [KS 2]; We were Dreamers, 1899 [KS]; When the World was Young, 1910–11; The Widow's Party, 1901, 1906 [KS 7]; The Widow's Party March, 1905–8; The Wraith of Odin (Longfellow), 1903; The Young British Soldier, 1899 [KS]; Youthful Rapture, 1901, 1929 [RMTB]; Zanzibar Boat Song, 1902 [RMTB 6, after Kipling]

FOLKSONG SETTINGS: COLLECTIONS

Danish Folk-Music Suite, variable scorings, 1928–41: The Power of Love [DFMS 2], Lord Peter's Stable-Boy [DFMS 1, 7], The Nightingale and The Two Sisters [DFMS 10], Jutish Melody [DFMS 9]

Lincolnshire Posy, band, 1937 [BFMS 34, 35]: Lisbon (Dublin Bay) [BFMS 40]; Harkstow Grange, Rufford Park Poachers, The Brisk Young Sailor, Lord Melbourne, The Lost Lady Found [BFMS 33]

La Scandinavie (Scandinavian Suite), vc, pf, 1902: Swedish Air and Dance, A (Swedish) Song of Vermeland, Norwegian Polka, Danish Melody, Air and Finale on Norwegian Dances

Songs of the North (Scottish Folksongs), 1900: Willie's Gane to Melville Castle, Weaving Song, Skye Boat Song, This is No My Plaid, Turn ye to Me, Drowned, Fair Young Mary (Mairi Bhan Og), Leezie Lindsay, The Women are a'Gane Wud, My Faithful Fond One (Mo Run Geal Dileas), Bonnie George Campbell, O'er the Moor, O Gin, I were where Gowrie Runs (Gadie Rins), Mo Nighean Dubh [My Dark-Haired Maid]

INDIVIDUAL FOLKSONG SETTINGS

Agincourt Song, 1907; As Sally Sat A-Weeping, 1908–12 [BFMS, TMRM 2]; Bold William Taylor, 1908 [BFMS 43]; Brigg Fair, 1906 [BFMS 7]; The Brisk Young Sailor, 1905–6, 1919, 1937; British Waterside (The Jolly Sailor), 1920 [BFMS 26]; The Camp (Y Gadlys), 1903–4 [BFMS, TWFS 1]; Colleen Dhas (The Valley Lay Smiling), 1904 [DFMS]; Country Gardens, 1908–18 [BFMS 22]; Creepin' Jane, 1920–21 [BFMS]; Dalvisa, 1903–4; David of the White Rock (Dafydd y Garreg Wen), 1954 [BFMS]; Died for Love, 1906–7 [BFMS 10]; Dollar and a Half a Day, 1908–9 [SCS 2]; The Duke of Marlborough Fanfare, 1939 [BFMS 36]; Early One Morning, 1901, 1940 [BFMS]

Father and Daughter (Fadir og Dóttir), 1908–9 [FI 1]; The Gipsy's Wedding Day, 1906 [BFMS]; Green Bushes (Passacaglia on an English Folksong), 1905–6 [BFMS 12, 25]; Hard-Hearted Barb'ra (H)ellen, 1899, 1946 [BFMS]; Harkstow Grange, 1934–7; Hermundur Illi (Hermund the Evil), 1905–11 [FI, TMRM 1]; The Hunter in his Career, 1904 [OEPM 3, 4]; Husband and Wife (Manden og Konen), 1923 [DFMS 5]; I'm Seventeen Come Sunday, 1905–6 [BFMS 8]; In Bristol Town (Bristol Town), 1906 [BFMS]; Irish Tune from County Derry (Old Irish Tune; County Derry Air), 1902 [BFMS 5, 6, 15, 20, 29]

Jutish Medley (Jysk Sammenpluk), 1923–7 [DFMS 8, 9]; The Keel Row (Smiling Polly), 1901–3; Knight and Shepherd's Daughter, 1918 [BFMS 18, Schott]; The Land o' the Leal, 1901; Let's Dance Gay in Green Meadow (Faeroe Island Dance), 1905, [FI]; Lisbon (Dublin Bay), 1906, 1931, 1937 [BFMS 40]; Lord Maxwell's Goodnight, 1904–13 [BFMS 14, 42]; Lord Melbourne, 1909–12, 1937; Lord Peter's Stable-Boy (Herr Peders Stéalddreng), 1922–7 [DFMS 1, 7]; The Lost Lady Found, 1905–10, 1937 [BFMS 33]; The Maiden and the Frog (Jomfruen og Frøen), 1925 [DFMS]

The March of the Men of Harlech, 1903–4 [BFMS, TWFS 2]; Marching Tune, 1905–6 [BFMS 9]; Mary Thomson, 1909–10 [BFMS]; The Merry King, 1905–6, 1936–9 [BFMS 38, 39]; Molly on the Shore, 1907 [BFMS 1, 19, 23]; My Love's in Germanie, 1903 [BFMS]; My Robin is to the Greenwood Gone (A Ramble), 1904–12 [OEPM 2]; Near Woodstock Town, 1899–1903 [BFMS]; The Nightingale and The Two Sisters (Nattergalen og De to Søster), 1923–30 [DFMS 10]; The Old Woman at the Christening (Kjaellingen til Barsel), 1925 [DFMS 11]; O Mistress Mine (after T. Morley), 1903 [OEPM]; One More Day, My John, 1915 [SCS 1]

The Power of Love (Kjaerlighedens Styrke), 1922 [DFMS 2, 4]; The Pretty Maid Milkin' her Cow, 1920 [BFMS 27]; The Rag-Time Girl (Amer. popular song), 1900; Rimmer (Rammer) and Goldcastle, 1951 [DFMS 3]; Rufford Park Poachers, 1933–7; Scotch Strathspey and Reel, 1901–11 [BFMS 28, 37]; Shallow Brown, 1910 [SCS 3]; Shenandoah (Windlass Chanty), 1907 [SCS]; Shepherd's Hey, 1908–13 [BFMS 3, 4, 16, 21]; The Shoemaker from Jerusalem (Jerusalems Skomager), 1927–9 [DFMS 6]; Sir Eglamore, 1904 [BFMS 13]; Six Dukes went a-Fishin', 1905, 1910–12 [BFMS 11]; Spoon River, 1919–22 [AFMS 1, 2, 3]

The Sprig of Thyme, 1907, 1920 [BFMS 24]; Stalt Vesselil (Proud Vesselil), 1951 [DFMS]; Stormy (Pumping Chanty), 1907 [SCS]; The Sussex Mummers' Christmas Carol, 1905–11 [BFMS 2, 17]; There was a Pig went Out to Dig (Christmas Day in the Morning), 1905 [BFMS 18, Schirmer]; The Three Ravens, 1902–3 [BFMS 41]; 3 Scottish (Scotch) Folk Songs, 1900: Leezie Lindsay; Mo Nighean Dubh [My Dark-Haired Maid]; O Gin, I were where Gadie Rins [BFMS, from Songs of the North]; Under a Bridge (Under en Bro), 1945–6 [DFMS 12]; Willow Willow, 1898–1911 [OEPM 1]; Ye Banks & Braes o'Bonnie Doon (R. Burns), 1901 [BFMS 30, 31, 32]

EDITIONS AND ARRANGEMENTS

Chosen Gems, variously 1v, str, 1930–57 [arrs. and edns of 14th–17th-century music]: A. de Cabezón: Prelude in the Dorian Mode; N. Curtis-Burlin: Negro Lullaby; Josquin: A l'heure que je vous; Josquin: La bernardina; Du Fay: Le jour s'endort; A. Ferrabosco: The 4-Note Pavan; H. Finck: O schönes Weib; J. Japart: Nenciozza mia; J. Jenkins: 5-Pt Fantasy; W. Lawes: 6-Pt Fantasy and Air no.1; Machaut: Ballade no.17; Machaut: Rondeau no.14; D. Pisador: Paséabase, The Moorish King; L. Power: Anima mea liquefacta est; H. Sandby: Love Song; A. Scarlatti: The Quiet Brook; J. Stokem: Harraytre amours

Chosen Gems, variously wind, brass, 1937–53 [arrs. and edns of 13th–18th-century music]: Angelus ad Virginem; Bach: March; Bach: Prelude and Fugue; A. de Cabezón: Prelude in the Dorian Mode; Josquin: La bernardina; Josquin: Royal Fanfare; A. Ferrabosco: The 4-Pt Pavan; W. Lawes: 6-Pt Fantasy and Air no.1; Machaut: Ballade no.17; A. Scarlatti: The Quiet Brook; A. Willaert: O salutaris hostia

Concert Transcrs. of Favourite Concs., pf, 1942–6: Tchaikovsky: Pf Conc. no.1 [opening], Grieg: Pf Conc. [first movt], Rachmaninoff: Pf Conc. no.2 [third movt]; Schumann: Pf Conc. [first movt]

The Dolmetsch Collection of English Consorts (1944) [transcrs. by A. Dolmetsch, edn for modern str insts by Grainger]: A. Ferrabosco: The 4-Note Pavan; J. Jenkins: 5-Pt Fantasy; W. Lawes: 6-Pt Fantasy and Air no.1

English Gothic Music, 1933–50s [transcrs. by D.A. Hughes, edns for 'practical perf.' by Grainger]: Ad cantum laetitiae; Alleluia psallat; Angelus ad Virginem; Beata viscera; Credo [from Old Hall MS]; Edi beo thu; Foweles in the Frith; Fulget coelestis curai; Hac in anni Janua; Jubilemus omnes una; Marionette douce; Dunstaple: O rosa bella; L. Power: Sanctus; Princesse of Youth; Pro beati Pauli – O praeclara patriae; Puellare gremium; Dunstaple: Veni sancte spiritus; Worcester Sanctus

Free Settings of Favourite Melodies, pf, 1922–42: Brahms: Wiegenlied [FS 1]; Handel: Hornpipe [FS 2]; Fauré: Nell [FS 3]; R. Strauss: Ramble on Love [FS 4]; Dowland: Now, O Now, I Needs Must Part [FS 5, 6]; Fauré: Après un rêve [FS 7], Tchaikovsky: Pf Conc. no.1 [opening] [FS 8]

Many other edns/arrs., incl. works by: Addinsell, Bach, Balakirev, Brade, Brahms, Brockway, O. Bull, Byrd, K. Cheatham, Coprario, Corteccia, N. Curtis-Burlin, Debussy, R. Dering, Delius, M. Easte, Elgar, Fauré, A. Ferrabosco, H.B. Gardiner, Gershwin, E. Goossens, E. Grainger, Grieg, J. Jenkins, C. le Jeune, Liszt, D.G. Mason, H. Mohr, S. Olsen, K. Parker, M. Pierson, Ravel, Sandby, F. Schmitt, C. Scott, Stanford, Tchaikovsky, Tomkins, Weelkes and others

Arrs. of African, British, Chinese, Indonesian and Polynesian music

WRITINGS

'Collecting with the Phonograph', *JFSS*, iii (1908–9), 147–242

'The Music of Cyril Scott', *Music Student*, v/2 (1912), 31–3

'The Impress of Personality in Unwritten Music', *MQ*, i (1915), 416–35

'Modern and Universal Impulses in Music', *The Etude*, xxxiv (1916), 343–4

'Richard Strauss: Seer and Idealist', in H.T. Finck: *Richard Strauss* (Boston, 1917), xvii–xxv

'Freedom of Thought in Piano Study', in H. Brower: *Piano Mastery: Second Series* (New York, 1917), 1–17

'The Two-Fold Vitality of Anglo-Saxon Music', *The Etude*, xxxvii (1918), 81–2

'Let us Sit in Wait No Longer for the Advent of Great American Composers; They are With us Already', *Quarter-Notes of the Brooklyn Music School Settlement*, i/1 (1919), 1–3

'Grieg's "Norwegian Bridal Procession"', *The Etude*, xxxviii (1920), 741–5

ed.: *Photos of Rose Grainger and of Three Short Accounts of her Life by Herself in her own Handwriting* (New York, 1923)

'Percy Grainger's Fighting Creed', *Australian Musical News*, xiv/3 (1924), 17–18

'Jazz and the Music of the Future', *Great Men and Famous Musicians*, ed. J.F. Cooke (Philadelphia, 1925), 308–14

'Der Ergänzung der Schlagwerkgruppe im Orchester', *Pult und Taktstock*, iii (1926), 5–9

'Impressions of Art in Europe', *Musical Courier*, xcviii (1929), no.22, p.8 only; no.25, p.6 only; xcix (1929), no.1, p.8 only; no.13, pp.8, 31; no.17, pp.10, 12

'Arnold Dolmetsch: Musical Confucius', *MQ*, xix (1933), 187–98

'Can Music be Debunked?', *Australian Musical News*, xxiv/7 (1934), 14a–d

Music: a Commonsense View of All Types (Melbourne, 1934)

'Sublime and Frivolous Elements in Music', *Australian Musical News*, xxiv/9 (1934), 4–8

'The Superiority of Nordic Music', *Quest*, vii/2 (1937), 7–8

'The Culturizing Possibilities of the Instrumentally Supplemented a cappella Choir', *MQ*, xxviii (1942), 160–73

'The Specialist and the All-Round Man', *A Birthday Offering to Carl Engel*, ed. G. Reese (New York, 1943), 115–19

'Grieg: Nationalist and Cosmopolitan', *The Etude*, lxi (1943), 386, 416–18, 428ff

'About Delius', in P. Warlock: *Delius*, rev. H. Foss (London, 1952), 170–80

BIBLIOGRAPHY

CATALOGUES AND SOURCE MATERIALS

T. Balough, ed.: *A Complete Catalogue of the Works of Percy Grainger* (Perth, 1975)

K. Dreyfus: *Music by Percy Aldridge Grainger* (Melbourne, 1978)

T. Balough, ed.: *A Musical Genius from Australia: Selected Writings by and about Percy Grainger* (Perth, 1982)

D. Tall, ed.: *Percy Grainger: a Catalogue of the Music* (London, 1982)

K. Dreyfus, ed.: *The Farthest North of Humanness: Letters of Percy Grainger, 1901–14* (Melbourne, 1985)

J. O'Brien: *The Grainger English Folk Song Collection* (Perth, 1985)

B. Clunies Ross, ed.: *Percy Grainger's Personal Library* (Melbourne, 1990)

T.P. Lewis, ed.: *A Source Guide to the Music of Percy Grainger* (White Plains, NY, 1991)

M. Gillies and D. Pear, eds.: *The All-Round Man: Selected Letters of Percy Grainger, 1914–61* (Oxford, 1994)

K. Dreyfus: *Music by Percy Aldridge Grainger: first Supplementary List and Index* (Melbourne, 1995)

Anon: *Percy Aldridge Grainger: List of Published Works* (Mainz, 1996)

OTHER LITERATURE

Grove6 (D. Josephson) [incl. further writings and bibliography]; *MGG1* (N. Broder)

D.C. Parker: *Percy Aldridge Grainger: a Study* (New York, 1918)

C.W. Hughes: 'Percy Grainger: Cosmopolitan Composer', *MQ*, xxiii (1937), 127–36

S. Olsen: *Percy Grainger* (Oslo, 1963; Eng. trans., n.d.)

I.C. Dorum: 'Grainger's "Free Music"', *SMA*, ii (1968), 86–97

Recorded Sound, nos.45–6 (1972) [whole issue; incl. discographies]

T.C. Slattery: *Percy Grainger: the Inveterate Innovator* (Evanston, IL, 1974)

J. Bird: *Percy Grainger: the Man and the Music* (London, 1976, rev. 2/1998)

SMA, x (1976) [incl. articles and interview]

Grainger Journal (1978–84); continued as *Grainger Society Journal* (1985–)

L. Forman, ed.: *The Percy Grainger Companion* (London, 1981)

SMA, xvi (1982) [whole issue]

D. Josephson: 'The Case for Percy Grainger, Edwardian Musician, on his Centenary', *Music and Civilization: Essays in Honor of Paul Henry Lang*, ed. E. Strainchamps and M.R. Maniates (New York, 1984), 350–62

T. Balough: *The Essential Grainger: Percy Grainger's Kipling Settings, 1898–1947* (diss., U. of Western Australia, 1985)

M. Gillies: 'Grainger's London Years: a Performing History', *Musicology Australia*, viii (1985), 14–23

E. Dorum: *Percy Grainger: the Man behind the Music* (Melbourne, 1986)

J. Blacking: *A Commonsense View of all Music: Reflections on Percy Grainger's Contribution to Ethnomusicology and Music Education* (Cambridge, 1987)

W. Mellers: *Percy Grainger* (Oxford, 1992)

M. Gillies: 'Percy Grainger and Australian Identity: the 1930s', *One Hand on the Manuscript*, ed. N. Brown and others (Canberra, 1995), 34–44

C. Grogan: 'Percy Grainger and the Revival of Early English Polyphony: the Anselm Hughes Correspondence', *ML*, lxxvii (1996), 425–39

A. Servadei: *A Critical Edition and Exploration of Percy Grainger's 'The Warriors'* (diss., U. of Melbourne, 1996)

K. Dorian-Smith and A. Servadei, eds.: *Talking Grainger* (Melbourne, 1998)

D. Pear: 'Percy Grainger and Manliness', *Journal of Australian Studies*, no.56 (1998), 106–15

MALCOLM GILLIES, DAVID PEAR

Gram, Hans (*b* Copenhagen, 20 May 1754; *d* Boston, 28 April 1804). American writer, organist and composer of Danish birth. He was born into a prominent family of seamen and merchants, and received arts and philosophy diplomas and a PhB degree at the University of Copenhagen (1770–72). His Danish literary production consists

of poetry and translations of librettos. In about 1781 Gram departed for the West Indies, becoming secretary to Governor L. Schimmelmann. Arriving in Massachusetts in about 1785 Gram established himself as a music master, although no record of his own training survives. He contributed secular pieces to the *Massachusetts Magazine* (vols.i–iv, 1789–92), including *The Death Song of an Indian Chief*, often cited as the first orchestral score published in the USA. As organist of the Brattle Street Church, Boston, Gram wrote texts and music for anthems and hymn tunes.

Although Gram's relationship to his contemporaries as co-editor of the *Massachusetts Compiler* (Boston, 1795) needs further exploration, the *Compiler*'s detailed theoretical introduction has long been considered a milestone in the European 'reform' movement in American music. Failing health gradually curtailed Gram's activity, and he died after several months of confinement in the Boston Alms House.

BIBLIOGRAPHY

O. Bray: 'Note' to *An Oration on Music* (Portland, ME, 1812)
F.J. Metcalf: *American Writers and Compilers of Sacred Music* (New York, 1925/R)
D.W. McCormick: *Oliver Holden, Composer and Anthologist* (diss., Union Theological Seminary, New York, 1963)
R.T. Daniel: *The Anthem in New England before 1800* (Evanston, IL, 1966/R), 95–6
D.P. McKay and R. Crawford: *William Billings of Boston* (Princeton, NJ, 1975)

MARIBEL MEISEL/R

Gram, Peder (*b* Copenhagen, 25 Nov 1881; *d* Copenhagen, 4 Feb 1956). Danish composer. In 1900 he began studies at the Polyteknisk Laereanstalt in Copenhagen, but he soon left in favour of music. He studied in Leipzig with Krehl (theory and composition) and Nikisch (conducting) from 1904 to 1907, during which period his String Quartet op.3 was awarded a prize; in 1908 he settled in Copenhagen as a private teacher in composition and theory. Until 1913 he conducted a series of orchestral concerts including contemporary Danish and foreign music. This led to a concert in Berlin in 1914 at which he conducted his First Symphony with great success. Apart from his private teaching he also pursued a career as conductor of the Danish Concert Society (1918–32), but became increasingly involved in important administrative work in Danish musical life. He was chairman of the Society for Music Education (1913–21), the Danish Musicians' Association (1919–24), the Society of Danish Composers (1931–7), Samfundet til Udgivelse af Dansk Musik (1931–8) and KODA (1930–37). He was director of the music department of Danish Radio (1937–51). In spite of these other activities, he succeeded in his fairly sparse output in distinguishing himself as a composer of individuality in 20th-century Danish music. His starting-point was a distinctive personal attitude towards the late Romantic and nationalist tendencies of the time (*Poème lyrique* op.9, *Avalon* op.16), and he reached a restrained, partly French-inspired clarity which gave much of his later music an intellectual, technically thorough character.

WORKS
(*selective list*)

Orch: Romance, op.5, vn, orch, 1909; Symfonisk fantasi, op.7, 1909; Poème lyrique, op.9, 1911; Festouverture, op.10, 1927; Sym. no.1, op.12, 1913; Vn Conc., op.20, 1919; Ov., C, op.21, 1921; Sym no.2, op.25, 1925; Prolog til et drama af Shakespeare, op.27, 1928; Intrada seria, op.34, 1946; Sym. no.3, op.35, 1954

Vocal: 4 Lieder, op.11, 1921; Avalon (E. Stokkebye), op.16, S, orch, 1916; Min ungdoms drøm (V. Rørdam), op.21, T, orch, 1921; unacc. choral pieces

Chbr: Str Qt no.1, op.3, 1907; Pf Trio, op.6, 1914; Str Qt no.2 (Serenade), op.26, 1928; Str Qt no.3, op.30, 1941; Wind Qnt, op.31, 1943

Pf: Bagatelles, op.8, 1911; Introduktion og dobbeltfuga, op.13, 1917

Principal publisher: Samfundet til Udgivelse af Dansk Musik

MSS in *DK-Kk*

WRITINGS

Musikens formlaere i grundtraek (Copenhagen, 1916)
Moderne musik (Copenhagen, 1934)
Analytisk harmonilaere (Copenhagen, 1940)

BIBLIOGRAPHY

F. Crome: 'Peder Gram', *Musik* [Copenhagen], v (1921), 143

NIELS MARTIN JENSEN

Gramatges, Harold (*b* Santiago de Cuba, 26 Sept 1918). Cuban composer, pianist and teacher. He studied music in his home town and then compostion with Roldán and Ardévol at the Havana Municipal Conservatory. He was part of the Grupo de Renovación Musical, from its foundation by Ardévol at the Conservatory (1942–8). In 1942 he studied at Tanglewood with Copland (composition) and Koussevitsky (conducting). He later studied again with Copland, in New York (1948–9), also attending seminars with Carter and Ulysses Kay at Columbia University. He founded and directed the Orquestra Sinfónica Juvenil of the Havana Conservatory (1944–8) where he was a professor of music, and was assistant director of the Orquestra de Cámara de La Habana (1946–57). From its foundation he was president of the Sociedad Cultural Nuestro Tiempo (1951–61), contributing to its periodical. In 1959 he was made adviser to the music department of the Board of Cultural Affairs through which he contributed to music eduction reform and helped create the National SO. He was the Cuban ambassador to France (1960–4) and in 1965 founded the music department of the Casa de las Américas of which he was in charge until 1970. He has taught at the Higher Institute of the Arts since its founding in 1976, and where he is an emeritus professor. He has received many national and international awards and distinctions, including the Tómas Luis de Victoria Prize (1996) for his life's work.

In the 1940s his compositions showed the influence of neo-classicism; his *Serenata* (1947) with its solid structure, lyricism and impeccable orchestration, have made it one of his most widely performed pieces. His orchestral work *In memoriam* (1961), written while in Paris, expresses symbolically 'situations, places, significant events in the life of the Santiago freedom-fighter who fell in the struggle against the tyranny of Battista'. His experience in Paris and the changes brought about by the avant-garde movement in Cuba led him to new compositional approaches, and he first used serial techniques in *Volpone* (1966), *Cimarrón* (1967) and *La muerte del guerillero* (1968–9). The incorporation of new techniques into his existing style culminated in the *Móviles* series (1969–80), whose works are structured in different numbered 'events' that generate their own development. *Diseños* (1976) and *Incidencias* (1977) adopt a similar approach. For the Cuba-Holland Festival of Music 85 he wrote *Guirigay*, whose title expresses a sense of chaos or uproar which resolves in the work in a final, deeply lyrical passage. Gramatges's work is distinguished by a painstaking care for form and the presence of obvious Cuban elements, all

expressed with great subtlety, lyricism and elegance. His writings on music include articles in *Nuestro Tiempo* and *Música* along with *Presencia cubana en la música universal* (Havana, 1983).

WORKS
(*selective list*)

DRAMATIC

Ballets: Icaro, perc, pf, 1943; Mensaje, orch, 1944
Incid. music for stage: Calígula (after A. Camus), 1955; Volpone (R. Ferrer, after B. Johnson); La Dama Duende (Ferrer, after C. de la Barca), 1973
Incid. music for film (director in parentheses): Los tiempos del joven Martí (J. Massip), 1959; Rebeldes (T. Gutiérrez Alea), 1960 [Part III of Historias de la revolución]; Cimarrón (S. Giral), 1967; David (E. Pineda Barnet), 1969

INSTRUMENTAL

Orch: Sinfonía en mi, 1945; Serenata, str orch, 1947; Sinfonietta, 1955; In memoriam (homenaje a Frank País), 1961; Para la Dama Duende, gui, orch, 1974
Chbr: Duo, fl, pf, 1943; Trio, cl, vc, pf, 1944; Serenata, str orch, 1947; Qnt, fl, ob, cl, bn, hn, 1957; Móvil II, fl, hn, pf, xyl, vib, 5 perc, 1970; Diseños, ww qnt, perc, 1976; Móvil III, fl, pf, 1977; Guirigay, str qnt, ww qnt, 1985
Solo pf: Sonata, 1942; Paqueña suite (homenaje a Ravel), 1943; Dos danzas cubanas, 1948: Montuno, Sonera; Tres preludios a modo de toccata, 1951; Móvil I, 1969; Incidencias, 1977; Seis danzas antiguas, 1989: La acedonia, La clavelina, La violetina, La diamela, La begonia, La mariposa; Paisaje de dos para cuatro, 1996
Solo gui: Fantasía, 1972; Móvil IV, 1980; Canti di villa Grazioli, 1987

VOCAL

Voice(s) and orch: Cant. para Abel (J. Martí and others), spkr, male vv, 10 perc, 1973; La muerte del guerillero (N. Guillén: *Che Comandante*), spkr, orch, 1968–9; Oda martiana (Martí), Bar, orch, 1977–8; Cant. a la paz, 2 actors, S, Bar, mixed vv, orch, 1987
Other vocal: Soneto (L. de Góngora), mixed vv, 1940; Tres madrigales infantiles (E. Ballagas), mixed vv, 1950; Tríptico (Martí), S/Bar, pf, 1954: Mi verso es un ciervo herido, Cultivo la rosa blanca, Penas; Canción de Belisa y Coplas (F.G. Lorca), S, pf, 1957; Discurso de la América Antigua (anon. pre-Colombian text), S, pf, 1983, arr. S, orch, 1985; Dos canciones (Guillén), S, pf, 1993: La vida empieza a correr, Iba yo por un camino

Principal publishers: Ediciones de la Unión Panamericana, Ediciones de la Universidad de Oriente, Ediciones Nuestro Tiempo, Editora de Música Española Contemporáneo, Editora Nacional de Cuba, Elkan-Vogel Co., Instituto Iberoamericano de Musicología, Ricordi Americana, Southern Music Publishing

BIBLIOGRAPHY

L. Acosta: 'La música en defensa del hombre', *Revolución y cultura*, no.52 (1976), 10–20
L. Acosta: 'Harold Gramatges y sus móviles', *Música* [Havana], no.106 (1985), 27–34
H. Rozada: 'Harold en Italia', *Clave*, no.2 (1986)
M. Perez Fleitas: 'Tres preludios de Harold Gramatges', *Clave*, no.7 (1987), 33–9; no.8 (1988), 30–35; no.9 (1988), 27–36

VICTORIA ELI RODRÍGUEZ

Gramex. *See* COPYRIGHT, §VI (under Denmark).

Gramm, Donald (*b* Milwaukee, 26 Feb 1927; *d* New York, 2 June 1983). American bass-baritone. He studied at the Wisconsin College-Conservatory of Music (1935–44) and at 15 took singing lessons with George Graham. His opera début was in *Lucia di Lammermoor* at the 8th Street Theater of Chicago when he was 17. Formal study followed at the Chicago Musical College (1944) and later with Martial Singher at the Music Academy of the West, Santa Barbara. His New York début was with the Little Orchestra Society (*L'enfance du Christ*, 1951). He became a member of the New York City Opera the following year (Colline in *La bohème*), and began a long, mutually beneficial relationship with Sarah Caldwell's Boston Opera in 1958. A singer of extraordinary versatility and intelligence, Gramm sang with every leading company in the USA and at Spoleto, Aix-en-Provence and Glyndebourne (Nick Shadow, 1975; Falstaff, 1976). He participated in the American premières of Orff's *Der Mond*, Martinů's *The Marriage*, Milhaud's *Medée*, Martin's *Der Sturm*, Britten's *Gloriana* and *Owen Wingrave*, Berg's *Lulu*, Schoenberg's *Moses und Aron* and *Jakobsleiter*, Verdi's *Don Carlos* in the original French version, and Gianini's *The Taming of the Shrew*, among others. He was also active in the concert hall, and particularly adept in the music of Bach and Berg. Gramm's voice was not particularly large, but he used it with uncommon sensitivity to nuance, and fidelity to the composer's instructions. He was an elegant stylist, and a remarkably convincing actor. In 1981 he ventured into stage direction with *Figaro* at Wolf Trap.

MARTIN BERNHEIMER/R

Grammateus, Henricus [Schreyber, Heinrich] (*b* Erfurt, *c*1492; *d* Vienna, winter 1525–6). German mathematician. He matriculated in Vienna in 1507 as 'Henricus Scriptoris Erfordensis'. After studying in Kraków (1514–17) he returned to Vienna, where his name was listed in the rolls as 'Magister Henricus Grammateus'. During the 1521 plague he was in Nuremberg, where his most important work, *Ayn new kunstlich Buech*, had been published in 1518; by 1525 he was back in Vienna, where he held legal and didactic posts. Grammateus was the first German to publish information on quadratic equations and binomial calculation. One section of his book, entitled 'Arithmetica applicirt oder gezogen auff die edel Kunst musica', contains the earliest known method for Pythagorean tuning of the monochord using semitones determined by means other than the progression of perfect 5ths. Grammateus established the division of the tone into two equal parts using the Euclidian division (*see* MONOCHORD), in which the chromatic scale has ten equal semitones and two slightly smaller Pythagorean ones. He was also the first to indicate an easily applicable set of string lengths for the monochord, basing it on a total string length of 100 units.

BIBLIOGRAPHY

NDB (K. Vogel)
C. Adkins: *The Theory and Practice of the Monochord* (diss., U. of Iowa, 1963)
O. Jorgensen: 'In Tune with Old Tunings', *Clavier*, xvii (1978), 26–8
O. Jorgensen: *Tuning* (East Lansing, MI, 1991)

CECIL ADKINS

Granada. City in southern Spain. Its capture from the Moors by the Catholic monarchs Ferdinand and Isabella on 2 January 1492 completed the Christian reconquest of Spain. Granada had been the Moorish capital for centuries, and music was an important part of its court life. Few records survive, however, beyond the descriptions in 16th-century Spanish *romances*, which portray a refined court where vocal and instrumental music and dancing were part of daily life, and proficiency in these arts was highly esteemed; songs were courtly love lays rather than martial tunes.

Granada Cathedral was founded on 21 May 1492. At first its music consisted almost exclusively of Gregorian chant, but by 1510 polyphony had been introduced; an

inventory of 1517 lists seven volumes of polyphony, one of them printed. Polyphonic works to Latin texts remain from the last three *maestros de capilla*, Santos de Aliseda, his son Jerónimo de Aliseda and Luis de Aranda. The large organ begun in 1568 had more than 1600 pipes, four *secretos*, two manuals (the positive with 66 keys), six bellows and 15 speaking stops. The builders, Francisco Vázquez and the Flemish brothers Liger and Juan de Sanforte, were supervised by the organist Gregorio Silvestre. Instruments were used at first only to accompany certain processions (when portative organs were also used), but from 1563 six instrumentalists were employed for the daily services; they played flutes, trumpets, trombones and bassoons.

During the next three centuries there was little change in musical practices beyond that created by the general development of music. Villancicos with Spanish texts were introduced in the 16th century for solemn feasts, especially Christmas and Corpus Christi. Accompanied monody was first used in the 17th century; at that time too the choir was enlarged to accommodate the new polychoral style. Both styles appear to have been fully established by the time of the *maestro de capilla* Diego Pontac (1627–44). Basso continuo, first used in the late 16th century, was indispensable by the early 17th century. Its realization was at first entrusted to the organ accompanied by the bassoon and, after 1644, to the harp (whose use was discontinued in 1742); a bass viol was sometimes added. Cornetts, oboes and horns were added to the instruments already in use since the 16th century. The 18th-century *maestros de capilla* Gregorio Portero, Manuel de Osete and Tomás de Peñalosa all left important music. Two great organs, one with 77 and the other with 74 speaking stops, were built by Leonardo Fernández Dávila between 1746 and 1749, and though the organs themselves no longer exist, the four imposing and beautiful cases remain (*see* ORGAN, fig.41). The 19th century, though liturgically decadent, was musically the cathedral's most glorious period; a new purity of style was manifest. The villancicos typical of the two preceding centuries were dropped in favour of less popular and more austere, though liturgically more suitable, Latin texts. Composition technique showed growing refinement as it assimilated the musical innovations of the time. Notable *maestros de capilla* were Ramón Palacios, Bernabé Ruiz, Antonio Martín Blanca and Celestino Vila de Forns (who planned to reconstruct Mozarabic chant).

The royal chapel, founded as a pantheon to Ferdinand and Isabella, maintained an important musical establishment, and its archives are among the richest in 16th-century Spanish music. Rodrigo de Ceballos, one of the greatest 16th-century Spanish polyphonists, was *maestro de capilla* there until his death (1581). Throughout this period the music at royal chapel was almost as important as that of the cathedral, but it declined in the 18th century and was subsequently superseded by the cathedral. The most important composer among its *maestros de capilla* was Antonio Caballero (second half of the 18th century). Other *maestros*, some of whose music is preserved, were José Zameza, Esteban Redondo and Antonio Luján. Of the other churches in Granada the most noted for music were the Colegiata del Salvador and the S Jeronimo monastery.

Shortly after the Christian reconquest of Granada (1492) some Spanish noble families established their own musical chapels, but these disappeared rapidly. The vihuela and lute however were consistently cultivated. One of Spain's most eminent vihuelists, Luis Narváez, came from Granada, and other celebrated local vihuelists and lutenists were Hernando de Jaén, Luis de Guzmán and Andrés Narváez (Luis Narváez's son). The city was also an important centre for the manufacture of string instruments, based in the local Moorish traditions.

In the 17th and 18th centuries there was little music in the social life of Granada. At the 'academies' held on special occasions in aristocratic houses music played an important part and was often composed for the event, but it was not until the 19th century that music became a prominent and regular aspect of social life. At this time arias and even whole scenes from operas and chamber music were performed in the houses of the upper class, and small orchestral groups were organized to perform Haydn symphonies, opera overtures or works by local composers in salons.

By the early 17th century music was used extensively in the theatre in prologues, *loas*, interludes etc., which in the 18th century developed into comedies with music. At the same time the zarzuela became a dominating genre, and a small but permanent orchestra was established for it. Opera was brought to Granada in 1774, when a contract was signed with the impresario Giuseppe Marcetti for the performance of Italian works, some new, some from the standard repertory. Most, perhaps all, of the singers were Italian. Opera reached the zenith of its popularity in Granada in the first half of the 19th century, from the opening of the Teatro del Campillo (1810) to about 1850, when the zarzuela began to predominate; during this period the major operas of Rossini, Bellini, Donizetti and, later, Verdi were performed. After that time opera declined in favour of the zarzuela, but popular opera arias remained the basis of social and chamber music for the rest of the 19th century.

The Liceo Artístico y Literario (founded 18 November 1839) has had a decisive influence on the organization of the city's musical life. The Escuela de Canto, founded by the Liceo and supported by it, was the precursor of the conservatory. The Sociedad de Cuartetos Clásicos (later the Sociedad de Conciertos) was founded in 1871. Until about 1980 Granada had neither a resident orchestra nor important chamber music groups; its concert season nevertheless was usually intense and uninterrupted, with orchestras and chamber groups from Spain and other countries. Most concerts were organized by the Liceo or one of its dependent organizations. Under the auspices of the Festivales de Música y Danza (founded 1952), internationally famous orchestras, chamber groups and soloists have visited Granada to play in the incomparable settings of the Alhambra and the Generalife. A major change came soon after 1980 with the construction of the huge Auditorio Manuel de Falla on the Alhambra hill, close to Falla's own house (now a museum to him), and the creation of a 'Consorcio', sponsored by local and national government, which organizes a rich and varied cycle of concerts. This new enterprise reached its peak with the foundation in 1990 of the Orquesta Ciudad de Granada, which gave a new look to the city's musical life.

BIBLIOGRAPHY

F. de Paula Valladar: *Apuntes para la 'Historia de la música en Granada' desde los tiempos primitivos hasta nuestra época* (Granada, 1922)

J. López-Calo: *La música en la catedral de Granada en el siglo XVI* (Granada, 1963)
A. Fernández-Cid: *Granada: historia de un festival* (Madrid, 1984)
G. Tejerizo Robles: *Villancicos barrocos en la capilla real de Granada* (Granada, 1989)
J. López-Calo: *Catálogo del archivo de música de la catedral de Granada* (Granada, 1991–2)
J. López-Calo: *Catálogo del archivo de música de la capilla real de Granada* (Granada, 1993–4)
P. Ramos López: *La música en la catedral de Granada en la primera mitad del siglo XVII: Diego de Pontac* (Granada, 1994)

JOSÉ LÓPEZ-CALO

Granados (y Campiña), Enrique [Enríc] (*b* Lérida [Lleida], 27 July 1867; *d* at sea, English Channel, 24 March 1916). Catalan composer and pianist. Though he enjoyed considerable fame in his native Barcelona, within Spain as a whole his music was less well known than his enduring reputation as the composer of 'La maja y el ruiseñor' from *Goyescas* might suggest. Apart from *Goyescas* (in its original version for piano), only his *Danzas españolas* and his first opera *María del Carmen* brought him significant national acclaim, and relatively few of his 140-odd works were published or performed regularly in his lifetime. A comprehensive view of his work has been hampered by the prevailing but misconceived tendency to divide his music into three compositional periods – known, misleadingly, as the 'Nationalistic', the 'Romantic' and the 'Goyesque' – with a disproportionate emphasis on his *Goyescas*. Sadly, the greater part of his diverse and extensive output remains obscure and unpublished and, as yet, no detailed study has been made of his life.

1. Life. 2. Works and musical language. 3. Summary and historical position.

1. LIFE. Granados was a Catalan by birth but not by ancestry. Around 1870 the Granados family moved to Santa Cruz de Tenerife. A horse riding accident which injured his father, an army officer, occasioned another move in 1874 to Barcelona, which remained his permanent home. His first music lessons were with Captain José Junceda, an army bandmaster; more formal instruction began with his enrolment in 1879 at the city's Escolonia de la Merce, under Francis Jurnet, and continued, more significantly, a year later when he became a pupil of Joan Pujol, the leading piano teacher in Barcelona, whose pupils also included Albéniz and Ricardo Viñes. During this period Granados also studied, probably quite informally, with the eminent Spanish musicologist Felipe Pedrell, whose precise impact on him is hard to gauge. Like most composers of his generation, he probably learnt more about the Spanish folk music that infuses much of his work from the nationalistic zarzuelas of Francisco Barbieri, among others, though Pedrell's role as mentor of the emerging Spanish national school should not be underestimated. In essence, however, Granados remained self-taught as a composer. Having obtained sponsorship from an influential local businessman, Don Eduardo Condé, he spent two years (1887–9) as an 'auditeur' at the Paris Conservatoire classes of Charles-Wilfrid Bériot, living for a time with Viñes on the rue Trévise. On his return to Barcelona he began to establish his reputation as a pianist and gave his first major recital at the Teatre Líric on 20 April 1890. His inclusion in his later programmes of the newly composed *Danzas españolas* began to enhance his reputation as a composer, and in 1892 the critic of *La vanguardia*, praising their authentic national character, compared him favourably with Grieg. The *Danzas españolas*, which began to appear individually during the early 1890s (without titles, which were a later editorial addition), were among his first published works. Others were first published in music journals of the day, such as the influential *Ilustración musical hispano-americana*, which included his *Valses poéticos* and *Valses íntimos* in 1894. However, the majority of his published works appeared posthumously.

The Madrid première of his first opera, *María del Carmen*, in 1898 brought Granados his first significant national success, partly because the play by Feliu y Codina from which it was adapted was already well known to the Madrid public. Several arrangements from the opera were published at this time and these remain the only music from his stage works to be published in his lifetime. Following repeat performances in Barcelona and Valencia in 1899, however, it disappeared from the repertory, reflecting the Spanish opera public's usual preference for mainstream European works. From around the turn of the century his increasing involvement with the Catalan modernist movement led him to compose Catalan theatre works, whose fantastic scenarios, derived by Apeles Mestres from Faustian myth, medievalism and fairy tale, proved hugely popular with local audiences, though they remained unknown outside Barcelona. For the overt Wagnerian parody in the second tableau and its spectacular staging effects, *Gaziel* (1906), in which a mischievous female genie is the main protagonist, typifies the spirit of the 'Espectacles i Audicions Graner', for which it was composed. Though proud of his Catalan identity, Granados remained in musical matters a cosmopolitan and had little time for the Catalan modernists' politically motivated rejection of Hispanic culture, claiming: 'I consider myself as much a Catalan as anyone, but in my music I want to express what I feel . . . be it Andalusian or Chinese'.

His founding in 1900 of a classical concert society, for which he sometimes appeared as a conductor, and in 1901 of his music school, the Academia Granados, which was also to become an important venue for chamber music, were signs of the respect he enjoyed within the Catalan musical establishment. He wrote several pedagogical works, including a pedal tutor, but, like many performers, he found teaching a tedious affair, always preferring to demonstrate by example. In spite of the burdensome administrative responsibility of running his academy, he maintained a high profile as a pianist throughout his career. He appeared frequently in recitals, concerto performances and chamber music alongside such prominent figures as Thibaud, Saint-Saëns and Casals, a personal friend, for whom he composed several pieces. He became well known for his impromptu improvisations, as a result of which concert performances of his works often varied considerably from the printed score, as his numerous recordings for Welte-Mignon, made during the early 1900s, testify.

By 1907 Granados was well enough known outside Spain to be invited by Fauré to sit on the jury for the Dièmer Prize, and in 1909 he began work on what was to become his best-known composition, the piano suite *Goyescas*. Partly derived from earlier sketches, the *Goyescas* were inspired by Goya's idealistic tapestry cartoons portraying the colourful 'majos' and 'majas' of his day, cartoons Granados had seen in the Prado in



Enrique Granados in his studio, c1910

Madrid. The première of the first book took place in Barcelona in March 1911, with its Parisian première following soon after, and the complete suite was performed the following year in Madrid. Encouraged by the success of his new work, Granados was persuaded by his friend the American pianist Ernest Schelling to adapt it as the basis of an opera (originally entitled *Goyesca*), for which, inspired by Fernando Periquet's veristic plot, he composed much new music, some of which was derived from the Zarzuela *Ovillejos*. In a reversal of conventional procedure, it was only when Granados had conceived his entire score that he began the painstaking process of adapting Periquet's libretto, word for word. The planned 1914 première at the Paris Opéra was postponed due to the outbreak of war, yet Granados and Periquet were still working on the manuscript as late as the summer of 1915. By this time a production at the New York Metropolitan had been agreed. On his arrival in New York he caused a controversy by saying that the world knew nothing of real Spanish music. In the wake of the première, which had been badly under-rehearsed, some critics, remembering his earlier outspokenness, were quick to draw unfavourable comparisons with *Carmen*, though the music was generally praised. The main criticisms concerned the opera's lack of onstage drama and the muddy orchestration. Despite the mixed reviews, Granados, the first important Spanish composer to visit America, was honoured by an invitation to the White House from President Wilson, as a result of which he missed his scheduled sailing. On the second leg of his subsequent journey back to Spain, his boat was struck by a torpedo. Although the *SS Sussex* did not sink, the impact threw many passengers into the water. Granados was among those picked up by a life raft, but seeing his wife struggling he made a vain attempt to save her, and both drowned together.

2. WORKS AND MUSICAL LANGUAGE. Granados's musical language is rooted in mainstream European traditions and is frequently blended with elements derived from traditional Spanish (and less often Catalan) folk music. Despite claims to the contrary (such as Larrocha, 1967), there is little evidence of significant stylistic development. Indeed, the attempt to identify separate 'Nationalist' and 'Romantic' periods is misconceived, given that Granados continued to compose pieces with overtly national characteristics, as well as others without, throughout his life.

Many of his piano works, though by no means all, derive their rhythmic impetus from Spanish folkdances. In those derived from the ubiquitous *jota*, such as the *Rapsodia aragonesa* or the *Capricho español*, the unsophisticated world of the salon is never far away, and Granados's youthful experiences as a pianist in Barcelona's clubs and cafés also accounts for his numerous mazurkas, waltzes and marches, though few of these have any intrinsic merit. His treatment of lesser-known dances, like the irregular Basque *vascongada* in his *Seis piezas sobre cantos populares españoles*, or the Murcian *parranda* which informs the first of his *Doce danzas*

españolas, is, however, more individual. On the other hand, the Schumannesque imprint on Granados's many collections of character pieces for piano, including the *Escenas románticas*, *Cuentos de la juventud*, *Bocetos* and the *Libro de horas*, is evident as much in their Romantic literary and programmatic affectation as in the harmonic language, with its proliferation of secondary dominants and diminished 7ths, and the prevailing pianistic conception.

Goyescas represents a rapprochement of different styles which can be found throughout his music, and is notable also for its infusion of Scarlattian ornamentation, which pervades the entire luxuriant texture. The opening of 'Los requiebros', based on a well-known tune, 'Tirana del Trípili', exemplifies his attempt to recreate the urban folkstyle of the 18th-century *tonadilla*, as in *Ovillejos* and the *Tonadillas* – an attempt which clearly owes much to Barbieri's own 'Goyesca', the zarzuela *Pan y toros*. On the other hand, the overwhelming use of dominant-centred Phrygian harmonies in 'Colquio en la reja' or in 'Epílogo', with its incorporation of brash guitarish idioms in imitation of the *punteado* (plucked) and *rasguedo* (strummed) styles of playing, owes more to the music of southern Spain. (Other notable examples of this style are in the *Moresque y canción árabe*.) The best-known number of the set, 'La maja y el ruiseñor', is one of only a few Granados works to incorporate a genuine folksong, as he usually preferred to invent his own. Here too, in the terraced descent of the embellished vocal line, one can discern the characteristic melismas of Andalusian song, with its intensely Arab associations (an effect intensified by the Phrygian harmony), though, as in so much Granados, the overwhelming effect is of Romantic melancholy.

Apart from the Catalan songs and theatre works, and the music inspired by the poetry of Mestres (such as the chamber suite *Elisenda*), little in Granados's music is specifically Catalan in origin. A notable exception is the *Sardana* for piano, in which he cleverly contrasts rhythmic material based on the *llargs* (long) and *corts* (short) steps of the dance, then as now the essential symbol of Catalan culture. Similarly, in the 'Pastoral' from the *Seis estudios expresívos* he tries to portray the characteristic sound of the Catalan *tenora* (a kind of tenor oboe designed for outdoor performance), as is indicated in the music. The only proven example of a Catalan folksong occurs in his incidental music to Adrià Gual's symbolist drama *Blancaflor*, though many of the tunes in *Follet* and *Liliana* are imaginative recreations of the style.

Of his 11 completed works for the stage, four – *María del Carmen*, *Petrarca*, *Follet* and *Goyescas* – can be considered true operas. *Ovillejos*, his only zarzuela, and the other Catalan works, *Picarol*, *Gaziel* and *Liliana*, all contain songs and spoken drama. The children's opera *La cieguecita de Betania* is one of several theatre works surviving only in fragments. In general, Granados's works for the stage lack dramatic realism, a fact that bedevilled his theatrical career, though this has less to do with the stilted poetic narrative of his librettos than with his miniaturist conception of each work as a series of self-contained cameos. However, the operas contain moments of genuine inspiration and excitement, ranging from the rousing chorus of villagers that concludes Act 2 of *María del Carmen* (based on a *murciana*), to the astonishingly complex orchestral fabrics in *Follet*. His final opera, *Goyescas*, is marred by the unsuitability of much of the music derived from the original piano suite as vocal material, though the newly composed choral interlude linking the second and third tableaux, which evokes a gypsy musical gathering complete with onstage guitarist, is extremely effective.

Apart from some youthful songs to texts by Mestres, Granados composed his two most important song collections after 1910. Though the *Tonadillas* and *Canciones amatorias* were both inspired by the theme of romantic love, neither collection is truly cyclic in any musical sense, though the three versions of 'La maja dolorosa' within the former make a kind of mini-cycle. Stylistically poles apart, these song collections can be considered among Granados's greatest musical achievements, as much for their blend of inspired melody and formal ingenuity as for the controlled handling of the text and surprising economy of the piano accompaniments. Nearly all his songs exemplify his preference for the soprano voice, which, in the original versions, is often pushed to its limits; unfortunately, many songs, as well as much piano music, were substantially revised in the 1970s by Rafael Ferrer, whose editions are customarily performed. Of Granados's uneven collection of chamber and orchestral music, perhaps only his Piano Quintet, Violin Sonata (for Thibaud) and languid Serenata for two violins and piano (completed by Glen Kirchoff in 1988) merit serious attention. Sadly, the piano part of his austere cantata *Cant de les estrelles*, a setting of Heine, is lost. Grandos left a string of partially completed orchestral works including a symphony, concertos for cello and piano (the latter dedicated to his idol Saint-Saëns but probably intended for himself to play), and several symphonic poems. His final and most ambitious symphonic poem, *Dante*, is a testament to his enduring fascination with the music of Wagner, especially apparent in the rather pedantic chromaticism in the introduction, but like all his large-scale works, it lacks formal coherence.

3. Summary and historical position. When Newman described the piano suite *Goyescas* as 'the finest written-out impovisation', he laid bare the essence of Granados, whose compositions owe far more to the spontaneity of his Romantic imagination than to the laborious working out of ideas. Indeed, by his own account, his greatest music often emerged in the white heat of inspiration, at the piano, and he often wrote his music straight out in virtually its final version. This spontaneous approach may also account for his frequent habit of self-quotation, his tendency rarely to date his manuscripts, and the occasional careless 'errors' in the music. *Follet* is one of few works for which there are detailed preliminary sketches, although he famously composed the entire third act prelude overnight. Granados's foremost strength was undoubtedly his melodic gift, which can be best appreciated in his songs and piano works, though the latter are also his most variable achievements. His most obvious failing, when deprived of a text, was a poor sense of formal design, a deficiency accentuated in longer works by the vagueness of his modulations and his overreliance on variation technique as a means of development. However, he could sometimes use variation extremely effectively, as in 'Los requiebros', when the accompanying texture becomes progressively more elaborate with each reappearance of the *copla* theme. Granados made a significant contribution to the development of a national Spanish

school and, though he is often considered more conservative than Albéniz or Falla, the degree to which native elements inform his music should not be underestimated, even if he must ultimately be reckoned a lesser figure.

WORKS

published works printed in Madrid unless otherwise stated

STAGE

Miel de la Alcarria (incid music, J. Feliu y Codina), 1895, unperf., *E-Bcd, F-Psal*

Los Ovillejos (zar, 1, Feliu y Codina), 1897, unperf., *E-Bcd*; rev. as Ovillejos (sainete lírico, 2), 1897–8, unperf., *Bcd*

María del Carmen (op, 3, Feliu y Codina), Madrid, Parish, 12 Nov 1898; rev. posth. Eduardo Granados and F. Montserrat i Ayarbe, *Msa*

La leyenda de la fada (drama líric, 3), *c*1898–1900, unperf., *Bcd* (inc., undated)

Blancaflor (incid music, A. Gual), 1899, Barcelona, Lírico, 30 Jan 1899, *Bcd*

Petrarca (poema dramàtic, 1, A. Mestres), 1899–1900, unperf., *F-Psal*

Rosamor (drama líric), 1900, inc., *E-Bam*

Picarol (drama líric, 1, Mestres, after V. Hugo: *Notre-Dame de Paris*), 1901, Barcelona, Tivoli, 23 Feb 1901, *F-Psal*

Follet (drama líric, 3, Mestres), 1901–3, concert perf., Barcelona, Liceu, 4 April 1903, *E-Bcd*

Gaziel (drama líric, 1, Mestres), 1906, Barcelona, Principal, 27 Oct 1906, *F-Psal*

Liliana (poema lírico, 1, Mestres), 1911, Barcelona, Palau de Bellas Artes, 9 July 1911, *Psal*

Goyescas (op, 3 tableaux, F. Periquet), 1913–15, New York, Met, 28 Jan 1916, facs. of lost autograph (entitled Goyesca) *US-NYgs* (New York, 1916)

La cieguecita de Betania o El portalíco de Belén (children's op, 1, G. Miró), 1914–15, private perf., Vallcarca, nr Barcelona, Christmas 1914, *E-Bcd* (inc., undated)

ORCHESTRAL AND VOCAL-ORCHESTRAL

for orchestra unless otherwise stated

MSS in E-Bcd unless otherwise stated

La nit del mort, desolacío poema after A. Mestres, S, orch, 1897–8, *E-Bcd, F-Psal*

Marcha de los vencidos, 1899

Suite sobre cantos gallegos, 1899: En la montaña, Danza gallega, Morriña, Final: Fiesta

Boires baixes, sym. poem after Roviralta, *c*1901, inc., *E-Bam*

Dante, sym. poem after Dante: *La divina commedia*, Mez, orch, 1907–8, 2 pts: Dante e Virgilio, Paolo e Francesca (New York, 1915)

Suite de navidad: Final, pf, chbr orch, 1914–15, inc. [arr. from op La cieguecita de Betania]

Intermezzo, 1916 [from op *Goyescas*]

Undated: Pf Concerto, inc.; Vc Conc., inc., lost; Danza gitana [arrs. for full and chbr orchs of pf work]; Suite árabe, ou Orientale, inc.; Torrijos, sym. poem, lost

CHAMBER

More than 6 pfmrs: Elisenda, suite after poems by A. Mestres, 4 movts [no.1 adapted from El jardí d'Elisenda, pf], fl, ob, cl, str qnt, pf, S (no.3 only), perf. 1912, *E-Bcd, Boc, Bam*

3–6 insts: Pf Trio, 1894 (1976); Pf Qnt, 1894–5 (1973); Escena religiosa, vn, org, pf, timp, *Bcd*; Intermedios para la misa de boda de Dionisio Conde, str qt, hp, org, *Bcd*; Pequeña romanza, str qt (1975); Serenata, 2 vn, pf, *Bcd*; Oriental, ob, str qt, lost

2 insts: Melodía, vn, pf, *c*1903, lost; Trova [arr. of Elisenda, no.2], vc, pf, 1912–15 (1971), *Bcg*; Andante, vn, pf, lost; Danza gallega, vc, pf (1971) [arr. of Suite sobre cantos gallegos, no.2, orch]; Madrigal, vc, pf (1973), *Bcg*; 3 preludios, vn, pf, ed. L. Anton: La góndola, Al toque de guerra, Elevación (1971); Romanza, vn, pf (1971); Sonata, vn, pf (1971), *Bcd*

PIANO

IMHA – *Ilustración musical hispano-americana*

multi-movement works and collections

Album: Paris 1888, *US-NYr*, 40 pieces, incl.: Allegro vivace, pubd as Estudio, ed. P. Vallribera (Barcelona, 1982); Mazurka, E♭ (New York, 1985); En la aldea, pf 4 hands

12 danzas españolas, *c*1888–90, *E-Boc* (1966): Galante, Orientale, Fandango, Villanesca, Andaluza, Rondalla aragonesa, Valenciana, Sardana, Romántica, Melancólica, Arabesca, Bolero

Escenas románticas, *c*1903–4 (1930): Mazurka, Berceuse, [untitled], Allegretto: mazurka, Allegro appassionato, Epílogo

Goyescas, o Los majos enamorados: bk 1, 1909–11 (Barcelona, 1912), *Bam, Bcg, Boc*: Los requiebros; Coloquio en la reja, duo de amor; El fandango de candil; Quejas, o La maja y el ruiseñor; bk 2, 1911–12 (Barcelona, 1913), *Bcg*: El amor y la muerte, balada; Epílogo, serenata del espectro

Cuentos de las juventud (Barcelona, 1910): Dedicatoria, La mendiga, Canción de mayo, Cuento viejo, Viniendo de la fuenta, [untitled], Recuerdos de la infancia, El fantasma, La huérfana, Marcha

2 marchas militares, pf 4 hands (Barcelona, 1910)

Escenas poeticas I (1912): Berceuse, Eva y Walter, Danza de la rosa

2 impromptus (1912): Vivo e appassionato, Impromptu de la codorniz

Libro de horas (1912): En el jardín, El invierno (La muerte del ruiseñor), Al suplico

Bocetos, *c*1912–13 (1918): Despertar del cazador, El hada y el niño, Vals muy lento, La campana de la tarde

Escenas poeticas II (1923): Recuerdos de països lejanos, El ángel de los claustros, Canción de Margarita, Sueños del poeta

6 piezas sobre cantos populares españoles (1930): Añoranza, Ecos de la parranda, Vascongada, Marcha oriental, Zambra, Zapateado

6 estudios expresívos en forma de piezas fáciles (1973): Theme, variations and finale, Allegro moderato, El caminante, Pastoral, La última pavana, María: romarza sin palabras

Escenas infantiles, *Bcg*: Sueños de oro, Niño que llora, Otra melodía, Hablando formal, Recitado, Pidiendo perdón, El niño duerme

single-movement works

Elvira, mazurka, *c*1884–5, lost; Clothilde, *c*1889, *E-Bam*; Arabesca, pubd in *IMHA* (1890); Capricho español, *c*1889 (1917); Carezza, vals, *c*1889 (1917), *Boc*; Cartas de amor, *c*1889, pubd, *Bcg*; Serenata española, *c*1889, lost; Canción morisca, Valses íntimos and Valses poéticos, pubd in *IMHA* (1894); La sirena, vals mignone (Barcelona, 1894); Danza aragonesa [adapted from Miel de la Alcarria], 1894–5 (Barcelona, *c*1895), pubd as 2 danses caracteristiques, no.2 (Paris, 1931); Balada, before 1895, lost; L'himne dels morts, 1897, *Boc*; Canción de la Zagalica [from op María del Carmen, Act 1] (1899)

Murcianas, baile [from María del Carmen] (1899); Rapsodia aragonesa, 1901 (1901); Allegro de concierto, 1903–4 (1930); El jardí d'Elisenda, *c*1912 (Barcelona, 1913) [arr. as Elisenda, no.1, chbr work]; Paisaje, *c*1912–13 (1913), *E-Boc*; El pelele, goyesca, *c*1913 (New York, 1915); A la cubana (New York, 1914); Danza lenta (New York, 1914); Impromptu (New York, 1914); Marche militaire (New York, 1914), *Bcd*; Sardana (New York, 1914); Vals de concert (New York, 1914); Tango de los ojos verdes, *c*1915–16, *Bcd* (inc.); Intermezzo [from op Goyescas], perf. 1916 (New York, 1916)

Undated (pubd posthumously): A la pradera (1966); Aparición (1966); Barcarola (1966), *E-Bcg*; Danza caracteristica (1973); Danza gitana, pubd as 2 danses caracteristiques, no.1 (Paris, 1931); Dolora en La menor, apunte goyesca, rev. by Teresina Jordà (Barcelona, 1982), *Bcg*; Estudio (1973); Jácara, danza para cantar y bailar (1973); Mazurka, alla polacca (1973); Minuetto (Barcelona, n.d.); Moresque y canción árabe (1973), *Boc*; Oriental: canción variada, intermedio y final (1973); Países soñados: palacio encantado en el mar, leyenda (1918); Los soldados de cartón, marcha (1973)

Undated (unpubd): Allegro appassionato, *E-Bcg*; El crepúsculo, *Bcg*; Impromptu, *Bcg*; Marchas militares no.4, *Bcd*; Romeo y Julieta: poema, 2 pf, *Bam* (inc.)

Pedagogical vols.: Breves consideraciones sobre el ligado, *E-Bcg*; Dificultades especiales del piano, *Bam*; Método teórico-práctico para el uso de los pedales del piano (1954)

CHORAL

Salve regina, SATB, org, 1896, *E-Bfg*

Cant de les estrelles, SA, SATBarB, *c*1910, *Boc* (without pf pt)

L'herba de amor, pregaria en estil gregoría, ATB, org, 1914 (1971), *Mba*

SONGS

for soprano and piano unless otherwise stated

El cavaller s'en va a la guerra (A. Mestres), *c*1880, lost
Canción cartagenera, Bar, pf (1899) [from op María del Carmen, Act 2]
Canción de Fuensantica, pubd in La música ilustrada (1899) [from María del Carmen, Act 2]
La boyra (Mestres), Bar, pf, 1900, *E-Bfg*
Cançó d'amor (J.M. Roviralta), *c*1901 (Barcelona, 1902)
Si al retiro me llevas (tonadilla, anon.), 1910–11 (1971)
[12] Tonadillas en un estilo antiguo (F. Periquet), 1910–11 (1912): Amor y odio; Callejeo; El majo discreto; El majo olvidado, Bar, pf; El majo tímido, *Boc*; El mirar de la maja; El tra-la-la y el punteado; La maja de Goya; La maja dolorosa:1 ¡Ay majo de mi vida!, 2 ¡oh, muerte cruel!, S, eng hn, pf, *Boc*; 3 De aquel majo amante; La currutacas modestas, 2 S, pf
L'ocell profeta (lied, Condessa de Castellá), perf. 1911 (1972), *Bcd*
Elegia eterna (Mestres), 1914 (1962), *Boc*; orchd 1914–15, lost
[7] Canciones amatorias, perf. 1915, ed. R. Ferrer (1962): Descúbrase el pensamiento, pubd as Let the whole world know the secret (New York, 1916); Mañanica era, pubd as The Goddess in the Garden (New York, 1915); Llorad corazón (L. de Gongora); Mira que soy niña; No lloréis ojuelos (L. de Vega), pubd as Tears those dear eyes sadden (New York, 1916); Iban al Pinar (Gongora); Gracia mía, pubd as Grace (New York, 1916)

Song of the Postilion (Sp. anon., trans. H. Flammer), Bar, pf (New York, 1916)

Undated: Canto gitano (1974); Cançó de Janer (anon.), *E-Bfg*; Cançoneta (anon.), *Bfg*; Lo rey y'l juglar (Mestres), lost

ARRANGEMENTS AND EDITIONS

I. Albeniz: Azulejos, pf [completed by Granados], 1910 (Paris, 1911), *E-Bcd*
I. Albeniz: Triana [from Iberia], arr. 2 pf (Barcelona, 1990)
J.S. Bach: Coral [Chorale], transcr. str orch, *Bcd*
J.S. Bach: Fugue, c♯, arr. fl, ob, cl, bn, hn, tpt, *Bcd*
F. Chopin: Piano Concerto no.2, f [orch of movt 1], perf. 1900, lost
M. Clementi: 6 sonatinas, op.36 nos.1–4, arr. vn, va, vc, 1891, *Bcd*
N. Otaño: Vuelta de la romerio [from Suite vasca], arr. pf, *Bcd*
A. Noguera i Balaguer: Jota aragonesa, arr. pf, orch, before 1904, *Bcd*
D. Scarlatti: 25 sonatas, 2 vols. (Barcelona, 1905)

MSS in *E-Bcd*, *Boc*, *US-NYpm*, *F-Psal*

Principal publishers: Union Musical español, G. Schirmer

WRITINGS

Apuntes para mis obras (MS notebook, *c*1890–1912, *US-NYpm*)
'La opera española moderna: "Goyesca"', *World's Work* (1916), April, 177
'Parcival', *Teatre català*, no.216 (1916), 351
Correspondence collections: *E-Bbc*, *Bih*, *Bit*, *Bmm*, *US-NYs*

BIBLIOGRAPHY

'Enrique Granados y Campiña', *Ilustración musical hispano-americana*, iii (1889–90), 282–3
J. Borras del Palau: 'Enrique Granados', *Música ilustrada*, xii (1899), 4
J. Pena: 'Musichs que fugin', *Joventut*, iii (1902), 383–5
F. Suarez-Bravo: '"Follet": Drama lírico de Apeles Mestres y Enrique Granados', *Diario de Barcelona* (6 April 1903)
A. Plana: '"Liliana" a Bellas Artes', *El Poble Catala* (12 July 1911), 1 only
E. Montoriol-Tarrés: 'A Barcelone: Une visite à Granados', *BSIM*, ix/9 (1913), 56–7
J. Pillois: 'Un entretien avec Granados', *BSIM*, x/April (1914), suppl., 1–4
F. Periquet: '"Goyescas": how the Opera was Conceived', *ON*, vii/12 (1915–16), 4
A. Mestres: 'Enric Granados: notes intimes per Apeles Mestres', *Teatre català*, no.216 (1916), 137–9
Orpheus: 'El mestre Pedrell i el seu deixeble Granados', ibid., 136–7
F. Periquet: 'La opera española moderna: "Goyesca"', *World's Work* (1916), April, 178–81
Revista musical hispano-americana, iii/April (1916) [Granados issue]
Revista musical catalana, xiii/June (1916) [Granados issue]
L. Millet: 'Granados', *Pel nostre ideal* (Barcelona, 1917), 300–02
E. Newman: 'The Granados of the "Goyescas"', *MT*, lviii (1917), 343–7
H. Collet: *Albéniz et Granados* (Paris, 1919, 3/1948)
G. de Boladeres Ibern: *Enrique Granados: recuerdos de su vida y estudio critico de su obra por su antigo discípolo* (Barcelona, 1921)
A. Mestres: *Volves musicales* (Barcelona, 1926)
J. Subirá: *Enrique Granados: su producción musical, su madrileñismo, su personalidad artística* (Madrid, 1926)
A. Mestres: 'Enrich Granados', *Historia viscuda: volves musicals* (Barcelona, 1929), 57–63
J. Llongueras: *Evocaciones y recuerdos de mi primera vida musical en Barcelona* (Barcelona, 1944), 108–18
J.R. Longland: 'Granados and the Opera "Goyescas"', *Notes Hispanic*, v (1945), 95–112
A. Livermore: 'Granados and the 19th Century in Spain', *MR*, vii (1946), 80–87
M. de Falla: 'Enrique Granados', *Escritos sobre música y músicos*, ed. F. Sopeña (Madrid, 1950); Eng. trans. in *Manuel de Falla on Music and Musicians*, ed. D. Urman and J.M. Thomson (London, 1979), 7–8
J. Pahissa: *Sendas y cumbres de la música española* (Buenos Aires, 1955)
A. Fernández-Cid: *Granados* (Madrid, 1956)
J. Manegat: 'La muerte de Granados', *Barcelona*, ii (1956), 169–75
R. Barce: 'Las "tonadillas" de Granados y el folklore ciudadano', *Tercer programa*, i/April (1966), 165–73
A. del Campo: *Granados* (Madrid, 1966)
A. Menendez: 'En el cincuentenario de la muerte de Granados', *Distinción*, xlix (1966), 58–61
P. Vila San-Juan: *Papeles íntimos de Enrique Granados* (Barcelona, 1966)
F. Curet: *Història del teatre català* (Barcelona, 1967)
A. de Larrocha: 'Granados the Composer', *Clavier*, vi/7 (1967), 21–3
J. Riera-Figueras: *Enrique Granados: estudio* (Lérida, 1967)
X. Montsalvatge: 'Enrique Granados: un aspecto del modernismo en Catalunya', *Revista del occidente*, xx (1968), 95–105
K. Rozenshil'd: '"Goyeski" Granadosa', *SovM* (1968), no.1, pp.87–97
A. Rodrigo: 'Conchita Badía entre Granados y Casals', *Historia y vida*, no.117 (1977), 84–93
W. Sandelewski: 'Spotkanie z córką Enrique Granadosa' [Interview with Granados's daughter], *Ruch muzyczny*, xxi/16 (1977), 7–8
C. Badia: 'Granados: a Personal Portrait', *Recorded Sound*, no.77 (1980), 57–61
E. Mas-López: 'Apeles Mestres: Poetic Lyricist', *Opera Journal*, xiii/3 (1980), 24–33
R.A. López: *Granados's "Escenas Románticas": its Romantic Sources and Progressive Features* (diss., U. of Texas, 1982)
J.D. Riva: *The 'Goyescas' for Piano by Enrique Granados* (diss., U. of New York, 1983)
X. Aviñoa: *La música i el modernisme* (Barcelona, 1985)
A. Iglesias: *Las obras de piano de Enrique Granados* (Barcelona, 1985–6)
J.D. Riva: 'Enric Granados: Composer, Performer, and Teacher', *Catalan Review*, i (1986), 101–13
J.M. Barrie: 'Enrique Granados: a Few Reflections on a Seventieth Anniversary', *MR*, xlvii (1987), 16–23
A. Carreras i Granados: *Granados*, Gent nostra, lxi (Barcelona, 1988)
J.D. Riva: 'El llibre d'apunts d'Enric Granados', *Revista de Catalunya*, xxvi (1989), 89–106
C.A. Hess: *Enrique Granados: a Bio-Bibliography* (New York, 1991)
C.A. Hess: 'Enric Granados i la vida musical barcelonina entre 1891–1916', *Estudis Catalans a Nord-America VI* [Vancouver 1990], ed. K.I. Kobbervig, A. Pacheco and J. Massot i Muntaner (Barcelona, 1992), 343–54
M. Larrad: *The Catalan Theatre Works of Enrique Granados* (diss., U. of Liverpool, 1992) [incl. detailed bibliography]
M. Larrad: 'Goyescas' and 'Granados, Enrique', *International Dictionary of Opera*, ed. C.S. LaRue and L. Shrimpton (Detroit, 1993)

MARK LARRAD

Granata, Giovanni Battista (*b* Turin, 1620/21; *d* 1687). Italian guitarist and composer. He moved to Bologna some time before 1646 and remained there for the rest of his life. From 1651 to 1653 he is listed as a *liutista sopranumerario* in the Concerto Palatino at Bologna. By 1659 he had become a licensed barber-surgeon, and

records indicate that he ran a *bottega di barbitonsore* from 1661 to 1668. He appears to have maintained his career as a guitar teacher and composer throughout his life; in his op.6 he even invited those interested in his music to come to Bologna for personal instruction.

Granata was the most prolific guitarist of the 17th century, with seven published books. Five were issued by Giacomo Monti, the only printer of the period to use movable type instead of engraving for the *battute* and *pizzicate* (strummed and plucked) styles, and Granata's *Capricci armonici* was the first large-scale work to use this process. The complexity of the notation led to numerous typographical errors, but, after a reversion to engraving for the *Nuove suonate* and the *Nuova scielta di capricci*, Granata's final four tablatures were all printed with movable type, often with handwritten corrections made at the print shop. Granata's style changed and evolved a great deal between 1646 and 1684; his earliest works are closely related to those of Foscarini and are noticeably French in their organization of dance suites (allemande, courante and saraband), while his last four books are his most ambitious and complex, with pieces for one or two violins, guitar and continuo, as well as some of the most virtuoso guitar music published up to that time. Op.4, with 168 pages, is one of the longest guitar tablatures of the period and also one of the most varied: it includes pieces for five different scordaturas, a sonata for violin, guitar and continuo, pieces for *chitarra attiorbata* (a guitar with extended bass strings) and a continuo treatise. Granata's later style, from op.5 onwards, includes extensive use of *campanellas*, the upper registers of the instrument, violinistic figuration and complex rhythms. He composed in the standard dance genres of the day, but also showed an unusually keen interest in toccatas, preludes, chaconnes and other genres.

WORKS

opp.1–5 and surviving parts of opp.6–7 transcribed in Boye (1995)

Capricci armonici sopra la chittarriglia spagnuola, [op.1] (Bologna, 1646/*R*), 6 ed. in MSD, xxxv

Nuove suonate di chitarriglia spagnuola, [op.2] (n.p., n.d.)

Nuova scielta di capricci armonici e suonate musicali in vari tuoni, gui, bc, op.3 (Bologna, 1651), 7 ed. in MSD, xxxv

Soavi concenti di sonate musicali, gui, vn, bc, op.4 (Bologna, 1659/*R*) [with cont treatise], 8 ed. in MSD, xxxv

Novi capricci armonici musicali in vari toni, gui, vn, bc, . . . et altre sonate per la chitarra sola, op.5 (Bologna, 1674/*R*)

Nuovi soavi concenti di sonate musicali, gui, et altre sonate concertate, 2 vn, b viol, op.6 (Bologna, 1680), 4 ed. in MSD, xxxv

Armoniosi toni di varie suonate musicali, gui, et altre suonate concertate, 2 vn, b viol, op.7 (Bologna, 1684)

BIBLIOGRAPHY

W. Kirkendale: *L'Aria di Fiorenza, id est Il Ballo del Gran Duca* (Florence, 1972)

R.T. Pinnell: 'The Theorboed Guitar: its Repertoire in the Guitar Books of Granata and Gallot', *EMc*, vii (1979), 323–9

M. Dell'Ara: 'Giovanni Battista Granata: chitarrista, compositore, e barbiere chirurgico', *Il 'Fronimo'*, no.26 (1979), 6–15

A. Blardone: 'Giovanni Battista Granata: una figura da riscoprire', *Il 'Fronimo'*, no.61 (1987), 41–7

O. Gambassi: *Il Concerto Palatino della signoria di Bologna* (Florence, 1989), 233–7 passim

G.R. Boye: *Giovanni Battista Granata and the Development of Printed Guitar Music in Seventeenth-Century Italy* (diss., Duke U., 1995)

G.R. Boye: 'Performing Seventeenth-Century Italian Guitar Music: the Question of an Appropriate Stringing', *Performance on Lute, Guitar, and Vihuela: Historical Practice and Modern Interpretation*, ed. V.A. Coelho (Cambridge, 1997), 189–94

GARY R. BOYE

Gran cassa (It.). A bass drum. *See* DRUM, §II, 1.

Grancini [Grancino], **Michel'Angelo** (*b* Milan, 1605; *d* Milan, 1669). Italian composer and organist. At the age of 17 he was organist at S Maria del Paradiso, from 1624 to 1628 at S Sepolcro, in 1628 at S Ambrogio – all in Milan – and from 29 December 1630 at Milan Cathedral though still retaining his post at S Ambrogio. In 1650 he was promoted to the position of *maestro di cappella* of the cathedral, which he occupied until his death.

Grancini was one of the most prolific church composers of his time, but the size of his output was not matched by its popularity: very few works appeared in anthologies and his prints appeared in Milan rather than in the main publishing centre of Venice, possibly satisfying a mainly local market. The fact that there are some 200 works in manuscripts at Milan Cathedral also suggests that much of his music was written for the cathedral and other churches in Milan. His vast output of sacred music contains all the usual liturgical items and a great many motets. For masses and psalms he kept mainly to a concertato style with four or more voices and sometimes wrote polychorally, whereas some of the motets include attractive duet and trio sections with basso continuo. The largest published works are in the *Varii concerti* of 1652, which contains three masses, one in a ceremonial style suitable for important feasts. The *Giardino spirituale* of 1655 contains not only motets but a mass, vesper psalms and compline music, the last written in a somewhat uninspired vein. Grancini's best music is in his settings of motet texts with expressive potential.

WORKS

all except 1651² published in Milan

Partitura dell'armonia ecclesiastica de concerti, 1–4vv, con una messa, Magnificat, letanie, falsibordoni e canzoni francese, a 4, op.1 (1622⁵)

Il secondo libro de concerti, 1–4vv, con una messa e 2 Magnificat, con le letanie della madonna, ed. G. Lopez (1624⁶)

Messe, motetti et canzoni, 8vv, bc (org), op.4 (1627)

Concerti, 1–4vv, bc (org), con le letanie della madonna, libro III (1628)

Sacri fiori concertati, 1–7vv, bc (org), con alcuni concerti in sinfonia d'istromenti e 2 canzoni a 4, op.6 . . . libro IV (1631)

Messa e salmi ariosi, con le letanie della madonna, concertati, 4vv, con la quinta parte ad lib . . . bc (org), op.7 (1632; enlarged, 2/1637)

Il quinto libro de concerti ecclesiastici, 1–4vv, bc (org), con una messa, Magnificat e letanie della Beata Vergine, op.8 (1636)

Novelli fiori ecclesiastici . . . messa, salmi, motetti, Magnificat e letanie della madonna, 4vv, bc (org), op.9 (1643)

Musica ecclesiastica da capella, 4vv, messe, motetti, Magnificat et letanie, con il Te Deum laudamus, e Pange lingua gloriosi, bc (org) ad lib, op.10 (1645)

Il primo libro de' madrigali in concerto, 2–4vv, bc, op.11 (1646)

Il sesto libro de sacri concerti, 2–4vv, bc (org), op.12 (1646)

Corona ecclesiastica, divisa in 2 parti, parte prima . . . motetti, messe, Domine, Dixit, Magnificat, 5vv, con altri salmi, 2–4vv, parte seconda . . . messa, salmi, Magnificat, con le letanie della BVM, 5vv, 4vv ad lib, bc (org), op.13 (1649)

Il settimo libro de sacri concerti, 2–4vv, bc (org), op.14 (1650)

Varii concerti, 8vv, bc (org), di messe, motetti et Magnificat, con le lettanie di nostra signora, op.15 (1652)

Giardino spirituale de varii fiori musicali, 4vv, bc (org) ... messa, salmi, motetti, antifone e letanie della BVM, op.16 (1655)

Sacri concerti espressi in 8 messe, 4vv, bc (org), et un'altra de morti, 5vv, secondo il rito ambrosiano, op.17 (1664)

Sacri concerti espressi in 4 messe, 5–6vv, bc (org), secondo il rito ambrosiano, op.18 (1664)

Ottavo libro de concerti ecclesiastici, 2–4vv, bc (org), con le litanie della BVM, 4vv, 3vv ad lib, op.19 (1666)

Sacri concerti espressi in 8 Magnificat et 8 Pater, 4vv, secondo il rito ambrosiano, op.20 (1669)

2 sacred works in 1626[5]; 2 ps in 1649[5]; 1 motet in 1651[2]
*c*200 sacred works (mainly autograph), *I-Mcap*; 1 motet, *D-Kl*; 1 Ky, Cr and Mag, *GB-Lcm*

rev. and enlarged edn of O. Scaletta: *La scala di musica* (Milan, 1652)

BIBLIOGRAPHY

G. Barblan: 'Michel'Angelo Grancini a 300 anni dalla morte', *Chigiana*, xxvi–xxvii, new ser. vi–vii (1969–70), 3–34
A. Lombardi: 'Ricerche sul Michelangelo Grancini', *Contributi e studi di liturgia e musica nella regione padana* (Bologna, 1972), 177–227
J. Roche: *North Italian Church Music in the Age of Monteverdi* (Oxford, 1984)

JEROME ROCHE

Grancino, Giovanni (*b* Milan, 12 March 1637; *d* Milan, 3 June 1709). Italian violin maker. He was the leading representative of a family of Milanese violin makers closely related to the musicians of the same name; his godfather was the composer Michelangelo Grancini. Giovanni's father Andrea was probably active as a violin maker, but there is no historical trace of Paolo Grancino who was formerly thought to have been a pupil of Nicolò Amati in Cremona. It is possible that at the beginning of his career Giovanni worked in association with a brother, Francesco, since instruments exist with the label 'brothers Francesco and Giovanni Grancini'. However, these instruments reveal a rather different style from that considered typical of the work of Giovanni Grancino, although the craftsmanship is of an equally high standard. Giovanni Grancino was a competent workman, influenced by the Amatis yet bringing a strong personal character to the construction of his instruments. He provided for a less wealthy clientèle than that of his nearby Cremonese competitors, often using inexpensive wood for his backs, sides and scrolls. His tables, however, are usually good-looking, with strong, vigorous grain. The varnish in the earlier instruments is dark red-brown or orange, soft and thick, but after 1700 it is normally harder, thinner and light yellow-brown in colour. The soundholes have an individual cut, with broader wings than an Amati. The scrolls are elegantly rounded and deeply and cleanly carved.

Although there are many violins and an occasional viola or viol, Grancino made an unusually large number of cellos. Mostly these were of very large (bassetto) size, and have since been cut down. They are very popular among cellists, being in general good all-round instruments with a powerful A string and clear bass. Grancino left a lasting stylistic mark on later Milanese violin making. His work was directly carried on by his son Giovanni Battista and grandsons Michelangelo and Francesco. The foremost member of the Testore family, Carlo Giuseppe, was a pupil of Giovanni Grancino, and Grancino's influence can be found in the work of the Lavazza brothers and the Pasta family as well as other lesser makers.

BIBLIOGRAPHY

C. Chiesa: 'Violin Making and Makers on the Contrada Larga in Milan', *Journal of the Violin Society of America*, xiv/3 (1996), 3–41
P.J. Kass: 'Stringed Instruments of the Milanese liutai of the Contrada Larga', ibid., 43–102

CHARLES BEARE/CARLO CHIESA

Grancino, Michel'Angelo. *See* GRANCINI, MICHEL'ANGELO.

Gran lira. *See* LIRONE.

Grand bugle (Fr.). *See* FLUGELHORN.

Grand choeur (Fr.). 19th-century designation of the FULL ORGAN and of pieces using it. The Classical French organ had always strictly distinguished between two major, mutually exclusive ensembles: the PLEIN JEU and the GRAND JEU. As bellows systems, pipe design and specification schemes evolved, 19th-century organists came to combine registration elements more freely, speaking in terms of *choeurs* or choruses; ultimately, application of the Barker lever from the 1840s onwards made the playing together of all the stops of the organ technically feasible, yielding the grand chorus or *grand choeur*. The corresponding musical style often took the form of march or stately overture textures. The aversion in the mid-20th century to monolithic, orchestrally inspired sounds led to a generalization of the more neutral word 'Tutti' (already used by composers such as Widor and Tournemire) to designate full organ; curiously, the old term lingered in the controversial *Grand choeur léger*, an historically unprecedented combining of the Mixture chorus of the Principal manuals with the full *Récit*, epitomizing postwar French theoreticians' endeavour to reinstate the classical organ while retaining what they saw as the useful facets of 19th-century tonal design.

See REGISTRATION, §I.

KURT LUEDERS

Grand Funk Railroad. American heavy metal band. It was formed in 1969 by Mark Farner (*b* Flint, MI, 29 Sept 1948; vocals and guitar), Mel Schacher (*b* Owasso, MI, 3 April 1951; bass) and Don Brewer (*b* Flint, MI, 3 Sept 1948; drums); Craig Frost (*b* Flint, MI, 20 April 1948; keyboards) joined in 1972. The band broke up in 1977, reformed in 1981 with Dennis Bellinger on bass, and reunited in 1997 for a benefit album, but had relatively little success after 1975. Their name was changed to Grand Funk in 1973 but they reverted to the original name two years later. One of the first bands to be called 'heavy metal', it was one of the most successful rock bands of the 1970s. Not especially virtuosic or visually appealing, hated by critics and boasting no elaborate stage show, the band nevertheless had ten gold records between 1969 and 1975. Their success seems to have been due to relentless touring, working-class appeal, and a handful of particularly catchy hard rock songs, such as the title track of their popular album *We're an American Band* (Cap., 1973).

ROBERT WALSER

Grandi, Alessandro (i) (*b* 1586; *d* Bergamo, 1630, after June). Italian composer. He was one of the most talented composers working in northern Italy in the early 17th century – possibly second in importance only to Monteverdi. His main contribution was to church music in the new concertato style and to the secular solo cantata and aria; he also wrote concertato madrigals.

1. LIFE. Though some reference works state that he was born in Sicily, no documentation exists to support this; it is quite likely that Grandi was born in the Venetian Republic or in Ferrara, where he spent his early working life. His first recorded appointment, some time between 1597 and 1600, was as *maestro di cappella* of the Accademia della Morte, Ferrara, a charitable confraternity of lay people who could afford music on a limited scale. Between 1604 and 1608 he served as *giovane di coro* at S Marco, Venice, where he came under the

influence of Giovanni Gabrieli and Giovanni Croce. By 1610 he was back in Ferrara as *maestro di cappella* at another confraternity, the Accademia dello Spirito Santo, and began publishing a series of books of motets, mostly for two to four voices and organ. His last post in Ferrara was as *maestro di cappella* at the cathedral in 1615–17.

With his appointment as a singer at S Marco, on 31 August 1617 at a salary of 80 ducats, Grandi moved again from the provinces to the centre of progressive Italian church music, with Monteverdi as his choirmaster. In August 1618 he became a singing teacher at the ducal seminary, and on 17 November 1620 he was promoted to be Monteverdi's deputy at a salary of 120 ducats. In response to a thriving tradition of both sacred and secular monody in Venice, he immediately turned to the composition of solo motets, with or without obbligato instruments, and solo cantatas and arias, both of which were new genres for him.

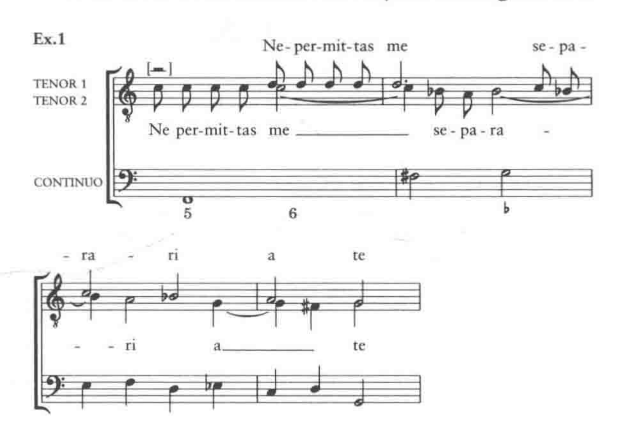
In 1627 Grandi sought to leave Venice and, hearing of a vacancy at S Maria Maggiore, Bergamo, wrote to offer his services as *maestro*. It seems that he was anxious to have a choir of his own, especially in a place where modern music was not well known and where he could build a new tradition. He was unanimously elected at a salary of 1240 lire (which was raised to 1400 in 1628). He was now able to compose large-scale music for the first time, since he had the resources for it, not only on big feasts (when extra performers might be hired from places as far away as Mantua) but on lesser ones too. He revisited Venice and may have met Schütz there on the latter's second visit; but he was content with his good provincial position, partly because of the lower cost of living in Bergamo (it is recorded that by this time he had a large family). At its peak his career came to an abrupt end when he died of the plague.

2. WORKS. The only setting of the Mass belonging to Grandi's earlier years, the one for alto, two tenors and bass in his 1610 book of motets, is the work of his that shows the strongest evidence of Gabrieli's influence. Short, crisp motifs are combined contrapuntally in every possible way and contrasted with long, slow notes; harmonic progressions are used as mottoes; and there is some most affective word-painting. The other work to stand apart in this collection is the double-choir motet *Nativitas tua*, which has Gabrielian refrains in a dance-like rhythm. Otherwise Grandi's output in the decade 1610–20 consists of small motets, for which there was a great demand in northern Italy; the growth of the concertato style can be well traced from his work in this genre. The more novel duet and trio motets must be discussed first. In his first book Grandi was already aware of problems of form, as the Christmas motet *Hodie nobis de caelo* shows: he used a motto idea for 'hodie', an 'alleluia' refrain, and a different scoring for each 'stanza'. Yet many duets and trios have no formal designs but rely on simple, attractive melodies, without much ornament, stated solo and combined in always fascinating counterpoint. Such music exposes the fallacy that polyphony died as a result of the basso continuo. Grandi wrote for every imaginable combination of voices, including trios and duets for basses; the duets tend to resemble double-choir music reduced to its bare essentials. In the fourth book (1616) there is more emphasis on solo melody, giving rise to a dialogue style, as in *Surge, propera*, a love duet on a popular text from the Song of Songs. The bass line may move more slowly too, as in recitative. Above all Grandi achieved a new level of emotional intensity, especially when setting an impassioned text; an example is *Anima Christi*, with its wayward modulations and sequences of dissonance (ex.1).

In motets for four or five voices textural contrasts become important. Grandi wrote many motets where such contrasts provide the main interest and in which melodic charm has given way to contrapuntal dexterity; however, he occasionally inserted a florid duet passage. From a structural viewpoint some of the most interesting motets are those in the cantilena style pioneered by Giovanni Croce in which textures are not kaleidoscopic but divided into sections for solo or duet alternating with a tutti refrain. These obviously gave freer rein to a good melodist like Grandi, but dialogue motets were more suitable still for demonstrating his melodic gifts. In his earlier examples the dialogue is between a solo voice and a trio, who join forces at the end, thus enhancing textural contrast. In *Veniat dilectus meus* (another Song of Songs love duet) the two lovers are joined by two tenors, who comment on their happiness. One of the most outstanding, *Plorabo die ac nocte*, again has an impassioned text. This is a kind of lament of the Madonna, singing in dialogue with three onlookers, who each have quite long solos: careful formal design in no way diminishes the pathos of this work, which has a drama and humanity present only in the greatest music of the day.

Perhaps because Grandi turned late to the genres of monody, his first collection of solo motets (1621), the only one not to include violins, masterfully incorporates a wide variety of compositional elements, such as extensive *fioritura*, chromaticism, recitative, tuneful triple-time aria style and mixtures of duple and triple metre, all in a forceful, rhetorical idiom that maximizes the affective content of the text and reinforces the clarity of its structural organization. He also contributed four solo motets to the Venetian anthology *Ghirlanda sacra* (RISM 1625[2]). One of these is the exquisite *O quam tu pulchra es*, which beautifully captures the erotic atmosphere of its characteristic Song of Songs text. That Grandi had excellent singers available in Venice for his solo motets can be seen from the demanding bass solo *Salvum me fac, Deus*, which exploits a vocal range (over two octaves) as wide as its emotional range.

As was mentioned above, the novelty of Grandi's Venetian period was not so much monody by itself as monody with instrumental participation, as found in the three volumes of *Motetti … con sinfonie*. This genre can



be seen as a fusion of monody and trio sonata that prefigured a tradition of 'sacred concertos' stretching as far ahead as Bach's cantatas and is thus of considerable historical importance. It was transmitted to Germany by Schütz, whose second visit to Venice coincided with its heyday and whose *Symphoniae sacrae* owe as much to this source of inspiration as to anything else (one of them is a parody of a piece by Grandi). The structural possibilities of the new medium were manifold. A repeated violin sinfonia lent coherence to a piece, but in addition Grandi adapted the concept of melodic variation (especially by ornamentation) over a repeated bass pattern (as short as a few bars or as long as a complete paragraph), an idea taken over from the secular cantata, which he also cultivated (see below). Yet another element of the style – crisp dialogue between voice and violins – preserved vestiges of the old *cori spezzati*, particularly in the few pieces scored for two voices and violins. Such music was as suited to chamber as to church and could be accompanied by plucked string instruments as well as by organ. In one piece the sinfonia is for three viols, and in another the violins are joined by a continuo bassoon. The violin writing is pleasant and idiomatic, particularly in *Amo Christum*, where ornamentation is added to the violin parts as well as to the vocal part, in quite distinct styles. The vocal writing is in Grandi's most appealingly melodious vein.

In Bergamo Grandi published his sixth and last collection of motets (1630), which shows a greater predominance of triple time than in his Ferrara days and in the pieces for four voices a preference for forms allowing contrasts of solo melody and tutti passages (*O porta caeli*, for instance). He also applied the trio texture to a collection containing a mass and psalms. Here he coped with the longer, more neutral texts by writing a continuous flow of mainly syllabic melody, which contrasts with exciting tuttis where harmony and rhythm are the main elements. The style seems much less sophisticated than that of Venice.

The first of Grandi's three large-scale collections of church music, the eight-part psalms of 1629, is conceived for a group of soloists in opposition to a second choir of voices with instrumental doubling. The only difference between this and the *Raccolta terza* of 1630 is that this second choir is essential and is used antiphonally. In the latter collection it is dispensable and more freely adaptable to voices and/or instruments according to the available resources: one could either perform the music with just the obbligato solo parts or, as in the mass, build up an impressive 'polychoral' scoring of two sopranos and bass, alto and three trombones and ripienos of voices and other instruments. Again the main stylistic ingredients of the large 1630 mass are expressive solo writing and huge chordal tuttis, the former culminating in an anguished tenor solo 'Crucifixus' that is the climax of the work. Concern for formal design is evident in the mass and some of the psalms, which have repeated tuttis. The adaptability of this music is typical of a composer working in the provinces again, but a specifically Monteverdian influence is found in the second *Dixit Dominus* in the 1629 volume, where the obbligato violin plays repeated semiquavers in the *stile concitato* at the words 'conquassabit capita'.

Grandi's motets went through a number of editions, and so did his two books of concertato madrigals. They contain a very similar proportion of duets, trios and quartets in which the duets and trios predominate; it is clear that when Monteverdi introduced such works into his seventh book of madrigals in 1619 he was following a fashion already under way. Two of the pieces in Grandi's first book are subtitled 'dialogue', the one between Venus, Adonis and a shepherd being a setting of a typically pastoral scene; this dramatization is obviously related to the biblical dialogue already observed in Grandi's motets at this period. Dialogue writing is also present in ordinary duets, where it contrasts with lusciously dissonant passages occurring when the voices come together. *Mirar fuggir le stelle* is subtitled 'aria' and has sections for solo voices in turn, punctuated by a tutti: the melodies are lyrically tuneful rather than passionate as in the more serious motets (ex.2).

Ex.2



Tunefulness also characterizes Grandi's solo *Cantade et arie*. The strophic cantata in several stanzas (Grandi's *Udito han pur i dei* has as many as nine) resulted from experimentation with steady ostinato bass patterns above which the simple tune of the first stanza could be varied and embellished. This gave the inventive composer more scope than the aria, whose single stanza of music was simply repeated several times, but Grandi wrote several attractive examples of these too, often in triple time and with simple diatonic harmony, like other forward-looking songs of the time. He also experimented with more sophisticated musical idioms in his strophic arias, including chromaticism and unconventional dissonance (in *Ninfa crudele*, for example) and the mixing of recitative with triple-time tunefulness (in *Al seren del tuo volto*). Such songs had virtually ousted solo madrigals in printed collections of Venetian monody. Grandi is known to have written only two solo madrigals, both in his first book of *Cantade*. The pieces called 'balletto' suggest associations with dancing.

Grandi's music was popular not only throughout northern Italy but also in south Germany through the large anthologies published by Johann Donfrid. In 1631 Johann Stadlmayr at Innsbruck based a parody mass on a motet of Grandi's, and in the 1640s his motets were reprinted as far afield as Antwerp, Berlin and Leipzig. He was clearly one of the most popular composers of his day, and deservedly so.

WORKS

MOTETS

all except anthologies published in Venice unless otherwise stated

Il primo libro de [21] motetti, 2–5, 8vv, con una messa, 4vv, bc (org/hpd/chit/other inst) (1610[6]; another edn as Cantiones sacrae, Antwerp, 1639) [1610[6]]

Il secondo libro de [12] motetti, 2–4vv [1 with 2 vn, chit], bc (org) (1613; enlarged 2/1617) [1613] [2/1617]

[16] Motetti, 5vv, bc (org), con le Letanie della beata vergine, ed. P. Marcelli (Ferrara, 1614; enlarged 3/1620, for 2–5, 8vv, bc (org)) [1614a] [3/1620]

Il terzo libro de [26] motetti, 2–4vv, con le Letanie della beata vergine, 5vv, bc (org) (1614 [lost], 2/1618) [1614b] [2/1618]

Il quarto libro de [17] motetti, 2–4, 7vv [1 with 2 vn, chit], bc (org) (1616) [1616]

Celesti fiori ... de suoi [16] concerti, 2–4vv, bc (org), con alcune cantilene [with ripieno, 4vv], ed. L. Simonetti, libro V (1619; 2/1620, for 1–4vv) [1619]

[18] Motetti, 1v, bc (1621/*R*1987 in SMSC, i) [1621]

[15] Motetti, 1, 2vv, bc (org/chit), con sinfonie, insts (1621, 2/1626 as libro I) [1621a]

[14] Motetti, 1, 2vv, bc (org/chit), con sinfonie, vns ... libro II (2/1625) [2/1625]

[19] Motetti, 1, 2vv, bc (org), con sinfonie, vns ... libro III (1629[3]; Amsterdam, 3/1639 as Cantiones sacrae, 1, 2, 4, 5vv, 2 vn, bc (org)) [1629[3]]

Il sesto libro de [19] motetti, 2–4vv, bc (org), op.20 (1630; Antwerp, 3/1640, for 2–4vv, bc) [1630]

Motets in 1619[5], 1620[2], 1624[2], 1624[3], 1625[2], 1627[1], 1627[2], 1629[5]; reprints of earlier motets in 1613[2], 1623[2], 1624[2], 1625[1], 1627[1], 1627[2], 1641[2], 1641[3], 1642[4], 1643[7], 1646[4], 1659[3], 1672[2]

Ad te de luce vigilo, 2vv, 1610[6]; Amo Christum, 1v, 2 vn, 1629[3]; Angele Dei, 2vv, 1621a; Anima Christi, 2vv, 1619, ed. in Roche (1966–7); Anima mea conturbata est, 3vv, 2/1618, 1627[2]; Anima mea liquefacta est, 5vv, 1614a; Aperi mihi, 2vv, 1630; Audite felix, 2vv, 1620[2]; Audite populi, 1v, 1621; Audivit Dominus, 2vv, 1610[6]; Audivi vocem, 5vv, 1629[3]; Ave clementissima regina, 2vv, 1624[2]; Ave maris stella, 1v, 2 vn, 1629[3]; Ave mundi spes salvator, 1v, 2 vn, 1629[3], 1659[3]; Ave, regina caelorum, 4vv, 1616, 1627[2], ed. in Cw, xl (1936); Ave Sanctissima Maria, 2vv, 1630

Beata es, virgo, 4vv, 3/1620, 1627[2]; Beata viscera Mariae, 4vv, 2/1618, 1627[1]; Benedicta sit sancta Trinitas, 3vv, 1627[1]; Benedictus Dominus, 4vv, 1610[6]; Benedictus es Domine, 2vv, 1621a, 1643[7]; Benedictus sit, 3vv, 1619; Benedictus sit, 2vv, 1630; Bone Jesu verbum Patris, 2vv, 1616, 1625[1]; Bone Jesu verbum Patris, 2vv, 2 vn, 1621a, 1641[3]; Bone Jesu verbum Patris, 2vv, 1629[3], 1641[2]; Caecilia, virgo clarissima, 3vv, 2/1618, 1627[1]; Cantabo Domino, 4vv, 1610[6], 1623[2]; Cantabo Domino, 1v, 1625[2], ed. R. Ewerhart, Cantio sacra, xviii (Cologne, 1960); Cantemus Domino, 3vv, 2/1617; Caritas Dei, 2vv, 2/1618; Caro mea, 4vv, 1610[6], 1623[2]; Cilicio Caecilia, 3vv, 2/1618, 1627[1]; Columna es, 1v, 1621; Confitebor, 1v, 2 vn, 2/1625, 1641[2]; Congratulamini omnes, 4vv, 1610[6], 1627[1]; Congratulamini omnes, 1v, 2 vn, 1621a; Cupio dissolui, 2vv, 1619

Dabit ei Dominus sedem, 3vv, 2/1618, 1627[1]; Da pacem, Domine, 2vv, 2/1618; Date nomini, 4vv, 2 vn, chit, 1613, 1641[2]; Decantabat populus, 1v, 2 vn, 1629[3], 1641[2]; Deus canticum novum, 1v, 1621; Deus in nomine tuo, 2vv, 1613; Deus, meus, 3vv, 1610[6]; Deus misereatur, 3vv, 1613; Deus misereatur, 3vv (SSS), 2/1617; Deus misereatur, 5vv, 1614a; Deus qui nos in tantis, 4vv, 1616, 1642[4], ed. in Cw, xl (1936); Dic mihi, 2vv, 2/1625; Diem festum, 2vv, ripieno, 1619; Diligam te, Domine, 4vv, 1616; Dixi iniqui, 1v, 1621; Domine, ne in furore, 4vv, 1630, 1641[2]; Domine pervenisti, 2vv, 2/1618, Domine quis habitabit, 2vv, 1620[2]; Dum complerentur, 2vv, 2/1618, 1627[1]; Dum esset summus pontifex, 3vv, 2/1618

Ecce sacerdos magnus, 1v, 1621; Ecce sacerdos magnus, 2vv, 1629[3]; Ecce servus meus, 2vv, 1630; Ego flos campi, 1v, 1621a; Egredimini filiae Sion, 1v, 2/1625, ed. in Cantio sacra, xviii; Exaudi, Deus, 5vv, 1614a; Exaudi, Domine, 2vv, 1610[6]; Exaudi me, 1v, 1625[2], 1641[2]; Exulta et laetare terra, 2vv, 1616; Exultate, justi, 5vv, 1620[2]; Factum est silentium, 4vv, 2 vn, chit, 1616, 1641[2]; Fasciculus mirrhae, 1v, 1621; Florete flores lilium, 2vv, 1624[3], 1672[2]; Fontes et omnia, 2vv, 2/1618; Gaudeamus omnes in Domino, 2vv, ripieno, 1619; Gaudeamus omnes in Domino, 1v, 1621; Gaudete mecum, 1v, 2 vn, 1629[3]; Gaudete omnes, 2vv, insts, 1620[2]; Gaudete omnes, 2vv, 1630; Gloria Patri qui creavit nos, 3vv, 1616, 1627[1]

Haec est arbor dignissima, 2vv, 1616, 1627[1]; Haec est virgo sapiens, 3vv, 1616; Heu mihi, 4vv, 1613; Hic est precursor, 2vv, 1616, 1627[1]; Hic est vere martyr, 4vv, 1610[6]; Hic est vere martyr, 1v, 2 vn, 1629[3]; Hodie nobis de caelo, 2vv, 1610[6], 1627[1], ed. in Roche (1966–7); Hodie virgo, 1v, 1621; Hymnum cantemus, 3vv, 1616; In dedicatione, 4vv, 2/1618, 1623[2]; In dulci jubilo, 4vv, 1629[3]; In lectulo meo, 1v, 1621; Innova Domine signa, 5vv, 1614a; In semita judiciorum, 2vv, 1610[6]; Inter vestibulum, 4vv, 1613; In te speravi, 3vv, 1610[6]; In te speravi, 2vv, 2/1618; Iste cognovit jusititiam, 5vv, 1614a, 1646[4]

Jesu, mi dulcissime, 1v, 2/1625, ed. in Cantio sacra, xviii; Jubila caelum, 1v, 2 vn, 1629[3]; Jucundare, 3vv, 1630; Judica me, 5vv, 1614a; Juravit Dominus, 2vv, 2/1618; Justus germinabit, 1v, 2 vn, bn, 1621a; Justus germinabit, 1v, 2 vn, 2/1625; Laetabitur deserta, 2vv, 1619[5]; Laetamini vos, 3vv, 1627[1]; Laetantes concinunt, 2vv, 2 vn, 1621a; Laetemur, 3vv, ripieno, 1619; Laetentur caeli, 2vv, 1613; Lauda Sion salvatorem, 1v, 2 vn, 1621a; Laudate juvenes, 2vv, 1630; Lilia convallium, 4vv, 2 vn, 2/1625; Magnum haereditatis, 4vv, 1613; Memoriam fecit, 1v, 2 vn, 1621a; Missus est, 5vv, 1610[6], 1627[1]; Nativitas tua, 8vv, 1610[6], 1613[2]; Nigra sum, 2vv, 3/1620, 1627[2]; Non est inventus, 2vv, 1613

Obaudite me, 4vv, 1610[6]; O Beata Virgo Maria, 3vv, 1613, 1627[2]; O beate Benedicte, 2vv, vn, viol, 1629[3]; O beate Hieronyme, 1v, 2/1625; O bone Jesu Christe, 5vv, 1614a, 1646[4]; O bone Jesu, o dulcissime Jesu, 4vv, 1613; O crux ave spes unica, 2vv, 1616, 1627[1]; O crux splendidior, 3vv, 1630; O dulce nomen Jesus, 1v, 1621; O dulce nomen Jesus, 1v, 2 vn, 1621a; O dulcis, o pia, 5vv, 1614a; O dulcis virgo, 2vv, 1630; O felix, 2vv, 2/1625; O intemerata, 2vv, 2/1617; O intemerata, 4vv, 1614b, 1627[2]; O intemerata, 1v, 1621; O lampas ecclesiae, 1v, 1621; O magnum sacramentum, 3vv, 1619, 1627[1]

O me miserum, 2vv, 1619; O nomen Jesu, 2vv, 1619; O porta caeli, 4vv, 1630, ed. in *MT*, cxiii (1972), suppl.1557; O quam dulcis, 2vv, 2/1617; O quam gloriosa, 2vv, 1616; O quam gloriosa, 2vv, 1630; O quam gloriosum, 2vv, 2/1617; O quam speciosa, 1v, 2 vn, 2/1625; O quam suave, 2vv, 2/1617; O quam tu pulchra es, 3vv, 1610[6], 1627[2]; O quam tu pulchra es, 1v, 1625[2], ed. R. Ewerhart, Cantio sacra, xxiii (Cologne, n.d.); O sacrum convivium, 2vv, 1616; O salutaris hostia, 2vv, 2/1617; Osculetur me, 1v, 2 vn, 2/1625; Osculetur me, 1v, 1621; O speciosa, 3vv, ripieno, 1619, 1627[1]; O vos omnes, 1v, 3 viols, 1621a

Placens, 3vv, 1619; Plaudite, 1v, 2 vn, 2/1625; Plorabo die ac nocte, 4vv, 1616, ed. in Cw, xl (1936); Pulchra facie sed pulchrior, 2vv, 1624[3]; Quae est ista, 2vv, 2/1618, 1624[2]; Quae est ista, 5vv, 1630; Qualis hodie festivitas, 2vv, 1619, 1627[2]; Quam dilecta, 3vv, 1610[6]; Quam dives es, 2vv, 1610[6]; Quam pulchra es, 2vv, ripieno, 1619, 1627[2]; Quam pulchra es, 1v, 1621; Quam pulchra es, 1v, 1625[2]; Quam pulchra est, 5vv, 1614a; Quam suave est nomen, 2vv, 1627[2]; Quantum tibi, 1v, 2 vn, 2/1625; Quasi arcus, 1v, 2 vn, 1629[3]; Quasi cedrus, 4vv, 1630, 1646[4]; Quemadmodum desiderat cervus, 2vv, 1630; Quid miseri, 3vv, 1619, 1627[2]; Quis ascendet, 3vv, 1630; Qui timetis Dominum, 5vv, 1614a; Quomodo dilexi, 5vv, 1614a; Quo rubicunda rosa, 5vv, 1614a

Regina caeli, 1v, 2 vn, 1629[3]; Regina caeli, 3vv, 1630; Regnum mundi, 1v, 1625; Repleti sunt, 2vv, 2/1618, 1627[1]; Respice Domine, 1v, 1621; Salva me salutaris, 2vv, 2 vn, 1629[5]; Salve mundi gloria, 3vv, 1627[2]; Salve radix sancta, 3vv, 1613; Salve regina, 1v, 2 vn, 1621a; Salvum fac populum, 3vv, 2/1617; Salvum me fac, Deus, 1v, 1629[3], 1641[2]; Salvum me fac Domine, 2vv, 1616; Sancta et immaculata virginitas, 2vv, 2/1618, 1627[2]; Sancte Sebastiane, 5vv, 1614a; Sancti Aloysi, 1v, 1621; Sicut oculi servorum, 3vv, 1610[6]; Sonent cytharae, 1v, 2 vn, 1629[3], 1641[2]; Spiritus Dominus, 2vv, 2/1618; Sub tuum praesidium, 2vv, 2/1618, 1627[2]; Sumite psalmum, 1v, 2 vn, 2/1625; Surge, propera, 2vv, 1616, 1627[2]

Te Deum, 3vv, 1629[5]; Tota pulchra es, 1v, 1621; Tota pulchra es, 1v, 2 vn, 1621a; Transfige dulcissime Domine, 1v, 2 vn, 1621a; Tu pulchra es, Maria, 2vv, 1619; Veniat dilectus meus, 4vv, 1619, 1627[2]; Veni Sancte Spiritus, 1v, 2 vn, 1629[3]; Veni Sancte Spiritus, 2vv, 1630; Venite filii, audite me, 2vv, 2/1617, 1627[2]; Versa est in luctum, 5vv, 1614a; Vidi speciosam, 4vv, 1610[6], 1627[1]; Virgo prudentissima, 1v, 1621; Virgo prudentissima, 1v, 2 vn, 1629[3]; Viri diligite, 3vv, 1620[2]; Vocem jucunditatis, 2vv, 2/1617; Vocem jucunditatis, 1v, 2 vn, 1629[3]; Vocem jucunditatis, 2vv, 1630; Vulnerasti cor meum, 1v, 2 vn, 1621a

OTHER SACRED

all except anthologies published in Venice unless otherwise stated

Salmi brevi, 8vv, bc (org) ... ed. A. Vincenti (1629): Magnificat; Magnificat with vn, viol; Beati omnes, Beatus vir, Confitebor, Credidi, De profundis, Dixit Dominus, Dixit Dominus with vn, viol, Domine ad adjuvandum [responsory], Domine probasti, In convertendo, In exitu Israel, Laetatus sum, Lauda Jerusalem, Laudate Dominum, Laudate pueri, Memento Domine, Nisi Dominus

Messa, e salmi, 3vv, bc (1630): mass; Magnificat; Beatus vir, Confitebor, Dixit Dominus, Laetatus sum, Lauda Jerusalem, Laudate Dominum, Laudate pueri, Nisi Dominus

Raccolta terza ... de messa et salmi ... 2–4vv, 6vv ad lib, cornett, 4 trbn, vn, bc (org) (1630[1]): mass, 4vv; Beatus vir, 4vv, Confitebor, 3vv, Dixit Dominus, 3vv, Dixit Dominus, 4vv, Laetatus sum, 4vv, Lauda Jerusalem, 4vv, Laudate Dominum, 3vv, Laudate pueri, 3vv, no insts, Laudate pueri, 4vv, Nisi Dominus, 4vv

[2] Messe, 8vv, bc, ed. A. Vincenti (1637)

Messa sexti toni, 4vv, bc, in Il primo libro de motetti (1610[6]); also in 1628[2]
Litanies: 1 for 5vv, bc, in Motetti (1614); 1 for 5vv, bc, in Il terzo libro de motetti (2/1618); 2 for 3, 5vv, bc, 1626[3]
2 psalms, 1646[3]

SECULAR
all published in Venice

[15] Madrigali, 2–4vv, bc (hpd/chit/other inst) (1615) [1615]
[42] Cantade et arie, 1v, bc (2/1620) [lost; transcr. A. Einstein in MS, *US-Nsc*] [2/1620]
[20] Madrigali, 2–4vv, bc (hpd/chit/other inst) ... libro II, op.11 (1622) [1622]
Cantade et arie, 1v, bc (hpd/chit/gui/other inst), ed. A. Ziotti, libro III (1626/*R*1987 in ISS, vi) [1626]
Arie, et cantade, 2, 3vv, 2 vn, bc (1626) [only 2nd vn pt extant; contents not listed below]
Cantade et arie, 1v, bc, libro IV (1629) [lost, but 9 survive in a private transcr. and their titles are included below] [1629]
2 madrigals, 1607[16], 1624[11]; canon, 1615[3]

all with bc

Ahi, so che spargo a l'aura, 1629; A le dolcezze, ai canti, 1629; Al giardino d'amore, 1629; Al seren del tuo volto, 1626; Amor altri si duol, 2/1620; Amore, io più non ardo, 1626; Amor, giustitia, 1626; Anima disperata, 2vv, 1615; Apre l'huomo infelice, 2/1620; A qual tanto d'amore, 2vv, 1622; Arcier ch'armato, 1629; Ardemmo insieme, 2vv, 1622; Arder innamorato, 1629; Ardo sì, 3vv, 1622; Brev'è la vita, 1626; Come è soave, 2vv, 1615; Contenti pur, 1626; Crud'e proterva nemica, 1626; Deh, vaga mia Clori, 1626; Disgombrasti pur il velo, 2/1620; Di voi, ben mio, 2vv, 1622; Dolcissimi labretti, 2vv, 1622
Ecco la rosa, 2/1620; E così pur, 3vv, 1622; Empio cor, più non ti credo, 1626; È sì grave 'l tormento, 1626; Falso sembiante, 2/1620; Folle chi crede, 1626; Già vincitor del verno, 3vv, 1615; Gioite, danzate, 1626; Hor che temprato raggio, 2/1620; Horsù, pastori, 4vv, 1622; I nostri voti, 1626; In un cerchietto d'oro, 2/1620; Io d'altrui, 3vv, 1615; Io mi sento morir, 2vv, 1622; Io non vò pianger più, 1626; Io pur ti priego, 2/1620; Io senza fede, 3vv, 1622; Io t'amo, bella Filli, 2vv, 1624[11]; Io vorrei pur morir, 3vv, 1615; La mia Clori, 3vv, 1622; Lilla sorda a miei prieghi, 1629; Lontan del tuo bel volto, 1626; Lusinghiera menzogniera, 2/1620
Mai più duro, 1626; Mirar fuggir le stelle, 3vv, 1615; Negatemi pur, 2vv, 1622; Ninfa crudele, 1626; Non è beltà, 2/1620; Non miri il mio bel sole, 4vv, 1615; Non può ferir, 1626; Non sa che sia dolore, 2vv, 1615; Nulla più vago miro, 2vv, 1615, ed. in Alte Meister des Bel Canto, iv (Leipzig, 1927); O bella cantatrice, 2/1620; Occhi belli, 2/1620; O chiome erranti, 2vv, 1615; O come è gran, 2vv, 1622; O dolcissima morte, 3vv, 1615; O donna troppo cruda, 3vv, 1622; O Filli, 2vv, 1615; Oime, l'antica fiamma, 4vv, 1622; O stelle ardenti, 2vv, 1622; Piangesti, preghasti, 2/1620; Quand'amor dentr'un cor, 1626; Quell'aura, 2vv, 1622; Quest'è pur quella notte, 1629
Rasciugate, per pietate, 2/1620; Ridete meco, amanti, 1626; Riede la primavera, 3vv, 1622; Riverenti sospiri, 4vv, 1615; Rompi, mio core, 1626; Rose beate, 2vv, 1622; Rott'ho la fè spietata, 1629; Serenissime stelle, 4vv, 1615; Se t'è cara, 5vv, 1607[16]; Sotto aspetto ridente, 1626; Spine care, 2vv, 1622, ed. in Alte Meister des Bel Canto, iv (Leipzig, 1927); Sprezzami, bionda, 1626; Superbetta, sei, 1626; Troppo fedele, 1626; Tu parti à pena, 2vv, 1622, ed. in Alte Meister des Bel Canto (Leipzig, 1927); Udite, lagrimosi spirti, 2vv, 1615; Udito han pur, 2/1620; Unite i corpi, 2/1620; Vaghe ninfe di Diana, 1629; Vanne, vattene, Amor, 2/1620; Venite pur, sospiri, 2/1620; Vientene, Lidia mia, 2/1620; Vientene, o mia crudel, 1629

BIBLIOGRAPHY

F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/*R*, repr. 1931); ed. E. Surian (Florence, 1987)
H. Leichtentritt: *Geschichte der Motette* (Leipzig, 1908), 257–8
E. Schmitz: *Geschichte der weltlichen Solokantate* (Leipzig, 1914, 2/1955), 24–5, 60, 67–8
H.A. Sander: 'Beiträge zur Geschichte der Barockmesse', *KJb*, xxviii (1933), 77–129
H.J. Moser: *Heinrich Schütz: sein Leben und Werk* (Kassel, 1936, 2/1954; Eng. trans., 1959)
A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/*R*)
N. Fortune: 'Italian Secular Monody from 1600 to 1635: an Introductory Survey', *MQ*, xxxix (1953), 171–95, esp. 189
N. Fortune: *Italian Secular Song from 1600 to 1635: the Origins and Development of Accompanied Monody* (diss., U. of Cambridge, 1954)
D. Arnold: 'Alessandro Grandi, a Disciple of Monteverdi', *MQ*, xliii (1957), 171–86
D. Arnold: *Monteverdi* (London, 1963)
J. Roche: 'Music at S. Maria Maggiore, Bergamo, 1614–1643', *ML*, xlvii (1966), 296–312
J. Roche: 'The Duet in Early Seventeenth-Century Italian Church Music', *PRMA*, xciii (1966–7), 33–50
D. Arnold and N. Fortune, eds.: *The Monteverdi Companion* (London, 1968)
J.L.A. Roche: *North Italian Liturgical Music in the Early 17th Century* (diss., U. of Cambridge, 1968)
J.L.A. Roche: 'What Schütz Learnt from Grandi in 1629', *MT*, cxiii (1972), 1074–5
M.R. Seelkopf: *Das geistliche Schaffen von Alessandro Grandi* (diss., Julius-Maximilian U., Würzburg,1973)
J. Moore: *Vespers at St. Mark's: Music of Alessandro Grandi, Giovanni Rovetta, and Francesco Cavalli* (Ann Arbor, 1981)
J.L.A. Roche: *North Italian Church Music in the Age of Monteverdi* (Oxford, 1984)
D. Arnold: 'The Secular Music of Alessandro Grandi', *EMc*, xiv (1986), 491–9
G. Tomlinson: *Monteverdi and the End of the Renaissance* (Berkeley, 1987)
R. Miller: *The Composers of San Marco and Santo Stefano and the Development of Venetian Monody (to 1630)* (diss., U. of Michigan, 1993)
R. Miller: 'New Information on the Chronology of Venetian Monody: the "Raccolte" of Remigio Romano', *ML*, lxxvii (1996), 22–33

JEROME ROCHE/ROARK MILLER

Grandi, Alessandro (ii) (*b* Rimini, 1638; *d* Rimini, 19 Nov 1696). Italian composer. His works have usually been assumed to be by the earlier and much better-known composer of the same name (they are catalogued thus in *EitnerQ* and *MGG1*), but he is a different person. He was *maestro di cappella* of Rimini Cathedral by the time he was 23. A few years later he married Gentila Leoni, with whom he had six children. It may have been to him – rather than to Alessandro Grandi (i), as has hitherto been believed – that Mongitore intended to refer in his list of Sicilian writers and composers. Grandi's music shows him to belong to the Bolognese school; in its general stylistic features, notably its clear tonal counterpoint, it resembles the music of G.B. Bassani, Perti and others working in Emilia in the last two decades of the 17th century.

WORKS

Salmi per i vesperi, 8vv, op.1 (Bologna, 1680)
Salmi per i vesperi, 4vv, op.2 (Bologna, 1692)
Messe concertate con strumenti, 3–4vv, op.3 (Bologna, 1693); 1 ed. in Gemmani
Oratorio di S Sebastiano, *I-RIM* (attrib.)

BIBLIOGRAPHY

PitoniN
A. Mongitore: *Biblioteca sicula* (Palermo, 1708–14/*R*)
C. Tonini: *Rimini dal 1500 al 1800* (Rimini, 1887/*R*)
P. Fabbri: *Tre secoli di musica a Ravenna, dalla Controriforma alla caduta dell'Antico Regime* (Ravenna, 1983)
A. Vannoni: 'La musica', *Storia illustrata di Rimini*, ed. P. Meldini and A. Turchini, iv (Milan, 1991)
M. Gemmani: 'Alessandro Grandi (1638–1696), un musicista di Rimini': preface to *Alessandro Grandi: Messa terza op.3 a quattro con violini se piace (1693)* (Rimini, 1993), 9–53

DENIS ARNOLD (with MARC VANSCHEEUWIJCK)

Grandi, Margherita [Garde, Marguerite] (*b* Hobart, 4 Oct 1894). Australian mezzo-soprano, later soprano. She studied in London (1912–17) at the RCM and in Paris, from 1919, with Emma Calvé. Engaged (under the name

of Djemma Vécla, an anagram of Calvé) as a mezzo-soprano in 1922 at Monte Carlo, she sang Carmen, Charlotte and Boito's Margherita, and created the title role of Massenet's *Amadis*. After further study in Italy with Giannina Russ, she made her soprano début in 1932 under her married name of Grandi at the Teatro Carcano, Milan, as Aida, a role she repeated at Verona (1946). She sang Boito's Helen of Troy at La Scala in 1934. She made her British début in 1939 at Glyndebourne as Lady Macbeth, then spent the war in Italy, singing Maria in the Italian première of *Friedenstag* at Venice (1940) and Octavia (*L'incoronazione di Poppea*) at Rome (1943). In 1947 she made her London début singing Tosca and Donna Anna at the Cambridge Theatre, then sang Lady Macbeth with the Glyndebourne company at Edinburgh. She returned to Edinburgh in 1949 as Amelia (*Un ballo in maschera*) and created Diana in *The Olympians* at Covent Garden, where she also sang Leonora (*Il trovatore*) and, in 1951, made her stage farewell as Tosca. She had a generous, vibrant voice which was allied to a style of rare sweep and conviction. She is represented on disc by extracts from *Macbeth* and *Don Carlos*.

HAROLD ROSENTHAL/R

Grandi, Ottavio Maria (*fl* 1610–30). Italian composer. He was a pupil of the Bolognese Alfonso Pagani, who was in the service of King Sigismund III of Poland in 1604, and was an organist and violin teacher in Reggio nell'Emilia from 1610 or earlier until at least 1630, serving at both the Madonna della Ghiara (from 1625) and the cathedral (1626–30). He was evidently well known in Ferrara, for his lost op.1 was dedicated to Alfonso d'Este and his incomplete op.2 – *Sonate per ogni sorte di stromenti* (Venice, 1628) – to Francesco d'Este. The latter collection consists of 20 works for one to six instruments with organ continuo; violins and trombones are specifically indicated in some of them. Nos.11–19 are also included in a manuscript compiled by Adam Jarzębski (*PL-WRu* 111).

BIBLIOGRAPHY

G. Casali: 'La cappella musicale della cattedrale di Reggio Emilia all'epoca di Aurelio Signoretti (1567–1631)', *RIM*, viii (1973), 181–224, esp. 206

ELEANOR SELFRIDGE-FIELD

Grandis, Vincenzo de. *See* DE GRANDIS, VINCENZO (i) or (ii).

Grandjany, Marcel (Georges Lucien) (*b* Paris, 3 Sept 1891; *d* New York, 24 Feb 1975). American harpist and composer of French birth. He studied with Henriette Renié, then gained a *premier prix* in 1905 at the Paris Conservatoire, making his début with the Concerts Lamoureux Orchestra and giving his first recital at the Salle Erard when he was 17. He was also an organist, and played at the Sacré-Coeur Basilica for several years during World War I. Thenceforth he devoted himself to the harp, making his London début in 1922 and his New York début in 1924. He settled in New York in 1936, and became an American citizen in 1945. He taught at the Juilliard School from 1938 until a few weeks before his death, and at the Montreal Conservatory from 1943 to 1963. Apart from his faultless technique, the outstanding merit of Grandjany's playing was the sheer sensuous beauty of the sound he produced with his rather unusual spatula-shaped fingertips. Furthermore, his influence as a teacher was immense, and his many solo and ensemble harp compositions are attractive, and extremely well written for the instrument.

BIBLIOGRAPHY

R.K. Inglefield: *Marcel Grandjany: Concert Harpist, Composer, and Teacher* (Washington DC, 1977)
K.B. Moore: 'Marcel Grandjany: a Centennial Biography', *American Harp Journal*, xiii/1 (1991), 3–12

ANN GRIFFITHS

Grand jeu (Fr.: 'great registration'). A term little used by modern French composers, *grand jeu* denotes one of two registrations: (*a*) the early Diapason chorus, without Flute mutations or reeds, corresponding in smaller organs to the old undivided, stop-less BLOCKWERK (St Etienne, Toulouse, 1531) but as a term soon to be replaced by the more appropriate PLEIN JEU (Chartres Cathedral, 1542); and (*b*) a characteristic combination of Bourdons, mutations, Cornet and reeds much used by the composers of the French school *c*1670–1770. Nivers (1665) still included most manual stops in his *grand jeu* but Lebègue (1676) gave the classical combination of Bourdon 8′, Prestant 4′, Cornet and Trompette. As such, the *grand jeu* was both used for certain interludes in the Mass (the exuberant finales to the Kyrie, Gloria, Agnus and offertory) and associated with a particular musical style, often contrapuntal or even fugal, sometimes with one hand in a colourful solo against the other on a quieter manual. By 1740, and probably earlier, pedal reeds also took part in the *grand jeu*, like other reeds, Cornets, Tierces and even Tremulants. In larger forms (*Offertoire*, *Grand dialogue*, etc.) the *grand jeu* alternated with the analogous registration on the *Positif*, logically called *petit jeu*. In the 19th century the term progressively disappeared from organ registration as the GRAND CHOEUR or FULL ORGAN was generalized, but lingered on in harmonium building as the collective drawknob bringing on simultaneously the four main stops of the standard instrument.

See also ORGAN, §V, 7, and REGISTRATION, §I, 5.

BIBLIOGRAPHY

J. Saint-Arroman: *L'interpretation de la musique française, 1661–1789* (Paris, 1988), 216–30

PETER WILLIAMS, KURT LUEDERS

Grandmaster Flash [Saddler, Joseph] (*b* Barbados, *c*1957). American DJ. He grew up in the Bronx, New York, listening to his father's jazz records and with a keen interest in electronics. He was inspired by disco DJs such as Pete 'DJ' Jones, along with the original hip hop DJ, Kool Herc. After building his own mixing unit in order to switch between records on two turntables, he developed the technique of SCRATCHING. Concerned that his innovations were distracting to dancers, he began working with rappers Cowboy (Keith Wiggins) and Melle Mel (Melvin Glover). In 1976 the group expanded to become Grandmaster Flash and the Furious Five. Initially recording for Brass Records and Enjoy, they signed a contract with Sugarhill Records. After releasing party records such as *Freedom* and *Birthday Party*, the group recorded two tracks that changed the course of hip hop. 'The Adventures of Grandmaster Flash on the Wheels of Steel', a collage of fragments from rap, disco and speech records, demonstrated Flash's mixing prowess. 'The Message', released in 1982, switched the focus from turntable skills to rapping, with realistic subject matter about urban deprivation that stimulated a more serious approach to the content of rap lyrics.

The diversity of these records combined with problems of royalty payments at Sugarhill created a split in the group. Following court proceedings, Melle Mel continued to record successfully for Sugarhill under the name of Grandmaster and Melle Mel, using an impersonator of Grandmaster Flash on stage. Meanwhile, the genuine Grandmaster Flash recorded three albums for Elektra Records: *They Said It Couldn't be Done* (1985), *The Source* (1986) and *Ba-Dop-Boom-Bang* (1987). Eventually Melle Mel and Flash reunited for a final, if indifferent, album.

DAVID TOOP

Grand opéra (Fr.). French opera of the Romantic period, sung throughout, generally in five acts, grandiose in conception and impressively staged.

1. Towards a definition. 2. Antecedents and earliest examples. 3. Meyerbeer and his contemporaries. 4. Influence and legacy.

1. TOWARDS A DEFINITION. A grand style was frequently considered essential for works written for the Paris Opéra. Even in Lully's day contemporaries occasionally referred to *tragédies en musique* as 'grands opéras', although librettists and composers preferred designations underlining the literary genre in lyric setting. It was not until the early 19th century, however, that the term 'grand opéra' became current. Castil-Blaze, for example, defined it as sung throughout (in contrast to *opéra comique*, which had spoken dialogue) and performed at the Opéra: in his opinion, Gluck, Piccinni and Spontini were the masters of the genre, which required nobility of subject and of tone. The librettist Jouy concurred, but also argued for an expansion to five acts and for plots drawn from heroic historical events as well as from other more conventional sources. By the 1830s 'grand opéra' had entered common parlance and was applied to the repertory then dominant – no longer by Gluck and his contemporaries, but by Rossini, Auber, Halévy and, above all, Meyerbeer. Modern scholars usually follow this latter, more restrictive practice, but on the scores and librettos themselves only 'opéra' (or occasionally 'opéra historique') normally appears.

Grands opéras of the 1830s and later are sometimes in four acts but more often in five, instead of the three preferred in most works in repertory at the Opéra in the late 18th and early 19th centuries. They have plots set in medieval or modern times (rather than taken from classical history and mythology) which exploit strongly melodramatic and violent situations, with sudden shifts, nearly always ending tragically; they often include major characters from the lower or otherwise disadvantaged classes, portraying them in a heroic light (hitherto a treatment reserved for gods, kings and aristocrats); and they may present controversial themes – religious intolerance or rebellion against oppression, for instance. Government bodies and agents, such as censors, saw in the genre a possible vehicle for the expression of political and social critique that required supervision and control. The reactions of contemporary audiences indicate that they also interpreted *grands opéras* in the light of current situations, contrary to the intentions of authors and officials.

The forces required to perform a *grand opéra* were enormous: there were many leading characters and secondary roles; the chorus often represented different groups in conflict; the ballet assumed a more extensive role; the orchestra grew in size and variety (with instruments like the ophicleide, triangle, cymbals and bass drum becoming standard members rather than exceptions) and special orchestral effects abounded (offstage instruments, muting and so on). The scores contain a wide range of formal types and styles. Virtuoso italianate *airs*, extensive in range and requiring a formidable technique, contrast with relatively simple *romances*. Solo music is often part of larger complexes. Choruses and long ensembles, conceived to advance the drama in as impressive a way as possible, dominate tableaux. Romantic interest in local colour and in pageantry led to a revolution in several aspects of staging – in the style of scenery and costumes, the placement and movement of soloists and chorus and in techniques of lighting. Spectacle, long a feature of French opera, achieved new heights.

2. ANTECEDENTS AND EARLIEST EXAMPLES. Gluck's operas were significant models. Particularly important for his successors were his handling of the chorus, his more thorough integration of spectacle into the drama and his structuring of scenes made up of discrete units (chorus, dances, *airs*) into a cohesive whole (by tonal relationships and repetition of key pieces). Composers built on this heritage, enriching the harmonic vocabulary, using stronger dissonance for dramatic effect, enlarging the orchestra and sometimes writing a more symphonic part for it, and increasing the role of the chorus (as in Cherubini's *Démophon*, 1788, and Méhul's *Adrien*, 1799). Gluckian balance and classicism began to give way to a more emphatic and dynamic conception. Plots from medieval and modern history became more common; several glorified the heroism of French republicans from the lower classes (for example Louis Jadin's *Le siège de Thionville*, 1793).

During the Consulate and Empire Napoleon sought to have the Opéra serve the state: specific works were commissioned as propaganda, and more generally, the theatre was to be the showcase for serious and grandiose art. The composer who best met such aesthetic goals was Spontini. His *Fernand Cortez* (1809) combines an exotic setting, strong melodramatic turns in the plot, conflict between two races and religions with musical characterizations to match, especially in the choruses, and much pageantry with spectacular tableaux (such as a cavalry charge and the burning of the Aztec temple). His works were the immediate sources for *grand opéra*.

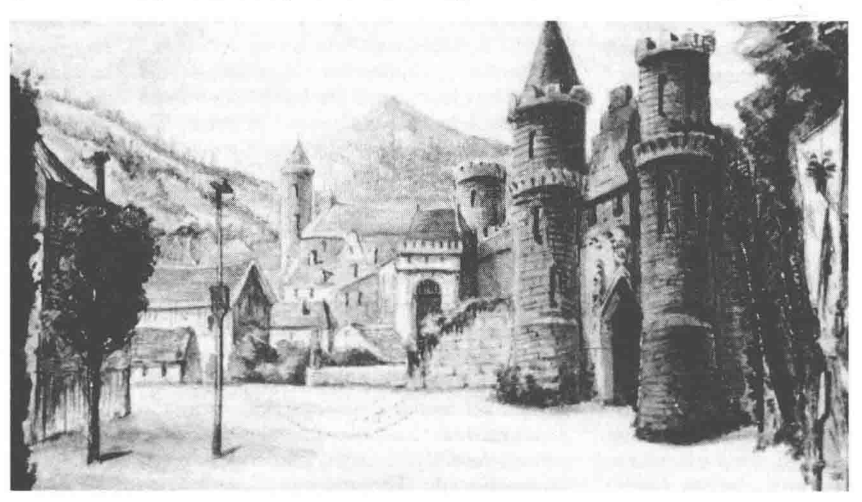
Just before the downfall of Charles X two key works had their premières in Paris: Auber's *La muette de Portici* (1828) and Rossini's *Guillaume Tell* (1829). *La muette de Portici* combines two historical events, the Naples 1647 Revolution and the 1631 eruption of Vesuvius, as the backdrop for a fictional account. The lowly-born heroine, seduced by the viceroy's son, is mute and expresses herself through pantomime (a technique of the boulevard theatres and the *ballet d'action*). The crowd scenes, the integration of dance into the drama, the construction of huge finales and impressive scenery and stage effects contributed to its success. Like Spontini, Rossini combined italianate lyricism with elements from the French tradition. *Guillaume Tell* exploits local colour in a musical depiction of nature, the grandeur of the Swiss Alps and the piety and patriotism of its inhabitants. The second-act finale, in which each of the three cantons is given its own character, builds to a climax at the end: a powerful, unifying oath. The chorus often takes centre stage; the title character has no independent *air* but is

1. Costume designs by François-Guillaume Ménageot for the original production of Spontini's 'Fernand Cortez', Paris Opéra, 28 November 1809, (from left to right) Montézuma, Télasco, Amazily and the Mexican High Priest: pen and ink with watercolour (Bibliothèque et Musée de l'Opéra, Paris)

presented in dramatically charged ensembles in which he seeks to persuade, to provide leadership, to oppose tyranny. The length of these two operas and the degree to which the people in action are prominent in crowd scenes of dramatic importance set them apart from the works of the Empire. Their plots, combining fiction and historical events, also conform to *grand opéra*.

What also struck contemporaries as new was their staging. In 1827, recognizing the need for change, the Opéra established a 'comité de mise en scène' to judge costume and set designs and other aspects of staging from the technical and artistic point of view. Ciceri, in charge of the sets, went to Switzerland and Italy (partly at government expense) to acquire first-hand experience to create an aura of authenticity (and to see how La Scala handled a volcanic eruption in Pacini's *L'ultimo giorno di Pompei*). Further, *La muette* and *Tell* were among the first major productions to benefit from the supervision of Solomé, formerly of the Comédie-Française: his *mise-en-scène* booklets show that, among several innovations, he forced the chorus to act, to use gesture, to adopt unusual positions (such as kneeling) for dramatic effect and to move in asymmetrical patterns.

3. MEYERBEER AND HIS CONTEMPORARIES. *Robert le diable* (1831) was the work in which Meyerbeer made his successful début in *grand opéra* at the Opéra. It was followed by three more operas on Scribe librettos that



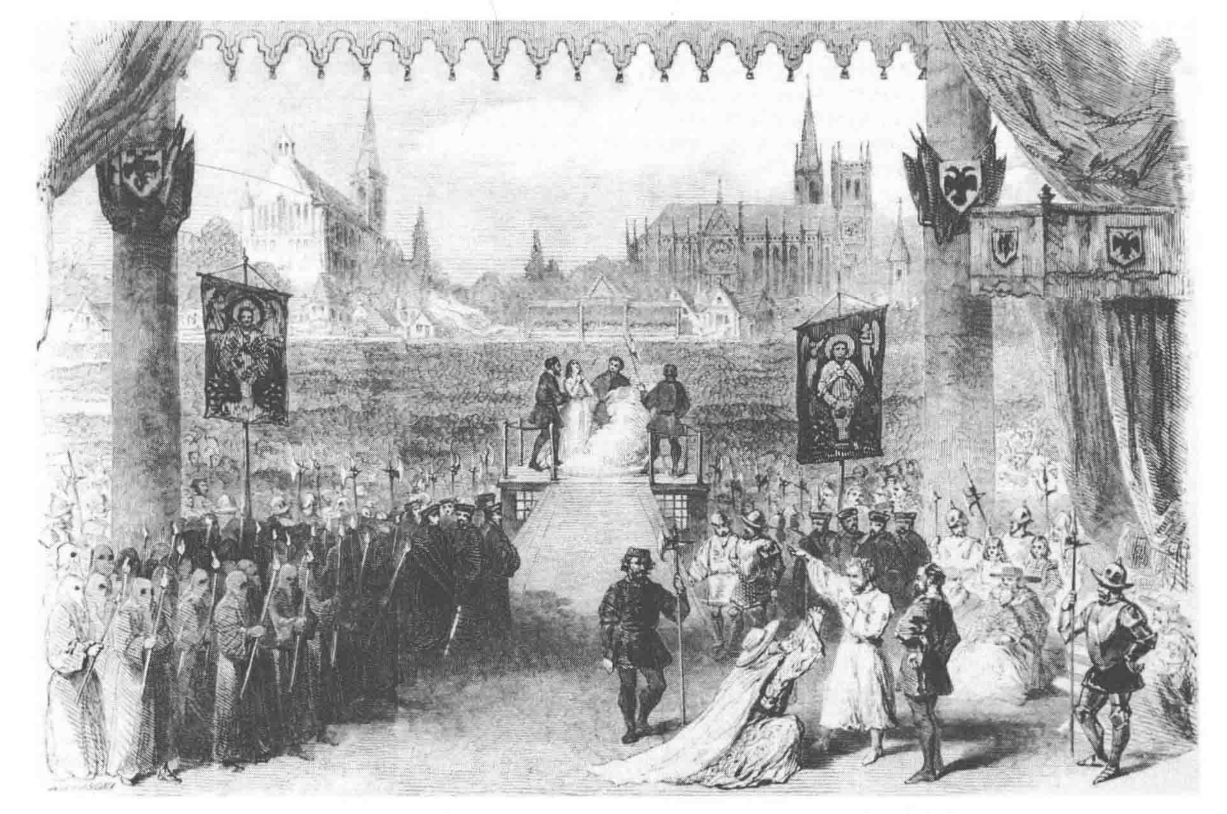
2. The square at Altdorf, Act 3 scene ii of Rossini's 'Guillaume Tell': watercolour (probably by Franz Peirot) from a manuscript mise-en-scène (c1840) designed to convey details of the original Paris production of 1829 to provincial (and foreign) theatres intending to stage the opera

were to dominate the Paris stage for much of the rest of the century: *Les Huguenots* (1836), *Le prophète* (1849) and *L'Africaine* (1865). Other composers working with Scribe include Halévy (*La Juive*, 1835) and Auber (*Gustave III*, 1833).

An eminent man of the theatre, Scribe chose themes of great power. *Robert le diable* is somewhat apart in its mixture of medieval legend, superstition, the supernatural and passionate love (due in part to its origins as an opéra-comique). Thereafter, he selected historical subjects, often with a possible contemporary application as a background for a story of tragic passion. In *La Juive* religions (Jewish and Christian) clash, and fatherly love (Eléazar and Brogni) cannot save Rachel. Examples of religious strife among Christians in France and in Germany, among other themes, are featured in *Les Huguenots* and *Le prophète*. Opposition to political reform and betrayal of friendship are intertwined in *Gustave III*. In *L'Africaine* the inability of Europeans to understand exotic culture leads to tragedy. Scribe was not a crusading reformer but a practical playwright presenting his audience with material he knew would interest them. His librettos provided no easy solutions to the problems of fanaticism, corruption and hatred. Except in *Robert le diable*, most of the sympathetic characters are crushed by forces beyond their control. But Scribe's texts, in which strong dramatic situations are starkly presented without extended development, gave his musicians ample scope for intensely emotional settings. Concealment, coincidence and misunderstandings allow for sudden shifts in direction and melodramatic scenes. The final catastrophe is striking theatre – whether Rachel's immolation in *La Juive* (fig.3) or the fate of John and the Anabaptists in *Le prophète*.

Meyerbeer's eclectic style was ideally suited to Scribe's librettos. With a Germanic approach to harmony and tonal structures, experience in Italian lyricism and a commitment to French traditions of declamation and dramatic stage presentation, he produced rich scores of vast scope. He created huge tableaux so that the music could give support to the text's broad gestures. In *L'Africaine*, for example, most of the first act is one long *morceau d'ensemble* and finale, which comprehends the piety of the Spaniards, Vasco's leadership, their bravery in rescuing African slaves and the consequences. The opposing groups, Europeans and Africans, as well as the leading characters, have individual musical characterizations; and Meyerbeer made excellent use of the orchestra, developing for the Africans traditional 'exotic' gestures in motif and instrumentation more fully than had been done before.

The isolated *air* has a less important role. Many solo pieces are embedded in larger structures. Raimbaut's ballad, for example, forms part of the introduction of *Robert le diable*, and also exemplifies Meyerbeer's use of a simple, varied strophic form and largely syllabic vocal style, contrasting with the more fully scored choral sections. Long, virtuoso italianate *airs* are generally reserved for the heroine. The chorus becomes a personage in its own right and a vital participant. The variety of the choral writing is always closely matched to the dramatic situation. The *divertissements* also provided the opportunity for contrast, from relatively simple dances to more complicated pantomime, *airs*, choruses and ensembles, linked to form a larger whole. To achieve the grand



3. Final scene of Act 5 (Rachel is about to be hurled into the cauldron) of Halévy's 'La Juive' in a revival (in an Italian translation) at Covent Garden, London, 25 July 1850: engraving from the 'Illustrated London News' (3 August 1850)

gestures and the temporal length to correspond to the action on stage, Meyerbeer relied on several devices, including sequence and the repetition of long blocks.

In their stage sets designers often sought to represent specific sites rather than generic locations. *Les Huguenots* has the chateau of Chenonceaux in the background. The fourth act of *Le prophète* is set in the public square and cathedral of Münster. So elaborate did sets become that, from *Gustave III* onwards, it became common to have a different atelier prepare each act (and sometimes separate scenes within acts) rather than assigning overall responsibility to a single person.

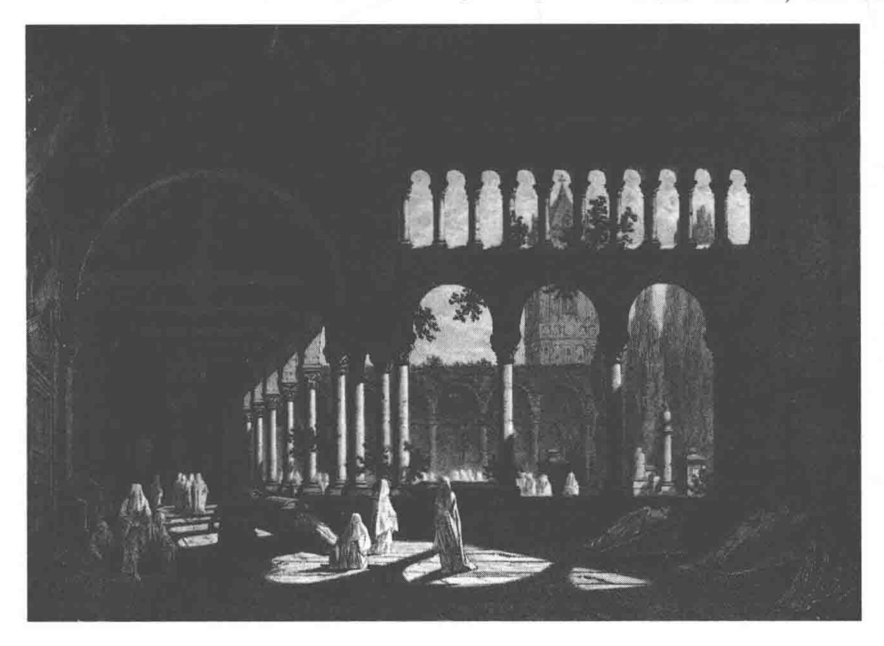
Innovation in *mise-en-scène* was an admired feature. The scene in *Robert le diable* that most impressed the audience was the finale of Act 3, where, in Ciceri's set – a cloister modelled on a 16th-century monument in Montfort-l'Amaury, bathed in moonlight (an atmosphere of mystery achieved with gas lighting, introduced a few years earlier) – the ghosts of debauched nuns appear as if by magic to dance a bacchanale (fig.4). Scribe strove for the unusual in his use of spectacle, and his Opéra collaborators contributed their imaginative realization by employing the advances of the industrial revolution. *Le prophète*, for example, was the first work to use electric lighting, which, according to contemporaries, re-created for the skating scene the impression of a winter dawn with startling realism. The darkening of the house during performance and the lowering of the curtain for changes of scenery helped reinforce theatrical illusion.

4. INFLUENCE AND LEGACY. *Grand opéra* had a significant effect on the culture of 19th-century France. For the aristocracy and the upper bourgeoisie, the Opéra was above all the place to see works of theatrical art and to be seen as leading members of society. Journalists, both left- and right-wing, through their reviews of *grands opéras*, sought to make political statements and social critiques. Numerous writers found in the genre aesthetic inspiration or at least stimulation, Stendhal, Balzac, Sand, Gautier and Flaubert among them. The models of French *grand opéra* were crucial for Wagner and Verdi (quite apart from their own works for Paris within the *grand opéra* tradition, Wagner's revised *Tannhäuser*, 1861, and Verdi's *Les vêpres siciliennes*, 1855, and *Don Carlos*, 1867), as well as for Gounod and Saint-Saëns and many of their contemporaries. Wagner's *Rienzi* and Verdi's *Aida* are obvious examples: both profited from the tableau approach to dramatic and musical organization, and in both the chorus has an important role. Berlioz adopted and moulded in a highly original way the *grand opéra* form for his greatest opera, *Les Troyens*.

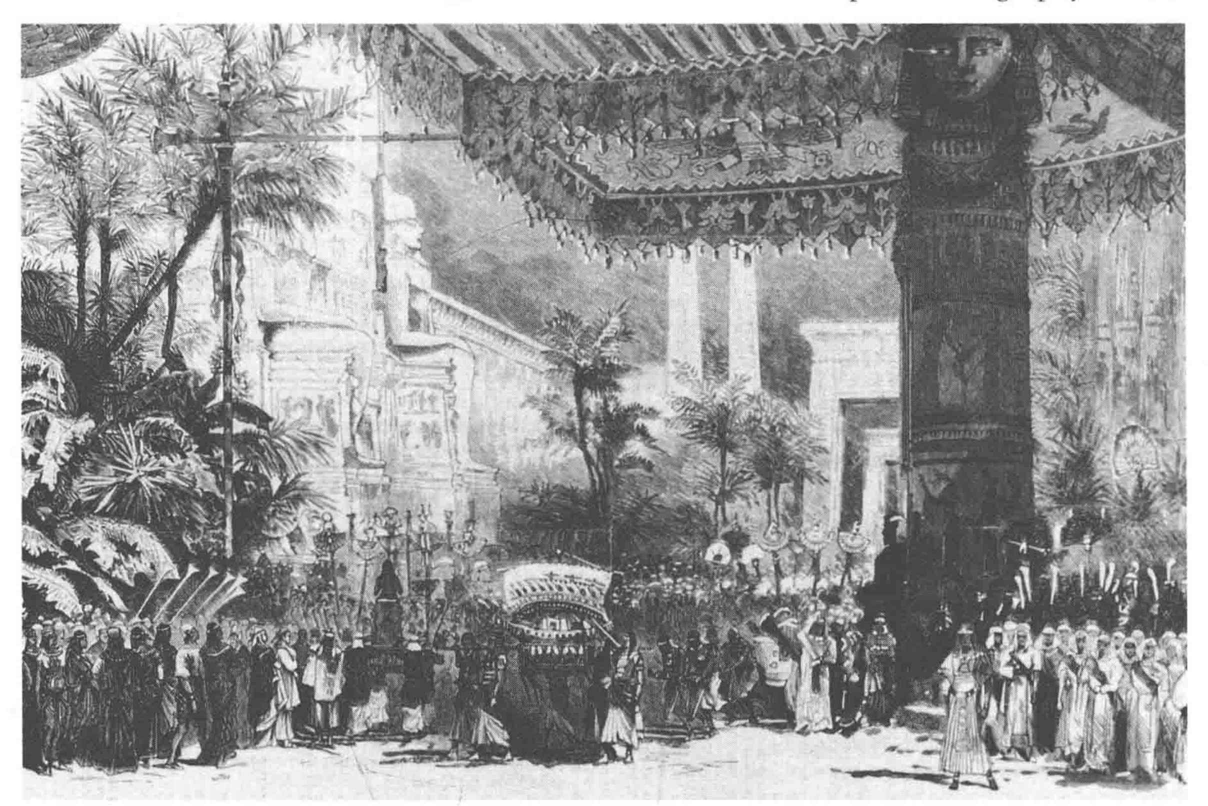
But the influence of *grand opéra* goes beyond derivative elements. The genre had provided a laboratory for the development of the Romantic orchestra and orchestral textures and effects. Berlioz learnt from this, as did Wagner and Verdi even in their later operas. The integration in more continuous musical units of disparate elements is fundamental to Gounod, Massenet and Saint-Saëns. The strong reactions against certain elements in *grand opéra*, whether by Wagner (who in *Oper und Drama* termed it 'effects without causes') or the *drame lyrique* composers, are further evidence of the genre's vitality and dominance on the European lyric stage.

The legacy of *grand opéra* goes beyond musical and dramatic features. Its aesthetics, which valued visual display as well as aural satisfaction, resulted in a new importance in the theatrical hierarchy for three people: the set designer, the costumer and the *metteur-en-scène*. They, and the *machiniste* (responsible for the realization of special effects), were consulted in the realization of works and were often cited in the librettos after the author of the text and composer. Huge sums were spent for premières: it was no longer acceptable to use stock costumes and sets with minor adjustments; innovation was expected. In reviews, critics often dwelt on their contribution. The modern view, which allows, indeed expects, creativity from the equivalent today of the *metteur-en-scène*, the director, is a heritage, however unwitting, of *grand opéra*.

Grand opéra dominated the Parisian stage for over half a century. *Guillaume Tell* and *Les Huguenots* (among others) remained part of the standard repertory there until World War II, and both achieved more than 800



4. Act 3 finale (the nuns rise from their graves) of Meyerbeer's 'Robert le diable', Paris Opéra, 21 November 1831: lithograph after the design by Pierre-Luc-Charles Ciceri



5. Act 2 scene ii (one of the city gates of Thebes) of Verdi's 'Aida' showing the first production (in French translation) at the Paris Opéra (Salle Garnier), 22 March 1880: engraving

performances at the Opéra. In the 19th century *grand opéra* was exported elsewhere – from New Orleans to Prague, from Havana to St Petersburg. For most of Europe, French opera and opera singers were as important as Italian and far ahead of German and other national traditions. Critical editions of Meyerbeer and other *grand opéra* composers and further research into historical performance aspects, such as staging, would surely encourage a better understanding and appreciation of what for many Romantics was at the summit of the theatrical and music arts.

BIBLIOGRAPHY

Castil-Blaze: 'Opéra', *Dictionnaire de musique moderne* (Paris, 1821, 2/1825)

V.E. de Jouy: 'Essaie sur l'opéra français', *Oeuvres complètes*, xxii (Paris, 1823), 225–82

L. Véron: *Mémoires d'un bourgeois de Paris*, iii (Paris, 1854)

Castil-Blaze: *L'Académie impériale de musique* (Paris, 1856)

T. Gautier: *Histoire de l'art dramatique en France* (Paris, 1858–9)

J. Moynet: *L'envers du théâtre: machines et décorations* (Paris, 1873, 3/1888)

M.A. Allévy: *La mise en scène en France dans la première moitié du dix-neuvième siècle* (Paris, 1928)

W.L. Crosten: *French Grand Opera: an Art and a Business* (New York, 1948)

H. Becker: 'Die historische Bedeutung der grand opéra', *Beiträge zur Geschichte der Musikanschauung im 19. Jahrhundert*, ed. W. Salmen (Regensburg, 1965), 151–9

G. Chinn: *The Académie Impériale de Musique: a Study of its Administration and Repertory from 1862–1870* (diss., Columbia U., 1969)

K. Pendle: *Eugène Scribe and French Opera of the Nineteenth Century* (Ann Arbor, 1979)

D. Pistone: 'L'Opéra de Paris au siècle romantique', *Revue internationale de musique française*, no.4 (1981), 7–56

T.J. Walsh: *Second Empire Opera: the Théâtre Lyrique, Paris, 1851 to 1870* (London, 1981)

H.R. Cohen and M.O. Gigou: *Cent ans de mise en scène lyrique en France (env. 1830–1930): catalogue descriptif des livrets de mise en scène, des libretti annotés et des partitions annotées dans la Bibliothèque de l'Association de la régie théâtrale (Paris)* (New York, 1986)

P. Barbier: *A l'Opéra au temps de Rossini et de Balzac, Paris: 1800–1850* (Paris, 1987; Eng. trans., 1995, as *Opera in Paris, 1800–1850: a Lively History*)

J.F. Fulcher: *The Nation's Image: French Grand Opera as Politics and Politicized Art* (Cambridge, 1987)

A. Gerhard: 'Die französische "grand opéra" in der Forschung seit 1945', *AcM*, lix (1987), 220–70

N. Wild: *Décors et costumes du XIXe siècle à l'Opéra de Paris* (Paris, 1987)

C. Join-Dieterle: *Les décors de scène de l'Opéra de Paris à l'époque romantique* (Paris, 1988)

M.E. Smith: *Music for the Ballet-Pantomime at the Paris Opéra, 1825–1850* (diss., Yale U., 1988)

R.S. Wilberg: *The Mise en Scène at the Paris Opéra: Salle le Pelétier (1821–1873) and the staging of the First French 'Grand Opéra', Meyerbeer's 'Robert le diable'* (diss., Brigham Young U., 1988)

A. Gerhard: *Die Verstädterung der Oper* (Stuttgart, 1992; Eng. trans., 1998, as *The Urbanization of Opera: Music Theater in Paris in the Nineteenth Century*)

C. Sprang: *Grand Opéra vor Gericht* (Baden-Baden, 1993)

F. Labussek: *Zur Entwicklung des französiche Opernlibrettos im 19. Jahrhundert: Stationen des ästhetischen Wandels* (Frankfurt, 1994)

H. Lacombe: *Les voies de l'opéra français au XIXe siècle* (Paris, 1997)

S. Döhring and A. Jacobshagen, eds.: *Meyerbeer und das europäische Musiktheater: Bayreuth 1991* (Laaber, 1999)

C. Newark: *Staging Grand Opéra: History and the Imagination in Nineteenth-century Paris* (diss., U. of Oxford, 1999)

D. Charlton: *French Opera, 1730–1830: Meaning and Media* (Aldershot, 2000)

D. Charlton, ed.: *The Cambridge Companion to Grand Opera* (Cambridge, forthcoming)
A. Gier and J. Maehder, eds.: *Zwischen tragédie lyrique und Grand Opéra: Französische Oper im 18. und 19. Jahrhundert* (Frankfurt, forthcoming)

M. ELIZABETH C. BARTLET

Grand pianoforte (Fr. *piano à queue*; Ger. *Flügel*, *Hammerflügel*; It. *piano a coda*). A piano in a horizontal wing-shaped case, the form of which is directly derived from that of the harpsichord. Cristofori's original piano, the *gravicembalo col piano e forte*, was constructed in that shape. The earliest recorded use of the term is in a patent granted to Robert STODART in 1777 for a HARPSICHORD-PIANO, which gives a detailed drawing of the grand piano action. Although pianos have been built in many other forms the grand, because of its longer bass strings and less cumbersome action, has always been the type generally accepted as superior for concert use. For a discussion of the history of the instrument, *see* PIANOFORTE, §I.

EDWIN M. RIPIN

Grandval [née de Reiset], **Marie (Félicie Clémence)**, Vicomtesse de [Blangy, Caroline; Reiset, Maria Felicita de; Reiset de Tesier, Maria; Valgrand, Clémence] (*b* St Rémy-des-Monts, Sarthe, 21 Jan 1828; *d* Paris, 15 Jan 1907). French composer. Born into a well-to-do family, Marie de Reiset started her musical studies at the age of six. Her earliest compositions were completed in her early teens under the tuition of Friedrich Flotow, a family friend; he left Paris, however, before her musical education was complete. After her marriage to the Vicomte de Grandval, she studied with Saint-Saëns for two years. In 1859 her one-act operetta *Le sou de Lise* was given its première at the Bouffes-Parisiens, Paris, and was published the same year under the pseudonym Caroline Blangy. Other works appeared under various pen names, including Clémence Valgrand, Maria Felicita de Reiset and Maria Reiset de Tesier.

In 1880 Grandval won the Concours Rossini for her oratorio *La fille de Jaïre*, which was first performed the following year at the Paris Conservatoire. In addition to the nine known dramatic works, Grandval left a manuscript of a grand opera in four acts. She also wrote three symphonies, two concertos, a concert overture (unpublished), music for a ballet, more than ten chamber works, and many piano pieces and vocal works. She continued to compose until her death.

Her friends were well-known composers and other musicians of the time, many of whom were dedicatees of her works: Gounod (*Sainte-Agnès*), Flotow (*Les fiancés de Rosa*), J.E. Pasdeloup (*Atala*), Victor Massé (*La pénitente*) and Saint-Saëns (*La forêt*). A copy of her *Messe* (in the Library of Congress, Washington DC) is inscribed to her friend Bizet. Her stature as a respected composer is clear from the many favourable contemporary reviews of her works. Fétis remarked on the incontestable vigour with which she systematically tackled a range of musical genres, 'giving proof in each that if she was not a genius, she was at least genuinely talented'.

WORKS
(*selective list*)
all printed works published in Paris
for fuller list see GroveW

OPERAS

Le sou de Lise (opérette, 1) (1859), Paris, Bouffes-Parisiens, 1859
Les fiancés de Rosa (oc, 1, A. Choler), Paris, Lyrique, 1 May 1863
La pénitente (oc, 1, H. Meilhac and W. Busnach), Paris, OC (Favart), 13 May 1868
Piccolino, 1869
La forêt (poème lyrique, 3 parties, M. Grandval), Paris, Ventadour, 30 March 1875
Atala (poème lyrique, L. Gallet), *c*1888
Mazeppa (op, 5 acts and 6 tableaux, C. Grandmougin and G. Hartmann) (1899), Bordeaux, Grand Théâtre, 24 April 1892

OTHER VOCAL

Messe, chorus, orch, 1867; Stabat mater (cant.), solo vv, chorus, orch, 1870 (1872); Sainte-Agnès (orat, Gallet), 1876 (1881); La fille de Jaïre (orat, P. Collin); Les lucioles, Mez, vn/pf/org
*c*50 songs, 1v, pf: incl. Trilby (P.S. Nibelle) (1860?); Le bohémien (Gai bohémien) (M. Carré) (1866); La délaisseé (Le rossignol m'y a chanté) (J. Du Boys) (1867); Noël (S. Prudhomme), with ob obbl (1901)

INSTRUMENTAL

Orch: Esquisses symphoniques, Paris, 8 March 1874; Ronde de nuit (1879), also arr. pf duet; Divertissement hongrois, *c*1890; Ob Conc., op.7 (n.d.), also arr. ob, pf
Chbr: 2 pièces, vn, pf (1882); 2 pièces, cl, pf (1885); Suite de morceaux, fl, pf (1877); Morceaux, eng hn/cl (?1990); Gavotte, vc, db, pf; Offertoire (vn, vc, hp, pf)/(1v, vc, pf/org); Trio de salon, ob, bn, pf; Vn Sonata, op.8

BIBLIOGRAPHY

CohenE; FétisB; FétisBS; PazdirekH; SchmidlD
F. Clément and P. Larousse: *Dictionnaire lyrique* (Paris, 1867–81, 2/1897, 3/1905 ed. A. Pougin as *Dictionnaire des opéras*)
H. Cohen: 'Cinquième concert', *Chronique musicale*, iii/18 (1874), 265–6 [on *Esquisses symphoniques*]
H. Cohen: 'Concerts Danbé', *Chronique musicale*, iv/20 (1874), 81–2 [on *Stabat mater*]
H. Cohen: 'Théâtre Ventadour', *Chronique musicale*, viii/44 (1875), 83–4 [on *La forêt*]
H. Cohen: 'Concert spirituel de l'Odéon', *Chronique musicale*, xi (1876), 125 only [on *Sainte-Agnès*]
H. Buffenoir: *La vicomtesse de Grandval* (Paris, 1894)
L.H. Ledeen: 'Marie Grandval: Vicomtesse-composer', *Ars Musica Denver*, v (1993), 19–30 [incl. list of works]

JUDY TSOU

Grandval, Nicolas Racot de (*b* Paris, 1676; *d* Paris, 16 Nov 1753). French composer and author. Born into a family of actors, the young Grandval joined a travelling theatrical troupe for which he wrote divertissements and incidental music. He relinquished this nomadic life to settle in Paris where he became associated with the Comédie Dancourt and Théâtre Français, his *L'opéra de village* (1692) being the first of many divertissements he wrote for them. He must also have made his mark early as a keyboard player, as records at Versailles show that he was engaged to play harpsichord accompaniments for several divertissements and ballets performed at court in 1695 and 1696. Later he was appointed organist at St Eustache. Grandval's plays were performed in the provinces (notably Lyons and Rouen) and in Paris. His son François-Charles (1710–84) carried on the theatrical tradition of the Grandval family, establishing a reputation as one of the finest actors of his day.

As a literary writer Grandval was drawn to the satiric; 'tragédie pour rire' is typical of the descriptions he attached to his stage works, and this tendency towards the burlesque also found expression in some of his compositions. In 1729 the *Mercure de France* announced the appearance of a parody by Grandval of Clérambault's celebrated cantata *Orphée*, pointing out that the intention of the author was not to deride the original but to show how the most serious masterpieces are also susceptible to a humorous twist. In this work Grandval occasionally quoted Clérambault's score but more usually set his own satirical text to original music. A similar parody of

Clérambault's *Léandre et Héro* was contained in Grandval's *Six cantates sérieuses et comiques* published posthumously after 1755, a volume that also included *Rien du tout*, a witty and charming potpourri of melodies from well-known French cantatas. His other compositions comprise *airs* and an unpublished set of harpsichord pieces. His *Essai sur le bon goust en musique* (1732) is a plagiarism of Le Cerf de la Viéville's famous *Comparaison de la musique italienne et de la musique française.*

WORKS

printed works published in Paris

[6] Cantates françoises, 1, 2vv, bc ... livre premier (1720): La rose; L'impatient; L'heure de berger; Léda; Les saisons; Le dépit amoureux

Orphée, cant. (1729)

6 cantates sérieuses et comiques, 1v, insts (after 1755/R in *The Eighteenth-Century French Cantata*, xvii (New York, 1991): Les saisons; Rien du tout; Léandre et Héro; Ixion; La matrone d'Ephise; Grégoire

At least 20 divertissements (see *MGG1*), of which only the following music remains: Divertissement de la comédie du Mariage fait par lettre de change (P. Poisson), Paris, 13 July 1735 (*c*1735); Airs in Airs de la Comédie française (1705), Ballard's Recueil d'airs sérieux et à boire (1713), and *Mercure de France* (June 1743; July 1743; Aug 1743)

Le consentement forcé and Je vous prends sans vert, vaudesvilles; Le nectar qu'Hébé verse aux Dieux, air: *Mercure de France* (Oct 1743)

Airs, possibly from divertissements, in Ballard's Recueil d'airs sérieux et à boire (1704, 1709, 1710, 1713, 1715), Recueil des meilleurs airs italiens (1706) and *Mercure de France* (June 1743, Sept 1744)

12 hpd pieces, *F-Pn*

WRITINGS

only those relating to music

Le vice puni, ou Cartouche, poëme héroïque, comique et tragique (Antwerp, 1725) [? earlier print, 1723, entitled *Cartouche ou le vice puni*]

Essai sur le bon goust en musique (Paris, 1732/R)

Almanach des proverbes pour l'année 1745 (Antwerp, 1745)

BIBLIOGRAPHY

BenoitMC; MGG1 (R. Wangermée)

E. De Manne: 'Grandval Nicolas Racot', *Nouvelle biographie générale*, ed. J.C.F. Hoefer (Paris, 1852–66), col.661

R. Wangermée: 'Le cerf de la Viéville, Bonnet-Bourdelot et l'"Essai sur le bon goust en musique" de Nicolas Grandval', *RBM*, v (1951), 132–46

D.H. Foster: 'Parodies on Clérambault's Cantatas by Nicolas Grandval', *RMFC*, iv (1964), 120–26

DAVID TUNLEY

Graneti, Johannes (*fl* 14th century). ?French composer. He is known only from a three-voice Kyrie *Summe clementissime* (ed. in CMM, xxix, 1962, p.14, and PMFC, xxiii/A, 1989, p.73). This piece survives in markedly different versions in six sources. In *E-Boc* 2 it appears to form part of a complete setting of the Mass Ordinary; only the Sanctus is missing. In *F-Psg* 1257 (a collection of musical treatises among which the piece stands alone) it has a lively contratenor based on that of *E-Boc* and *F-APT* 16bis. The version in *I-Rvat* lat.1419 transforms the piece by omitting the contratenor, modifying the text and adapting cadences to Italian taste.

BIBLIOGRAPHY

StrohmR

M. del Carmen Gómez: 'Neue Quellen mit mehrstimmiger geistlicher Musik des 14. Jahrhunderts aus Spanien', *AcM*, l (1978), 208–16

GILBERT REANEY

Granforte, Apollo (*b* Legnano, nr Verona, 20 July 1886; *d* Gorgonzola, nr Milan, 11 June 1975). Italian baritone. As a young man he emigrated to South America where he studied with Guido Capocci and made his début as Germont in *La traviata* at Rosario, Argentina, in 1913. He returned to Italy during World War I, singing in Rome and Milan. He extended his international reputation through Australian tours with Melba in 1924 and then with an eminent company of Italian singers in 1928 and 1932. In 1935 he sang in the world première of Mascagni's *Nerone* at La Scala. Other world premières included Krenek's *Cefalo e Procri* and Malipiero's *Giulio Cesare*. His wide repertory included John the Baptist, the Wanderer, Telramund and Amfortas in *Parsifal*. After the war he taught at the Ankara Conservatory, then in Prague and finally in Milan where Raffaele Ariè was among his pupils. His recordings include the leading baritone roles in *Otello*, *Pagliacci*, *Tosca* and *Trovatore*.

BIBLIOGRAPHY

A.A. Delicata: 'Apollo Granforte', *Record Collector*, xii (1958–60), 173–94, 258

J.B. STEANE

Grange, Philip (Roy) (*b* London, 17 Nov 1956). English composer. He studied with Bruce Cole after leaving school, then attended Peter Maxwell Davies's classes at Dartington (1975–8). He took further, private, lessons with Davies while at York University (1976–82; BA 1979, DPhil 1984), where he also studied the clarinet with Alan Hacker and composition with David Blake. He then held the posts of Fellow Commoner in Creative Arts at Trinity College, Cambridge (1985–7), and Northern Arts Fellow in Composition at Durham University (1988–9) before joining Exeter University as lecturer (1989), reader (1995) and professor (1999) in composition.

The greatest influence on Grange's musical attitudes is Peter Maxwell Davies. Despite the close teacher–pupil bond, Grange's works show an independent personality. He is sympathetic to instruments and has a fondness for forceful expression, but deeply distrusts rhetoric, gesture and colour as independently central to the creative process, valuing structure, organization of material and independence of thought. His reputation as an 'intellectual' stems not from musical language – rich, detailed, often angry or sombrely austere – but from his habit of devising viable musical structures from the forms of literary or graphic works, which may also serve as a subtext.

WORKS

withdrawn works not listed

Orch: Conc. for Orch (Labyrinthe Images), 1988; Focus and Fade, 1992; Eclipsing, 1996–7

Inst: Wind Octet, 2 ob, 2 cl, 2 hn, 2 bn, 1977; Cimmerian Nocturne, fl, cl, perc, vn, vc, pf, 1979; Nocturnal Image, vc, 1980; Sextet, fl, ob, cl, hn, bn, pf, 1980; Fantasy, va, 1981; 3 Pieces after Drawings by M.C. Escher, b cl, mar, 1982; The Knell of Parting Day, ob, 1982; La ville entière, e♭-cl, pf, 1984; In memoriam H.K., trbn, 1986; Variations, fl, cl, perc, vn, vc, pf, 1986; Preludes and Maze Dance, ob, cl, 3 perc, pf, 1987; The Dark Labyrinth, vc, fl, cl, vn, va, pf, 1987; Lowry Dreamscape, brass band, 1992; Bacchus Bagatelles, fl, ob, cl, hn, bn, 1993; Pf Polyptich, 1993; Des fins sont des commencements, fl, cl, vn, vc, perc, pf, 1994; In Spectre Search, vn, va, 1994; Pf Trio 'Hommage to Chagall', 1995

Choral: Out in the Dark (E. Thomas), SATB, hn, 1986; Changing Landscapes (J. Clare, T. Hardy, G.M. Hopkins, P. Larkin, Thomas), A, SATB, orch, 1990

Vocal: On this Bleak Hut (Thomas), T, fl, cl, vc, 1981; The Kingdom of Bones (K. Ballard), Mez, 15 inst, 1983; As it was (Thomas), S, 2 cl, pf, 1985; Memorials of Sleep (L. Durrell), S, 2 cl, va, pf, 1987; In a Dark Time (Byron), Bar, 10 inst, 1989; A Puzzle of Shadows (R.L. Stevenson), S, vn, pf, 1997

Principal publisher: Maecenas Music

BIBLIOGRAPHY

C. Williamson: 'Philip Grange', *Tempo*, no.146 (1983), 25–30
C. Williamson: 'The Kingdom of Bones', *Tempo*, no.150 (1984), 33–4
J. Warnaby: 'Focus and Fade', *MO*, cxv (1992), 186 only
G. Easterbrook: *Maecenas Contemporary Composers: Philip Grange* (n.p., 1992, 2/1996) [incl. list of works]

GILES EASTERBROOK

Grani, Alvise [Granis, Aloysius de] (*b* ?Venice, late 16th century; *d* Venice, Nov 1633). Italian composer and instrumentalist. He played the trombone at S Marco, Venice, from 1602 or earlier, probably until his death. He also served as musical director at the Ospedale della Pietà from an unknown date until his death. He edited Giovanni Gabrieli's posthumous *Symphoniae sacrae* (1615). Motets by him appeared in publications between 1610 and 1627 (including RISM 1610^6, 1615^3, 1624^2, 1627^1 and 1627^2). There is now no trace of the volume of *Sonate concertate* attributed to Grani by Walther (*WaltherML*).

ELEANOR SELFRIDGE-FIELD

Granichstaedten [Granichstädten], **Bruno** (*b* Vienna, 1 Sept 1879; *d* New York, 30 May 1944). Austrian composer, pianist and librettist. He studied at the Leipzig Conservatory with Salomon Judassohn, then was engaged as a coach at the Vienna Hofoper, also working at the Viennese cabaret Nachtlicht as a pianist and singer. His first major success was the operetta *Bub oder Mädel* (1908), which shows the influence of Lehár. By 1930 he had written 16 operettas, eight of which also credited him as librettist, and also the libretto for Oscar Straus's operetta *Die Königin*.

The operetta *Der Orlow* (1925) became Granichstaedten's most popular work, with some 400 performances in major European cities, and he contributed the song *Zuschau 'n kann i net* to Benatzky's *Im weissen Rössl* (1930). He went to Hollywood in 1930 to team up with Nacio Herb Brown and write the music for the film *One Heavenly Night*, the title song of which was popularized by Evelyn Laye. Back in Europe he continued to compose for the German film industry, but in 1938 fled from the Nazis, taking refuge first in Luxembourg.

In 1940 Granichstaedten arrived in New York, where he married his second wife, Rosy Kauffmann, and tried to earn a modest living as a bar pianist, often accompanying his wife in her renditions of his own songs. He died impoverished and forgotten, with his last operetta, *The Life of Mozart*, unperformed. His music is full of typical Viennese colouring, and in the 1920s increasingly adhered to the modern jazz sounds from the USA. He was the first to incorporate jazz idioms into his operettas and is credited with the first operetta blues, *Für dich mein Schatz für dich*, from *Der Orlow*.

WORKS

(*selective list*)

Operettas: Bub oder Mädel, 1908; Lolotte, 1910; Majestät Mimi, 1911; Der Kriegsberichterstatter, collab. E. Eysler, 1914; Die verbotene Stadt, 1914; Auf Befehl der Herzogin, 1915; Das alte Lied, 1918; Walzerliebe, 1918; Indische Nächte, 1921; Die Bacchusnacht, 1923; Glück bei Frauen, 1923; Der Orlow, 1925; Das Schwalbennest, 1926; Evelyne, 1928; Reklame, 1930

Films: One Heavenly Night, 1930; Die Försterchristl, 1931; Walzerparadies, 1931; Der Diamant des Zaren, 1932; Der Glückscylinder, 1932; Die verliebte Firma, 1932; Zwei in einem Auto, 1932

Lieder and cabaret songs: Gesänge mit Klavierbegleitung, 1909: Mein Mann war eine Woche in Paris, Der Zimmerherr, Die musikalische Liebe, Die Geisterstunde, Der Gärtner, Das Lied vom Zuschau'n; Das Gänschen, 1910; Zigeuner, op.20

BIBLIOGRAPHY

GänzlEMT
G. Kraus, ed.: *Music in Österreich* (Vienna, 1989)
R. Ulrich: *Österreich in Hollywood: ihr Beitrag zur Entwicklung des amerikanischen Films* (Vienna, 1993)
W. Pass, G. Scheit and W. Swoboda: *Orpheus im Exil: die Vertreibung der österreichischen Musik von 1938 bis 1945* (Vienna, 1995)

THOMAS L. GAYDA

Granier [Garnier, Grenier], **François** (*b* 1717; *d* Lyons, 18 April 1779). French composer, cellist and violinist. He was related to Louis Granier. He spent his early years as a musician in Grenoble and Chambéry and married the niece of the actress Le Grand in Chambéry. In 1751 he moved to Lyons, where he taught composition, the cello and violin, and published his first works, *Six solos pour violoncelle* (1754). In 1756 his name appeared among the Lyons cellists listed as 'pensionnaires du Concert de l'Académie des Beaux-Arts'. In Lyons he began a long and fruitful association with the choreographer Noverre, for whom he provided at least three ballet scores (*La toilette de Venus, ou Les ruses de l'Amour*, *L'amour corsaire, ou L'embarquement pour Cythère* and *Les jalousies, ou Les fêtes du serail*, all performed at the Lyons opera between 1758 and 1760), and probably three additional scores (*Les jaloux sans rival*, *Les caprices de Galathée* and *L'impromptu du sentiment*); none of them survives.

According to Marignan, Granier was a member of the orchestra that performed the Lyons première of Rousseau's *Le devin du village*. Detractors of Rousseau circulated the story, credited as late as the 19th century by Castile-Blaze, that the music of this opera was written by a certain Granet of Lyons and stolen by Rousseau after the former's death. Marignan, and later Pougin, identified 'Granet' as François Granier and discredited the story by questioning Granier's ability to produce music, particularly a vocal work, of such high quality.

Granier moved to Paris in 1760, where he became a member of the Comédie-Italienne orchestra in 1765–6. From 1762 to 1791 13 *Recueils d'airs*, arrangements for two flutes of airs from the French and Italian opera, were published under his name. A symphony and minuet of Granier were performed between acts at the Comédie-Italienne; the latter was published (*c*1764) with a minuet by Exaudet. In 1766 Granier returned to Lyons, where he conducted his symphony. He played second violin in the orchestra at Lyons for the 1772–3 season and was named 'Accompagnateur du concert'.

Noverre said of Granier: 'There are few musicians as capable as he of setting a composition to all genres of ballets and of moving the genius of men of fine feelings and of knowledge' (see Lynham). Marignan, however, said that Granier had only a vague idea of how to compose and that he won Noverre's approval by submitting totally to the ballet-master's dictates.

BIBLIOGRAPHY

FétisB; *JohanssonFMP*; *MGG1* (M. Briquet)
Marignan: 'Réponse de Marignan, comédien', *Journal encyclopédique* (Oct 1781)
L. Vallas: *Un siècle de musique et de théâtre à Lyon, 1688–1789* (Lyons, 1932)
D. Lynham: *The Chevalier Noverre: Father of the Modern Ballet* (London and New York, 1950/*R*)

MICHAEL BARNARD

Granier [Garnier, Grenier], **Louis** (*b* Toulouse, 1740; *d* Toulouse, 1800). French composer and violinist. He was related to François Granier. He studied in Toulouse and his first important position was in Bordeaux, where he directed the opera; he travelled to Brussels in 1765. His first known composition, a set of choruses for Racine's *Athalie*, dates from this period.

Granier went to Paris in 1766 and was engaged by the Opéra orchestra as a second violinist in that year. His most successful work, the opera *Théonis* (produced at the Opéra, 1767), was written in collaboration with P.-M. Berton and J.-C. Trial, then directors of the Opéra. A review in the *Mercure de France* (November 1767) states that 'the music ... as graceful, as brilliant as it is new, makes a greater impression each time it is heard, and can only add greatly to the glory of the three composers'. At this time Granier became attached to the chapel of Charles of Lorraine.

Granier left Paris in 1770 to become music director at the Théâtre du Capitole in Toulouse; his wife was engaged as principal dancer. On his return to Paris in 1773, he divided his time between duties as a violinist in several orchestras, and composing and arranging ballets and operas. He played first violin in the Chapelle du Roi from 1773 and, in 1775, at the Concert Spirituel. In 1777 he served as an assistant to the director of the Opéra. He reworked three ballets for Noverre and Vestris, and wrote additional music for four operas by Campra, Marais and Lully. In 1786 he received a pension and retired to Toulouse.

Granier is chiefly remembered through his association with Berton and Trial; he met them both in Bordeaux, where the latter conducted the orchestra and he may have been Trial's composition teacher in Montpellier. A chaconne by Berton was falsely attributed to Granier, who denied authorship in a letter to the *Mercure* (September 1765). He later collaborated with Berton in a new version of Lully's *Bellérophon*.

WORKS

unless otherwise stated, all are stage works, first performed at the Paris Opéra

Choruses for Racine: Athalie, Brussels, 1765

Théonis, ou Le toucher (pastorale héroïque, 1, A.A.H. Poinsinet), 11 Oct 1767, collab. P.-M. Berton, J.-C. Trial, *F-Pc*, *Po* [2nd entrée of Poisinet: *Fragments nouveaux*]

Médée et Jason (ballet-pantomime, 3, J.-G. Noverre, G. Vestris), 26 Jan 1776, collab. J.J. Rodolphe and Berton

Les caprices de Galathée (ballet, 1, Noverre), 30 Sept 1776 [rev. of earlier work]

Annette et Lubin (ballet, 1, Noverre), 9 July 1778, lost

Revs. of ops by others: Campra: Tancrède, 1764; Marais: Alcyone, 1771; Lully: Bellérophon, Versailles, 1773; Lully: Thésée, 1779

Other works attributed to Granier, lost

BIBLIOGRAPHY

FétisB; MGG1 (M. Briquet) [incl. list of lost works]

C.D. Brenner: *A Bibliographical List of Plays in the French Language 1700–1789* (Berkeley, 1947)

MICHAEL BARNARD

Granis, Aloysius de. *See* GRANI, ALVISE.

Granjon, Robert (*b* Paris, *c*1513; *d* Rome, after 16 Nov 1589). French type founder and printer. His chief skill was as a type designer and founder, although he was also active as a printer, both in his own name and with various associates. He is best known for the design and execution of a typeface which imitated the cursive French gothic manuscript hand, known as *caractères de civilité*; he also designed roman and italic types, characters for several Middle Eastern alphabets and some important music founts. He printed several books of music during two periods of his life: at Paris in 1551 and at Lyons between 1558 and 1559.

A leaf of type samples dated 1583 lists the printer as 'Rob. Granjon Parisiensis' with the indication underneath 'aetatis suae LXX', thus providing the place and date of Granjon's birth. He seems to have become active as a type designer in Paris about 1543. His first known publication is a Greek and Latin New Testament printed in Paris in 1549. In February 1550 he was living in Lyons when he received a royal privilege to print 'songs, masses, motets in music, tablature for lutes, guitars and other instruments'; on 23 December 1550 he joined in an association with the Parisian printer, MICHEL FEZANDAT. The agreement was renewed for a year and a half on 19 November 1551, but by a contract dated 27 December 1551, the association was abruptly terminated and the common property divided. Fezandat agreed to take care of the firm's interests in Paris, while Granjon was to do the same in Lyons.

The fruits of the association were some books of poetry and history in Latin and French and at least two books of music for guitar in tablature: *Le premier livre de chansons, gaillardes ... par ... Guillaume Morlaye* (1552) and *Le troysieme livre contenant plusieurs duos et trios ... par Simon Gorlier* (1551). A *Second livre* (1553, erroneously listed in RISM as having both Granjon's and Fezandat's names as printers) and a *Quatrieme livre* (1552) survive in copies that list Fezandat alone as printer. The four books form part of a series of six: they have an identical cover illustration and use the same layout and type. The tablature face, designed by Granjon, is identical to that used in the lutebooks published about that time and later by Le Roy & Ballard (1551–2; *see under* BALLARD (1)) and NICHOLAS DU CHEMIN (1556).

As early as 1546 Granjon had made periodic visits to Lyons to sell his types at the fairs. The record of a transaction in 1547 shows a sale to Jean de Tournes and Sebastian Gryphe of Lyons. He perhaps settled there in 1552 after the termination of the arrangement with Fezandat. In 1557 he published Ringhieri's *Dialogue* and in 1558 Erasmus's *La civilité puerile*, the first books in which he used *caractères de civilité*, imitating cursive calligraphy.

In December 1557 he formed a partnership with Guillaume Guéroult and Jehan Hiesse to print books of music in editions of 1500 copies, with 500 copies going to each partner for sale, but by April 1558 the partnership was dissolved. Using the same royal privilege granted in Paris in 1550, Granjon printed five music books in Lyons, all in the year 1559: the *Chansons nouvelles* (the tenor partbook is dated 1558) and *Mottetz nouvellement mis en musique*, attributed to Barthélemy Beaulaigue, *Le premier trophée de musique* (see illustration), *Le second trophée de musique* by various famous composers and *Quarante et neuf psalmes ... mises en musique à trois parties* by Michel Ferrier of Cahors. The text of these was printed in *caractères de civilité* and the music in a new type designed by Granjon with rounded note heads, imitating manuscript but inspired perhaps by the shapes designed by Etienne Briard for Jean de Channey.

Although much of Granjon's musical repertory may have originated in Paris (pieces by Arcadelt, Certon, Maillard and Sandrin), some of the chansons included in



Superius voice of Sandrin's 'Si j'ay du bien helas' from 'Le premier trophée de musique' (Lyons: Granjon, 1559), printed in 'caractères de civilité'

the two *Trophée* books were by residents of Lyons, including Jambe de Fer, Didier Lupi Second, François Roussel and Villiers. The works by the choirboy from Marseilles, Beaulaigue, and by the musician from Cahors, Ferrier, were also novelties; indeed Ferrier's psalms were themselves later reprinted in Paris by Du Chemin. Granjon's teardrop notation and cursive letters were rapidly copied in Paris by Philippe Danfrie and were used by the printer Richard Breton for his edition of the *Odes d'Anacréon*, set to music for four voices by Richard de Renvoisy in 1559 and by Claude Micard for his publication of melodies by Chardavoine. Granjon's own type continued in use at Lyons and Geneva for Protestant psalms and other pamphlets containing music, notably those issued between 1561 and 1563 by Thomas de Straton. It is also found in some music examples included in Jean de Tournes's reprinting of Blockland's *Instruction méthodique* (probably published at Geneva in 1587; see Guillo, 1991). Straton also used Granjon's *civilité* text type for reprints of the books of Ringhieri (1562) and Erasmus (1564) as well as for a book of psalm melodies published in 1563 (Guillo, 1991, no.62).

Some time after 1562 Granjon settled in Antwerp. There he cut types and sold them to printers. The inventories of the famous Antwerp printerCHRISTOPHER PLANTIN contained more than 40 types, including *caractères de civilité* and music type designed by Granjon. By 1571 he was back in Paris, although he made frequent visits to Lyons where, in 1577, he is again listed as a citizen of Lyons. He may have designed the lozenge notes with slightly oval interiors used in many collections of psalms and chansons published there or in Geneva by De Tournes, Bonhommae, Straton, Huguetan, Rigaud, Roville and others (Guillo, 1995). A year later he was in Rome, where he remained for the rest of his life. There he designed Armenian, Arabic, Syriac and Cyrillic type in the service of Cardinal Giulio Antonio Santoro, who supported a printing house for the propagation of the faith to Middle Eastern countries. Granjon printed some books in Rome under his own name, and numerous books issued by others used his type founts. In 1582 a *Directorium chori ad usum sacrosanctae Basilice Vaticanae* printed under his name used a plainchant music type evidently of his own design.

Granjon is important in the history of music not only for the music books he printed, but particularly for the music types he designed; some of the punches are still extant in the Plantin-Moretus Museum in Antwerp. One of the founts (probably his third) was particularly important, since it was perhaps the most widely used of all music typefaces. This type was widely used in the Low Countries, France, Germany and in the British Isles, notably in Antwerp and Ghent after 1565, in London between 1567 and 1674, in Norwich (1568), Rotterdam (1582–1644) and Lyons (1615–1710). The punches for this fount passed from Granjon to Henrik van den Keere in Ghent and then to Christopher Plantin. The type was then distributed from Antwerp, later also from Frankfurt, to printers all over northern and western Europe and was still being used in the middle of the 18th century.

BIBLIOGRAPHY

KrummelEMP; MGG1 (F. Lesure)
H. and J. Baudrier: *Bibliographie lyonnaise* (Paris, 1895–1921/*R*), ii, 49ff, 429ff
C. Dalbanne: 'Robert Granjon, imprimeur de musique', *Gutenberg-Jb 1939*, 226–32
D. Heartz: 'Parisian Music Printing under Henry II: a propos of Four Recently Discovered Guitar Books', *MQ*, xlvi (1960), 448–67
H. Carter and H.D.L. Vervliet: *Civilité Types* (London, 1966)
H. Carter: *Sixteenth-Century French Typefounders: the Le Bé Memorandum* (Paris, 1967)
H.D.L. Vervliet: *Robert Granjon à Rome, 1578–1589* (Amsterdam, 1967)
H.D.L. Vervliet: *Sixteenth Century Printing Types of the Low Countries* (Amsterdam, 1968)
L. Guillo: *Les éditions musicales de la Renaissance lyonnaise* (Paris, 1991)
F. Dobbins: *Music in Renaissance Lyons* (Oxford, 1992)
L. Guillo: 'Les caractères de musique utilisées des origines à environ 1650 dans les anciens Pays-Bas', *Music Fragments and Manuscripts in the Low Countries; . . . Music Printing in Antwerp and Europe in the 16th Century: Antwerp 1995* [*Yearbook of the Alamire Foundation*, ii (1997)], 183–235

SAMUEL F. POGUE/FRANK DOBBINS

Grano, John Baptist (*b* London, after 1692; *d* before 1748). English composer, trumpeter and flautist. The earliest recorded date for his family in London (1691), his

knowledge of Dutch and his statement that he had 'known gentlemen of the army' since infancy suggest that his father, also called John Baptist, was a military musician in the train of William of Orange. His mother Jane (née Villeneuve) was French and the family was based at Pall Mall at a haberdashery shop under the management of the elder daughter. When Grano married Mary Thurman in 1713 both stated that they were over 21, but Mary was only 15.

From 1710 Grano was performing in aristocratic salons, at benefits for fellow musicians and in the theatres. In 1712 and again in 1720 he was in receipt of a salary at the King's Theatre. He entertained both George I and George II when they were fêted in the City of London at the beginning of their respective reigns, but as a Roman Catholic he was debarred from employment at court. In 1719 he was trumpeter to the 4th troop of Horse Guards. As 'Professor of Music', reliant on private patronage (including stays in country houses in England and Ireland), he was a conscientious teacher. In 1724 he stayed in Cambridge. By 1729 he was in Marshalsea prison for debt; he kept a diary during his time there (J. Ginger, ed.: *Handel's Trumpeter: the Diary of John Grano* (Stuyvesant, NY, 1998)). His discharge on 23 September that year appears to have been procured by the Master of the Grocers' Company, Alderman Humphrey Parsons, MP, at whose feasts he had played while on day release. J.C. Smith was one of several figures from the arts world who had provided help. On 29 October 1729 Grano supervised the Grocers' Lord Mayor's Day music, and on 12 December the Grocers staged a benefit for him at Stationers' Hall. His absence from the festivities in 1730, when his patron became Lord Mayor, could indicate either death or permanent exile on the Continent. Thomas Stanesby (ii) remembered him, in 1736, as the only person he had ever met 'who could solfa by the hexachords'. His mother's will (1748) makes no mention of him, so it is likely that he was dead by this date.

His flute solos each begin with a lyrical Largo, with an ornamented melody over a simple accompaniment, proceeding to a faster movement including virtuoso passagework. In some of the solos a short slow movement leads to one or two movements in dance rhythm; in others a dance movement is enfolded within a Largo or Vivace. A march by Grano was still in use in guards regiments at the end of the 18th century.

WORKS

O praise God in His holiness, anthem, *GB-Ckc*, *Ctc*

2 songs, *Ob*: Gentle breezes, S, 2 vn, vc, bc; Fair Sylvia does my soul inspire, S, 2 vn, vc, bc

Young Damon once the happiest swain, song (London, *c*1730)

[6] Solos, fl/ob/vn (London, 1728)

Tpt minuet, D, attrib. Grano, *Mp* (transcr. hpd)

Tpt minuet, 2 marches, attrib. Grano, *AB* (inc.)

Lost, mentioned in Grano's diary: Water Music; conc. for tpt, ob, bn

JOHN GINGER (with MAURICE BYRNE)

Granom, Lewis Christian Austin (*b* *c*1700; *d* after 1777). English composer, trumpeter and flautist. He was the younger brother and pupil of John Baptist Grano. He held a benefit concert on 11 May 1722 and started a series of weekly concerts at Hickfords Rooms, London in January 1729. In a benefit for Rochetti on 30 April 1729 he played a trumpet concerto with his brother; his name does not appear in advertisements after 1730. In 1732 he was one of the subscribers to Christian Cole's *Memoirs of Affairs of State*, and in 1734 it was incorrectly claimed, in the *Gentleman's Magazine*, that he, or his brother, had married Cole's widow. In 1735 he married as his second wife Dame Osbaston Sophia More, the widow of Sir Charles Edmonds More, at the Chapel Royal, Whitehall. In his mother's will, made in 1748, he is mentioned as living in Ludgate Hill. In 1749 he was admitted to Clements Inn, and this is the address given in the second edition of his op.3. The coat-of-arms which appears on his publications is that of his wife, who died in 1750. By 1763 he was living in Coneys Court, Gray's Inn. About 1774 he, or a son of the same name, married Martha Lock and had two children.

Granom's first set of 12 solos for the flute mostly follow the standard form and style of the Italian Baroque solo sonata: first is usually a lyrical Largo, then an Allegro in virtuoso style, third usually a slowish dance movement (a siciliana, sarabande or minuet) and finally an Allegro, a gavotte or gigue, or a set of variations. The first three pieces in his op.7 conform to this pattern, as do his first set of flute duets, op.2. The second set of duets, op.9, are in three movements only, as are the last three of op.7 and most of op.8. Granom's op.3, the 24 duets for two flutes, consists of very brief pieces, mostly in dance rhythms, apparently intended to be played in succession; they are 'adapted to the capacity of all degrees of Performers'. The op.11 set is a sequel. His flute tutor first covers the rudiments of music, ornaments, tonguing, modes and keys, before proceeding to exercises for one or two flutes in various styles, and ends with a dictionary of musical terms.

WORKS

all published in London

op.	
1	XII Solos, fl, hpd/vc (*c*1745)
2	VI Sonatas, 2 fl, hpd/vc (*c*1746)
3	XXIV Duets, 2 fl/vn (*c*1747, 2/1752)
4	XII New Songs and Ballads, 1v, fl/vn (*c*1752)
5	Six Grand Concertos in 8 Parts, fl, 4 vn, va, vc, hpd (*c*1753)
6	A Second Collection of the Favourite English Songs (n.d.)
7	VI Solos or Sonatas, fl, hpd/vc (1752)
8	VI Solos or Sonatas, fl, hpd/vc (1752)
9	VI Sonatas or Duets, 2 fl/vn (1755)
—	The Musical Miscellany; or, Monthly Magazine, 1v/vv, fls, vns, guitars, bc (*c*1755)
11	A 3rd Collection of Duets, 2 fl/vn (*c*1755)
13	A 2nd Collection of Favourite English Songs (*c*1760)

Songs pubd singly and in 18th-century anthologies

WRITINGS

Plain and Easy Instructions for Playing on the German-Flute (London, 4/1766, 1770/*R*)

MAURICE BYRNE

Granouilhet [Grenouillet], **Jean de,** Sieur de Sablières (*b* Languedoc, 1627; *d* Paris, *c*1700). French composer. In 1669 he was appointed *maître et intendant de la musique de chambre* at the court of Philippe, Duke of Orléans. His pastoral opera *Les amours de Diane et d'Endymion*, to a libretto by Henry Guichard, was written for the duke's wedding and staged at Versailles on 3 November 1671. The following year it was revised as *Le triomphe de l'amour* and performed before the king at St Germain-en-Laye. Although the music to both versions is lost, the opera is known to have embodied much machinery, dancing and spectacle, and as such was a successor to Cambert's *Pomone*. Also in 1671 Granouilhet obtained from Pierre Perrin, who was in grave financial difficulties, part of the royal patent to perform operas (which he aimed to do in collaboration with Guichard). However,

when in 1672 Lully acquired new *lettres patentes* from the king, Granouilhet was forced to abandon his plan. In 1679 he was summoned to Languedoc to direct the music that formed part of the festivities organized at Pézenas and Montpellier to mark the signing of the peace treaty with Spain. He produced there an aristocratic divertissement celebrating the two nations, to a text by M de Bray, given under the auspices of Cardinal de Bonsy, Archbishop of Narbonne; the music for this too is lost.

Granouilhet's extant pieces are six solo *airs de cour* (*F-Pn*) and others for two voices and continuo in the anthology *IIe livre d'airs de différents autheurs* ... (RISM 1659[4]); they include songs for 'Madame' (the Duchess of Orléans) and drinking-songs. He is named in Perrin's *Les oeuvres de poésie* (1661) and *Receuil de paroles de musique* (*Pn*) as the composer for several of the poet's *airs de cour*, chansons and Latin texts.

BIBLIOGRAPHY

C. Nuitter and E. Thoinan: *Les origines de l'opéra français* (Paris, 1886)
J. de la Gorce: 'Un opéra français représenté à la cour de Louis XIV en 1671 et 1672: *Les amours de Diane et d'Endymion*, pastorale mise en musique par Sablières', *XVIIe siècle*, no.142 (1984), 37–46
L.E. Auld: *The Lyric Art of Pierre Perrin, Founder of French Opera* (Henryville, PA, 1986)
J. de La Gorce: *L'opéra à Paris au temps de Louis XIV: histoire d'un théâtre* (Paris, 1992)

MARCELLE BENOIT/CHRISTINA BASHFORD

Grant, Degens & Bradbeer. English firm of organ builders. It was founded in Hammersmith, London, in 1959 as Degens & Rippin by Maurice Forsyth-Grant on the initiative of E.V. Rippin, John Degens and Eric Atkins, and it pioneered the trend among English builders towards neo-classicism. Under the name Grant, Degens & Rippin, the firm was by 1963 building new organs with such features as independent pedal departments and complete choruses. On the instigation of Grant, the partners toured the Continent to see the work of leading continental builders. They were joined in 1965 by Frank Bradbeer, a professional architect, and their style moved from 'clarified Romantic' to neo-classical. Their divergence from the English tradition continued with the organ for the Servite Priory, Brompton (1967), which was the first to have mechanical key-action; this led to their building such important instruments as that at New College, Oxford (1969), with its distinctive modern case and innovatory aliquot mutations. The firm moved to Northampton in 1971 where several new organs were built. The business closed during the 1980s.

BIBLIOGRAPHY

J.P. Rowntree and J.F. Brennan: *The Classical Organ in Britain* (Oxford, 1975–9)
M. Forsyth-Grant: *Twenty-One Years of Organ-Building* (Oxford, 1987)

ANTHONY D. ROLLETT/NICHOLAS THISTLETHWAITE

Gran tamburo (It.) A bass drum. *See* DRUM, §II, 1.

Grantham, Donald (*b* Duncan, OK, 9 Nov 1947). American composer. He studied at the University of Oklahoma (BM 1970), with Boulanger at the American Conservatory, Fontainebleau (1973–4) and at the University of Southern California (MM 1974, DMA 1980), where his teachers included Halsey Stevens and Robert Linn. He joined the music department at the University of Texas, Austin in 1975. His numerous honours include the Prix Lili Boulanger (1976), a citation from the American Academy and Institute of Arts and Letters (1980), a Guggenheim Fellowship (1990) and first prize in the National Opera Association's Biennial Competition (1991).

A versatile musician, Grantham has a particular affinity for the composition of large vocal works, including opera, and music for wind ensemble. His orchestral music, virtually all of which has programmatic associations, is also widely performed. A skilful contrapuntalist, he engages the listener with musical intricacy without being pedantic. His musical wit is rarely absent, sometimes manifesting itself as darkly humorous character sketches, and elsewhere as stylistic mockery. Other works, such as the choral music and *From the Diaries of Adam and Eve* (1983), are lyrical and expressive.

WORKS
(*selective list*)

Op: The Boor (1, Grantham, after A. Chekhov), 1989, Austin, TX, 23 Feb 1989
Orch: Conc. in 1 Movt, b trbn, wind, 1979; Fantasy on Mr Hyde's Songs, 1993 [rev. of chbr work, 1988]; Invocation and Dance, 1993; To the Wind's Twelve Quarters, 1993; Bum's Rush, wind, 1994; Southern Harmony, 1996; Fantasy Variations, wind, 1997
Vocal: From the Diaries of Adam and Eve, S, B, chbr ens, 1983; 7 Poems (E. Dickinson), SATB, 1983; 4 Poems (e.e. cummings), SATB, 1986; 3 Poems (W.B. Yeats), SATB, 1986

Principal publishers: Piquant Press, Peer-Southern, E.C. Schirmer, Mark Foster

BIBLIOGRAPHY

B. Lawrence: *The Choral Cycles of Donald Grantham* (diss., U. of Texas, Austin, 1987)
J. Tapia: *Bum's Rush: a Critical Analysis* (diss., U. of Texas, Austin, 1996)

LAURIE SHULMAN

Granz, Norman (*b* Los Angeles, 6 Aug 1918). American jazz impresario. In 1944 he supervised the production of an award-winning film, *Jammin' the Blues*, and in the same year began his concert series Jazz at the Philharmonic (JATP) with a concert at the Philharmonic Auditorium, Los Angeles. His concerts were in an informal jam-session format and toured most parts of the world, often being recorded live. Granz established two record labels, Clef (1946) and Norgran (1953); later he bought all rights to his previous recordings, including the important series *The Jazz Scene* (1949). He formed a new company, Verve, in 1956, for which Ella Fitzgerald's now-classic 'Songbooks' were recorded. From that time Granz has lived principally in Europe; he moved to Switzerland in 1960, and in his capacity as manager of JATP engaged many artists, notably Ella Fitzgerald, Oscar Peterson and Duke Ellington. Although his concerts were frequently criticized for their emphasis on unnecessary display they were important in promoting the later careers of Roy Eldridge, Art Tatum, Lester Young, Dizzy Gillespie, Charlie Parker and many other outstanding jazz musicians, and brought modern jazz a much wider audience than it might otherwise have received. In 1973 Granz established the record company Pablo, in Los Angeles; in addition to organizing concert tours, he continued to manage Pablo into the 1980s.

BIBLIOGRAPHY

W. Balliett: 'Pandemonium Pays Off', *The Sound of Surprise* (New York, 1959/*R*) [collection of previously pubd articles and reviews], 19–26
L. Tomkins: 'Norman Granz', *Crescendo*, iv/9 (1966), 18–19, 30
L. Feather: 'The Granzwagon', *From Satchmo to Miles* (New York, 1972*R*), 173–85

J. McDonough: 'Norman Granz: JATP Pilot Driving Pablo Home', *Down Beat*, xlvi/16 (1979), 30–32
J. McDonough: 'Pablo Patriarch: the Norman Granz Story', *Down Beat*, xlvi/17 (1979), 35–6, 76 only

J. BRADFORD ROBINSON

Grapheus, Hieronymus. *See* FORMSCHNEIDER, HIERONYMUS.

Graphische Tonerzeugung (Ger.). *See* DRAWN SOUND.

Grappelli [Grappelly], **Stephane** [Steph] (*b* Paris, 26 Jan 1908; *d* Paris, 1 Dec 1997). French jazz violinist. Largely self-taught as a violinist and pianist, he studied formally only from 1924 to 1928. After playing both the piano and the violin in silent movie theatres and dance bands he worked in jazz professionally from around 1927. With Django Reinhardt he was the principal member of the Quintette du Hot Club de France (formed 1934), the unusual instrumentation of which consisted of a violin, three guitars and a double bass; through its many recordings (notably *Dinah*, 1934, Ultraphon, and *Them There Eyes*, 1938, Decca) the group became well known in Europe and the USA (for illustration of Grappelli with Reinhardt, *see* VIOLIN, fig. 20). In 1939 Grappelli left the quintet and moved to England, where he was long associated with George Shearing; he worked again with Reinhardt in London (1946) and, after returning to France in 1946, in Paris (1947–8) and Rome (1949). During the following years he became progressively less active as a leader, but in the 1960s his career was revived by a growing interest in the jazz violin, and in particular by the success of the album *Violin Summit* (1966, Saba). He visited the USA to perform at the Newport Jazz Festival in 1969 and in 1973 received an unusual amount of attention for his first album with the classical violinist Yehudi Menuhin; others followed in 1975 and 1977. Around the same time he performed, recorded and appeared at festivals with such diverse musicians as Joe Venuti (1969), Gary Burton (1969), Earl Hines (1974), Philip Catherine (1979), the mandolin player David Grisman (1979) and Martial Solal (1980). He remained active in the 1990s.

With Venuti, Eddie South and Stuff Smith, Grappelli was a pioneer of the jazz violin. Although his playing in the Quintette du Hot Club de France tended to be overshadowed by that of Reinhardt, who was the greater innovator, he broadened his style throughout his long career and played with greater authority in his later years; still his playing remained rooted in the swing idiom and continued to be characterized by his sweet tone. He was important in furthering the careers of Jean-Luc Ponty and Didier Lockwood, and his recordings with Menuhin brought new recognition to the violin as a jazz instrument. He occasionally played piano in a style indebted to that of Bix Beiderbecke.

BIBLIOGRAPHY

'"Django and I had the First Three-guitar Group – without Electricity!", Says Jazz Violin Virtuoso Stephane Grappelli', *Crescendo International*, ix/4 (1970–71), 26–7
M. Glaser and S. Grappelli: *Jazz Violin* (New York, 1981) [incl. interview, transcrs.]
L. Jeske: 'Stephane Grappelli: Fiddler Fantastique', *Down Beat*, xlviii (1981), no.4, pp.15–18, 64–5; no.5, pp.18–21, 55 [incl. discography]
R. Horricks: *Stephane Grappelli or The Violin with Wings: a Profile* (Tunbridge Wells, 1983) [incl. discography]
S. Stern: 'From Silent Movies to CDs', *Down Beat*, lix/8 (1992), 28–9
S. Grappelli, J. Oldenhove and J.M. Bramy: *Mon violon pour tout bagage: mémoires* (Paris, 1992)

J. BRADFORD ROBINSON

Gräsbeck, Gottfrid (Gustaf Unosson) (*b* Turku, 15 Feb 1927). Finnish composer and conductor. He graduated in 1952 from Åbo Academy University, where his teachers included Fougstedt. He also studied in Sweden, the USA and Germany, and was one of the first Finns to study in Darmstadt. From 1966 a permanent lecturer at the Åbo Academy, he taught music, musicology and Oriental languages there, retiring in 1990; he has also taught at the Turun Musiikkiopisto. As a conductor, he steered the Brahe Djäkner and Florakören university choirs to international success, for instance in the BBC 'Let the People Sing' competition in 1969. These choirs, for which Gräsbeck has composed several works, have broadcast and toured extensively. He has also directed other choral and orchestral ensembles.

Gräsbeck's work as a composer is marked by a wide range of modernist tendencies, including dodecaphonic techniques (*Toccata dodecafonica*, 1959; Concerto for sound tape and orchestra, 1964), the use of multimedia, as in the cantata *Stämmor ur elementen* ('Voices of the Elements', 1965), cluster and web technique (Chamber Symphony, 1969) and computer music (*Optiones*, 1974, realized at the Stockholm Elektronmusikstudion). Since the 1970s his orchestral works, such as the Violin Concerto (1976), have, however, been marked by a flexible use of motifs and a softly dissonant free tonality, in which major triads often serve as points of focus. Much of Gräsbeck's more recent output consists of choral works, either *a cappella* or with orchestral accompaniment, in a strongly archaic vein, characterized in such works as the *Magnificat* (1983) by the use of modes.

WORKS

Orch: Toccata dodecafonica, 1959; Conc., 2 tape recorders, orch, 1964; Chbr Sym., 1969; Conc., pic tpt, orch, 1972–5; Vn Conc., 1976; Hós, 1977; Thanatos, 1977; Dolce nella memoria, 1978; Mythos, 1978–9; Gaudeamus igitur, 1988; Pf Conc., 1989
Chbr: Hagiasmós, pf, 1975; Adagio, vn, pf, 1977; Presto, vn, pf, 1977; Sonata da chiesa, vn, org, 1979; A la tombée du soir, pf, 1979; Sonatina, 2 pf, 1980; Sonata, bn, pf, 1988
Vocal with orch: Visan från molnet [The Song of the Clouds] (cant., E. Södergran), S, female vv, orch, 1966; Festival March 'Lov och sanning' [Praise and Truth] (O. Torvalds), solo vv, choruses, orch, 1969; Luciamusik, coloratura S, Mez, T, Bar, B, mixed chorus, org, str, 1970; Lagern över alla lagrar [The Laurel over all Laurels] (cant., Torvalds), S, A, T, B, mixed chorus, orch, 1978; Vaikeampaa kuin laulu [More Difficult than Song] (E. Kivikk'aho), B, 3 trbn, str, 1979; Ge oss I dag [Give Us Today] (orat, Gräsbeck), solo vv, boys' and male vv, 1980; Mag., 2 female choruses, 2 male choruses, mixed chorus, org, orch, 1983
Vocal with insts: Cantata da chiesa (Gräsbeck), S, Bar, children's and mixed chorus, org, 1953; Som alla dar V [Like All Days] (G. Björling), female chorus, gui, va, vc, 1962; 3 aforismer (E. Diktonius), male chorus, perc, 1962; Stämmor ur elementen [Voices of the Elements] (stage cant., Torvalds), 4 male vv, tape, 6 projectors, dancers, 1965; Korn och tanke [Grain and Thought] (Björling), S, female vv, vn, vc, 1972; Att I sitt öga [That in one's Eye] (Björling), S, chbr ens, 1973; Mänskan och materien [Man and Matter] (M. Brenner), A, B, mixed chorus, tape, 1973; Det gamla huset [The Old House] (Södergran), coloratura S, pf, 1975; En såningsman [A Sower] (A.E. Karlfeldt), coloratura S, pf, 1975; Ett odödligt poem [An Immortal Poem] (dramatic scene, Gräsbeck), male chorus, insts, 1977; Unga nätter [Young Nights] (Diktonius), B, male chorus, chbr ens, 1979; Laudate Dominum, S, mixed chorus, chbr ens, 1980; Temästaren Rikiu [Tea-Master Rikiu] (O. Kauzo), male chorus, chbr ens, 1982–7; Exultate, S, chbr ens, 1983
Choral unacc.: Chant de la paix (Gräsbeck), mixed chorus, 1975; Missa brevis, male chorus, 1977; Missa per coro miste, 1977–80;

Saitteko pyhän hengen [Did You Receive the Holy Spirit?], mixed chorus, 1979; Volatila caeli, mixed chorus, 1979; Vit natt [The White Night] (B. Pasternak), 1980; Fragment ur Cecilia Bölljas visbok, female chorus, 1988
Incid music: Leonce und Lena (G. Büchner), 1955; Trämålning [Portrait on Wood] (I. Bergman), 1956; Il servatori de due patroni (C. Goldoni), 1958
El-ac: Optiones, 1974

Principal publisher: Fazer

BIBLIOGRAPHY

E. Salmenhaara, ed.: *Suomalaisia säveltäjiä* [Finnish composers] (Helsinki, 1994)
M. Heiniö: *Aikamme musiikki* [Contemporary music], Suomen musiikin historia [The history of Finnish music], iv (Helsinki, 1995)
K. Korhonen: *Finnish Orchestral Music* (Jyväskylä, 1995)
K. Aho and others: *Finnish Music* (Helsinki, 1996)

MIKKO HEINIÖ

Grasberger, Franz (*b* Gmunden, 2 Nov 1915; *d* Vienna, 25 Oct 1981). Austrian musicologist. After graduating from the church and school music section of the Vienna Music Academy, he studied musicology and acoustics at Vienna University, where his teachers included Robert Lach, Robert Haas and Alfred Orel; he obtained the doctorate there in 1938 with a dissertation on Joseph Weigl. He began work in the music collection of the Österreichische Nationalbibliothek in 1938 and in 1970 was appointed director. From 1955 he also held a teaching post in music bibliography at Vienna University. Apart from many smaller exhibitions, he organized three large-scale exhibitions in Vienna: on Hugo Wolf (1960), Richard Strauss (1964) and on great composers' manuscripts (1966). In 1972 he founded the Institut für Österreichische Musikdokumentation at the Nationalbibliothek. He wrote mainly on Strauss, Bruckner and Wolf and prepared many exhibition catalogues.

WRITINGS

Joseph Weigl (1766–1846): Leben und Werk mit besonderer Berücksichtigung der Kirchenmusik (diss., U. of Vienna, 1938)
Johannes Brahms: Variationen um sein Wesen (Vienna, 1952)
Der Autoren-Katalog der Musikdrucke/The Author Catalogue of Published Music (Frankfurt, 1957)
'Form und Ekstase: über eine Beziehung Haydn–Schubert–Bruckner in der Symphonie', *Anthony von Hoboken: Festschrift*, ed. J. Schmidt (Mainz, 1962), 93–100
ed.: *Bruckner-Studien: Leopold Nowak zum 60. Geburtstag* (Vienna, 1964) [incl. 'Anton Bruckners Arbeitsweise', 33–7]
ed.: *Hugo Wolf: Briefe an Melanie Köchert* (Tutzing, 1964)
Richard Strauss: hohe Kunst, erfülltes Leben (Vienna, 1965)
Der Strom der Töne trug mich fort: die Welt um Richard Strauss in Briefen (Tutzing, 1967)
Die Hymnen Österreichs (Tutzing, 1968)
Das Lied (Tutzing, 1968)
Richard Strauss und die Wiener Oper (Tutzing, 1969)
Beethoven, the Man and his Time, U. of Guelph, 3–31 May 1970 (Vienna, 1970) [exhibition catalogue]
Die Musiksammlung der Österreichischen Nationalbibliothek (Vienna, 1970, enlarged 2/1978; Eng. trans., 1972)
'Neue Aspekte des Bruckner-Bildes', *ÖMz*, xxix (1974), 426–30
'Anton Bruckners Zweite Symphonie', *Bruckner-Studien*, ed. O. Wessely (Vienna, 1975), 303–21
Die Musiksammlung der Österreichischen Nationalbibliothek: Funktion und Benützung (Vienna, 1980)

EDITIONS

A. Bruckner: *150. Psalm*, Sämtliche Werke, xx/6 (Vienna, 1964)

BIBLIOGRAPHY

G. Brosche, ed.: *Beiträge zur Musikdokumentation: Franz Grasberger zum 60. Geburtstag* (Tutzing, 1975) [incl. A. Ziffer: 'Franz Grasberger: Lebensdaten und Tätigkeitsbericht mit Verzeichnis der Veröffentlichungen', 521–36]

RUDOLF KLEIN

Graschinsky, Ernest Louis. *See* MÜLLER, ERNEST LOUIS.

Grasset, Jean-Jacques (*b* Paris, *c*1769; *d* Paris, 25 Aug 1839). French violinist, conductor and composer. He was a pupil of Isidore Bertheaume, with whom he played on 13 April 1786 at the Concert Spirituel in a sinfonia concertante for two violins of Bertheaume's composition. By 1787 he was playing second violin in the Concert Spirituel orchestra; in 1790 he performed two of his own concertos and a symphonie concertante with Bertheaume. He evidently gained experience in other ensembles and was listed as *chef d'orchestre* of the Théâtre du Marais in 1792 and 1793. His obligatory army service included travels to Germany and Italy, which he supposedly turned to good artistic use. In 1795 he performed at the Feydeau concerts in Paris, and in November 1797 founded a short-lived concert society with Baillot, Lamarre, Plantade and Frédéric. In January 1798 he began to lead and conduct the orchestra of the new Société des Artistes; its concerts at the Théâtre Louvois were well received: 'The audience is pleased to pay tribute to the intelligence with which Citizen Grasset conducts the orchestra, which itself is made up of the most skilful artists to be found in Paris' (*Courrier des spectacles*, 29 March 1798). He entered the Opéra orchestra in about 1799 and was professor at the Paris Conservatoire from 1800 to 1816.

In 1804 Grasset was appointed conductor of the Théâtre Italien (or Opera Buffa); he held this position until 1830. His direction and solo performances were popular, enabling him to survive several changes of management. Meanwhile he undertook other conducting engagements, including the direction of the Concerts de la rue de Cléry (in 1802, the heyday of this series, according to Choron and Fayolle) and of a concert for Isabella Colbran in 1807. He played in private recitals, including one held at General Moreau's residence in 1803, when he performed a Haydn quartet with J.N.A. Kreutzer, L.E. Jadin and B.H. Romberg. In 1806 he joined the orchestra of the newly established imperial chapel.

Later in his career he received criticism from some quarters. Spohr, who saw him in 1820, wrote that, in the pit, it was less than satisfactory 'to mark the time constantly by motions of the body and the violin as M. Grasset does'. In 1829 Berlioz wrote of Grasset's 'ineptitude' (*BAMZ*, 27 June), which was later held responsible for the orchestra's 'lack of cohesion and precision' (*Journal du commerce*, 31 October 1830) during the first public performance of his prizewinning cantata *La dernière nuit de Sardanapale*. According to Fétis, he had a clear, but not powerful, tone on the violin.

WORKS

all published in Paris

Orch: 3 vn concs. (Nos.1 and 2 from 1797)
Chbr: 6 duos concertants, 2 vn, op.1 (*c*1788); 6 duos concertants, 2 vn, op.2 (*c*1789); 3 duos concertants, 2 vn, op.9; 3 duos, 2 vns, op.A (*c*1796); Airs variés, vn (*c*1801); Sonata, vn, pf, op.3, and other vn duos mentioned by Fétis

BIBLIOGRAPHY

BerliozM; Choron-FayolleD; FétisB; La LaurencieEF; PierreH
Les spectacles de Paris (1787–8, 1790, 1792–3)
Castil-Blaze: *Chapelle-musique des rois de France* (Paris, 1832)
C. Pierre: *Le Conservatoire national de musique et de déclamation: documents historiques et administratifs* (Paris, 1900)
E. Vander Straeten: *The History of the Violin* (London, 1933/*R*)
A. Carse: *The Orchestra from Beethoven to Berlioz* (Cambridge, 1948)
P. Citron, ed.: *Hector Berlioz: Correspondance générale*, i (Paris, 1972), 380–81

B. François-Sappey: 'Pierre Marie François de Sales Baillot (1771–1842) par lui-même', *RMFC*, xviii (1978), 177–82

DAVID CHARLTON/HERVÉ AUDÉON

Grassi, Cecilia (*b* Naples, *c*1740; *d* ?Italy, after May 1782). Italian soprano, wife of J.C. Bach. Her earliest known appearance was at the Teatro di S Salvatore, Venice, in 1760. She sang in Venice, Bologna and elsewhere in Italy until 1766 and was then in London as *prima donna seria* for the 1766–7 season. She was back in Italy in 1767 and sang at S Carlo, Naples in 1769. But she returned to London and appeared several times at the King's Theatre (1769–72), performing regularly in the works of, among others, J.C. Bach: *Gioas* in 1770, his adaptation of Gluck's *Orfeo* in 1770 and (for a benefit concert directed by Bach and Abel) *Endimione* in 1772. For the next four seasons (1773–6) Grassi was a regular performer in the Bach-Abel concerts. She did not appear in opera again, but sang arias at these concerts and at festivals outside London. Bach wrote many pieces especially for her, including the cantatas *Amor vincitore* (1774) and *Cefalo e Procri* (1776) and a duet (1776). She retired completely at the end of the 1776 season and probably married Bach at this time. When Bach died on 1 January 1782 she oversaw the publication in Paris of his final operatic work, the *tragédie lyrique Amadis de Gaule*, contributing a preface which has survived in only one or two copies. Her finances apparently depleted, she was able to return to Italy only through the generosity of Queen Charlotte and of her fellow artists, who gave a benefit concert for her on 27 May 1782. According to Burney she was 'inanimate on the stage ... but there was a truth of intonation, with a plaintive sweetness of voice, and innocence of expression, that gave great pleasure to all hearers who did not expect or want to be surprised'.

BIBLIOGRAPHY

BurneyH
C.S. Terry: *John Christian Bach* (London, 1929, 2/1967/*R* by H.C.R. Landon)
H. Gärtner: *Johann Christian Bach* (Munich, 1989; Eng. trans., 1994)

MURRAY R. CHARTERS/STEPHEN ROE

Grassineau, James (*b* ?London, ?1715; *d* Bedford, 5 April 1767). English lexicographer of French parentage. He served an apprenticeship to a Mr Godfrey, chemist in Southampton Street, Covent Garden. Since he was fluent in French, understood Latin and knew 'a little' about music, he became amanuensis to J.C. Pepusch, for whom he extracted passages from music-theoretical writings and translated into English some of the Greek music theorists from the Latin of Meibomius. With the recommendation of Pepusch, Maurice Greene and J.E. Galliard, Grassineau compiled *A Musical Dictionary* (London, 1740), which commentators, following Charles Burney, assumed was a mere translation of the French dictionary by Sébastien de Brossard. Hawkins, however, was closer to the truth when he noted that Grassineau's *Dictionary* included considerable matter from other, unnamed, sources. In 1769 it was reissued, by an unknown editor, with a separate appendix, containing articles from Rousseau's dictionary.

BIBLIOGRAPHY

HawkinsH
?J. Grassineau: Extracts relating to music from the *Philosophical Transactions of the Royal Society*, 1670–1702, made in 1743, *GB-Lbl*
C. Burney: Notes in a copy of Grassineau's *Dictionary*, *Lbl*
J.C. Kassler: *The Science of Music in Britain 1714–1830* (New York, 1979), i, 409–10; ii, 910–11

JAMIE C. KASSLER

Grassini, Francesco Maria (*b* Bologna; *fl* 1653). Italian composer and organist. He was organist and *maestro di cappella* of S Maria della Carità, Bologna, in 1653, when he published in Venice *Motetti concertati a 2, 3, 4 e 5 voci, parte con instromenti, e senza, con le litanie della B.V.* □

Grassini, Josephina [Giuseppina] (**Maria Camilla**) (*b* Varese, 18 April 1773; *d* Milan, 3 Jan 1850). Italian contralto. After studying with Domenico Zucchinetti in Varese and with Antonio Secchi in Milan, she made her début in 1789 at Parma in P.A. Guglielmi's *La pastorella nobile*. In the following year she appeared at La Scala in three comic roles but, realizing that her natural talent was dramatic, during the next decade she sang in Vicenza, Venice, Milan, Naples and Ferrara, creating roles in Zingarelli's *Artaserse* and *Giulietta e Romeo* and in Cimarosa's *Gli Orazi ed i Curiazi*, and singing in Portugal's *Demofoonte*, Bertoni's *Orfeo e Euridice*, Mayr's *Telemaco*, Cimarosa's *Artemisia* and Nasolini's *La morte di Semiramide*.

Grassini made her London début at the King's Theatre in 1804 as Cora in Andreozzi's *La vergine del sole*. She also sang the title roles in Winter's *Il ratto di Proserpina* and *Zaira*, Nasolini's *La morte di Cleopatra* and Fioravanti's *Camilla*. In 1806 she returned to Paris. At the Tuileries she sang in Paer's *Didone abbandonata* and Cherubini's *Pigmalione*, and in 1813 she appeared as Horatia (*Gli Orazi*) at the Théâtre Italien. The following year she returned to London for the season, singing in Pucitta's *Aristodemo*. In 1815 she returned to Italy and sang in Brescia, Padua, Trieste and Florence; in 1817 she gave two performances of *Gli Orazi* at La Scala. She retired to Milan in 1823 and supervised the musical studies of her nieces Giuditta and Giulia Grisi. Her voice, though narrow in range, was of great power and volume, unusually flexible for its weight and always used with taste and musicality.

BIBLIOGRAPHY

P. Scudo: 'Josephina Grassini', *Revue des deux mondes*, nouv. période, xiii (1852), 148–59
A. Pougin: *Un cantatrice 'amie' de Napoléon: Giuseppina Grassini 1773–1850* (Paris, 1920)
A. Gavoty: *La Grassini* (Paris, 1947)
E. Gara: 'Giuseppina Grassini', *La Scala*, nos.29–30 (1952), 27–31

ELIZABETH FORBES

Grateful Dead, the. American rock group. It was formed as the Warlocks in Palo Alto, California (1965) by Jerry Garcia (Jerome John Garcia; *b* San Francisco, 1 Aug 1942; *d* San Francisco, 9 Aug 1995; guitar and vocals) with Bob Weir (Robert Hall; *b* Atherton, CA, 16 Oct 1947; guitar and vocals), Phil Lesh (Philip Chapman; *b* Berkeley, CA, 15 March 1940; bass guitar and vocals), Ron 'Pigpen' McKernan (*b* San Bruno, CA, 8 Sept 1945; *d* San Francisco, 8 March 1973; keyboards, harmonica and vocals) and Bill Kreutzmann (*b* Palo Alto, CA, 7 June 1946; drums). They were joined at various stages by Mickey Hart, Keith and Donna Godchaux, Robert Hunter, Brent Mydland, Vince Welnick and Tom Constanten. The first substantive rock group to be signed by Warner Brothers Records, they were given complete artistic freedom which allowed them to pioneer psychedelic music and draw on a wide range of American roots

musics including bluegrass, honky tonk, jug band, gospel and blues. They were unique within popular music through focussing on live performance rather than studio recordings, and their usually long concerts featured exploratory improvisations during the course of which they would often spontaneously link from one composition to another. Free sections known as 'Drums' (or 'Rhythm Devils') and 'Space' would incorporate elements of non-Western music and the avant garde respectively; some such segments have been released on the album *Infrared Roses* (G. Dead, 1991).

Despite eschewing the standard trappings of rock stars, the Grateful Dead developed such a strong and loyal fan base that, while the radical tendencies of the group generally prohibited their music from receiving regular radio play, they were one of the top earning live bands in the USA. Garcia died of a heart attack in 1995 and the group disbanded. They influenced a number of bands from the late 1990s including Phish, Widespread Panic, the Dave Matthews Band and Blues Traveler.

BIBLIOGRAPHY

B. Jackson: *Grateful Dead: the Music Never Stopped* (New York, 1983)

D. Gans and P. Simon: *Playing in the Band: an Oral and Visual Portrait of the Grateful Dead* (New York, 1985, 2/1996) [incl. bibliography, 219–21]

D. Gans: *Conversations with the Dead: the Grateful Dead Interview Book* (New York, 1991)

ROB BOWMAN

Gratiani, Bonifatio (*b* Rocca di Botte, nr Avezzano, 1604–5; *d* Marino, nr Rome, 15 June 1664). Italian priest and composer. He was brought up in the Alban hill town of Marino where he must have been acquainted with fellow resident Giacomo Carissimi. During his twenties and thirties, Gratiani served as musician and priest in both Marino and nearby Frascati. In 1646 he moved to Rome where, perhaps thanks to the influence of his powerful patron Cardinal Colonna, he became *maestro di cappella* at Il Gesù and the Seminario Romano. In the first 12 years of his employment at the Gesù, the size of the choir increased rapidly, from the traditional four singers to as many as ten (Shigihara); many of his large-scale liturgical works were probably written for this choir. He directed the music for the Oratorio di S Marcello during Lent 1650, and about this time his music began appearing in print. In 1658 he was appointed *cappellano* at the Jesuit novitiate house of S Andrea, a position which apparently provided for the rent-free use of an apartment. Also active in the Congregazione dei Musici di S Cecilia, he was elected guardian of the *maestri di cappella* in 1663; on his death the following year the Congregazione paid a portion of his funeral expenses.

In both his large-scale and smaller, concerted, pieces, Gratiani seems to have begun with preconceived, invariable harmonic progressions; harmonic patterns underpin even his apparently traditional imitative passages. In both styles, too, he included lavish solo or duet sections with melismatic, sequentially generated lines. His two oratorios, which may well have originated in his Lenten work for S Marcello, are among the earliest Latin oratorios divided into two parts. Several of the masses reflect Gratiani's activity as music instructor in the Jesuit school: one is explicitly designated 'per i principianti' ('for beginners', 1671). Several masses are modelled on famous madrigals (e.g. *Missa 'Il bianco e dolce cigno'* on Arcadelt's madrigal).

Gratiani's most characteristic work appears in his solo motets, mostly written for the soprano voice with basso continuo accompaniment and intended, at least in part, for several of the papal choir castratos who sang regularly at Il Gesù. In the earlier publications Gratiani employed strophic structures with quite regular repetition of arioso and aria elements, but with the later volumes he introduced a less predictable alternation of recitative, arioso and aria. Even in these less formally unified works Gratiani relied on motivic cohesion. The solo motet *Sponsa Christi Teresia* (*Sacrae cantiones*, 1672), for example, has a recurring perfect-fourth motive. Gratiani's works were well received in northern Europe: his first book of motets was reissued in Antwerp in 1652, manuscripts of his works are found in most of the major European libraries, and various inventories record the performance of his motets and masses in German chapels during the 17th century. His influence is evident in the works of several Italian composers active in German lands, including Vincenzo Albrici and Peranda.

Gratiani's brother Marc'Antonio (1610–1679) was a well-regarded castrato; his nephew Domenico was educated at the Seminario Romano and served in a leadership capacity with the Congregazione dei Musici as late as 1694. These two, along with Gratiani's other brother (Domenico's father), were granted exclusive rights by Pope Alexander VII to the publication of his manuscript works after his death and they published a number of posthumous volumes.

WORKS

printed works published in Rome; for MS sources see Shigihara

MASSES

op.	
18	Il primo libro delle messe, 4–5vv, bc (org) (1671)
22	Il secondo libro delle messe, 4, 5, 8vv, bc (org) (1674)

OTHER SACRED WORKS

1	Motetti, 2–6vv, org (1650)
2	Il secondo libro de motetti, 2–6vv, org (1652)
3	Motetti a voce sola, 1v, org (1652/*R*1988 in SMSC, ix)
4	Psalmi vespertini cum organo, & sine organo decantandi ... Liber I, 5vv, org (1652)
5	Psalmi vespertini, 5vv, org (1653)
6	Il secondo libro de motetti a voce sola, 1v, org (1655/*R*1988 in SMSC, ix)
7	Motetti, libro terzo, 2, 3, 5vv, org (1656)
8	Il terzo libro de motetti a voce sola, 1v, org (1658/*R*1988 in SMSC, ix)
9	Responsoria hebdomadae sanctae una cum organo si placet, 4vv, org (1663)
10	Il quarto libro de motetti a voce sola, 1v, org (1665/*R*1988 in SMSC, x)
11	Litanie della madonna, 4, 5, 7, 8vv, org (1665)
12	Motetti, 2–5vv, org (1673)
13	Antifone della Beatissima Vergine Maria, 4–6vv, org (1665)
14	Antifone per diverse festività, 2–4vv, org (1666)
15	Sacri concerti, 2–5vv, org (1668)
16	Quinto libro de motetti a voce sola, 1v, org (1669/*R*1988 in SMSC, x)
17	Psalmi vespertini binis choris una cum organo, 8–10vv, org (1670)
19	Sacrae cantiones, liber sextus, 1v, org (1672/*R*1988 in SMSC, x)
20	Motetti, libro sesto, 2–5vv, org (1672)
21	Hinni vespertini, 3–5vv, org (1673)
23	Motetti, 2–4vv, org (1674)
24	Motetti, 2–5vv, org (1676)
25	Musiche sagre e morali, 1–4vv, org (1678)

Motets, 1648^1, 1649^2, 1650^1, 1652^1, 1654^2, 1655^1, 1659^1, 1662^2, 1663^1, 1664^1, 1665^1, 1665^3, 1667^1, 1668^1, 1693^1

1 hymn to S Pietro Eremita, lost

ORATORIOS

Adae, 4vv, bc (org); ed. in IO, i (1986)
Filii prodigi, 4vv, bc (org); ed. in IO, i (1986)

SECULAR VOCAL

2 madrigals, 3vv, bc, 1652[3]
2 madrigals, 3vv, bc, 1653[4]

BIBLIOGRAPHY

SmitherHO, i
P.A. Corsignani: *De viris illustribus Marsorum liber singularis* (Rome, 1712), 214
Marcellino a S. Theresia: *Series illustrata professionum emissarum a Carmelitis discalceatis* (Rome, 1934), 313
P. Smith: 'Liturgical Music in Italy: 1660–1750', *NOHM*, v (1975), 370–97
S. Shigihara: *Bonifazio Graziani (1604/5–1664): Biographie, Werkverzeichnis und Untersuchungen zu den Solomotetten* (diss., U. of Bonn, 1984)
M. Frandsen: 'Albrici, Peranda und die Ursprünge der Concerto-Aria-Kantate in Dresden', *Schütz-Jb 1996*, 123–39
S. Miller: *Music for the Mass in Seventeenth-Century Rome: 'Messe Piene', the Palestrina Tradition and the 'Stile antico'* (diss., U. of Chicago, 1998)

STEPHEN MILLER

Gratiano, Tomaso. *See* GRAZIANI, TOMASO.

Gratieusement [gratioso]. *See* GRAZIOSO.

Gratiosus de Padua. *See* GRAZIOSO DA PADOVA.

Grätz (Cz. Hradec nad Moravicí). Site of a castle near OPAVA, Czech Republic, where concerts and an annual music competition are held.

Grätz, Joseph. *See* GRAETZ, JOSEPH.

Grätzer, Carlos (*b* Buenos Aires, 29 Sept 1956). Argentine composer. Carlos Grätzer's first musical studies were with his father, the composer Guillermo Graetzer, himself a pupil of Hindemith. After winning a first prize from the city of Buenos Aires in 1984, he was awarded a scholarship by the French government and completed his studies with Ivo Malec and Carlos Roque Alsina in Paris, where he subsequently settled. In 1989 he obtained his diploma of electro-acoustic music from the Conservatoire National de Région, Boulogne, and took the IRCAM course in computer music studies.

Grätzer composes instrumental music, electro-acoustic music and works which combine the two genres. He has turned for inspiration to literature and poetry (Bernhard, Juarroz) and to painting (Kandinsky, Matta), as well as to his own experience in the field of animated film, montage particularly. While continuing to explore the basic properties of sound material, his highly formalized music is based on the simultaneity of elements, new relationships between foreground figures and background textures, and abstract forms which move in space and undergo temporal transformation. He has achieved distinction in many competitions, including the Bourges Concours International de Musique Electroacoustique in 1991 for his work *Failles fluorescentes*, and the 1995 Alea III competition (Boston University) for his work *Mouvements*, which was revived by the Ensemble InterContemporain in 1997. He has also received many commissions, notably from the French Ministry of Culture, the National Foundation of Argentinian Arts, the Groupe de Recherches Musicales and Radio France.

WORKS

Str Qt, 1982; Wind Qnt, 1982; Alquimia, vc, pf, 1983; Ritual, fl, cl, vn, vc, pf, 1983; Découvertes, 12 str, 1984–5; Coïncidences, 16 vv, 3 perc, 1985–8; Alquimia 3, cl, pf, perc, 1988; Variaciones sobre la repetición, va, pf, 1989; Nio Aeln, tape, 1989; Failles fluorescentes, a sax, tape, 1990; Como un río que suena, 16 insts, 1991; Desarraigo, gui, 1992; Ruptango, bandoneon, sax qt, 1992; D'un souffle retrouvé, fl, tape, 1992–3; Mouvements, fl, cl, vn, vc, pf, 1993; Ráfagas de tiempo, tape, 1994; Aura (par-delà les résonances), tpt, 11 insts, 1996

BRUNO GINER

Grau, Alberto (*b* Barcelona, 19 Jan 1938). Venezuelan choral conductor and composer of Spanish birth. He trained as a pianist in Caracas and also studied conducting with Castellanos-Yumar and composition with Vicente Emilio Sojo. His earned his first major artistic success in 1967 when he founded the Schola Cantorum of Caracas with advanced music students and young professionals. With this group he won the International Guido d'Arezzo Prize in polyphonic singing in 1974. He then formed two non-profit organizations, the Fundación Schola Cantorum and the Movimiento Coral Cantemos, through which he trained several generations of conductors and promoted the creation of numerous amateur choirs affiliated to universities, banks and corporations in Venezuela. With the creative collaboration of his third wife the conductor Maria Guinand, and in coordination with the Fundación para la Orquesta Nacional Juvenil led by José Antonio Abreu, Grau has influenced the development of choral music in Venezuela in the last quarter of the 20th century. He has conducted numerous national choral organizations and is a regular lecturer at international symposia and a guest juror at competitions such as those of the American Choral Directors Association, the International Federation for Choral Music and Europa Cantat. He has composed original works and arrangements of traditional melodies principally for chorus, influencing the style and techniques of composition for amateur choruses in Venezuela.

WORKS
(*selective list*)

Stage: La doncella (ballet), SATB, chbr orch, 1978; Epílogo (ballet), tape, 1981
Chorus: Duérmete sonriendo (G. Mistral), 1965; Aria triste (J.R. Jiménez), 1966; Duérmete apegado a mí (Mistral), 1969; Dies irae, 1983; La flor de la miel (M.F. Rugeles), equal vv, 1983; Pater noster, 1987; Como tú (R. Dario), equal vv, 1988; Kasar mie la gaji, 1990; El (J. del Encina), 1992; Como compongo poco, equal vv, 1996; Los duendes (A. Bello), equal vv, 1996; Padre nuestro, 1996; Barquito de papel, equal vv, 1997; 5 canciones infantiles basadas en la poesía popular El San Pedro, equal vv, 1997
Other: Tocata, pf, 1965; Tríptico (Jimenez, M. de Unamuno, Rugeles), Mez/Bar, pf, 1969, rev. for Mez, orch, 1984
Arrs.: El barquito, Venezuelan trad. song, equal vv, 1996; La cucaracha, Mexican trad. song, equal vv, 1996
MSS in Fundación Schola Cantorum, Caracas, and Latin American Music Center, Indiana University, Bloomington

Principal publishers: A Coeur Joie (Lyon), Earthsongs (USA), Fundación Schola Cantorum de Caracas

BIBLIOGRAPHY

N. Tortolero: *Sonido que es imagen ... imagen que es historia* (Caracas, 1996)

CARMEN HELENA TÉLLEZ

Graubi š, Jēkabs (*b* Preiļi, nr Daugavpils, 16 April 1886; *d* Riga, 3 Dec 1961). Latvian composer and ethnomusicologist. He graduated from Vītols's composition class at the Latvian State Conservatory in 1923 and then worked in Riga as a teacher and music critic before his appointment to teach counterpoint at the conservatory (1938–50, professor from 1945). From 1950 to 1955 he was held at a forced labour camp as a political prisoner.

His output was extensive and varied, but he achieved greatest success with his many choral arrangements (over 220) of Latvian folksongs. These are picturesque and constructed with a mastery of polyphony in early folk scales; the choral writing is rich, and the songs are often developed into a broad form, sometimes with several melodies combined in one piece. Graubiņš collected many Latvian folksong melodies and produced noteworthy musicological works on the subject, as well as texts on the methodology of children's musical education. He also edited the collected choral song publications of Jurjāns and Vītols.

WORKS
(*selective list*)

Orch: Vītola kokle [Vītols's Kokle], suite, 1934; Terases [Terraces], sym. rondo, 1935

Choral: Skolēnu kori [Schoolchildren's Choruses], 3 vols., 1923, 1925, 1925, with works by others; Skaņu raksti [Choral Works], 5 vols., 1935, 1935, 1938, 1938, 1939; Atraitnes dēls [The Widow's Son] (V. Plūdonis), dramatic poem, unacc., 1959; Latviešu tautas dziesmas [Latvian Folksongs], mixed chorus, ed. O. Grāvītis (Riga, 1973)

Solo vocal: Jurjānu Andreja piemiņai [In memory of Andrejs Jurjāns], Bar, hn, str orch, 1948; Mīlestība [Love], 1v, str qt; other songs

Chbr: Pf Qnt no.1 'Sudraba vakars' [The Silver Evening], 1946; Pf Qnt no.2, 1955; works for Latvian folk ens

Pf: Spēlmanītis [The Little Player], folksong arrs. (1928–9); Vēstules labākajam draugam [Letters to my Best Friend] (1959)

Org: Fantasia on 'Arājiņi, ecētāji', 1932; Fugue, d, 1947; Toccata, 1947

Principal publishers: Liesma, Rode

WRITINGS

Latviešu tautas dziesmu mūzika [The music of Latvian folksongs], Latviešu literatūras vēsture, i (Riga, 1935)

Talsu novada tautas meldijas [Folktunes from the Talsi district] (Riga, 1935)

'Latviešu mūzikas folklora' [Latvian folk music], *Mūzikas vēsture*, ed. J. Vītoliņš (Riga, 1937)

JĒKABS VĪTOLIŅŠ

Graubner, Johann Christian Gottlieb. *See* GRAUPNER, JOHANN CHRISTIAN GOTTLIEB.

Graumann, Dorothea von. *See* ERTMANN, DOROTHEA VON.

Graumann, Mathilde. German mezzo-soprano. *See* MARCHESI family, (2).

Graun. German family of which three brothers were musicians. Their father, August Graun (*d* 1736), came from a Saxon family of clergymen and worked as a tax-collector in Wahrenbrück. There the three sons received their first musical tuition from the town Kantor and organist Johann David Cocler. The loss of the church registers by fire in 1714 is the reason for the imprecision of birth dates. While the eldest son, August Friedrich, achieved only a local reputation, his brothers Johann Gottlieb and Carl Heinrich were regarded as leading composers in north Germany. At present the true extent of their output is uncertain: problems of attribution, chronology and biographical detail remain.

(1) **August Friedrich Graun** (*b* Wahrenbrück, 1698–9; *d* Merseburg, 5 May 1765). Organist and teacher. He attended school in Grimma from 1711 to 1717 and was later granted a master's degree. In 1729 he became Kantor at the cathedral school in Merseburg, where he remained until his death despite continual arguments with the staff and the church authorities. The attribution to him of a Kyrie and Gloria in B minor, proposed by the music collector Georg Poelchau, is doubtful.

(2) **Johann Gottlieb Graun** (*b* Wahrenbrück, 1702–3; *d* Berlin, 27 Oct 1771). Composer, brother of (1) August Friedrich Graun. From 1713 he attended the Kreuzschule in Dresden, where he sang in the boys' choir directed by Johann Zacharias Grundig, and from 1720 by Theodor Christlieb Reinhold. Although he was registered in 1718–19 at the University of Leipzig, the school archives show that he remained an alumnus until 1721. Graun studied the violin and composition with the Dresden Konzertmeister J.G. Pisendel, and continued his studies with Tartini in Padua, returning to Dresden afterwards. In 1726 he was appointed Konzertdirektor at the royal court in Merseburg, where his annual salary was over 306 thalers, including 43 thalers and 18 groschen as payment for his compositions. These probably included the six violin sonatas that Graun published in Merseburg. A measure of his reputation as a violinist is that J.S. Bach allowed his eldest son, Wilhelm Friedemann, to be taught by him in 1726–7.

The next phase in Graun's career was his appointment as Konzertdirektor at the court of Carl August Friedrich, Prince of Waldeck, on 1 September 1731. He had probably already been working in the prince's service since 1727. There he directed a small Kapelle made up of highly qualified singers and players. Their repertory consisted mainly of Italian music and works by Telemann. Graun's annual salary was 400 thalers, together with payments in kind. Clearly he now felt in a position to start a family, and in 1731 he married Dorothea-Josepha Schmiel, who bore him three children. In May 1728 Graun had performed at the Prussian court in Berlin and quite probably earned the approval of Pietro Locatelli, who was present. Apparently he maintained contacts with Berlin; not only did his marriage take place there, but in 1732 he became a member of the newly formed Kapelle of the Prussian Crown Prince Frederick in Ruppin. The orchestra developed gradually: in 1733 Franz Benda (a pupil of Graun) joined, in the following year Johann Benda and Christoph Schaffrath came, and then Graun's brother (3) Carl Heinrich in 1735. With 17 members, the Kapelle followed the crown prince to Rheinsberg in 1736 and formed the kernel of the Prussian court Kapelle that Frederick the Great developed further after his accession to the throne in 1740. J.G. Graun held the position of Konzertmeister, with a salary of 1200 thalers, until his death. His duties included directing the orchestra at numerous court concerts, mainly for the reigning Queen Elisabeth Christine and for Frederick the Great's mother, the dowager Queen Sophia Dorothea. Most of Graun's instrumental works could have been written for the king's chamber concerts or for the larger court concerts. It is not known whether he was involved with any of the many musical societies formed in Berlin and Potsdam in the 1740s and 50s, which included professional musicians as well as amateurs from the nobility and bourgeoisie. However, we do know that Graun was involved in teaching the new generation of orchestral players; he received additional payments for instructing the violinists Ivan Böhme in 1746–50 and Balthasar Christian Bertram in 1749–51.

Graun was held in high regard by his contemporaries, especially as an orchestral trainer and instrumental composer. There is evidence of this in the large number

of surviving manuscripts of his orchestral and chamber music, in particular an extensive collection of his works in the library of Frederick the Great's sister, Princess Anna Amalia (now in *D-Bsb*). Any attempt to describe his musical style, particularly in comparison with that of his younger brother, is problematic because of difficulties with the sources and obvious similarities in their musical handwriting, which perhaps stem from common influences in Dresden. In his trios J.G. Graun appears to have adopted the three-movement (slow–fast–fast) form, in place of the four-movement *da chiesa* form, before his brother did. In addition, he composed mostly for string ensembles, which is hardly surprising: for two violins or for ensembles including the viola or viola da gamba (see Wendt, 1983). The trios of both brothers have in common a type of thematic development based on *Fortspinnung* and featuring syncopation, triplets and so-called lombardic rhythms, and both brothers limited the thematic interest to the upper parts. Most of J.G. Graun's instrumental concertos are for one or two solo violins, although there are some for other instruments. The ritornello form of Tartini provided a structural starting-point for these works, on which much research still needs to be done.

The symphonies attributed to J.G. Graun include works for strings (to some of which wind parts were added later) and others for larger forces. This indicates different places and performance conditions (chamber or concert hall), although the structure of the music does not necessarily reflect this. In all this variety of form lies the basic principle of grouping motifs together, especially in the outer movements. In the weighty first movements this principle is maintained within an overall three-part structure, and in the finales it is integrated in the design of a movement resembling one from a suite. In his symphonies Graun followed the Italian model, but he was also a composer who cultivated the French overture. These works probably date from the 1720s and 30s, as the form soon became unpopular at the court of Frederick the Great. Graun's liturgical music and his Italian passion oratorio may date from the period before his appointment in Prussia, as there were hardly any later opportunities for their use until regular performances of sacred music began in a few Berlin churches in the 1750s.

WORKS

attribution of MS works often uncertain between J.G. and C.H. Graun; MSS mostly in D-Bsb

INSTRUMENTAL

printed

6 sonate, vn, hpd (Merseburg, *c*1726/*R* 1991 in ECCS, i)
1 sinfonia in Raccolta delle megliore sinfonie, arr. hpd (Leipzig, 1761–2)
Trio, va, fl/vn, bc; trio, 2 vn, bc: both in Musikalisches Vielerley (Hamburg, 1770)

manuscript

*c*97 sinfonie: 1 ed. Max Schneider (Leipzig, 1954); 1 ed. H. Mönkemeyer (Mainz, 1958); 3 ed. in The Symphony 1720–1840, ser. C, i (New York, 1983); 2 *R* in *Symphonies and Overtures (c.1750–1780s): Classical Symphonies* (New York, 1990); thematic catalogue in Mennicke (1906); 2, in *B-Bc*, *US-Wc*, formerly attrib. Franz Benda
*c*19 French ovs. incl. 2 lost; 1 suite; thematic catalogue in Mennicke (1906)
*c*46 concs., incl. 27 for vn, 6 for 2 vn, 5 for va da gamba; 90 others, doubtful; 1 (for ob) ed. H. Töttcher (Hamburg, 1953), 1 (for bn) ed. H. Töttcher (Hamburg, 1955), 1 (for vn, va) ed. K. Janetsky (Leipzig, 1953), 1 (for fl) ed. F. Schroeder (Celle, 1966), 1 (conc. grosso) ed. K. Flattschauer (Heidelberg, 1971); thematic catalogue in Willer (1995)
2 qts, D, g, 2 vn (or fl, vn), va, b; 6 others, doubtful
*c*69 trios, some also as solo sonatas with kbd; 74 others, doubtful; 3 ed. in Collegium musicum, xxiv–xxvi (Leipzig, 1906), 1 ed. H. Kölbel (Wilhelmshaven, 1979), 1 ed. H. Kölbel (Frankfurt, 1981), 1 ed. M. Weyer (Bad Godesberg, 1983), 1 ed. H. Kölbel (Wilhelmshaven, 1983), 1 ed. W. Thomas-Mifune (Lottsteten and Adliswil, 1990), 1 ed. Mátyás Kovács (Adliswil and Budapest, 1991), 1 ed. K. Verheijen (Unna, 1992), 1 ed. B. Welpmann (Unna, 1993), 1 ed. H. Kölbel (Wilhelmshaven, 1993), 1 ed. O. Fischer (Frankfurt, n.d.); thematic catalogue in Wendt (1983); 2, in *D-SWl*, formerly attrib. Franz Benda
8 sonatas: in B♭, F, va, bc, ed. H.C. Wolff (Leipzig, 1937/*R*); in c, va, bc, ed. G. Müller (Hamburg, 1962); in B♭, vn, bc, ed. H. Ruf (Mainz, 1988); in A, F, g, G, vn, bc, ed. G. Müller (Hamburg, n.d.)

SACRED

all MSS; thematic catalogue in Grubbs (1984)

Mass (Ky-Gl), E♭, S, S, SATB, insts (?autograph); 3 others, doubtful
2 Mag, ed. in Britt (1977); Stabat mater: all doubtful
La Passione di Gesù Cristo (orat, P. Metastasio), S, S, S, S, SATB, insts
Cants.: Gott man lobet dich in der Stille, S, T, B, SATB, insts (2 versions); others doubtful

SECULAR VOCAL

printed

Lieder: 2 in Oden mit Melodien (Berlin, 1753–5); 2 in Berlinische Oden und Lieder, ii (Berlin, 1759); 1 in Musikalisches Allerley, ii (Berlin, 1761); 3 in Lieder der Deutschen mit Melodien (Berlin, 1767–8)
La partenza (canzonetta, Metastasio) and Donne, se avete in sen pietate (arietta), both in Musikalisches Vielerley (Hamburg, 1770)

manuscript

9 cants.: Destatevi, o pastori, S, str, bc; Ecco a voi cari sassi, S, bc (also attrib. C.H. Graun); Già la sera si avicina, S, str, bc; Heute bin ich selber mein, T, 2 ob, str, bc; Misera abbandonata (Circe), S, str, bc; Non perdonami o Clori, S, str, bc; O dio Fileno, S, str, bc; Piangete occhi dolenti, S, str, bc; Sorgi lucente Aurora, T, str, bc
4 lieder (incl. 3 doubtful)

(3) Carl Heinrich Graun (*b* Wahrenbrück, 1703/4; *d* Berlin, 8 Aug 1759). Composer, brother of (1) August Friedrich Graun.

1. Life. Like his brother (2) Johann Gottlieb, he attended the Kreuzschule in Dresden in 1714. He seems to have been the better singer, as he was immediately given one of the two 'Rathsdiskantist' places sponsored by the town council. From 1717 to 1721 he was an alumnus at the school, although, like his brother, he was also registered at the University of Leipzig in 1718–19. His teachers included J.Z. Grundig (for singing), the organist Samuel Benisch (keyboard instruments), and for composition the court organist and composer Christian Petzold and the Saxon court Kapellmeister J.C. Schmidt. He sang in the choir at the première of Lotti's *Teofane* (1719) at the Dresden court, and was a cellist at the performance of Fux's *Costanza e Fortezza* in Prague in 1723. During his time at Dresden, Graun is said to have composed (in addition to motets for the Kreuzchor) more than two complete cycles of church cantatas (Hiller), the music of which has not survived. The cantata *Dein Geist mein Leib und Seel regier* may be dated to this time on stylistic grounds and *Ich suchte den, den meine Seele liebet* to his Brunswick period, as its text is taken from a book of cantata texts by Johann Armand von Uffenbach printed in Frankfurt in 1726. There is no information about the place of composition, or authenticity, of seven cantatas handed down through C.P.E. Bach in Hamburg (see Schwinger, 1997).

Graun's qualities as a singer and composer, together with the recommendation of the Dresden court poet



1. Carl Heinrich Graun: engraving by Valentin Daniel Preissler after Andreas Möller, 1752

Johann Ulrich König, led to his appointment in 1724 as a tenor at the court of Duke August Wilhelm of Brunswick-Wolfenbüttel, where he was responsible for opera, court and church music. His starting salary of 350 thalers included 50 thalers for composing. He was well-regarded as a representative of the modern Italian style that came via Dresden, and he wrote arias for the operatic roles he sang (see Sommer, 1882, and Poetzsch, 1993) as well as serenades, cantatas, Passions and funeral music for the court. Some confusion remains regarding which are his works and which are by his superior, the court Kapellmeister G.C. Schürmann. Not surprisingly for a company situated in a German capital and trade centre, the Brunswick opera had an international outlook in musical affairs, and Graun's first opera, *Polidorus* (1726), shows Italian influence. Five further stage works followed, including the opera *Pharao Tubaetes* (1735), with Italian arias, and *Lo specchio della fedeltà* (1733), performed at the marriage of the Prussian Crown Prince Frederick and Princess Elisabeth Christine of Brunswick in Salzdahlum.

After Graun's appointment as vice-Kapellmeister in 1731 the prospect of further promotion seemed remote, and he therefore sought employment in the Kapelle of Crown Prince Frederick, where his brother (2) Johann Gottlieb was already employed. Duke Ludwig Rudolph allowed him to make several journeys to Ruppin, and Graun used the opportunity of a change of duke to move to Prussia at the beginning of 1735 after Frederick had made him an attractive offer (see Blindow, 1994). Links between the Brunswick court and the Hohenzollerns had continued to be close, especially following the marriage in 1733, and on 29 March 1734 Graun's opera *Scipio Africanus* was revived for the birthday of the Prussian Queen Sophia Dorothea, with a new, festive prologue featuring allegories of the rivers Elbe, Havel and Spree. In the same year Graun travelled to Erlangen, the second residence of Margrave Wilhelm of Bayreuth who was married to Wilhelmine, a sister of the Prussian crown prince. The move to Ruppin did not mean the end of Graun's artistic contact with Brunswick. He composed funeral music for his employer, who died in March 1735, and in the late 1740s he contributed to various operas (whether original compositions or pasticcios) and wrote *Giove in Argo* for the birthday of Duke Karl I in 1747. In addition, his Berlin operas *Cantone in Utica*, *Cajo Fabricio* and *Cinna* were performed in Brunswick in 1747–8. Few details about Graun's time in Ruppin and Rheinsberg survive. Many of his Italian cantatas may date from this time, and some of the texts were possibly written in French by the crown prince himself (see Hiller).

When Frederick became king in 1740 he sent Graun to Italy to engage singers for the court opera, which was being set up. Graun returned to Berlin in March 1741 after an eight-month absence and by 1 June he was made court Kapellmeister at a salary of 2000 thalers. The singers he had assembled failed to meet the king's expectations for the most part, and new personnel were engaged by agents. By winter 1743 the Berlin court opera was able, for the first time, to boast a stable and high-quality ensemble, including the castratos Felice Salimbeni and Antonio Uber ('Porporino'), the prima donna Giovanna Gasparini and the tenor Antonio Romani, and the new opera house in Unter den Linden was already in use. The official opening was in December 1742 with *Cleopatra e Cesare*, but performances of Graun's *Rodelinda* had already taken place in December 1741 on a temporary stage in the Berlin palace. Graun's main activity as court Kapellmeister was the composition of dramatic stage works. (He was not involved with the *opera buffa* troupe at Potsdam, which did not belong to the court opera.) Until the opera's closure in summer 1756 caused by the Seven Years War, Graun wrote one or two works each year – mostly large-scale operas – which were performed during carnival or on the birthday of the Queen Mother (27 March). In addition, he contributed to three pasticcio productions at the palaces in both Charlottenburg and Potsdam.

Graun also composed concertos, chamber music and Italian cantatas for performance at court, and he collaborated also with the Musikübende Gesellschaft, a society founded in 1749 for court musicians and amateurs from the nobility and the bourgeoisie. After a public performance on 11 April 1754 of his Brunswick Passion, *Ein Lämmlein geht und trägt die Schuld*, by this society, Princess Anna Amalia suggested that he compose a Passion oratorio, *Der Tod Jesu*, and commissioned a libretto from Karl Wilhelm Ramler. She is alleged to have composed a complete setting herself; the first performance of Graun's version, on 26 March 1755, marked the beginning of a tradition of performances in Berlin which lasted until the end of the 19th century, and the work became widely known elsewhere. Equally popular was Graun's *Te Deum*, commissioned 'on the highest orders' and first performed on 15 May 1757 on the occasion of the Prussian victory at Prague in the Seven Years War. With these two works Graun, who had until then published only a few lieder, stepped out of the exclusive circles of the court musical life of Berlin and into the public limelight. He arranged for both works to be published by Breitkopf in Leipzig; for the *Te Deum*



2. Costume design by Christian Gottlob Fechhelm for the title role of Graun's 'Montezuma', Königliches Opernhaus, Berlin, 6 January 1755

Breitkopf was able to issue a score prior to the first performance. Further collaborations were cut short by Graun's death. His last composition was probably the cantata *Perdano, amata Nice* (see *GerberNL*), based on Metastasio's *La gelosia*.

Graun was married twice: in 1735 to Anna Dorothea Schmiel, née Friese (*d* 1744), and in 1748 to Johanne Charlotte Glockengiesser, née Rekkop (1719–94). There were six children from these marriages. His income, together with his wives', afforded him a lavish existence. The few surviving letters, to Telemann and von Uffenbach (see Kitzig, 1926–7), portray him as a musician well versed in matters of theory and aesthetics, and in 1747 he became a member of the 'Sozietät der Musicalischen Wissenschaften' founded by Lorenz Mizler. Graun may, however, have had some reservations about the society, which valued the traditional, mathematically based ideas of *musica theoretica*. He showed more interest in the art of teaching singing, wrote *solfeggio* exercises and developed a new system of solmization (*see* DAMENIZATION). His singing pupils included the castrato Paolo Bedeschi ('Paolino') from 1743 to 1748. In composition he instructed Frederick the Great, Christoph Nichelmann and J.P. Kirnberger, among others. Whether Frederick really restricted Graun's artistic autonomy as an opera composer (as maintained by J.F. Reichardt) seems doubtful; the idea was probably based on a false assumption that Frederick's conservative musical tastes in later years also applied in the pre-war period.

2. WORKS. Graun's high reputation among his contemporaries as an opera and instrumental composer was eclipsed from the 1750s by the public success of his two late sacred works. His operatic style, which followed the Italian tradition of the 1720s and 30s, was overshadowed by that of Jommelli, Piccinni, J.C. Bach and other composers of *opera seria*, and reform of the Berlin *tragedia per musica* was almost overtaken by experiments taking place in Parma, Vienna and Mannheim. At the same time, Graun's *Tod Jesu* achieved the status of a classic. Its success is attributable to its 'moderate' style, avoiding all extremes; text and the music together formed an ideal of religious composition in the spirit of Enlightenment aesthetics. First promoted in sophisticated circles, this ideal remained popular into the 19th century, despite all critical objections. On the other hand, Graun's Berlin operas, which superseded the pre-Metastasian type of *dramma per musica* he composed in Brunswick, remained in the repertory of the Berlin court, even after the Seven Years War, until 1785, precisely because Frederick and other leading members of Prussian society were keen on works that were retrospective in style. However, connoisseurs were divided about the worth of these operas: in 1771 Charles Burney criticized them as old-fashioned and unoriginal, but shortly afterwards excerpts were published which aimed to show these particular compositions by Graun as 'the finest models' (see the preface to *Duetti, terzetti . . . delle opere del Signore Carlo Enrico Graun*, i (Berlin, 1773)). In addition, Graun's recitatives (not only from the operas) were cited in J.G. Sulzer's *Allgemeine Theorie der schönen Künste* as exemplary pieces in this genre; the article in question, by J.A.P. Schulz, was studied to considerable advantage, by Beethoven for example (see Kramer, 1974).

The Prussian court opera – its choice of carnival for the main performance season, its social division of the auditorium, to which admission was free, and the size and makeup of the company – was at first modelled on the Dresden example. There was also a high regard for Hasse's music and, at the beginning, for Metastasio's librettos. However, towards 1750 the Berlin court opera developed its own distinctive profile as a grand opera house under the aegis of both Frederick the Great, who wrote the librettos for *Coriolano*, *Silla* and *Montezuma*, and Francesco Algarotti. Its features included a turning to *tragedia per musica* as well as mythological or fantastical subjects; concentration on the main plot; a tendency to set key dramatic scenes as ensembles or action-packed scenes (in *Cleopatra e Cesare* and *Artaserse*, and then from *Cinna* onwards); the inclusion of ballet (particularly effective in the finale of *Montezuma*); and, finally, the widespread use of cavatinas in two sections (first used in *Semiramide*) to replace the da capo aria. The aim was to find a structure – one with short, concise scenes and as much lyrical music (and as little recitative) as possible – that would stress the visual rather than the psychological impact of the drama for an audience with scant knowledge of Italian language and literature. These trends were in line with the many reforming aims of the time, but they have nothing to do with the anti-Metastasian tendencies of Durazzo and Gluck in Vienna. Graun's operatic music remains largely unexplored, particularly its stylistic relationship to that of Hasse. J.A. Scheibe (*Der critische Musikus*, Leipzig, 1738–40/*R*, pp.766–7) was of the opinion that Graun's *Rodelinda* and *Cleopatra e Cesare*, together with Hasse's *La clemenza di Tito* (all performed in Berlin between 1741

and 1743) represented a peak of musical achievement in Germany. Scheibe and others noted not only the technical quality of Graun's music but also its expressiveness, in particular its use of appropriate affects.

There has been a tendency to regard Graun's instrumental music as inferior to his elder brother's. Putting aside the problems of attribution already mentioned, this is at odds with the high reputation that Carl Heinrich enjoyed among his contemporaries: Scheibe, Hiller, Sulzer and Koch all used his trios as models (see Wendt, 1983). And if J.G. Graun's symphonies appear more sophisticated and original in structure than those of his younger brother, this may be attributed to their different function – as chamber and concert works rather than as operatic sinfonias. The differences in form and style stemming from these different functions were well known, and are detailed in volume one of Scheibe's *Der critische Musikus* of 1738. C.H. Graun's concertos show a clear predilection for flute or keyboard as the solo instrument. While the wind concertos are indebted to Vivaldi's ritornello form, those for keyboard (some of which survive as solo works) reflect the process of 'Sonatisierung'; in these the restraints imposed by the traditional structure are overcome by separating motivic and tonal contrasts from the formal functions of ritornello and solo episodes. In its place is a three-section structure based mainly on thematic material in a traditional modulation scheme. These works therefore occupy an important place in the formal development of the piano concerto (see Willer, 1995).

WORKS

attributions of MS works often uncertain between J.G. and C.H. Graun; MSS mostly in D-Bsb

OPERAS

unless otherwise stated, first performed at Berlin, Hofoper, and MSS in D-Bsb

Polidorus (J.S. Müller, after A. Piovene), Brunswick, 1726
Iphigenia in Aulis (G.C. Schürmann, after C.H. Postel), Brunswick, 1728; Hamburg, 1731, as Iphigenia
Scipio Africanus (? G. Fiel der), Brunswick, 1732; with new prol, Brunswick, 29 March 1734
Lo specchio della fedeltà (after A. Zeno), Salzdahlum, Schloss, 13 June 1733, only lib extant
Pharao Tubaetes (J.S. Müller, after Zeno), Brunswick, 1735, *D-W*
Rodelinda, regina de' Langobardi (dramma per musica, G.G. Bottarelli, after N. Haym), Berlin, Schloss, 12 Dec 1741; with new prol (Bottarelli), Berlin, Schloss, 6 Jan 1742
Artaserse (dramma per musica, P. Metastasio), 2 Dec 1743; facs. in IOB, xl (1978)
Catone in Utica (dramma per musica, Metastasio), 6 Jan 1744; with new prol, 18 July 1744
Alessandro e Poro (dramma per musica, Metastasio), 21 Dec 1744
Lucio Papirio (dramma per musica, Zeno), 28 Dec 1744
Adriano in Siria (dramma per musica, Metastasio), 7 Jan 1746
Demofoonte (dramma per musica, Metastasio), 4 Feb 1746, *Bsb*, *W*; incl. 3 arias by Frederick II
Cajo Fabricio (dramma per musica, Zeno), 2 Dec 1746; Brunswick, 1747 as Caio Fabricio, overo La magnanimità romana
Giove in Argo (A.M. Lucchini), Brunswick, 1747, music lost
Le feste galanti (festa teatrale, L. de Villati, after J.F. Duché de Vancy), 6 April 1747
Cinna (dramma per musica, Villati, after Corneille), 1 Jan 1748; Brunswick, 1748, as Die Gütigkeit des Augustus
L'Europa galante (festa teatrale, Villati, after A.H. de Lamotte), 27 March 1748
Ifigenia in Aulide (dramma per musica, Villati and Frederick II, after J. Racine), 13 Dec 1748
Angelica e Medoro (dramma per musica, Villati and Frederick II, after A. Ariosto), 27 March 1749
Coriolano (tragedia per musica, Villati and F. Algarotti, after Frederick II), 19 Dec 1749
Fetonte (tragedia per musica, Villati and Algarotti, after P. Quinault), 31 March 1750; ov. pubd in Raccolta delle più nuove composizioni (Leipzig, 1756) as Sinfonia
Il Mithridate (tragedia per musica, Villati, after Racine), 1 Jan 1751
Armida (dramma per musica, Villati, after Quinault), 27 March 1751
Britannico (tragedia per musica, Villati, after Racine), 17 Dec 1751
L'Orfeo (tragedia per musica, Villati, after M. du Boulair), 27 March 1752
Il giudizio di Paride (pastorale per musica, Villati and Algarotti), Charlottenburg, Schloss, 26 June 1752, incl. 1 aria by Frederick II; ov. pubd (Leipzig, 1757) as Sinfonia
Silla (dramma per musica, Frederick II, after Duché de Vancy: *Scylla*, trans. G. Tagliazucchi), 27 March 1753
Semiramide (dramma per musica, Tagliazucchi, after Voltaire), 27 March 1754
Montezuma (tragedia per musica, Frederick II, after Voltaire: *Alzire, ou Les Américains*, trans. Tagliazucchi), 6 Jan 1755; ed. in DDT, xv (1904/*R*)
Ezio (Metastasio, rev. ?Tagliazucchi), 1 April 1755
I fratelli nemici (tragedia per musica, Frederick II, completed and trans. Tagliazucchi, after Racine: *La Thébaïde, ou Les frères ennemis*), 9 Jan 1756
Merope (tragedia per musica, Frederick II, completed and trans. Tagliazucchi, after Voltaire: *Mérope*), 27 March 1756

Arias in Ludovicus Pius, oder Ludewig der Fromme, Brunswick, 1726; arias in Clelia, Brunswick, 1730; sinfonia, arias and chorus in Arminius und Thusnelda, Brunswick, 1745; sinfonia and arias in Artabanus, Brunswick, 1745; sinfonia and arias in Lucius Verus, Brunswick, 1746; music in Galatea ed Acide, Potsdam, only lib extant; music in Il trionfo della fedeltà, Charlottenburg, Schloss, Aug 1753

Excerpts in J.P. Kirnberger, ed.: Duetti, terzetti, quintetti, sestetti, ed alcuni chori delle opere del Signore Carlo Enrico Graun (Berlin and Königsberg, 1773–4)

ITALIAN CANTATAS

for T, strings and continuo unless otherwise stated

Agitata, alma mia; Ahi qual crucio (La gelosia); Ah tu fuggi, e perquè? (Adimanto e Dori), S, T, str, bc; Alme voi che provaste, S, bc; Amai è vero, S, str, bc; Antri profondi, S, bc; Arresta al quanto a tre vittorie (Talestri); Cantando vai bel usignuol; Che dir potrò della terrestre mole (Socrate), S, str, bc; Chiusi un dì; Crudelissimo amore, S, bc; Dalla sponda e dal rivo; D'Apollon i lamenti, T, bc (frag.); Da un petto infiammato; Deh, chi m'insegna, S, bc (frag.); Del humido verno; Disperata poscia, S, bc; Ecco a voi cari sassi, S, bc (also attrib. J.G. Graun); Elisa, o dio; Entro le viscere (Gli amori di Leandro ed Hero); Ferma Dafne crudel, S, str, bc; Fidi compagni, a son di tromba; Godo che molti amanti (Ulisse marito della Penelope), S, bc; Il dirti, Orante, t'amo (Orante); In quel amena valle
Là dove d'atre tenebre, S, str, bc; Lavinia e Turno (Maria Antonietta of Saxony), S, str, bc (Leipzig, 1762); Nò, non turbati, o Nice, S, str, bc; Non porto Febo mai, S, str, bc; Numi avversi e spietati; Occhi stelle lucenti, S, str, bc; O ciel, che vedo hormai (Cupido ritornando Venere); O di felice, o di beato; O fato crudel; Perdono amata Nice (la gelosia) (P. Metastasio), S, bc; Perqué, perqué mio bene, T, bc; Pesan troppo sull'alma; Poique fra il numero; Qui dove folto il boscho; Ritrosetta pastorella, S, bc; Sacra d'amore (also for S, bc); Soffri, mio caro Alcino; Solitudine campestre, S, bc; Sorgi bella Licori, S, str, bc; Superba un dì la rosa; Tirsi, povero Tirsi, S, str, bc; Torna a me più soave, S, bc; Troia che cadde incenerita, T, bc; Tu t'involi da me, Virgilio; Tutte le mie membra (Hector a sua moglie), T/S, bc

GERMAN LIEDER

[24] Auserlesene Oden zum Singen beym Clavier, i (Berlin, 1761)
8 lieder in Sammlung verschiedener und auserlesener Oden (Halle, 1737–46); 6 in Oden mit Melodien (Berlin, 1753–5); 1 in F.W. Marpurg's Historisch-kritische Beyträge (Berlin, 1754); 2 in Neue Lieder zum Singen beym Clavier (Berlin, 1756); 1 in Raccolta delle più nuove composizioni (Leipzig, 1756–7); 1 in Geistliche, moralische und weltliche Lieder (Berlin, 1758); 3 in Geistliche Oden in Melodien (Berlin, 1758); 1 in Versuche in geistlichen und weltlichen Gedichten (Berlin, 1758); 3 in Berlinische Oden und Lieder, ii (Berlin, 1759); 3 in Herrn Professor Gellerts Oden und Lieder (Leipzig, 1759); 1 in Drei verschiedene Versuche eines einfachen Gesanges für den Hexameter (Berlin, 1760); 1 in

Musikalisches Allerley von verschiedenen Tonkünstlern, i (Berlin, 1761); 4 in Lieder der Deutschen (Berlin, 1767–8)
3 lieder, MS, attr. 'Graun'

OTHER SECULAR VOCAL

Il re pastore, serenata, 1747
Scena and aria, Die Bataille von Zorndorf, S, str, bc, doubtful
Cants.: Ewige Liebe dreyeiniger Gott, S, T, 2 fl, 2 ob, str, bc, 1727; Hat die Schönheit kein Erbarmen, S, str, bc
It. arias, duets, recits; solfeggi, S, bc

SACRED VOCAL
thematic catalogue in Grubbs (1984)

Cantata in obitum Friderici Guilielmi regis borussorum beati defuncti (N. Baumgarten), S, S, T, SATB, str, bc, Potsdam, 22 June 1740 (Berlin, ?1740)
Der Tod Jesu (Passion orat, K.W. Ramler), Berlin, 26 March 1755 (Leipzig, 1760); ed. in Collegium musicum, 2nd ser., v (Madison, WI, 1975)
Te Deum, Berlin, 15 May 1757 (Leipzig, 1757)
3 motets in Vierstimmige Motetten und Arien, i (Leipzig, 1776), iv (Leipzig, 1780)
Kommt her und schaut (Passion orat), Brunswick, *c*1729; facs. in Handel Sources, v (1986)
Ein Lämmlein geht und trägt die Schuld (Passion orat), Brunswick, *c*1730
Cants., all with insts: Das Licht scheinet in der Finsterniss (2 settings), S, T, B, SATB; Dein Geist mein Leib und Seel regier, A, T, B, SATB, ed. L. Hoffmann-Erbrecht (Cologne, 1969); Dir Welten Herrscher, S, A, T, B; Ehre sey Gott in der Höhe, S, T, B, SATB; Herr leite mich, S, S, SATB; Herr sey mir gnädig, S, A, T, B, SATB, SATB; Ich nahe mich zu deiner Krippen, S, A, T, B, SATB; Ich suchte den, den meine Seele liebet (J.A. von Uffenbach), S, T, B, SATB; Jauchzet fröhlich ihr Gerechten, S, T, B, SATB; Kommt Christen, feyert dieses Fest, A, T, B, SATB; Lobsinget zu ehren seinen Namen, S, T, SATB; Mache dich auf, werde Licht, S, A, T, B, SATB; O Gott, du Brunnquell aller Liebe, T, B, SATB; Siehe, um Trost war mir sehr bange, T, B, SATB

Doubtful: 30 cants. (incl. 16 lost); 4 missa brevis (incl. 1 lost); 2 Mag; Stabat mater; 5 other Latin works (attrib. 'Graun')
Lost: funeral music for Duke August Wilhelm of Brunswick, 1731 (lib extant); funeral music for Duke Ludwig Rudolph of Brunswick, 1735 (lib extant); funeral music for Charles Etienne Jordan, 1745 (doubtful)

INSTRUMENTAL

Syms.: 1, arr. hpd, in Raccolta delle megliore sinfonie (Leipzig, 1761–2); 1 in Six Favourite Overtures in 8 Parts . . . Compos'd by Sigr. Cocchi, Galuppi, Graun and Jomelli (London, ?1762)
3 kbd concs. in Six Concertos for the Harpsichord or Organ composed by Sigr. Graun & Agrell op.II (London, ?1762)
8 trios, 2 fl/vn, bc (London, *c*1759)
*c*33 sinfonias (incl. 32 operatic sinfonias), 1 ed. H. Mönkemeyer (Mainz, 1958), 2 ed. in The Symphony 1720–1840, ser. C, i (New York, 1983); others doubtful; thematic catalogue in Mennicke (1906)
*c*23 concs. (incl. 16 for hpd, 6 for fl), 1 (for fl) ed. J. Brinckmann (Heidelberg, 1958), 1 (for hpd) ed. A. Hoffmann (Wolfenbüttel, 1959), 1 (for hpd) ed. H. Ruf (Heidelberg, 1959), 1 (for org/hpd) ed. M. Weyer (Bad Godesberg, 1983); others lost or doubtful; thematic catalogue in Willer (1995)
2 qnts, hpd, 2 vn, va, b
*c*25 trios, 1 ed. R. Gerlach (Celle, 1968), 1 ed. H. Kölbel (Kassel, 1972), 1 ed. L. Stadelmann (Munich and Leipzig, 1973); others doubtful; thematic catalogue in Wendt (1983)
2 solos, fl, bc
Kbd: Sonata (Allemande, Aria, Courante), ed. H. Fischer and F. Oberdorffer, Deutsche Klaviermusik des 17. und 18. Jahrhunderts, i (Berlin, 1935); Gigue, b♭; Galanterie (4 pieces); Fantasia; Fugue, d (arr. of entrée from L'Europa galante)

BIBLIOGRAPHY

THE GRAUN FAMILY

DEUMM (C. Rueger)*; GerberL; GerberNL; Grove6* (E.E. Helm)*; MGG1* (W. Freytag)
C. Mennicke: *Hasse und die Brüder Graun als Symphoniker* (Leipzig, 1906/*R*)
D.A. Sheldon: 'The Transition from Trio to Cembalo-Obbligato Sonata in the Works of Johann Gottlieb and Carl Heinrich Graun', *JAMS*, xxiv (1971), 395–413
H. Grosse and H.R. Jung, eds.: *Georg Philipp Telemann: Briefwechsel* (Leipzig, 1972)
M. Wendt: *Die Trios der Brüder Johann Gottlieb und Carl Heinrich Graun* (Bonn, 1983)
J.W. Grubbs: *The Sacred Vocal Music of the Graun Brothers* (Ann Arbor, 1984)
J.R. Swack: 'On the Origins of the "Sonate auf Concertenart"', *JAMS*, xlvi (1993), 369–414
M. Willer: *Die Konzertform der Brüder Carl Heinrich und Johann Gottlieb Graun* (Frankfurt, 1995)

JOHANN GOTTLIEB GRAUN

W.C. Britt: *A Critical Edition of the Magnificats of J.G. Graun* (thesis, U. of Texas, 1977)
M. Fechner: 'Einige Anmerkungen zu einem Berliner Violinkonzert von Johann Gottlieb Graun und seine Dresdner Realisierung durch Johann Georg Pisendel', *Die Entwicklung des Solokonzerts im 18. Jahrhunderts: Blankenburg, Harz, 1982*, 59–70
M. Fechner: *Studien zur Dresdner Überlieferung der Instrumentalkonzerte von G.Ph. Telemann, J.D. Heinichen, J.G. Pisendel, J.F. Fasch, G.H. Stölzel, J.J. Quantz und J.G. Graun: Untersuchungen zu den Quellen und thematischer Katalog* (diss., U. of Rostock, 1992)
K. Hofmann: 'Gesucht: ein Graunsches Trio mit obligater Bassblockflöte. Ein Ermittlungsbericht', *Tibia*, xvii (1992), 253–62
F. Brusniak: 'Grundzüge einer Musikgeschichte Waldecks', *Musik in Waldeck-Frankenberg* (Korbach, 1997), 15–82

CARL HEINRICH GRAUN

SmitherHO
[J.F. Agricola]: 'Lebensbeschreibung des Kapellmeisters Graun': introduction to J.P. Kirnberger, ed.: *Duetti, terzetti, quintetti, sestetti, ed alcuni chori delle opere del Signore Carlo Enrico Graun* (Berlin, 1773–4); repr. in J.N. Forkel: *Musikalisch-kritische Bibliothek*, iii (Gotha, 1779/*R*), 286–99
J.A. Hiller: 'Carl Heinrich Graun', *Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler neuerer Zeit* (Leipzig, 1784), 76–98
C.C. Rolle: 'Ehren-Gedächtniss C.H. Graun', *Neue Wahrnehmungen zur Aufnahme und weitern Ausbreitung der Musik* (Berlin, 1784), 96–106
H. Sommer: 'Die Oper "Ludwig der Fromme" von Georg Caspar Schürmann', *MMg*, xiv (1882), 48–51, 53–5
A. Meyer-Reinach: 'Carl H. Graun als Opernkomponist', *SIMG*, i (1899–1900), 446–529
B. Kitzig: 'Briefe Carl Heinrich Grauns', *ZMw*, ix (1926–7), 385–405
J.W. Grubbs: 'Ein Passions-Pasticcio des 18. Jahrhunderts', *BJb 1965*, 10–42
I. König: *Studien zum Libretto des 'Tod Jesu' von Karl Wilhelm Ramler und Karl Heinrich Graun* (Munich, 1972)
R.H. Kramer: 'Beethoven and Carl Heinrich Graun', *Beethoven Studies*, ed. A. Tyson (London, 1974), 18–44
H.C. Wolff: 'Die erste italienische Oper in Berlin: Carl Heinrich Grauns "Rodelinda" (1741)', *BMw*, xxiii (1981), 195–211
H. Klüppelholz: 'Die Eroberung Mexikos aus preussischer Sicht: zum Libretto der Oper "Montezuma" von Friedrich dem Grossen', *Oper als Text: Berlin 1983*, 65–94
C.R. Sprague: *A Comparison of Five Musical Settings of Metastasio's 'Artaserse'* (Ann Arbor, 1984)
P.J. Czorny: *Georg Philipp Telemann: his Relationship to C.H. Graun and the Berlin Circle* (diss., U. of Hull, 1988)
H. Klüppelholz: 'Sulla, Cinna und das Libretto: zur Oper "Sylla" von Friedrich II.', *Friderizianische Miniaturen 1*, ed. J. Ziechmann (Bremen, 1988), 131–46
A. Feltz: 'G.F. Händels Entlehnungen aus der "Grossen Passion" von C.H. Graun: ein Beitrag zu Händels Kompositionsweise in der Mitte der 1730er Jahre', *HJb 1989*, 77–103
S. Oschmann: 'Gedankenspiele: der Opernheld Friedrich II.', *Opernheld und Opernheldin im 18. Jahrhundert: Münster 1989*, 175–93
C. Questa: *Semiramide redenta: archetipi, fonti classiche, censure antropologiche nel melodramma* (Urbino, 1989)
U. Poetzsch: 'Georg Philipp Telemanns Oper "Der Sieg der Schönheit" in Braumschweig', *Barockes Musiktheater im mitteldeutschen Raum im 17. und 18. Jahrhundert: Arolsen 1993*, 63–73
M. Blindow: 'Carl Heinrich Grauns Abschied von Braunschweig im Jahre 1735: ein bisher unbekannter Brief', *Mf*, xlvii (1994), 280–84

C. Henzel: 'Zu den Aufführungen der grossen Oper Friedrichs II von Preussen, 1740–56', *JbSIM 1997*, 9–57
C. Henzel: 'Die Erstaufführung von Carl Heinrich Grauns "Te Deum"', ibid., 58–61
T. Schwinger: *Die Kirchenkantaten der Bründer Graun in der Staatsbibliothek zu Berlin PK* (thesis, Technical U. Berlin, 1997)
C. Henzel: 'Zur Frage der Graun-Autographen', *JbSIM 1998*, 115–42
C. Henzel: *Quellentexte zur Berliner Musikgeschichte im 18. Jahrhundert* (Wilhelmshaven, 1999)
A.-R. Thöming: *Produktion und künstlerische Gestaltung bei Metastasios dramma per musica 'Ezio', dargestellt am Beispiel der Opernfassungen von Hasse (1730 u. 1755), Händel (1732) und Graun (1755)* (diss., Rostock U., 1999)

CHRISTOPH HENZEL

Graupner, Christoph (*b* Kirchberg, Saxony, 13 Jan 1683; *d* Darmstadt, 10 May 1760). German composer. The son of Christoph Graupner (1650–1721) and Maria Hochmuth (1653–1721), he was born into a family of tailors and clothmakers. He received his earliest musical training from the local Kantor Michael Mylius (who early detected Graupner's exceptional abilities to sing at sight) and the organist Nikolaus Kuster. In 1694 Graupner followed Kuster to Reichenbach, remaining there under his guidance until admitted as an alumnus of the Thomasschule in Leipzig, where he remained from 1696 to 1704. His teachers there included Johann Schelle and Kuhnau, for whom he also worked as copyist and amanuensis. His subsequent studies in jurisprudence at the University of Leipzig were broken off in 1706 through a Swedish military invasion, and he emigrated to Hamburg. In Leipzig he had already made firm and artistically stimulating friendships with G.P. Telemann (then director of the collegium musicum) and Gottfried Grünewald.

At Hamburg in 1707 Graupner succeeded J.C. Schieferdecker as harpsichordist of the Gänsemarktoper. Between 1707 and 1709 Graupner composed five operas for this theatre and possibly collaborated with Reinhard Keiser in the joint composition of another three. His librettists included Hinrich Hinsch (*Dido, Königin von Carthago*) and Barthold Feind, a jurist-satirist-aesthetician. In 1709, in response to an invitation from Ernst Ludwig, Landgrave of Hesse-Darmstadt, Graupner accepted the position of vice-Kapellmeister to W.C. Briegel, whom he succeeded on the latter's death in 1712. In 1711 he was married to Sophie Elisabeth Eckard, who bore him six sons and a daughter; her younger sister was married to a Lutheran pastor, Johann Conrad Lichtenberg of Neunkirchen in Odenwald, the author of the texts of most of Graupner's subsequent cantatas.

Under Graupner's direction the Darmstadt Hofkapelle experienced a period of vigorous expansion. At its peak (1714–18) the Kapelle employed 40 musicians, many of whom, in keeping with practices of the day, were adept in several different instruments. In these early years of his long incumbency, Italian operas were performed frequently and Graupner centred his activities on operatic compositions. Between 1712 and 1721 he also renewed his early friendship with Telemann, then active in Frankfurt. After 1719, however, financial pressures enforced a reduction in the size of the Kapelle and Graupner composed no more operas, concentrating instead on the cantata, orchestral and instrumental forms. During this period most of the orchestral personnel were obliged to find subsidiary employment, often in other court duties, and the relationship between the Landgrave and his musicians deteriorated. In 1722–3 Graupner successfully applied (in competition with J.S. Bach) for the Thomaskirche cantorate in Leipzig, on Telemann's withdrawal, but when the Landgrave refused acceptance of his resignation, granting him a significant increase in salary and other emoluments, he decided to remain in Darmstadt. There his reputation attracted a number of important composers, including J.F. Fasch, as his students. Until his activities were restricted by failing eyesight and eventually blindness in 1754, Graupner remained extraordinarily prolific, producing 1418 church cantatas, 24 secular cantatas, 113 symphonies, about 50 concertos, 86 overture-suites, 36 sonatas for instrumental combinations and a substantial body of keyboard music. In addition he made numerous copies of works in the current repertory by other composers such as C.H. Graun, J.W.A. Stamitz and F.X. Richter. His diligence and musical calligraphy were particularly famed, as Mattheson attested (*Der vollkommene Capellmeister*, p.481): '[his] scores are so beautifully written as to be comparable with an etching'.

As an opera composer, Graupner began his career with works in the eclectic north German tradition of Kusser, Keiser, Mattheson and G.C. Schürmann, drawing on the Italian and French styles. As early as his Hamburg days, Graupner's operas enjoyed considerable public acclaim, the *Hamburg Relations-Courier* (30 November 1708) reporting of his *Bellerophon* how 'a vast public such as has not been seen for some years attended the performance'. His Hamburg operas sometimes displayed particular skill in the marshalling of large formal structures, for example Act 2 scene i of *Dido, Königin von Carthago*, which is a chaconne over a developed *lamento* bass with music for quartet, individual soloists and duet. In *Antiochus und Stratonica* (1708) a scene (1.vi) is cast as a set of variants on the opening march theme, including entrées, dances, choruses, an arioso, an aria and finally a chaconne. The libretto of the opera *Simson* (1709) suggests effective dramatic use of the chorus. Above all, Graupner's Hamburg operas, following Keiser's, were remarkable for the emancipation and development of instrumental motif and the employment of specific obbligato combinations to impart dramatic continuity. Of his Darmstadt operas, *La constanza vince l'inganno* (for which Landgrave Ernst Ludwig supplied the overture and ballet music) is in Italian throughout. The macaronic traditions of the Hamburg operas did continue however in *Berenice und Lucilla* which has 24 arias in Italian and eight in German.

Most of Graupner's 1418 church cantatas were composed for *Jahrgänge* to texts by G.C. Lehms (1684–1717) and J.C. Lichtenberg (1689–1751). Lehms favoured a form using rhymed recitatives, arias and biblical quotations and chorales; Lichtenberg also employed these forms and procedures in the texts he provided for Graupner from 1719 to 1743. After 1743 Graupner continued to use Lichtenberg's verse, also completing earlier cycles left incomplete at the death in 1739 of his deputy Hofkapellmeister, Gottfried Grünewald. Graupner's 55 Christmas cantatas are often suggestive of a transition from a baroque to a more *galant* style, but usually favouring a co-existence of conservative and progressive elements. Graupner's cantatas were of seminal importance for the Passion compositions of J.F. Fasch. An investigation of Graupner's 24 secular cantatas remains to be undertaken.

Among Graupner's orchestral works, the largest single category is represented by the 113 symphonies, all in

major keys, most of which (according to Cahn) date from the period 1746 to 1753. 55 are in the three-movement sinfonia style of Alessandro Scarlatti and Vivaldi; the remaining are in various hybrid forms between sinfonia and suite, with an opening movement in sinfonia form succeeded by between four and seven dances or character-pieces. All 28 four-movement symphonies contain a minuet. The overture-suites, which are sometimes compared with Telemann's, usually comprise a French overture followed by between six and eight dances or character-pieces, several of which carry affective or quasi-programmatic titles, such as 'La rimenbrenza compassione vole' (no.11 in G major), 'Uccelino chiuso' (no.14 in G major) and 'La congiuranzione' (Entrata no.2 in G minor). As in his symphonies and concertos, Graupner frequently incorporated less familiar instruments such as viola d'amore, flauto d'amore and chalumeau.

Of the 50 concertos ascribed to Graupner, covering from 1724 to 1745, only 44 are established by Witte as authentic, the remaining being transcriptions (one of Vivaldi). All reveal a keen feeling for colour and diversity of timbre in the choice of instruments (preferably woodwind). Whereas the form of Corelli's concertos embraced from four to seven movements, 24 of Graupner's concertos are in the Vivaldian three-movement pattern (fast–slow–fast) and the remaining 20 in a four-movement one (slow–fast–slow–fast). Concerto form predominates in the fast movements; the slow movements, departing from ordinary concertino–ripieno procedures, follow sonata or symphonic structures and textures, or a concertante style with successive (or simultaneous, as in ostinato forms) concertino–ripieno contrast. Of the sonatas, those for two horns, two violins, viola and continuo (1745–8) are Graupner's most extended studies in the large-scale instrumental application of fugal forms and devices.

An anonymous entry in the *Hochfürstliche Hessen Darmstäder Staats- und Adresskalender* of 1781 recalled Graupner as an exceptional keyboard performer while in his middle age. The three volumes of keyboard music published in Darmstadt represent only a small proportion of his total production in this field, much of which is in manuscript (*D-DS*). His output can be divided into three groups, representing the Partien or suites, two series of teaching pieces (*Monatliche Clavir Früchte*, 1722; *Leichte Clavier–Übungen*, *c*1730), and miscellaneous volumes of either individual or assorted movements. An estimated production of 65 Partien is once thought to have existed, of which only 26 are shown by Hoffmann-Erbrecht to be extant. With their origins in the central German styles of Kuhnau and J.C.F. Fischer, the keyboard works follow both French and Italian styles, sometimes achieving a fusion of them. The Partien vary from four to 11 movements, the most usual sequence being the orthodox Allemande–Courante–Sarabande–Gigue pattern (the last sometimes replaced by Chaconne, Rondeau or Variation). Graupner is sensitive to the different demands of 'Kenner' and 'Liebhaber' and, working on a modest scale, was regarded more for the originality of his ideas than for their working out. The presence of pieces with programmatic subtitles and the eclectic view of foreign styles has led to comparisons with the keyboard music of Telemann.

Graupner's interest in music theory, which emerged after 1730, is evident from the copies he made of treatises by Johann Theile and J.A. Scheibe and from material which survives for an unfinished book on the technique of canon. This includes preliminary workings (*D-DS*) and 5625 four-part canons which are arranged according to the order of the voice entries, the interval of imitation and the distance between entries, reflecting a tirelessly experimental attitude in the investigation of the possibilities of imitation.

WORKS

Editions: *Christoph Graupner, Ausgewählte Werke*, ed. F. Noack (Kassel, 1955–7/*R*) [N]
Christoph Graupner, Oeuvres pour flutes à bec, ed. S. Möhlmeier and F. Thouvenot (Courlay, 1995) [facs.] [M]

OPERAS

music lost unless otherwise indicated

Dido, Königin von Carthago (Singspiel, 3, H. Hinsch), Hamburg, 1707; *D-Bsb**, *US-Wc*
Bellerophon, oder Das in die preussische Krone verwandelte Wagenstirn (B. Feind, after T. Corneille, Fontenelle, Boileau), Hamburg, 28 Nov 1708
L'amore ammalato, Die kränkende Liebe, oder Antiochus und Stratonica (musicalisches Schauspiel, Feind, after L. Assarini, P. Corneille), Hamburg, 1708; *D-Bsb**, *US-Wc* [incl. 1 aria by R. Keiser]
Il fido amico, oder Der getreue Freund Hercules und Theseus (Breymann), Hamburg, 1708
Der Fall des grossen Richters in Israel, Simson, oder Die abgekühlte Liebesrache der Deborah (Feind), Hamburg, 1709
Berenice und Lucilla, oder Das tugendhafte Lieben (L. Osiander, after A. Aureli), Darmstadt, 4 March 1710; see Brockpähler
Telemach (Ger.-It.), Darmstadt, 16 Feb 1711
La costanza vince l'inganno, Darmstadt, 1715, *D-DS**; revived 1719, *Ga* [ov., ballet music by Ernst Ludwig, Landgrave of Hessen-Darmstadt]
Untitled op, Darmstadt, 1709; see Brockpähler
Arias in Keiser: Der angenehme Betrug, oder Der Carneval in Venedig, 1707 and Die blutdürstige Rache, oder Heliates und Olympia, 1709; see Wolff
Divertissement (G.C. Lehms), lost

Doubtful: Adone, pastorale or Schäferspiel, Darmstadt, 1719; see Brockpähler

OTHER VOCAL

Mag (Lat.), S, A, T, B, SATB, 2 tpt, timp, 2 ob, str, bc, 1722; ed. V. Wicker (Stuttgart, 1983)

Also hat Gott die Welt geliebet, cant., S, B, SATB, 2 vn, va, bc; ed. V. Wicker (Stuttgart, 1981)
Aus der Tiefen rufen wir, S, A, T, B, SATB, 2 tpt, timp, 2 ob, str, bc, 1723, *D-DS*; ed. V. Wicker (Stuttgart, 1983)
Jesu, fuhre meine Seele, B, vn, vc, bc; ed. F. Noack (Berlin, 1955)
Machet die Tore weit, S, A, T, B, SATB, fl, ob, 2 vn, va, bc; ed. V. Wicker (Stuttgart, 1982)
1414 church cantatas, 1709–54, mainly *DS*, also *Bsb*, *F*; 17 ed. in DDT, li–lii (1926, rev. 1960 by H.J. Moser); 2 ed. in SEM, ix (1974); for chronology of the yearly cantata cycles, see Noack (1926)
7 chorale arrs., SATB, 2 vn, va, bc; ed. O. Bill, *Advents- und Weihnachtschorale* (Stuttgart, 1982)
Neu vermehrtes Darmstädtisches Choralbuch, with bc (Darmstadt, 1728)
24 secular cants., *DS*

ORCHESTRAL

MSS in D-DS unless otherwise stated

Syms.: 53 for 2 hn, 2 vn, va, bc; 27 for 2 fl, 2 hn, 2 vn, va, bc; 27 for 2 clarinos, 2 fl, 2 hn, 2 vn, va, bc; 6 for various combinations; thematic catalogue in Nagel (1912); 1 ed. in N; 4 ed. in The Symphony, 1720–1840, ser. C, ii (New York, 1984)
Overture-suites (Tafelmusiken): 40 for 2 vn, va, bc, *DS* [5 entitled 'Entrata per la musica di tavola']; 45 for 2 vn, va, bc, other insts, *DS*; 1 in *KA*; 1 ed. in N; 1 facs. repr. in M; 1 ed. D. Degen (Frankfurt, 1943); 2 ed. E. Hunt (London, 1961); 1 ed. in NM, ccxx (1968)

Conc., F, rec, str, bc; facs. repr. in M; ed. A. Hoffmann (Mainz and Leipzig, 1939); ed. C. Sokoll (Stuttgart, 1986)

5 concs., fl, str, bc; 1 in D, ed. in Corona, xxvii (Wolfenbüttel, 1953); 1 ed. O. Bill (Stuttgart, 1986)
Conc., F, ob, str, bc; ed. in NM, clxviii (1952)
2 concs., ob d'amore, str, bc; 1 in C, ed. H.O. Koch (Heidelberg, 1972)
4 concs., bn, str, bc; 1 in c, ed. in N; 1 in C, ed. F. Schroeder (Leipzig, 1959); 1 in G, ed. G. Augerhofer (Leipzig, 1962)
2 concs., clarino, str, bc; 1 in D, ed. J. Wojciechowski and G. Müller (Hamburg, 1963); 1 in D, ed. A. Mehl (Zürich, 1982)
Conc., A, vn, str, bc; ed. in N
2 concs., va d'amore, str, bc; 1 in g, ed. in Corona, cxxxiv (Wolfenbüttel, 1980)

7 concs., 2 fl, str, bc; 1 in e, ed. J. Braun (Zürich, 1975); 1 in e, ed. W. Rottler (Munich, 1973)
Conc., 2 fl d'amore, str, bc
2 concs., 2 ob, str, bc
2 concs., 2 chalumeaux, str, bc
5 concs., 2 vn, str, bc; ed. in RRMBE, lxxviii (1996)
2 concs., va, va d'amore, str, bc; 1 in D, ed. M. Rosenblum (New York, 1966)

Triple concs.: 1 for b chalumeau, bn, vc; 1 for fl d'amore, ob d'amore, va d'amore; 1 for 2 hn, timp; 1 for fl, va d'amore, b chalumeau; 1 for 2 tpt, timp, ed. A. Mehl (Zürich, 1982); 1 for ob, va d'amore, b chalumeau
Conc., 2 fl, 2 ob, str, bc; ed. in DDT, xxix–xxx (1958/*R*)

Also Dubletten and works of uncertain authenticity; see Witte (1963)

CHAMBER

MSS in D-DS unless otherwise stated

21 sonatas, 2 vn, bc (some with vc obbl); 1 fasc. repr. in M; 1 ed. in Corona, ci (Wolfenbüttel, 1969); 1 ed. O. Bill (Winterthur, 1993)
2 sonatas, 2 vn, va, bc; 1 in G, ed. in HM, cxx (1955)
6 sonatas, fl, va d'amore, bc; 1 in B♭, ed. F. Goebels (Munich, 1965); 1 in C, ed. K. Flattschacher (New York, 1968)
Sonata, va d'amore, chalumeau, bc
Sonata, C, chalumeau, bn, bc; ed. R.P. Block (London, 1982); ed. K. Janetzky (Zürich, 1983)
Sonata, fl, bn, bc
3 sonatas, 2 hn, 2 vn, va, bc, 1745–8
2 sonatas, vn/fl, hpd; ed. in HM, cxxi (1955)
[8] Partien auf das Clavier … erster Theil (Darmstadt, 1718); ed. L. Hoffmann-Erbrecht (Leipzig, 1957)
Monatliche Clavir Früchte . . . meistenteils für Anfänger (Darmstadt, 1722); ed. A. Küster (Wolfenbüttel, 1928/*R*1956); selections ed. W. Frickert (Leipzig, 1959)
Vier Partien auf das Clavier, unter der Benennung der Vier Jahreszeiten (Darmstadt, 1733); only 1st, Winter, extant; ed. L. Cerutti (Padua, 1994)
2 Preludien und Fugen, *c*1716; Aria für Clavier, E♭, *c*1722; Partita, C, *c*1730; Leichte Clavier-Übungen etc., *c*1730; Partita, G, *c*1730; 13 individual movts, *c*1730; 4 Partien, *c*1735; 4 Partien, *c*1738; Gigue per Cembalo, *c*1739; 3 Partien, *c*1740: see Hoffmann-Erbrecht; 17 suites in facs. repr., ed. O. Bill (Courlay, 1993); selections ed. A. Küster (Wolfenbüttel, 1975)
5625 canons, a 4
4 unison canons, insts

BIBLIOGRAPHY

MatthesonGEP
W. Nagel: 'Christoph Graupner als Sinfoniker', *Musikalisches Magazin*, xlix (1912), 3
F. Noack: *Christoph Graupner als Kirchenkomponist*, suppl. to DDT, li–lii (1926/*R*)
L. Hoffmann-Erbrecht: 'Johann Christoph Graupner als Klavierkomponist', *AMw*, x (1953), 140–52
H.C. Wolff: *Die Barockoper in Hamburg* (Wolfenbüttel, 1957), 306ff
M. Witte: *Die Instrumentalkonzerte von Christoph Graupner* (diss., Göttingen U., 1963)
R. Brockpähler: *Handbuch zur Geschichte der Barockoper in Deutschland* (Emsdetten, 1964)
A.D. McCredie: 'Christoph Graupner as Opera Composer', *MMA*, i (1966), 74–116
C.-H. Mahling: 'Johann Christoph Graupner und sein Wirken', *Zur Aufführungspraxis und Interpretation der Instrumentalmusik von G.Ph. Telemann: Blankenburg, Harz, 1981*, 15–18
A.D. McCredie: 'The Polonaise Movements in the Orchestral Ensemble Suites and Keyboard Music of Christoph Graupner of Darmstadt', *Musiqua antiqua VI: Bydgoszcz 1982*, 7–24
G. Weiss: 'Christoph Graupners Instrumentalwerke mit Viola d'amore', *Das Orchester*, xxx (1982), 127–38
C. Dahlhaus: 'Christoph Graupner und das Formprinzip in Autobiographie', *Bachiana et alia musicologica: Festschrift Alfred Dürr*, ed. W. Rehm (Kassel, 1983), 58–61
A. Eichberger: 'Johann Christoph Graupner, Trompetenkonzert Nr.1 in D dur: Hinweise zu Verzieherungsmöglichkeiten', *Musikzentren: Konzertschaffen im 18. Jahrhundert: Blankenburg, Harz, 1983*, 46–7
A.D. McCredie: 'Christoph Graupner: the Suites and Sonatas for Instrumental Ensemble at Darmstadt', *SMA*, xvii (1983), 91–111
O. Bill: 'Telemann und Graupner', *Telemann und seine Freunde: Magdeburg 1984*, 27–35
P. Cahn: 'Christoph Graupners Kanons als Versuch einer systematischen Imitationslehre', *Musiktheorie*, i (1986), 129–37
O. Bill, ed.: *Christoph Graupner, Hofkapellmeister in Darmstadt 1709–1760* (Mainz, 1987)
M. Kawabata and K. Sakamaki: 'Christoph Graupners no kyokai kantata kenkyu: Darmstädter kyutei no ongaku jijo tono kakawari wo chushinto shite' [Investigation of Christoph Graupner's church cantatas, with special consideration of the musical situation at the Darmstadt court], *Ongakugaku*, xxxviii (1992), 1–18
R. Schmidt: *The Christmas Cantatas of Christoph Graupner (1683–1760)* (diss, U. of North Texas, 1992)
C. Grosspietsch: *Graupners Ouvertüren und Tafelmusiken* (Mainz, 1994)
T. Hiebert: 'Early Examples of Mixed-Keyed Horns and Trumpets in Works of C. Graupner', *HBSJ*, vi (1994), 231–43
K.-P. Koch: 'Keiser, Graupner, Grünewald und Schieferdecker: die Jahre 1706–1709', *Georg Friedrich Händel: ein Lebensinhalt: Gedenkschrift für Bernd Baselt (1934–1993)*, ed. K. Hortschansky and K. Musketa (Kassel, 1995), 413–22

ANDREW D. McCREDIE

Graupner [Graubner], **(Johann Christian) Gottlieb** (*b* Verden, nr Hanover, 6 Oct 1767; *d* Boston, 16 April 1836). American musician, teacher and publisher of German origin. He was a son of the oboist Johann Georg Graupner, but no evidence has been found to link him with the earlier Christoph Graupner of Darmstadt. He was a skilled performer on many instruments, but followed his father's profession and joined a military regiment in Hanover as oboist. He was honourably discharged in 1788 and shortly afterwards travelled to London, where he was first oboist in the orchestra assembled for Haydn's concerts during 1791–2. He later emigrated to America where his first documented musical activity was as a member of the City Theatre Orchestra in Charleston, South Carolina, performing an oboe concerto on 9 November 1795. He married there Catherine Comerford Hillier, an English actress and opera singer, and the couple soon moved to Boston and were engaged at the Federal Street Theatre by January 1797.

Both Graupners were active as performers, and Gottlieb also opened a music store in which he taught, published and sold music. During the early decades of the 19th century he became Boston's leading music publisher and dealer, selling music and instruments on consignment from other dealers, and engraving and printing much music and instructional material himself. He was leader of the Philharmonic Society throughout its existence (1809–24), and was a charter member of the Handel and Haydn Society in 1815. Graupner's influence on the musical life of Boston was considerable because of the variety and scope of his activities through a long career.

Graupner wrote a few songs, in which the text appears between the two staves of one keyboard system, *Governor Brooks' Grand March* for flute and piano, and several instruction books: *Rudiments of the Art of Playing on the*

Piano Forte (Boston, 1806), *New Instructor for the Clarinet* (Boston, 1811) and *G. Graupner's Complete Preceptor for the Clarinet* (Boston, 1826).

BIBLIOGRAPHY

O.G.T. Sonneck: *Early Concert Life in America* (Leipzig, 1907/R1969)
O.G.T. Sonneck: *Early Opera in America* (New York, 1915/R1963)
H.E. Johnson: *Musical Interludes in Boston 1795–1830* (New York, 1943/R)
R. King: 'Gottlieb Graupner, Musical Pioneer', *American-German Review*, ii (1944), 19–22
R.J. Wolfe: *Early American Music Engraving and Printing* (Urbana, IL, 1980)
D.L. Hess: *The Pedagogical Works of Johann Christian Gottlieb Graupner* (diss., U. of Florida, 1992)

DOUGLAS A. LEE

Graus (i Ribas), Josep Oriol (*b* Barcelona, 1957). Spanish composer and guitarist. He took a diploma in technical engineering and studied flamenco and classical guitar, which he performs and teaches. He studied composition and musical applications of technology with Brnčić at the Laboratorio Phonos, Barcelona. These technical concerns are evident in works like *Laberint mutant II* (1984), which explore processes of permanent transformation. Another of Graus's concerns is the order (or disorder) of sound and silence, as is evident in *Miradaciosa VI* (1989).

WORKS
(*selective list*)

Chbr: Textura I–III, V
Tape: Miradaciosa III, 1983; Arasi arano, 1984; Laberint mutant, 1984; Sisinosi nonosino, 1984–5; Metanoia, 1985; Tardor 87, 1987
Other: Miradaciosa VI, 1989

ANGEL MEDINA

Grave (It., Fr.: 'heavy', 'serious'). A tempo mark and mood designation. In the early 17th century it had no particular musical meaning: Antonio Brunelli's *Ballo grave* (1616) and Biagio Marini's *Symphonia grave* (1617) used it merely as an adjective in the title, and among the Venetian polychoral music of the time the higher and lower choirs were named *acuto* and *grave*. But *grave* appeared as a performance instruction in Cavalli (*Le nozze di Teti e Peleo*, 1639), Marco Uccellini (*Sonate*, 1646) and Marini (op.22, 1655). By 1683 Purcell, in the preface to his *Sonnata's of III Parts*, could describe it as being current in Italy and elsewhere, saying that it and *adagio* 'import nothing but a very slow movement'. Corelli used it for the majority of his slow movements, particularly introductory movements. François Couperin often used *gravement* (the adverbial form in French), which also appears in J.S. Bach. The theorists show no consistency in their opinion as to whether *grave* is faster or slower than *adagio* and *largo*; but its uses suggest interchangeability with *adagio*, though in the 18th century it seems sometimes to have meant the same as *andante*. Koch (*Musikalisches Lexikon*, 1802, article 'Con gravità') said that in *grave* movements over-dotting should be used, and referred to the opening sections of operas by Graun and Hasse: the *Messiah* opening should certainly be read in this way; perhaps also the *grave* at the beginning of Beethoven's 'Pathétique' Sonata op.13 (recalling that in Bach's C minor Partita), like the opening *grave* of his Piano and Wind Quintet op.16, should be double-dotted.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Gravecembalo (It.). *See* GRAVICEMBALO.

Graves, Samuel (*b* New Boston, NH, 2 July 1794; *d* Wells River, VT, 18 Nov 1878). American maker of brass and woodwind instruments. He began making woodwind instruments in West Fairlee, Vermont, in the early 1820s. In 1827 he and three partners opened a large shop in Winchester, New Hampshire, as Graves & Alexander. By 1830 the shop occupied the upper two floors of a four-storey building constructed jointly with a clothier, Nathaniel Herrick. The firm, the first large-scale manufacturer of wind instruments in the USA, turned out large quantities of flutes, clarinets, fifes and flageolets using water-powered machinery. From 1832 the company was known as Graves & Co..

James Keat (1813–45), the third son of the London instrument maker Samuel Keat, went to Winchester about 1837. He evidently introduced brass instrument making to Graves & Co., for a number of keyed bugles and one Stölzel valve cornet have been found in the USA signed 'J. Keat for Graves & Co.'. From that time on and throughout the 1840s Graves & Co. produced both brass and woodwind instruments. By 1842 they had obtained another floor in the building and their products included keyed bugles, ophicleides and several sizes of brass instruments with Vienna double-piston valves. Graves called the larger of these 'trombacellos'. The 1844 exhibition of the Massachusetts Charitable Mechanic Association in Boston included the following Graves instruments: 'one trombacello, one tenor valve trombone, one valve trumpet, two valve post horns and one E♭ bugle'.

Graves & Co. rebuilt their premises in 1848 after a fire, but the business did not recover. In 1851 the shop was sold and Graves moved to Boston. He and two of his sons continued the business there until the 1870s making brass instruments but no woodwind.

Samuel Graves, with the help of James Keat, was one of the earliest makers of valved brass instruments in the USA. He was well known for his fine E♭ and B♭ keyed bugles, which his company produced in large quantities. His one-to eight-key flutes and five- to thirteen-key clarinets were also well made and popular. The water-powered factory at Winchester was the largest producer of woodwind and brass instruments in the USA for many years. Numerous examples of Graves instruments are found in the John H. Elrod Memorial Collection, Germantown, Maryland; the Henry Ford Museum, Dearborn, Michigan; the Museum of Fine Arts, Boston; and the Shrine to Music Museum, University of South Dakota.

BIBLIOGRAPHY

LangwillI7
R.E. Eliason: *Keyed Bugles in the United States* (Washington DC, 1972), 16–19
R.E. Eliason: *Samuel Graves, New England Musical Instrument Maker* (Dearborn, MI, 1974)
R.E. Eliason: 'Letters to Marsh & Chase from Graves & Company, Musical Instrument Makers', *JAMIS*, iv (1978), 43–53
R.T. Dudgeon: *The Keyed Bugle* (Metuchen, NJ, 1993), 64–5

ROBERT E. ELIASON

Gravicembalo [gravecembalo] (It.). Term used by Scipione Maffei to describe Bartolomeo Cristofori's newly invented piano. *Gravecembalo* was used in his *Giornale de' letterati d'Italia* (1711), *gravicembalo* in the reprint of this article published in *Rime e prose* (1719). The term suggests a keyboard instrument having a weighty (or large) case or one having a deep pitch. Cristofori's pianos were scaled

for 8′ pitch; contemporary sources indicate that this was somewhat lower than usual.

See also ARPICEMBALO and PIANOFORTE, §I, 2.

BIBLIOGRAPHY

L. Cervelli: 'Noterelle Cristoforiane', *Quadrivium*, xxii/1 (1981), 157–67

L. Cervelli: *La Galleria armonica: Catalogo del Museo degli strumenti musicali di Roma* (Rome, 1994), 144–8

S. Pollens: *The Early Pianoforte* (Cambridge, 1995), 43–5

STEWART POLLENS

Gravissima (Lat.). *See under* ORGAN STOP.

Grāvītis, Olģerts (*b* Alūksne, 30 Aug 1926). Latvian musicologist, critic and composer. He studied at the Latvian Conservatory (later the Jāzeps Vītols Latvian Academy of Music) in Riga, graduating from the musicology department in 1952 and from Jānis Ivanov's composition class in 1960. He was awarded the *Kandidat* degree (later upgraded to the doctorate) from the Leningrad Conservatory in 1969 for his book on Vītols. From 1961 he taught at the Latvian Conservatory; he was appointed associate professor in 1969 and professor in 1984. He was secretary of the Latvian Composers' Union from 1959 to 1962 and again from 1968 to 1974. Grāvītis specializes in Latvian music history of the 19th and 20th centuries and has written extensive criticism and numerous essays, reviews, radio and television programmes and lectures. His most important contributions to Latvian musicology are his monographs on Latvian composers, and a volume of biographical studies of Soviet Latvian musicians which he edited (1965). His compositions include the first Latvian television opera, *Vanadziņš* ('The Little Hawk', 1959), two other operas, cantatas and song cycles on political themes, and chamber and instrumental music. His works are in a traditional but purposefully emotional style.

WRITINGS

Jurjānu Andrejs (Riga, 1953; Russ. trans., 1955)

Jāzeps Vītols un latviešu tautas dziesma [Vītols and Latvian folksong] (Riga, 1958; Russ. trans., 1966; diss., Leningrad Conservatory, 1969)

ed.: *Padomju Latvijas mūzikas darbinieki* [Musicians of Soviet Latvia] (Riga, 1965)

Jānis Reinholds (Riga, 1968)

Arvīds Žilinskis (Riga, 1971)

Mūzikas publicistika: izlase [Selected music criticism] (Riga, 1976)

Izcilākie tautas kori [Prominent Latvian choirs] (Riga, 1979)

Latvju pūtējmūzikas lielais šķelmis: Gunārs Ordelovskis [The biggest rogue in Latvian brass band music: Gunārs Ordelovskis] (Riga, 1997)

BIBLIOGRAPHY

S. Stumbre: *Olgerta Grāvīša opera 'Audriņi'* [Grāvītis's opera *The Village Audriņi*] (Riga, 1967)

V. Briede-Bulavinova: *Olgerta Grāvīša opera 'Sniegputeņos'* [Grāvītis's opera *Through Snowstorms*] (Riga, 1969)

G.M. Bernandt and I.M. Yampol′sky: *Kto pisal o muzïke* [Writers on music], i (Moscow, 1971)

ARNOLDS KLOTIŅŠ

Gray, Cecil (*b* Edinburgh, 19 May 1895; *d* Worthing, 9 Sept 1951). English critic and composer. After receiving a private education in music under Healey Willan, he began his literary career by founding the periodical the *Sackbut* with Philip Heseltine (Peter Warlock) in 1920. He later wrote for the *Daily Telegraph* and *Manchester Guardian*. As a music critic he advocated unconventional views and promoted the music of Warlock and Bernard van Dieren above his own. His style was trenchant and assertive – indeed too much so for the newspapers which employed him – and his common practice of maintaining the opposite of any broadly accepted view, while making for lively reading, neither aided his chosen causes nor conferred permanent value on his books. The only exception is his biography of Warlock, which shows sympathy, fine judgment and an understanding of that divided personality. But his judgment was not always correct: his denial of the influence of folk music on Sibelius is simply wrong. His biography of Gesualdo, written jointly with Heseltine, demonstrates his wide reading and his ability to undertake historical research, but the work is spoiled by a facetious essay on murder as an art. His *Survey of Contemporary Music* (1924) and *History of Music* (1928) are ruled by the phrase, 'So far from this being the case, the precise opposite is nearer the truth', and the two collections of essays, *Predicaments* (1936) and *Contingencies* (1947), are also marred by this predisposition towards contrariness.

In addition to his Symphonic Prelude (1945), Gray composed three operas to his own texts – *Deirdre*, *The Temptation of St Anthony* (after Flaubert) and *The Trojan Women*. Apart from one broadcast of the last, none was ever performed.

WRITINGS

A Survey of Contemporary Music (London, 1924, 2/1927)

with P. Heseltine: *Carlo Gesualdo, Prince of Venosa: Musician and Murderer* (London, 1926/*R*)

The History of Music (London, 1928)

Sibelius (London, 1931, 2/1934/*R*)

Peter Warlock: a Memoir of Philip Heseltine (London, 1934)

Sibelius: the Symphonies (London, 1935)

Predicaments: or Music and the Future (London, 1936)

Contingencies, and Other Essays (London, 1947)

Musical Chairs, or Between Two Stools: Being the Life and Memoirs of Cecil Gray (London, 1948)

BIBLIOGRAPHY

R. Gorer: 'The Music of Cecil Gray', *MR*, vlii (1947), 188–96

H. Foss: 'Cecil Gray, 1895–1951', *MT*, xcii (1951), 496–8

R. Gorer: 'Cecil Gray', *MR*, xii (1951), 307–8

FRANK HOWES

Gray, H.W. American firm of music publishers. H. Willard Gray (*b* Brighton, 1868; *d* Old Lyme, CT, 22 Oct 1950) went to the USA in 1892 to be manager of the New York branch of Novello, Ewer & Co. He bought the office and established his own company, H.W. Gray Company, Inc., in 1906, which continued to act as sole agent for Novello until 1937. Originally located at 21 East 17th St, the company moved to 2 West 45th St in 1913 and to 159 East 48th St in 1922. Gray specializes in church, choral and organ music and fosters the publication of works by American composers. Gray published *The New Music Review and the Church Music Review* from 1906 to 1935, taking over its publication from the New York branch of Novello; the firm took over the publication of *American Organ Monthly* from the Boston Music Co. in September 1921, changing it to a quarterly in April 1922 (when it became the *American Organ Quarterly*), ceasing publication in 1934. In 1907 it published Frederick S. Converse's *The Pipe of Desire*, the first American opera to be produced at the Metropolitan Opera (18 March 1910). Gray was succeeded by his sons in the management of the company. In 1971 the firm became a division of Belwin-Mills, which was purchased by Columbia Pictures Publications in 1985, itself bought by Warner/Chappell Music in 1994. Publications have continued under the name H.W. Gray.

FRANCES BARULICH

Gray, Jonathan (*b* York, 3 Aug 1779; *d* York, 11 Dec 1837). English amateur musician, grandfather of Alan Gray. He was a central figure in the transformation of parish church music during the first half of the 19th century. He belonged to a prominent York family. A lawyer by profession, and an alderman of York, he was involved in many local issues, in politics (as a supporter of Pitt and Wilberforce), and in the evangelical party of the Church of England. He was gifted in literature, architecture, astronomy and music. From about 1810 he played the organ at the popular Sunday evening services at St Saviour's, York. He founded the *Yorkshire Gazette* in 1819 and wrote some of its musical articles. He was a prominent member of the York Musical Society from 1811, and in 1833 was elected the first president of the York Choral Society.

Gray believed that the old-fashioned metrical psalmody was inadequate as an expression of evangelical religion. He used his very considerable influence to introduce congregational chanting of the prose psalms, and hymns with uplifting texts and inspiring tunes. With his legal knowledge he was able to contest successfully the argument that the Old and New Versions were the only verses authorized for use in church. He added his own selection of hymns (York, 1817) to William Richardson's 1788 collection of metrical psalms in use in most churches of York and the neighbourhood, and promoted the use of new tune selections by two York organists, Matthew Camidge and Philip Knapton. To encourage the novel practice of congregational psalm chanting, he devised, with Camidge, a method of pointing the psalms which was introduced in the 1820s and was the first to be widely used. His pointing showed a much greater sensitivity to verbal accent than most of its Victorian successors.

Gray visited the Continent several times, and published *Letters* in which he reported on social, administrative and musical conditions. They contain useful and perceptive eyewitness accounts of the church music in various parts of northern Europe.

WRITINGS

Letter in *Christian Observer*, xvii (1818), 152–9
Letters Written from the Continent during a Six Weeks' Tour in 1818 and Afterwards Published in the 'York Chronicle' (York, 1819)
An Inquiry into Historical Facts Relative to Parochial Psalmody (York, 1821)
Twenty-Four Chants, to which are Prefixed Remarks on Chanting (London and York, 1834)

BIBLIOGRAPHY

J. Graham: Letter in *The Harmonicon*, x (1832), 55
Obituary, *York Chronicle* (20 Dec 1837)
J. Graham: *A Sermon Preached in St Saviour's Church, York … on the Occasion of the Death of Jonathan Gray, Alderman* (York, 1838)
J.W. Knowles: *A List of York Musicians from Early Times to Present Day* (MS, 1924, York City Library, Y927.8)
Mrs E.[A.] Gray: *Papers and Diaries of a York Family, 1764–1839* (London, 1927)
N. Temperley: *Jonathan Gray and Church Music in York, 1770–1840* (York, 1977)
N. Temperley: *The Music of the English Parish Church* (Cambridge, 1979/*R*)

NICHOLAS TEMPERLEY

Gray, Thomas (*b* London, 26 Dec 1716; *d* Cambridge, 30 July 1771). English music collector, poet and amateur musician. He was educated at Eton and Cambridge. After touring Italy with Horace Walpole during the period 1739–41, he divided his time between London, Stoke Poges (where his mother had retired) and Cambridge, where he was first a fellow of Peterhouse and then of Pembroke College. He had a fine connoisseur's taste in painting, architecture and music. While in Italy he began to assemble a remarkable library of Italian music, largely consisting of operatic arias in score. He was especially fond of Pergolesi, but also admired older composers including Palestrina; he had no great love of Handel. He was an accomplished harpsichord player and kept Viscount Fitzwilliam's instrument in his rooms at Peterhouse; later, perhaps under the influence of his friend William Mason he took to the fortepiano. He also sang. Gray was the author of an Ode on the Installation of the Duke of Grafton as Chancellor of the University of Cambridge (1769), set to music by John Randall.

BIBLIOGRAPHY

Catalogue of a Most Interesting Collection of Manuscripts and Books of the Poet Gray, Sotheby's, 28 Aug 1851 (London, 1851) [sale catalogue]
H. Krehbiel: *Music and Manners in the Classical Period* (New York, 1898/*R*), 3–39
D.C. Tovey, ed.: *The Letters of Thomas Gray*, i (London, 1900), i, 106–7
A.H. King: *Some British Collectors of Music* (Cambridge, 1963), 49
C. Cudworth: 'Thomas Gray and Music', *MT*, cxii (1971), 646–8

NICHOLAS TEMPERLEY

Gray & Davison. English firm of organ builders. Robert Gray (*d* 1796) was in business at Leigh Street, Red Lion Square, London, in 1774. By 1787 he had been joined by William Gray (*d c*1820), and a trade card of about 1795 advertises them as 'Robert & William Gray, Organ, Harpsichord & Piano-Forte Makers'. Following Robert's death William carried on business in his own name; he was succeeded by his son John Gray (*d* 1849) who had, by 1837, taken his son Robert into partnership.

The firm's work was highly regarded in the early 19th century. Their tonal schemes reflected the growing taste for delicate voices and imitative reeds, but the Great Organ always contained a complete chorus and William Gray was one of the first to make regular use of Pedal pipes. Important contracts during this period included new organs for St Anne's, Soho (1795), St Martin-in-the-Fields (1800) and for the parish churches of St Marylebone (1818), St Pancras (1822) and Blackburn (1828).

In 1838 Frederick Davison (*b c*1815; *d* London, 12 Nov 1889) dissolved his brief partnership with William Hill (*see* HILL (i)) and married John Gray's daughter Louisa. By 1842 he and his father-in-law were in partnership and the business was henceforth known as Gray & Davison. Davison was an able organist (a pupil of Samuel Wesley) and under his direction the firm began to put forward radical schemes for new and rebuilt instruments, incorporating the principles (independent Pedal divisions, fully developed choruses, C-compasses of the 'German system' organ which Davison had explored during his time with Hill). There was intense rivalry between the two firms, although Davison's organs (perhaps due to the absence of H.J. Gauntlett's influence) tended to be less adventurous tonally but mechanically more refined than Hill's.

The firm reached its peak during the 1850s, when several large concert instruments were built. The influence of Henry Smart was critical, and he and Davison set about creating a species of concert instrument which could accommodate everything from 'the severest fugue of Sebastian Bach, to the lightest French overture'. Under

Smart's influence, Davison adopted many of the innovations of the modern French school: octave couplers, free reeds, harmonic flutes, the application of higher wind pressures in the treble, the tremulant, ventils instead of combination pedals and a 61-note manual compass. Some or all of these features appeared in the organs for Glasgow City Hall (1853), Birmingham Music Hall (1856), the Handel Festival organ in the Crystal Palace, London (1857), and Leeds Town Hall (1857–8). These instruments represent an important stage in the development of the 19th-century English concert organ, setting new standards of orchestral fidelity and offering the player novel console facilities.

Gray & Davison continued to do good but increasingly conservative work until the end of the century, including contracts for Bolton Town Hall (1874) and St George's Chapel, Windsor (1883). Characteristic voices, such as the Keraulophon ('invented' by Gray & Davison about 1843), the Clarionet Flute and the Sifflote 2′, were still to be found in new instruments at the end of the century. On Davison's death, control of the firm passed to his nephew, Charles Davison, and then to Jess Davison (until 1928). The firm remained active until about 1970.

Little of the firm's work survives intact. Extant instruments include the 1851 Great Exhibition organ, now at St Anne's, Limehouse, St Mary's, Burnley (1855), St Mary Usk (built for Llandaff Cathedral, 1861), Milton Abbey, Dorset (1867), and Clumber Chapel, Nottinghamshire (1890).

BIBLIOGRAPHY

Hopkins-RimbaultO
W. Spark: *Life of Henry Smart* (London, 1881)
Obituary [F. Davison], *MO*, xiii (1889–90), 144 only
N.J. Thistlethwaite: *The Making of the Victorian Organ* (Cambridge, 1990)

NICHOLAS THISTLETHWAITE

Gray's Inn. One of the London Inns of Court. *See* LONDON (i), §III.

Grayson, Kathryn [Hedrick, Zelma Kathryn] (*b* Winston-Salem, NC, 9 Feb 1922). American actress and singer. During the 1940s and 50s she was one of the most popular of Hollywood's singing stars. Discovered by MGM talent scouts as a radio singer, she spent most of her career under contract to that studio. Her two most important roles were Magnolia Hawkes in *Show Boat* (1951) and Katharine in *Kiss Me, Kate* (1953). Other significant film credits include *Rio Rita* (1942), *Anchors Aweigh* (1945), *Ziegfield Follies* (1946), *Till the Clouds Roll By* (1946), *That Midnight Kiss* (1949), *Lovely to Look At* (1952), as the singer Grace Moore in *So This Is Love* (1953), and *The Vagabond King* (1956), her final film. Grayson was acknowledged by her contemporaries as a very fine legitimate soprano. She sang very easily with a minimum of facial distortion, a quality essential to the film medium. The lack of physical tension in her singing is a hallmark quality of her technique.

WILLIAM A. EVERETT, LEE SNOOK

Graz. City in Austria. It is the second-largest city in the country and capital of the province of Styria. The earliest reference to musical life in Graz occurs in the *Reimchronik* of Ottokar aus der Gaal, who in 1295 listed Graz musicians and their instruments. Polyphonic music in a style originating in the Netherlands was introduced through Frederick III's Hofkapelle in Graz, whose first Kapellmeister was J. Brassart. The earliest documented organist is the chaplain Wernhardin, named in the records of the city parish church for 1497. In the 16th century a large section of the population became Lutheran, and Graz enjoyed a 'golden age' of Protestant music fostered by the evangelical collegiate church (1570–99). The most distinguished musicians of this period were Annibale Perini, Erasmus Widmann and Paul Homberger. The first printed music from Graz is the hymnbook of Andreas Gigler (1569), a minister of St Ägidius who inclined to Protestantism. It contains 20 four-voice arrangements of cantus firmi by the court Kapellmeister Johannes de Cleve, ten of which are well-known Protestant hymns. The Protestant era was also the heyday of the Styrian Landschaftstrompeter and of the Heerpauker. The Counter-Reformation curtailed these developments; Archduke Karl II (1564–90) remained strictly Catholic. The members of his Hofkapelle were chiefly Dutch and Italian, the most distinguished including Cleve, Lambert de Sayve, Annibale Padovano, Simone Gatto, Francesco Rovigo and Zacconi. Thus the artistic links that had existed with Vienna and Munich (Lassus) were replaced by ties to Venice, strengthened under the rule of the Archduke Ferdinand (1595–1619), later Emperor Ferdinand II at Vienna, who sent Graz musicians such as Poss and Tadei to Venice. The new Italian influence was largely responsible for the introduction of early monody in Austria. Between 1588 and 1614 the Graz printer Georg Widmanstetter brought out nine music publications, some of them wide-ranging; afterwards he brought out reprints of Nikolaus Beuttner's *Catholisch Gesang-Buch* (1602, 7/1718) and many other hymnbooks, and leaflets with music. In 1619, when the court moved with its Kapelle to Vienna, Graz lost its importance as a royal residence.

During the 17th and 18th centuries some nobles maintained their own court musicians, for example the princes of Eggenberg employed J.J. Prinner and P.R. Pignatta as court Kapellmeister. From 1572, when they came to Graz, the Jesuits encouraged the musical activity of the Hofkapelle; they were assisted by Ferdinand's protégés, including Fux, who were placed under them. In the mid-17th century they joined with the city choirmaster, succentor, city organist and the Stadttürmern (city watchmen, first mentioned in 1478) to form the Grazer Stadtmusikantenkompagnie, which Ferdinand III invested with a privilege in 1650 to ensure the furtherance of church music through the parish church. Its pre-eminent members were Franz Weichlein, J.M. Steinbacher and J.A. Sgatberoni; pre-Classical piano concertos by the last two survive and are still performed. Music was provided for the lower social classes by companies of fiddlers which consisted of two violins, a double bass and a dulcimer. During the 17th and 18th centuries there were several instrument makers in Graz, especially of organs, violins and lutes.

From the 17th century the secular theatre began to develop alongside religious drama, with productions mounted by English, German and Italian troupes. Opera first flourished in Graz through the activity of Pietro Mingotti, who built the city's first opera house in 1736 and whose Italian company performed works by Galuppi, J.A. Hasse, Pergolesi, Vinci and others for the next decade. From 1776 the theatre was run by the city, which established the Landschaftstheater there, staging opera, Singspiele, drama and ballet. Mozart's works began to

predominate after 1785, when the last Italian opera company left Graz and R. Waizhofer and then J. Bellomo (1791) directed the theatre. Under the direction of F.E. Hysel, Beethoven's *Fidelio* had its first local performance (1816). Public musical events of this period were sponsored by noble and bourgeois dilettantes; the Steiermärkischer Musikverein, founded in 1815, provided further support and maintained a music school. Anselm Hüttenbrenner, director of the Musikverein (1825–9, 1831–9), was the best-known Styrian composer of the first half of the 19th century and a great admirer of Beethoven and Schubert. Concerts were given by the Graz Männer-Gesangverein (founded 1846; Konradin Kreutzer was one of its first conductors) and by visiting virtuosos such as the younger W.A. Mozart, Bernhard Molique, Clara Wieck, Mendelssohn and Liszt.

Important teachers in Graz during the second half of the 19th century were W.A. Rémy (who taught Busoni, Weingartner and Rezniček), E.W. Degner (Mojsisovics, Joseph Marx and Holenia) and Martin Plüddemann, who founded the Grazer Balladenschule with other composers. Herzogenberg, Adolf Jensen, Noren and Guido Peters were also active in Graz. Hugo Wolf went to school in Graz from 1870 and studied the piano there with J. Buwa (1828–1907) and others.

Following the success of the first Austrian performance of *Tannhäuser* in Graz in 1854, Wagner remained popular in the town. The Graz Opera became a springboard for musicians to Austria's and Germany's most important theatres. Some of its conductors, such as Karl Muck, Ernst von Schuch, Franz Schalk, Clemens Krauss and Karl Böhm, and many of its singers, such as J.A. Tichatscheck and Amalie Materna, later achieved international fame. The Thalia-Theater (from 1870 the Stadttheater) opened in 1864; it concentrated at first on operetta, burlesque and farce, but in the 20th century it became the town's main opera house. On 16 May 1906, at the instigation of the Graz music critic Ernst Decsey, Richard Strauss conducted the first Austrian performance of *Salome* in the rebuilt Stadttheater (opened in 1899). In the 20th century the theatre gave premières of works by Austrian composers including Wilhelm Kienzl, as well as Austrian premières of operas by Britten, Kodály, Dallapiccola, Henze and others. The Musikverein expanded through the efforts of Hermann von Schmeidel during the years before World War II. In 1939 the music school (since 1927 called the Konservatorium) withdrew from the society, which remained a publicly subsidized concert organization. In 1963, when Erich Marckhl was its director, the conservatory became an academy, and in 1970 it became the Hochschule für Musik und Darstellende Kunst, including five musicological institutes: ethnomusicology, performance practice, jazz research, aesthetics of music and electronic music. It became part of the university in 1998. In 1947, on the 65th birthday of Joseph Marx (born in Graz), the Styrian provincial government founded an annual Joseph Marx Prize. Music organizations in Graz include the Jugendkonzerte, started in 1949 by E.L. Uray, and the Steierische Tonkünstlerbund. The city is the home of the Johann Joseph Fux Gesellschaft (founded 1955), which publishes Fux's collected works, of the International Society for Jazz Research (founded 1969) and of the International Society for the Promotion and Investigation of Band Music (founded 1974). The Musikprotokoll, organized by Österreichischer Rundfunk (ÖRF), promotes the interests of the avant garde, and organizes events each year within the framework of the Styrian Autumn Festival (Steirischer Herbst, founded 1968). Since 1985 the summer festival Styriarte Graz under the musical direction of Nikolaus Harnoncourt has become internationally known. At the university musicology has been taught by Friedrich von Hausegger, E.F. Schmid, Herbert Birtner, Werner Danckert, Hellmut Federhofer, Othmar Wessely, Walter Wünsch, Rudolf Flotzinger, Wolfgang Suppan and Josef-Horst Lederer.

BIBLIOGRAPHY

GroveO (R. Flotzinger); *MGG2* (I. Schubert)

F. Bischoff: *Chronik des Steiermärkischen Musikvereins* (Graz, 1890)

A. Seydler: 'Geschichte des Domchores in Graz', *KJb*, xv (1900), 26–65

R. Baravalle: *Hundert Jahre Grazer Schauspielhaus* (Graz, 1925)

R. Baravalle: *50 Jahre Grazer Opernhaus, 1899–1949* (Graz, 1949)

H. Federhofer: 'Die Grazer Stadtmusikanten und die privilegierte Stadtmusikantenkompagnie', *Zeitschrift des historischen Vereines für Steiermark*, xlii (1951), 91–118

H. Federhofer: 'Die Musikpflege an der evangelischen Stiftskirche in Graz (1570–1599)', *Jb der Gesellschaft für die Geschichte des Protestantismus in Österreich*, lxviii–lxix (1953), 68–97

H. Federhofer: 'Graz Court Musicians and their Contributions to the "Parnassus musicus Ferdinandaeus" (1615)', *MD*, ix (1955), 167–244

W. Suppan: *Steirisches Musiklexikon* (Graz, 1962–6)

W. Suppan: 'Grundriss einer Geschichte des Tanzes in der Steiermark', *Zeitschrift des historischen Vereines für Steiermark*, liv (Graz, 1963), 91–116

H. Kaufmann: *Eine bürgerliche Musikgesellschaft: 150 Jahre Musikverein für Steiermark* (Graz, 1965)

R. List: *Oper und Operette in Graz* (Graz, 1966)

H. Federhofer: *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Innerösterreich (1564–1619)* (Mainz, 1967)

H. Federhofer: 'Musikleben in der Steiermark', *Die Steiermark: Land, Leute, Leistung*, ed. G.D. Hasiba and B. Sutter (Graz, 1956, 2/1971), 614–60

H. Federhofer and G.M. Schmeiser: 'Grazer Stadtmusikanten als Komponisten vorklassischer Klavierkonzerte', *Historisches Jb der Stadt Graz*, iv (1971), 73–90

W. Suppan: 'Folklore im Grazer Konzertleben des Biedermeier', *Historisches Jb der Stadt Graz*, v–vi (1973), 119–46

H. Federhofer: 'Blasinstrumente und Bläsermusik in der Steiermark bis zum Ende des 18. Jahrhunderts', *Fachtagung zur Erforschung der Blasmusik I: Graz 1974*, 61–101

O. Kolleritsch and F. Körner, eds.: *Festschrift zum zehnjährigen Bestand der Hochschule für Musik und darstellende Kunst in Graz* (Vienna, 1974)

W. Suppan: 'Schulebildende Persönlichkeiten in der Grazer Musikgeschichte des ausgehenden 19. Jahrhunderts', *850 Jahre Graz*, ed. W. Steinböck (Graz, 1978), 207–22

R. Flotzinger, ed.: *Musik in der Steiermark* (Graz, 1980) [exhibition catalogue]

E. Brixel and W. Suppan: *Das grosse steirische Blasmusikbuch* (Vienna, 1981)

O. Hafner: *Wissenswertes über Graz von A-Z: kleines Graz-Lexikon* (Graz, 1984)

H. Valentinitsch and F. Bouvier, eds.: 'Theater in Graz', *Historisches Jb der Stadt Graz*, xv (1984) [whole issue]

G. Stradner: *Musikinstrumente in Grazer Sammlungen* (Vienna, 1986)

F.W. Riedel: 'Die Musik bei der Erbhuldigungsreise Kaiser Karls nach Innerösterreich 1728', *Florilegium Musicologicum: Hellmut Federhofer zum 75. Geburtstag*, ed. C.-H. Mahling (Tutzing, 1988), 275–86

I. Schubert: 'Archivalische Beiträge zur Musikgeschichte der Barmherzigen Brüder in Graz, von der Gründung des Konvents bis 1900', *SMw*, xxxix (1988), 63–129

E. Brixel: 'Lanner in Graz: ein Beitrag zum urbanen Gesellschaftsleben und zur bürgerlichen Musikkultur im biedermeierlichen Graz', *Festschrift zum 60. Geburtstag von Wolfgang Suppan*, ed. B. Habla (Tutzing, 1993), 35–50

T. Graff: *Bibliographia Widmanstadiana 1586–1805* (Graz, 1993)
E. Kolleritsch: *Jazz in Graz* (Graz, 1995)

HELLMUT FEDERHOFER, WOLFGANG SUPPAN

Graz, Joseph. *See* GRAETZ, JOSEPH.

Graziani. Italian family of singers.

(1) **Giuseppe Graziani** (*b* Fermo, 28 Aug 1819; *d* Porto S Giorgio, 6 March 1905). Bass. He studied with Mercadante at Naples and made his career chiefly as a concert singer.

(2) **Lodovico Graziani** (*b* Fermo, 14 Nov 1820; *d* Fermo, 15 May 1885). Tenor, brother of (1) Giuseppe Graziani. He made his début at Bologna in 1845 and appeared at the Théâtre Italien, Paris, in 1851 as Gennaro in *Lucrezia Borgia*. He sang Alfredo at the first performance of *La traviata* at La Fenice, Venice, in 1853. His La Scala début was in 1855 in Apolloni's *L'ebreo*, and he also appeared there as the Duke in *Rigoletto* and Henri in *Les vêpres siciliennes* (given as *Giovanna di Guzman*). He sang the title role in Donizetti's *Dom Sébastien* at the S Carlo, Naples, in 1856 and returned to La Scala in 1862 to sing Riccardo in *Un ballo in maschera*. In 1865 he sang Vasco da Gama in the first Italian performance of Meyerbeer's *L'Africaine* at Bologna.

(3) **Francesco Graziani** (*b* Fermo, 26 April 1828; *d* Fermo, 30 June 1901). Baritone, brother of (1) Giuseppe Graziani. He made his début in 1851 at Ascoli Piceno in Donizetti's *Gemma di Vergy* and the following season sang Francesco in Verdi's *I masnadieri* at Macerata. He appeared at the Théâtre Italien, Paris, from 1853 to 1861 and made his London début at Covent Garden in 1855 as Carlo in *Ernani*, continuing to appear there regularly for the next 25 years. Though his repertory was enormous, ranging from Mozart (*Don Giovanni* and *Le nozze di Figaro*), Rossini (*Otello*, *La donna del lago* and *Guillaume Tell*), Donizetti (*Lucia di Lammermoor*, *Linda di Chamounix* and *La favorite*), and Bellini (*La sonnambula* and *I puritani*) to Flotow's *Martha*, Gounod's *Faust*, Meyerbeer's *L'Africaine* and Thomas' *Hamlet*, it was in Verdi roles that his greatest successes were gained. He was the first Luna to be heard in Paris (1854) and London (1855), and he also sang Germont, Rigoletto and Renato in both capitals. At Dublin in 1859 he sang the title role in the first performance of *Macbeth* in the British Isles. He sang Don Carlo in the première of *La forza del destino* at St Petersburg (1862), Posa in the first London *Don Carlos* (1867) and Amonasro in the first London *Aida* (1876). His final appearance at Covent Garden was in *La traviata* in 1880. He was said to possess one of the finest baritone voices heard in the second half of the 19th century, though he was also considered an unconvincing actor.

(4) **Vincenzo Graziani** (*b* Fermo, 16 Feb 1836; *d* Fermo, 2 Nov 1906). Baritone, brother of (1) Giuseppe Graziani. He made his début in 1862 as Belcore in *L'elisir d'amore*, but had to abandon his career when, following an illness, he became partly deaf.

BIBLIOGRAPHY

H. Chorley: *Thirty Years' Musical Recollections* (London, 1862/*R*, abridged 2/1926/*R* by E. Newman)
A. Soubies: *Le Théâtre-Italien de 1801 à 1913* (Paris, 1913)
H. Rosenthal: *Two Centuries of Opera at Covent Garden* (London, 1958)
C. Osborne: *The Complete Operas of Verdi* (London, 1969)

ELIZABETH FORBES

Graziani, Bonifazio. *See* GRATIANI, BONIFATIO.

Graziani, Carlo (*b* Asti, 1st half of the 18th century; *d* Potsdam, 1787). Italian cellist and composer. Nothing is known of his life in Italy. He was in Paris by 1747, the year he played for the Concert Spirituel. He subsequently joined the orchestra of La Pouplinière, where he remained until the nobleman's death in 1762. He was granted a ten-year privilege to publish instrumental music in 1758 and published his first two sets of cello sonatas in Paris.

Following the dissolution of La Pouplinière's orchestra Graziani travelled to England, appearing with the seven-year-old Mozart at Hickford's Rooms on 17 May 1764. He gave another concert with Felice Giardini the same week. Graziani is next found in Germany, where he and his wife, a singer, gave concerts in Frankfurt on 16 and 23 September 1770. The two then took up positions at the Berlin court. Graziani succeeded L.C. Hesse as a cello teacher and chamber musician to Friedrich Wilhelm II, while his wife joined the opera. Graziani was replaced by Jean-Pierre Duport in 1773 and retired to Potsdam.

Graziani's cello sonatas demonstrate a skilful technique, with distinctive ideas featured in individual movements. For example, an obbligato bassoon interacts with the cello in the Allegretto of op.1, no.4, the Adagio of op.2, no.3 is written completely in double stops and the Allegro of op.2, no.2 features slurred staccato bowings. Dynamic contrast is an important component of all the works, as is dexterous use of the bow. Uniformly composed in three movements of fast–slow–fast, the sonatas of the first two opus numbers are of graded difficulty, suggesting their use as teaching material.

WORKS

6 Sonatas, vc, b, op.1 (Paris, 1758)
6 Sonatas, vc, b, op.2 (Paris, *c*1760/*R*1991 in ECCS, vii)
6 Sonatas, vc, b, op.3 (Berlin, n.d.), ed. in CMI, xv (1943)
MS works listed by Eitner: vc concs.; vc sonatas; duo, va, vc; other vc works; Talor per l'onde, aria, S, vc obbl

BIBLIOGRAPHY

EitnerQ; NewmanSCE
C.F. Pohl: *Mozart und Haydn in London* (Vienna, 1867/*R*)
G. Cucuel: *La Pouplinière et la musique de chambre au XVIIIe siècle* (Paris, 1913/*R*), 348–51
G. Benvenuti and G. Crepax, eds.: C. Graziani: *Sei sonate per violoncello e basso continuo, op.3*, CMI, xv (1943), appx
S. Milliot: *Le violoncelle en France au XVIIIe siècle* (Paris, 1985)

VALERIE WALDEN

Graziani [Gratiano], **Tomaso** (*b* Bagnacavallo, nr Ravenna, *c*1550; *d* ?Bagnacavallo, March 1634). Italian composer. His approximate birthdate derives from two facts: on 10 November 1572 he entered the minorite order, and in a preface of 1617 he stated that he was advanced in age. Two publications appearing in 1587 name him as *maestro di cappella* at S Francesco, Milan, but in June of the same year he was elected to succeed Costanzo Porta, whom he proudly claimed as his teacher, as *maestro di cappella* of Ravenna Cathedral. Recommended by Porta, he moved in the same capacity to S Stefano, Concordia, on 4 July 1598, remaining there for five years. On 3 July 1603 Ravenna Cathedral received permission to employ him again, but there is no further confirmation of this second term, and by 1605 he was *maestro di cappella* at Reggio nell'Emilia. On the title-page of his 1627 publication he is described as director of music at the Franciscan monastery at Bagnacavallo, a post he presumably retained until his death. His renown is based primarily on his

association with Porta. As the recipient (and possibly also the scribe) of Porta's famous *Trattato ... ossia instruzioni di contrappunto* his name was handed down by subsequent generations of writers on music. His compositions reveal the solid contrapuntal craftsmanship acquired under Porta's tutelage, as well as a predilection for the polychoral style characteristic of much sacred music originating in the Venetian orbit.

WORKS

Missa cum introitu, ac tribus motectis, 12vv (Venice, 1587); ed. in Corpus musicum Franciscanum (Padua, 1993) [vol. 1 of collected works in progress]
Psalmi omnes ad Vesperas cum Magnificat, 4vv (Venice, 1587)
Il primo libro di madrigali, 5vv (Venice, 1588)
Messa e mottetti, 8vv (Venice, 1594)
Missarum, liber primus, 5vv (Venice, 1599)
Completorium romanum, 8vv (Venice, 1601)
Vesperi per tutto l'anno, 8vv (Venice, 1603)
Symphonia parthenici litaniarum modulaminis coelestis aulae reginae, 4–6, 8vv, 1 with bc (org) (Venice, 1617)
Responsoria in solemnitate Patris Seraphici Francisci, 4vv, 1 with bc (org) (Venice, 1627)
1 litany, 1590[8]
Salmi, 5vv, lost, *MischatiI*
Litanie, 7vv, lost, *MischiatiI*

BIBLIOGRAPHY

MischiatiI
R. Casadio: 'La cappella musicale della cattedrale di Ravenna nel secolo XVI', *NA*, xvi (1939), 136–85, esp. 157–9
A. Garbelotto: *Il Padre Costanzo Porta da Cremona* (Rome, 1955)

LILIAN P. PRUETT

Grazioli, Alessandro (*b* Venice, 16 Oct 1780; *d* 12 Aug 1834). Italian composer, son of GIOVANNI BATTISTA GRAZIOLI. He was the organist in the chapel of S Marco in Venice (after 1797). He composed mostly sacred music which has survived in manuscript; he also showed some interest in instrumental music and published a set of three sonatas for harpsichord or piano with violin accompaniment op.1. Although his musical idiom is conservative, some innovations are to be found in the wide use of wind instruments in sacred music, a practice almost unknown at the time in Italy. His symphonies, while referring to the Viennese Classical model, show the influence of the Italian operatic overture and reveal a tendency towards monothematicism. Perhaps in an attempt to satisfy the requirements of a declining class of patrons, Grazioli's works, particularly his orchestral sinfonias, avoid overly virtuoso writing and show a marked inclination towards lyricism.

WORKS
(*selective list*)

MSS in I-Vnm unless otherwise stated

Sacred: Kyrie, E♭, 4vv, orch, 1824; Kyrie, c, 4vv, orch, 1832; Credo, C, 3vv, orch; Mag, 3vv, wind insts; Dixit Dominus, B♭, 3vv, orch
Inst: 3 sonatas, B, C, G, kbd, vn ad lib, op.1 (Venice, 1796); sonata, D, kbd, vn, 1799; sinfonia, org, 2 hn, vc, 1799; 3 sinfonias, org, 1799; 3 sinfonias, B, D, D, orch; 6 sinfonias, B, B, B, C, D, D, orch; 2 sinfonias, org; sonata, D, 2 hn, org, vn; 3 sonatas, 3 vn, vc; 3 sonatas, kbd 4 hands; 49 sonatas, org; 2 sonatas, D, F, kbd; 20 sonatinas, org
Doubtful: Pastorale, theme with 5 variations, *HR-Zha*

For bibliography *see* GRAZIOLI, GIOVANNI BATTISTA.

GIACOMO FORNARI

Grazioli, Giovanni Battista (Ignazio) (*b* Bogliaco, Lake Garda, 6 July 1746; *d* Venice, 6 Feb 1820). Italian composer and organist, father of the composer ALESSANDRO GRAZIOLI. He moved at an early age to Venice, where he studied with Bertoni. In 1778 he temporarily replaced Bertoni as organist at S Marco when the latter was granted a leave of absence to go to Paris and London. On 28 May 1782 he became second organist and on 21 January 1785, first organist, when Bertoni was made *maestro di cappella*; he remained in this post until 1789.

Grazioli composed a large number of sacred vocal works, most of which survive only in manuscript. It is his three sets of six keyboard sonatas opp.1–3, however, that have attracted the greatest interest among musicologists, even though they clearly display the limitations of a school of composers in decline. While there are some more modern features in his music (the sonatas op.3, for example, have violin accompaniment), Grazioli's works displays conservative influences. These include monothematicism and the expressive use of a recitative style still closely based on opera, as in the introduction to sonata op.3 no.1, which still clearly preserves the use of a basso continuo. The sonatas are all in major keys and are in three movements, usually in the sequence fast-slow-fast. The middle movement is always in a contrasting key, in eight cases the subdominant, in three the relative minor, and in one the tonic minor. All movements are in binary form, usually rounded by a more or less exact return of the opening material. The first movement generally presents a strong thematic profile, while the second contains the most expressive writing. In the first two movements frequent melodic decorations recall the *galant* style. The third movement is usually more straightforward, with regular phrasing and melody clearly derived from passage-work. The texture of the sonatas is predominantly homophonic with a persistent use of the Alberti bass. Frequent echo repetitions of short phrases contribute to the clarity of structure. Contrary to Caffi's assertion, it is clear from Blondeau's writing that Grazioli also composed for the theatre. Fétis credited G.B. Grazioli with the composition of 20 organ sonatinas, but these are actually the work of his son Alessandro.

Grazioli was recently in the news because of a dispute regarding plagiarism between the singers Al Bano and Michael Jackson. According to Jackson's lawyers, the tune for *Will you be there* is not taken from *I cigni di Balaka*, but from the final allegro of Grazioli's sonata in A major op.1 no.10.

WORKS

Stage: Amore non si sgomenta, Florence, 1805, *I-Vnm*; Cantata allegorica a due orchestre, Rome, 1811, lib *Rvat*
Sacred: 13 masses, 3, 4, 6, 8vv, org, 1 unacc., 1 with wind insts; 23 Ky, 4vv, orch; Ky, Cr, 3vv, orch; 6 Gl, 4vv, orch; 2 Gl, 3vv, wind insts; 14 Gl sections, 1–4vv, orch, 1 unacc., 1 with chorus; 7 Cr, 4vv, orch; Cr, 3vv, wind insts, org; 2 Crucifixus, 4vv, orch; Crucifixus, 3vv, org; Proper for Holy Saturday, 3vv, wind insts; 7 seq, 3, 4vv, insts; 16 Marian ants, 1, 3vv, orch; 2 lits of the BVM, 3vv, 2 hn, org; 69 pss, 1–4vv, unacc., or with orch or org; 4 Gloria Patri, 1v, orch; Musica per l'agonia di Gesù Cristo, 3vv, vc; 19 musiche per bestigioni e professioni monacali di nobildonne, 1v, org, some dated 1787–1803; 32 motets, 2, 3vv, org; 18 motets and other sacred works, 1, 3, 4vv, some with insts, org: *D-Bsb*, *I-Baf*, *Mc*, *Vnm*, *Vsmc*
Inst: 12 hpd sonatas, opp.1–2 (Venice, *c*1780), ed. in CMI, xii (1943); 6 sonatas, hpd, vn, op.3 (?1781–4); Variations, B♭, hpd/pf ed. A. Iesuè (Rome, 1983); Sinfonia strumentale; Composizione strumentale a 12, B♭: all *Vnm*
Theoretical: Istruzione per il maestro di musica, riguardante la funzione del Sabato Santo, lost, formerly in *Vnm*
Other works in *HR-Dsmb*, *I-BGi*, *CHc*, *OS*
Works with conflicting attributions: Cr, Mag and 3 sinfonie in *Vnm*, formerly attrib. G.B. Grazioli, are by Filippo Grazioli

BIBLIOGRAPHY

CaffiS; EitnerQ; FétisB; NewmanSCE; SchmidlD

S. Cisilino: 'Il fondo musicale di S. Maria Formosa', *Ateneo veneto*, new ser., ii/2 (1964), 1–14

A. Iesuè: 'Giambattista Grazioli: appunti critici', *NRMI*, xi (1977), 339–48

A. Iesuè: 'Grazioli padre e figlio: le composizioni manoscritte', *NRMI*, xix (1985), 654–64

B.M. Antolini: 'Editori, copisti, commercio della musica in Italia: 1770-1800', *Studi musicali*, xviii (1989), 273–375

J.-M. Fauquet, ed.: *Auguste-Louis Blondeau: voyage d'un musicien en Italie (1809–1812)* (Liège, 1993)

F. Passadore and F. Rossi: *San Marco: vitalità di una tradizione: il fondo musicale e la Cappella dal Settecento ad oggi* (Venice, 1994), iii, 654–66

M. Bizzarrini: 'Giovanni Battista Grazioli duecentocinquant'anni dopo: un gardesano a Venezia', *Brescia musica*, no.54 (1996), 19

Tra l'Archivio storico di San Pier d'Agrino e il Fondo musicale di Santa Maria Formosa in Venezia i segreti del musicista Giovanni Battista Grazioli (Bogliaco, 1997)

BARBARA L. HALL/GIACOMO FORNARI (text, bibliography), SVEN HANSELL/GIACOMO FORNARI (work-list)

Grazioso (It.: 'agreeable', 'graceful', 'dainty'). A mark of expression and, particularly in the 18th century, of tempo. Like many such marks, it was first used for music shortly before 1700 and was cultivated by the French Baroque composers: Couperin and Rameau often used it in its French adverbial form *gratieusement* (or *gracieusement*). *Gratioso* is translated both in Brossard's *Dictionaire* of 1703 and in the anonymous *A Short Explication* of 1724; and in 1768 Rousseau used *gracieux* to translate *andante*, the third of his five main degrees of movement in music. But the extensive use of *gratieusement* by the French composers bred a clearly identifiable tradition of such pieces and somewhat impeded the word's further development even though it also occurred in Italian music of the 18th century. There are numerous appearances of *grazioso* as a tempo designation in later music: for example in the finale of Beethoven's Piano Sonata in A op.2 no.2 or in the seventh of Brahms's Variations on the St Anthony chorale; and Viennese compositions at the end of the 19th century still occasionally had the tempo mark *gracioso*. But by then it appeared most often as an expression mark: Alfredo's first word in the 'Brindisi' from *La traviata* is marked *Con grazia*. Bartók used *grazioso* particularly often, and his close colleague André Gertler ('Souvenirs sur Béla Bartók', *ReM*, 1955, no.224, p.103) expressed the opinion that 'entre autres, le mot "*grazioso*" n'a pas le même sens chez Bartók que chez un classique. Le *grazioso* de Bartók est impulsif, souvent tendrement ironique, âpre, etc.'

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Grazioso da Padova [Gratiosus de Padua] (*fl* 2nd half of the 14th century). Italian composer. He was *custos* and *mansionarius* at Padua Cathedral in 1391–2 (Hallmark, 1984). It is uncertain whether the composer is the same man as Antonio Grazioso, son of a canon and notary named Mundo (*c*1380; see Levi), who was listed as a monk of S Giustina, Padua, in 1398. Levi also found another man named Grazioso, son of Ser Patavinus (1371).

Only three works by him are known, from the Paduan fragments *I-Pu* 684 and 1475: two mass settings (Gloria and Sanctus, both for three voices; ed. in PMFC, xii, 1976, pp.17–20, 79 only) and an incompletely preserved lauda-ballata, *Alta regina de virtute ornata* (ed. in PMFC, x, 1977, p.134). The notation and character of the upper voices are Italianate in style. However, the predominant use of *senaria imperfecta*, the underlaying of text usually only to the top voice, the partly imitative contrapuntal writing, and above all the frequent crossing of parts between tenor and contratenor indicate a degree of French influence that is also found in the work of Ciconia, who was in Padua at the beginning of the 15th century.

BIBLIOGRAPHY

MGG1 ('Gratiosus de Padua'; N. Pirrotta)

E. Levi: *Francesco di Vannozzo e la lirica nelle corti lombarde durante la seconda metà del secolo XIV* (Florence, 1908), 316

G. de Van, ed.: *Les monuments de l'Ars Nova: la musique polyphonique de 1320 à 1400 environ*, fasc.1 (1938), 21

K. von Fischer: *Studien zur italienischen Musik des Trecento und frühen Quattrocento* (Berne, 1956), 38

B.J. Layton: *Italian Music for the Ordinary of the Mass 1300–1450* (diss., Harvard U., 1960), 118

A. Hallmark: 'Some Evidence for French Influence in Northern Italy, c.1400', *Studies in the Performance of Late Mediaeval Music*, ed. S. Boorman (Cambridge, 1983), 193–225

A. Hallmark: 'Gratiosus, Ciconia, and other Musicians at Padua Cathedral', *L'Europa e la musica del Trecento: Congresso IV: Certaldo 1984* [*L'Ars Nova italiana del Trecento*, vi (Certaldo, 1992)], 69–84

F. Facchin: 'Una nuova fonte musicale trecentesca nell'Archivio di Stato di Padova', *Contributi per la storia della musica sacra a Padora*, ed. G. Cattin and A. Lasto (Padua, 1993), 115–39

KURT VON FISCHER/GIANLUCA D'AGOSTINO

Great Antiphons. *See* O ANTIPHONS.

Great octave. A term still used by some organ builders and once by organ theorists (Hopkins in Hopkins and Rimbault, *The Organ*, 1855; Audsley, *The Art of Organ-Building*, 1905) to refer to the (pipes of the) octave *C-c*, as distinct from *C′-C* (the 'contra-octave'), and *c-c′* (the 'small octave'), etc. The term seems to be a translation of *Grossoktave* rather than a reference to the completed SHORT OCTAVE of former periods, as has sometimes been thought.

PETER WILLIAMS

Greatorex, Henry Wellington (*b* Burton upon Trent, 24 Dec 1813; *d* Charleston, SC, 10 Sept 1858). American organist and composer of English origin, son of Thomas Greatorex. He went to the USA in 1836 and was organist at various churches in Hartford, New York and Charleston. His *Collection of Sacred Music* (New York, 1851) contains several hymn tunes by his father and grandfather, as well as 37 by himself, and was in common use for many years. See also F.J. Metcalf: *American Writers and Compilers of Sacred Music* (New York, 1925/*R*), 256ff.

BRUCE CARR

Greatorex, Thomas (*b* North Wingfield, nr Chesterfield, 5 Oct 1758; *d* Hampton, 18 July 1831). English conductor and organist. He was the son of Anthony Greatorex (1730–1814) of Riber Hall, Matlock, afterward organist at Burton upon Trent. In 1772 he became a pupil of Benjamin Cooke in London. In 1774, at a performance of sacred music in St Martin's Church, Leicester, he made the acquaintance of Joah Bates, private secretary and music director to the Earl of Sandwich. The earl invited him to become an inmate of his house, and in 1774–6 he assisted at the oratorios given at Christmas at the earl's country seat, Hinchinbrook House, near Huntingdon.

On the establishment in London of the Concert of Ancient Music in 1776, conducted by Bates, Greatorex sang in the chorus. From 1781 to 1784 he was organist of Carlisle Cathedral, and then he moved to Newcastle.

In 1786 he went to Italy to study singing with Santorelli, and in Rome met the pretender, Charles Edward Stuart, who subsequently bequeathed him a large quantity of valuable manuscript music.

On his return to England in 1788 Greatorex established himself in London as a teacher of music, building up an extensive and lucrative practice. In 1793 he succeeded Bates as conductor of the Ancient Concerts, a post that he held until his death. In 1801 he joined W. Knyvett, Harrison and Bartleman in reviving the Vocal Concerts, and in 1819 he succeeded G.E. Williams as organist of Westminster Abbey. In 1822 he also became professor of organ and piano at the RAM. For many years he conducted the triennial music festivals at Birmingham and also those at York, Derby and elsewhere.

Greatorex was most important in his day as a teacher and conductor. Except for a few glees, such as the *12 Glees from English, Irish and Scotch Melodies, Harmonized* (London, *c*1832), he published no original music, but was highly esteemed for his arrangements, and for his additional accompaniments to many pieces for the Ancient and Vocal Concerts. He harmonized the *Parochial Psalmody* (London, *c*1825) and published psalms and chants (London, 1829) as well as several monographs on mathematics, astronomy and natural history. He was a Fellow of the Royal and Linnaean Societies.

BIBLIOGRAPHY

DNB (L.M. Middleton)
'Mr Greatorex', *Quarterly Musical Magazine and Review*, i (1818), 466–9
D. Baptie: *Sketches of the English Glee Composers* (London, 1896)
A.H. King: *Some British Collectors of Music c1600–1960* (Cambridge, 1963), 37–8

W.H. HUSK/BRUCE CARR

Great organ. Term used in two related but different ways: (i) to denote a large organ as distinct from a smaller chamber organ, in church accounts (York, 1469; Sandwich, 1496; St Andrew's, Holborn, 1553), inventories (1515) and general literature; and (ii) to denote the larger or main manual of a two-manual or double organ of the 17th century (King's College, Cambridge, accounts, 1606), as distinct from the CHAIR ORGAN. Earlier, it is not always clear which is meant. The contents and function of the Great organ correspond to those of the *Grand orgue*, *organo primo*, HAUPTWERK (or OBERWERK), *Hoofdwerk*, etc., except that the English main manual does not have an unbroken tradition for massive Diapason choruses. Those of the 16th and 17th centuries were usually little more than large-scaled chamber organs, often in a place traditionally kept for small organs in the Netherlands, Italy, etc. (e.g. on the screen). German influence, particularly apparent in the organs of William Hill, and the desire to build instruments capable of playing the music of J.S. Bach led to the enlargement of the Great organ from *c*1840. The Great Exhibition of 1851 was a watershed in the assimilation of further German and French characterstics through the instruments of Schulze and Cavaillé-Coll respectively. These included Harmonic Flutes, Gambas and other orchestral and character stops. Divided chests and higher wind pressures for reeds were developed in the work of Willis during the 1870s, leading to the overt sonorities of Hope-Jones by the end of the century. The neo-classically inspired Organ Reform Movement of the 1920s re-established the Great organ as a Diapason chorus after the styles of the 17th and 18th centuries, but since 1980 there has also been a growing interest in the rehabilitation and replication of 19th century tonal styles.

PETER WILLIAMS/CHRISTOPHER KENT

Great Responsory. *See* RESPONSORY.

Greaves, Thomas (*fl* 1604). English composer. Nothing is known of Greaves except for his single publication (1604), in which he is described as lutenist to Sir Henry Pierrepont, who lived at Holm in Nottinghamshire. Sir Henry's wife, Frances (née Cavendish), was a cousin of the composer Michael Cavendish, whose solitary publication (1598) resembles Greaves's volume in its mixture of madrigalian pieces and songs. The dedicatory poems to Greaves's volume suggest that he had passed most of his life in the country, and make it clear that by 1604 he was elderly.

Greaves's technique was limited and often rough, though some of his music is attractive. His volume contains three distinct types of music, of which the four viol-accompanied songs are stylistically the earliest, setting religious or moralizing poetry to music of a consistent sobriety. These songs show little gift for melodic invention, the counterpoint often falters, and consecutive 5ths and octaves are found. The first two of Greaves's four madrigals set topical lyrics: *England receive the rightfull king* was occasioned by the accession of James I in 1603, and the other, *Sweet nimphes that trippe along*, is a glorification of 'Oriana', who may in this instance have been James's queen, Anne of Denmark. Greaves's madrigals are mostly feeble works; by far the best of them is the last, *Come away sweet love*, a very sprightly ballett. Greaves inserted triple-metre passages into three of his four madrigalian pieces, and he exploited this device even more extensively in his seven lute-songs, the most enjoyable pieces in the collection. Greaves's pathos is pallid beside that of Dowland or Campion; however, the genre imposed less strain on his technique, and many of his ayres have an unpretentious charm. He showed a capacity for humour, especially in *I pray thee sweet John*, a monologue of a maiden confronted with the amorous advances of an importunate swain.

WORKS

Songes of Sundrie Kindes: First, Aires, 1v, lute, b viol, ... Songes of Sadnesse, 1v, viols ... Madrigalles, 5vv (London, 1604/*R*); 7 lute-songs ed. in EL, 2nd ser., xviii (1962); 4 songs with viol acc., madrigals, ed. in EM, xxxvi (1923, 2/1961)

BIBLIOGRAPHY

E.H. Fellowes: *English Madrigal Verse, 1588–1632* (Oxford, 1920, enlarged 3/1967 by F.W. Sternfeld and D. Greer)
E.H. Fellowes: *The English Madrigal Composers* (Oxford, 1921, 2/1948/*R*)

DAVID BROWN

Greban, Arnoul (*b* before *c*1429; *d* after 1472). French playwright and musician. By 17 July 1450, when he is mentioned as organist at the Cathedral of Notre Dame, Paris, he was already designated *magister*; on 19 October of that year he also became *magister cantus puerorum* and soon afterwards *magister grammatrice*, thereby quite exceptionally holding all three posts simultaneously. He resigned the position of organist on 4 January 1454, and left the cathedral at the end of April 1455 to enter the service of Charles, Count of Maine (younger brother of King René of Anjou). He was received as a Bachelor of Theology on 28 September 1456.

Before the end of 1452 Greban wrote a gigantic mystery play, *La nativité, la passion et la résurrection de nostre Saulveur Jhesu-Crist*, as the title-page of the principal

manuscript source reads (*F-Pn* fr.816). It took four days to perform and had over 200 individual roles. It was one of the most successful of the 15th-century mystery plays; all or parts of it were produced repeatedly in various French towns. The version of the first day in *F-LM* 6 contains an unusually large number of rubrics indicating the participation of singers and instrumentalists (see Champion, p.174–8). No music specifically composed for the play has survived.

Darwin Smith (forthcoming) has plausibly proposed that he is to be identified with the composer Ser Arnolfo da Francia, or Arnolfo d'Arnolfo (*see* GILIARDI, ARNOLFO) who appeared in Florence on 3 September 1473, shortly after the death of the Count of Maine (10 April 1473), and remained in Italy until 1492. Since Arnolfo is described in a papal dispensation of 14 June 1477 as a cleric from the diocese of Cambrai, Smith has further proposed that he could be identified with the theorist ARNULF OF ST GHISLAIN, whose *Tractatulus* is normally dated *c*1400 but could well be considerably later.

Greban's brother Simon (*d* 1473), with whom he may have collaborated on the mystery play *Actes des apostres*, mentioned several composers in his *Complainte sur la mort de Jacques Milet* (1466).

BIBLIOGRAPHY

A. Piaget: 'Simon Greban et Jacques Milet', *Romania*, xxii (1893), 230–43
P. Champion: *Histoire poétique du quinzième siècle*, ii (Paris, 1923), 133–88
R. Lebègue: *Le mystère des Actes des Apôtres* (Paris, 1929)
O. Jodogne, ed.: A. Greban: *Le mystère da la passion* (Brussels, 1965–83)
C. Wright: *Music and Ceremony at Notre Dame of Paris 500–1550* (Cambridge, 1989), 30
D. Smith: 'La question du *Prologue* de la *Passion* ou le rôle des formes métriques dans la *Creacion du monde* d'Arnoul Gréban', *L'économie du dialogue dans l'ancien théâtre européen*, ed. J.-P. Bordier (Paris, 1999), 141–65
D. Smith: 'Arnoul Gréban: éléments de biographie', *Journal des savants* (forthcoming)

HOWARD MAYER BROWN/DAVID FALLOWS

Grebe (Vicuña), María Ester (*b* Arica, Chile, 11 July 1928). Chilean ethnomusicologist and anthropologist. She took an arts degree and the licentiate in musicology at the University of Chile (1965) and did postgraduate research in the USA under Seeger, Wachsmann and Hood at the Institute of Ethnomusicology, UCLA (1965–6), and at Indiana University (1967). In 1957 she began teaching music analysis at the University of Chile, where she also directed the department of musicology (1964–5 and 1967–8) before being appointed professor of cultural anthropology (1970). She became a member of the editorial board of *Revista musical chilena* (1968) and served as sub-director (1973); she was also appointed president of the Chilean committee of RILM. She took the doctorate in 1980 at the Queen's University of Belfast under John Blacking, with a dissertation on the panpipe music of the Aymara of Tarapacá, Chile. Since that time she has continued her activities as a lecturer and researcher. Her musicological work focusses on musical analysis, Latin American vernacular music and Chilean traditional Indian music, especially Mapuche and Aymara. She also contributed substantial insights into the cultural aspects of music and healing, and music therapy.

WRITINGS

'El Sexteto de Juan Orrego-Salas', *RMC*, no.58 (1958), 59–76
'Estudio analítico de "Der Stürmische Morgen", un enfoque analítico', *RMC*, no.89 (1964), 87–104
The Chilean Verso: a Study in Musical Archaism (Los Angeles, 1967)
'Modality in Spanish Renaissance Vihuela Music and Archaic Chilean Folksongs', *EthM*, xi (1967), 326–42
'León Schidlowsky Gaete: síntesis de su trayectoria creativa (1952–1968)', *RMC*, nos.104–5 (1968), 7–52
'Introducción al estudio del villancico en Latinoamérica', *RMC*, no.107 (1969), 7–31
'Las *Variaciones en Fa* para piano de Alfonso Letelier', *RMC*, no.109 (1969), 33–46
'Clasificación de instrumentos musicales', *RMC*, nos.113–14 (1971), 18–34
'Modality in the Spanish Vihuela Music of the Sixteenth Century and its Incidence in Latin-American Music', *AnM*, xxvi (1971), 29–59; xxvii (1972), 109–29
'Gustavo Becerra: ensayista, polemista y teórico', *RMC*, nos.119–20 (1972), 26–35
'Proyecciones de la etnomusicología latino-americana en la educacíon musical y en la creación artistica', *RMC*, no.117 (1972), 36–43
'El kultrún mapuche: un microcosmo simbólico', *RMC*, nos.123–4 (1973), 3–42
with C. Alvarez: 'La trifonía atacameña y sus perspectivas interculturales', *RMC*, nos.126–7 (1974), 21–46
'Instrumentos musicales precolombinos de Chile', *RMC*, no.128 (1974), 5–55
'La música alacalufe: aculturación y cambio estilístico', *RMC*, nos.126–7 (1974), 80–111
'Presencia del dualismo en la cultura y música mapuche', ibid., 47–79
'Objeto, métodos y técnicas de investigación en etnomusicologia: algunos problemas básicos', *RMC*, no.133 (1976), 5–27
'Aporte de Jorge Urrutia Blondel a la literatura musical chilena', *RMC*, no.138 (1977), 39–54
'Aspectos culturales de la musicoterapia: algunas relaciones entre antropología, etnomusicología y musicoterapia', *RMC*, nos.139–40 (1977), 92–107
'Prólogo: la musicoterapia en Chile', ibid., 5–19
Generative Models, Symbolic Structures, and Acculturation in the Panpipe Music of the Aymara of Tarapacá, Chile (diss., Queen's U. of Belfast, 1980)
'Antropología de la música: nuevas orientaciones y aportes teóricos en la investigación musical', *RMC*, nos.153–5 (1981), 52–74
'Etnoestética: un replanteamiento antropológico del arte', *Aisthesis*, xv (1983), 19–27

GERARD BÉHAGUE

Greber, Jakob (*d* Mannheim, bur. 5 July 1731). German composer. According to the supplement to *A Comparison between the French and Italian Musick and Opera's* (London, 1709; ed. O. Strunk, *MQ*, xxxii, 1946, p.411), the English version of François Raguenet's *Paraléle des Italiens et des François*, he had studied composition in Italy before arriving in England in the early 18th century. He is first mentioned in connection with the performance of Nicholas Rowe's play *The Fair Penitent* at Lincoln's Inn Fields Theatre on 8 June 1703: the instrumental music was composed by 'Signior Jacomo Greber' and songs were sung by 'the Famous Signiora Francesca Margarita de l'Epine', who was associated with Greber in various musical performances during the years 1703–4. The association appears to have been more than professional: she was commonly known as 'Greber's Peg'. An epigram 'On Orpheus and Signora Francisca Margaritta', attributed to the Earl of Halifax, begins:

> Hail, tuneful pair! say, by what wond'rous charms,
> One 'scaped from hell, and one from Greber's arms?

In 1705 Greber's pastoral *Gli amori d'Ergasto* (the first Italian opera given in London in Italian) was performed

at the opening of the new Queen's Theatre in the Haymarket, though with little success.

In 1707 Greber was Kapellmeister in Innsbruck to Duke Carl Philipp, governor of the Tyrol. Here he produced a *festa teatrale*, *L'allegrezza dell'Eno*, in honour of Elisabeth Christina of Brunswick-Wolfenbüttel: she stayed in Innsbruck on her way to join her husband the Archduke Carl, who had been proclaimed King of Spain by the Grand Alliance. In 1711 the archduke became emperor, and it was probably to celebrate this that Greber's *Gli amori d'Ergasto* was revived in Vienna with a new prologue referring to Elisabeth as the emperor's wife. When Duke Carl Philipp succeeded his brother as Elector Palatine in 1717 he took his musicians, including Greber, with him to Neuburg, Heidelberg and finally Mannheim. Greber is listed in 1723 as joint Kapellmeister with Johann Hugo von Wilderer (Kapellmeister at Düsseldorf to the previous elector), who died the following year. Greber was closely associated with Gottfried Finger, who like him had been active in London and had served Carl Philipp. Finger composed the overtures for two of Greber's works: *L'allegrezza dell'Eno* and *Crudeltà consuma amore* (Neuburg, 1717), the second act of which was written by Augustin Stricker.

WORKS

STAGE

Gli amori di Ergasto [1st version] (pastoral, prol, 3, after A. Amalateo), London, Queen's, 9 April 1705; lib, with Eng. trans., *GB-Lbl*

L'allegrezza dell'Eno (festa teatrale, G.D. Pallavicini), Innsbruck, 1708 [ov. by Finger]

Gli amori di Ergasto [2nd version], Vienna, 1711, *A-Wn*

Crudeltà consuma amore (3, G.M. Rapparini), Neuburg, 1717 [ov. by Finger; Act 2 by Stricker]

Serenata for the birthday of Princess Elisabeth, Heidelberg, 1719

Serenata, Heidelberg, 1719

Il ritratto della Serenissima Principessa Elisabetta Augusta, Heidelberg, 1719

Breve componimento drammatico, Heidelberg, 1723

OTHER WORKS

4 cants.: La cagion de miei tormenti (N.F. Haym), S, orch, 1704, *GB-Cfm*; Fuori di sua capanna, S, fl, bc, ed. H. Riemann, *Ausgewählte Kammer-Kantaten* (Leipzig, 1911); Tu parti idolo mio, A, 2 vn, bc, *D-ROu*, according to *EitnerQ*; Giá tra l'onde, S, vn, bc, *D-Bsb*

Cantata da camera, B, fl, bc, *D-SHs*, according to Mendel-Reissmann: *Musikalisches Conversations-Lexicon* (1870–79)

BIBLIOGRAPHY

LoewenbergA; SennMT; WalterG

G. and C. Salvioli: *Bibliografia universale del teatro drammatico italiano* (Venice, 1894–1903)

A. Einstein: 'Italienische Musiker am Hofe der Neuburger Wittelsbacher 1614–1716', *SIMG*, ix (1907–8), 336–424

A. Nicoll: 'Italian Opera in England: the First Five Years', *Anglia*, xlvi (1922), 257–81

M. Tilmouth: *A Calendar of References to Music in Newspapers published in London and the Provinces (1660–1719)*, RMARC, i (1961/*R*)

C. Price: 'The Critical Decade for English Music Drama, 1700–1710', *Harvard Library Bulletin*, xxvi (1978), 38–76

H.E. Samuel: 'A German Musician Comes to London in 1704', *MT*, cxxii (1981), 591–3

C. Price: 'English Traditions in Handel's *Rinaldo*', *Handel Tercentenary Collection*, ed. S. Sadie and A. Hicks (London, 1987), 120–37

JACK WESTRUP

Grebus, Luis. *See* GRABU, LUIS.

Grechaninov, Aleksandr Tikhonovich (*b* Moscow, 13/25 Oct 1864; *d* New York, 4 Jan 1956). Russian composer. He began piano lessons at the age of 14, and in 1881 (contrary to his father's wishes) left school and went to the Moscow Conservatory. There he entered Kashkin's piano class, became acquainted with the symphonic, chamber and operatic repertory, and studied with Gubert, Laroche, Arensky (counterpoint and theory), Taneyev (form) and Safonov (piano, 1885–7). His first published work, a setting of Lermontov's Lullaby (op.1 no.5), dates from this period. After a dispute with Arensky over composition teaching he left in 1890, and from then until 1893 he studied at the St Petersburg Conservatory with Rimsky-Korsakov. In 1892 he enjoyed an early public success with his Concert Overture in D minor, and his op.2 string quartet won a prize in a Belyayev competition in 1894 (a success he was to repeat in 1914 and 1915). Rimsky-Korsakov conducted his First Symphony (with the original 5/4 scherzo, later replaced) in 1895. He worked as a piano teacher, in St Petersburg and then in Moscow, to where he returned in 1896; from then until 1901 he worked on an opera, *Dobrïnya Nikitich*, to his own libretto. He also supplied incidental music for Moscow productions by, among others, the Moscow Arts Theatre. His opera had a successful première at the Bol'shoy on 14/27 October 1903 with Chaliapin in the title role.

From that year Grechaninov took part in the work of the music section of the Moscow University ethnographic society, as a result of which he arranged songs from many parts of the Empire. He wrote a considerable amount of music for children in connection with his work at the T. Berkman Music School and the Gnesin school, where he taught from 1906 (when he also took up a post at the conservatory). In 1910 he was granted a 2000-ruble pension for his liturgical music; but not even the Tsar's favour could procure a performance of his second opera, *Sestra Beatrisa* ('Sister Beatrice'), at the Imperial Theatre; it was eventually given by Simin's company (12/25 October 1912), but had to be withdrawn after three performances because of religious objections. He was a religious man, but liberal in outlook. Soon after this he began to use instruments in his church music, which debarred it from use in the Orthodox Church.

After the Revolution, Grechaninov lost his pension, and felt uneasy in Soviet Russia; so he readily took an opportunity to visit western Europe (notably London and Prague), on the invitation of a rich American, in 1922, and after further visits he settled in Paris in 1925, composing much and making a living as a pianist. In 1939 he went to America, which he had often visited since 1929; he settled in New York the following year and took American citizenship in 1946. He was present at a 90th birthday concert held in his honour in New York Town Hall.

Grechaninov's works cover many different genres. His style is mainly decadent, influenced more by Tchaikovsky, Borodin, Rimsky-Korsakov and Ippolitov-Ivanov than Musorgsky. Some of his early songs have won popularity for their lyrical expressive power, but they bear little personal stamp. The arrangements of Tatar and Bashkiri melodies are miniature masterpieces in the Balakirev manner. From 1907 to 1911 he experimented with a more modern harmonic language, after the example of such Western composers as Debussy, Strauss and Reger, but without forgoing his innate conservatism. In two fields of Russian music Grechaninov has a special place: children's music and liturgical works. Even his first liturgy

op.13 is worth attention; and in the op.19 choruses he used a new style, favoured by Katal'sky and others, recognizable by its modal harmonization of old Russian melodies. This initially aroused strong opposition from conservative church musicians. In the popular second liturgy Grechaninov solved the problem of the Credo by giving the text to a solo alto, who declaims it rhythmically while the choir sings the word 'Veruyu' ('I believe') in simple harmony. Grechaninov's later use of instruments in para-liturgical works, his composition of a Roman Catholic Mass and motets (with organ), and his writing of a *Missa oecumenica* – a Latin mass for solo voices, chorus, organ and orchestra on Orthodox, Gregorian and Hebrew liturgical melodies – all testify to his liberal religious outlook.

WORKS
(*selective list*)

STAGE

Dobrïnya Nikitich (op-bïlina, 3, Grechaninov), op.22, 1895–1901, Moscow, Bol'shoy, 14/27 Oct 1903; Tsar' Fyodor Ioannovich (incid music, A.K. Tolstoy), 1898, Moscow Arts Theatre, 14 Oct 1898; Smert' Ioanna Groznogo [The Death of Ivan the Terrible] (incid music, A.K. Tolstoy), 1899, Moscow Arts Theatre, 29 Sept 1899; V mechtakh [In Dreams] (incid music, V. Nemirovich-Danchenko), 1899, Moscow Arts Theatre; Snegurochka [The Snow Maiden] (incid music, A. Ostrovsky), op.23, 1900, Moscow Arts Theatre, 24 Sept 1900; Sestra Beatrisa [Sister Beatrice] (op-legend, 3, Grechaninov, after M. Maeterlinck), op.50, 1908–10, Moscow, Zimin Theatre, 12/25 Oct 1912; Yelochkin son [The Little Fir Tree's Dream] (children's op, 1, N. Dolomanov and Grechaninov), op.55, 1911; Kot, petukh i lisa [The Cat, the Cock and the Fox] (children's op, 1, Grechaninov, after A. Afanas'yev), op.103, 1919–24; Mïshkin teremok [The Little Mouse's Hut] (children's op, V. Popov), op.92, 1921; Lesnaya idilliya [A Woodland Idyll] (ballet-divertissement), op.117, 1925; Zhenit'ba [The Marriage] (comic op, 3, after N. Gogol'), op.180, 1945–6, Paris, Russian Opera Theatre, 8 Oct 1950

ORCHESTRAL

Kontsertnaya uvertyura, 1892–3; Sym. no.1, b, 1894, arr. pf duet, n.d.; Vc Conc., 1895; Sym. no.2 'Pastoral'naya', A, op.27, 1902–09; V starinnom stile (In modo antico), op.81, vn, orch, 1918; Suite, op.86, vc, orch, 1919–29; Sym. no.3, E, op.100, 1920–23; Sym. no.4, C, op.102, 1923–4; Vn Conc., c, op.132, 1932; Sym. no.5, g, op.153, 1936–8; Rapsodiya na russkuyu temu [Rhapsody on a Russian Theme], op.147, 1940; Triptych, op.163, str, harp, 1940; Valse de concert, op.190, 1949

VOCAL

Sacred: 4 Liturgies of St John Chrysostom: op.13, 1897, op.29, 1902, op.79 (S/T, str, hp, org) (T, B, chorus, str, harp, org), 1917–26, op.177, chorus, 1943; Missa oecumenica, op.142, 4 solo vv, chorus, orch, org, 1933–6; Mass, op.165, female/children's chorus, org, 1939; Mass 'Et in terra pax', op.166, chorus, org, 1942; Missa Sancti Spiritus, op.169, 4 solo vv, chorus, org, 1943

Songs (1v, pf): 2 muzïkal'nïye kartinki [2 Musical Pictures] (V. Bryusov), op.35, 1905; Shotlandskiye pesni [Scottish Songs] (R. Burns), op.49, 1909; Snezhinki [Snowflakes] (S. Gorodetsky), cycle, op.47, 1909; Tsvetï zla [The Flowers of Evil] (C. Baudelaire: *Les fleurs du mal*), cycle, op.48, 1909; Poème dramatique (H. Heine, V. Solov'yov), op.51, 1910; V sumerki [In the Twilight] (A. Blok, Heine, F. Tyutchev, K. Bal'mont), op.63, 1913; Pchelka [The Bee] (trad.), op.66, 6 children's songs, 1914

Other: Samson (cant.), chorus, orch, 1893; Na rasputi [At the Crossroads] (I. Bunin), op.21, B, orch (1901); Myortvïye list'ya [Dead Leaves] (Minsky), 3 pictures, op.52, 1v, str qt, 1911; Vers la victoire, sym. poem, chorus, orch, 1941–3; music for chorus and vocal ens, folksong arrs.

CHAMBER AND SOLO INSTRUMENTAL

4 str qts: G, op.2 (1894); op.70, 1913; c, op.75, 1915; F, op.124, 1929

Other chbr: 15 bashkirskikh melodiy, op.28, vn/fl/ob, pf, 1902–23; Pf Trio [no.1], c, op.38, 1906; Vn Sonata, op.87, vn, pf, 1919; Vc Sonata, op.113, vc, pf, 1927; Bashkiriya-fantaziya, op.125, fl, hp, 1930; Pf Trio [no.2], G, op.128, 1930; Vn Sonata, op.137, vn, pf, 1933; op.161, cl, pf, 1940; op.172, cl, pf (1943); op.199, balalaika, pf, 1948

Pf: Pastel', album no.1, op.3, 1894; 4 mazurki, op.53, 1911; Pastel', album no.2, op.61, 1913; Detskiy al'bom [Children's Album], op.98, 1924; Na zelenom lugu [In the Green Meadow], op.99, pf duet (1924); Den' rebyonka [The Child's Day], op.109 (1927); 2 Sonatinas, op.110, 1927; Dedushkin al'bom [Grandfather's Album], op.119, 1929; Businki [Beads], op.123, 1929–30; Sonata, op.129, 1931; Aquarelles, op.146, 1935; 4 morceaux, op.167, 1942; Petite suite, op.176, 1944; Sonata no.2, op.174, 1944; Lettres amicales, op.197, 1950

Principal publishers: Belaieff (Leipzig), Fischer, Gutheil, Jurgenson, Schott, Zimmermann

BIBLIOGRAPHY

A. Ossovsky: 'Novïye izdaniya Belyayeva: A. Grechaninov' [New Belyayev publications: Grechaninov], *RMG*, ii (1895), 162 only [repr. in A.V. Ossovsky: *Muzïkal'no-kriticheskiye stat'i* (Leningrad, 1971), 29–30]

N. Kashkin: '"Dobrïnya Nikitich" A. Grechaninova', *Moskovskiye vedomosti* (16 Oct 1903)

B. Tyuneyev: 'A.T. Grechaninov: biograficheskiy ocherk', *RMG* (1911), nos.11–12, pp.290–97

A.T. Grechaninov: *Moya muzïkal'naya zhizn'* [My musical life] (Paris, 1934, 2/1951 as *Moya zhizn'*; Eng. trans., 1952)

J. Yasser: 'Gretchaninov's "Heterodox" Compositions', *MQ*, xxviii (1942), 309–17

V.L. Pastukhov: 'The Songs and Romances of A.T. Gretchaninoff', *Tempo*, no.25 (1952), 11–18

M. Montagu-Nathan: 'A.T. Grechaninov, 1864–1956', *MMR*, lxxxvi (1956), 52–6

'Pis'ma Grechaninova (iz proshlogo)' [Grechaninov's letters (from the past)], *SovM* (1957), no.8, p.92–5

Yu. Aleksandrov: 'Stranitsï zhiznï: k 100-letiyu so dnya rozhdeniya A. Grechaninova' [Pages from life: for the centenary of Grechaninov's birth], *SovM* (1964), no.10, pp.59–69

L. Nelidova-Fiveyskaya: 'Posledniye godï' [The last years], ibid., pp.70–72

Yu. Aleksandrov: *A.T. Grechaninov: noto-bibliograficheskiy spravochnik* [A handbook of his music and life] (Moscow, 1978)

N. Kinkul'kina: 'Moy bednïy "Dobrïnya": A.T. Grechaninov–A.A. Saninu' [My poor 'Dobrïnya': Grechaninov to Sanin'], *SovM* (1990), no.3, pp.82–9

partly based on *MGG1* (v, 835–40) by permission of Bärenreiter

INNA BARSOVA, GERALD ABRAHAM

Greco, Gaetano (*b* Naples, *c*1657; *d* Naples, 1728). Italian composer, organist and teacher. He was a pupil at the Conservatorio dei Poveri di Gesù Cristo, Naples, and as early as 1677 he was an assistant teacher there. He was *maestro di cappella* of the conservatory from 1696 until his death, with an interruption between 1706 and 1709, probably for political reasons. He was succeeded by Francesco Durante. Among his pupils were Porsile, Porpora, Leonardo Vinci, Domenico Scarlatti and probably Pergolesi, who was a pupil at the conservatory from 1726. The fact that he was called to substitute the celebrated Francesco Provenzale as *maestro di cappella* of the treasury of S Gennaro and 'Maestro della Fidelissima Città' in the closing years of the 17th century is evidence of the reputation he enjoyed in Naples. He was replaced, in turn, by Domenico Sarro. Greco was one of the most influential teachers of his generation and he was important in shaping the stylistic development of Neapolitan music in the 18th century.

Greco's many keyboard works are all organized in the surviving manuscripts in a similar manner: they begin with a series of cadenzas, followed by short studies, variations on ostinato basses (some on archaic dances such as the *ballo di Mantova*), then the pieces proper. These take the form of toccatas, preludes and fughettas, suites and miscellaneous pieces. The pieces, which were written to develop the improvisation skills and the taste

of young composition students, are almost always artistically satisfying, and the cantabile qualities of the melodic lines appear to have influenced Scarlatti. Greco's sacred vocal works display a much more archaic style, particularly the seven monodic masses. The *Litanie*, for four concertato voices with instruments, dated 1709, are in the style of Salvatore, Provenzale and Gaetano Veneziano.

Gaetano's father, Francesco, was active in Naples as a teacher of wind instruments at the Conservatorio della Pietà dei Turchini (1648–73) and at the Poveri di Gesù Cristo (1667–9). Gaetano's brother Rocco (*b* Naples, *c*1650; *d* Naples, before 1718) also studied at the Conservatorio dei Poveri di Gesù Cristo. He was a violin teacher there from 1677 to 1695, when he was appointed first violin of the royal chapel, Naples. His *Sonate a due viole*, a collection of 28 duets for two cellos, dated 1699, survives in a manuscript in Montecassino.

WORKS

7 masses, S/T, org, *I-Nn*
Salve regina, 4vv, 1681, *Nf* [?*]
Litanie, 4vv, vns, org, 1709, *D-MÜp*
Tuoni ecclesiastici con li loro versetti, *I-Nc*
*c*350 pieces for kbd, incl. toccatas, prelude and fugues, ballo di Mantova, partimenti, bassi numerati, *B-Br*, *GB-Lbl*, *I-Mc*, *Nc*, 9 ed. J.S. Shedlock (London, 1895), 1 ed. M. Vitali, *Clavicembalisti italiani* (Milan, 1918), 1 ed. T. Gargiulo and G. Rosati, *Clavicembalisti italiani* (Naples, 1938); others ed. G. Pannain, *Composizioni per cembalo di vari autori* (Naples, 1922) [announced but maybe not pubd]

BIBLIOGRAPHY

S. Di Giacomo: *Il Conservatorio dei Poveri di Gesù Cristo e quello di S. Maria di Loreto* (Palermo, 1928)
F. Lippmann: 'Sulle composizioni per cembalo di Gaetano Greco', *La musica a Napoli durante il Seicento: Naples 1985*, 285–306
D.A. D'Alessandro: 'Uno sconosciuto libro di Messe di Gaetano Greco', ibid., 529–37
V. Rizzo: 'Le composizioni di Gaetano Greco (1657ca.–1728): ipotesi di catalogo tematico', *Le fonti musicali in Italia: studi e ricerche*, v (1991), 157–212 [incl. list of works]
V. Rizzo: 'La figura di Gaetano Greco nella tradizione dei Conservatori napoletani', *NRMI* (1993), 375–85

DINKO FABRIS

Greece. Country in the eastern Mediterranean with a population of around 10·5 million and an area of 131,957 km². The modern nation state gained independence from the Ottoman Empire between 1821 and 1829. As a region, Greece has a long and varied history.

The modern (Demotic) language is remarkably similar to that of ancient Greece. However, there are important differences, and ancient and modern Greek are transliterated differently below. The transliteration of ancient Greek, also used here for bibliographic citations, follows the system commonly adopted by classical scholars, and marks the difference between the long and short 'e' and 'o' with a macron. Transliteration of modern Greek is more problematic as there is no one widely accepted system. That adopted here attempts to provide a guide to pronunciation while enabling the reader to discern the original Greek characters.

I. Ancient. II. Post-Byzantine to 1830. III. Art music since 1770. IV. Traditional music.

I. Ancient

1. Introduction. 2. Source material. 3. Scope. 4. Musical life in ancient Greece. 5. Musical instruments: (i) Idiophones and membranophones (ii) Aerophones (iii) Chordophones. 6. Music theory: (i) Pythagoreans (ii) Harmonicists (iii) Aristoxenian tradition (iv) Legacy. 7. Notation: (i) Pitch (ii) Rhythm. 8. Extant *melos*: (i) Stone (ii) Papyri (iii) Manuscripts.

1. INTRODUCTION. The modern Western concept of 'music' differs from the ancient Greek concept of *mousikē*. For the Greeks, music was both an art and a subject of scientific and philosophical inquiry. It could provide relaxation and entertainment as well as playing a central role in civic and religious life. In the second book of his treatise *On Music* (*Peri mousikēs*), Aristides Quintilianus (*fl* late 3rd century – 4th century CE) remarks on the pervasiveness of music:

> There is certainly no action among men that is carried out without music. Sacred hymns and offerings are adorned with music, specific feasts and the festal assemblies of cities exult in it, wars and marches are both aroused and composed through music. It makes sailing and rowing and the most difficult of the handicrafts not burdensome by providing an encouragement for the work.

Recognizing its broad role, he identified (i.5) theoretical and practical subclasses of *mousikē*, each consisting of various subjects and disciplines (for a diagram *see* ARISTIDES QUINTILIANUS), ranging from the narrowly technical to the broadly philosophical.

Centuries earlier, such conceptual breadth had enabled PLATO, in the *Timaeus*, to employ music as a cosmological paradigm, but he was also concerned in the *Republic* and the *Laws* with practical issues such as the influence of music on behaviour and the types of music that should be allowed in an enlightened civilization. Likewise, in the eighth book of the *Politics*, ARISTOTLE elaborated on the educational function of music and pointed out its effect in the development of character. The pure phenomena of music attracted the interest of various early philosophical schools, especially the Pythagoreans and another group that came to be known as the 'Harmonicists' (*harmonikoi*); within this scientific tradition Aristotle's famous disciple Aristoxenus, in a treatise transmitted under the title *Harmonic Elements* (*Harmonika stoicheia*), developed a highly sophisticated system for analysing musical phenomena.

By the 2nd century BCE the earlier practical, scientific and philosophical traditions of music were beginning to fade. Even so, for the next several centuries, authors of late antiquity would continue to write treatments of the subject in Greek and Latin. Byzantine and Arabic scholars remained interested in ancient Greek music theory well into the second millennium of the present era, but in the West the music and its theory began to be forgotten after the time of Boethius and Cassiodorus, leaving only faint and imperfect echoes in later treatises.

When Renaissance humanists began to rediscover the cultural treasures of antiquity, they were intrigued by the legendary powers and quality of the music of ancient Greece but were frustrated by the difficulties in recapturing the music of an earlier time. The humanists were also hampered by the absence of notated pieces of music, by incomplete or imperfect manuscripts of texts they wished to read, and by a limited knowledge and understanding of other valuable pieces of evidence, iconographic and archaeological.

In the 17th and 18th centuries more of the theoretical and literary sources that speak of ancient Greek music began to circulate in published form. The most important of these publications was Marcus Meibom's *Antiquae musicae auctores septem* (Amsterdam, 1652), an edition of seven Greek treatises with parallel translations in Latin, a book of some 800 pages. This edition complemented Athanasius Kircher's famous *Musurgia universalis* (Rome, 1650), and both influenced John Wallis's 1682 and 1699 editions of two treatises Meibom had not included in his collection: the *Harmonics* (*Harmonika*) of Ptolemy and

Porphyry's commentary on it. These substantial technical publications provided 18th-century scholars with a wealth of material that appealed to their antiquarian and historical interests, while also supplying evidence for arguments about the purpose and meaning of music. L.C. Mizler von Kolof and Johann Mattheson, for example, drew on ostensibly divergent trends in the Greek sources to bolster their own aesthetic differences, while historians such as F.W. Marpurg, G.B. Martini and Sir John Hawkins tried to develop coherent historical surveys.

Greater control of the literary sources was accomplished during the 19th century, and the discovery of a fair amount of music notated on stone and papyrus and in manuscripts excited renewed debate about the value of ancient Greek music and the prospect of understanding its legendary powers. With the publication during the 20th century of new critical texts, catalogues of manuscripts, and an enormous quantity of critical studies, scholars continued to build on these earlier foundations.

It is impossible to reconstruct every detail of the music of the ancient Greeks, but a broad range of source material provides a good deal of information. Four principal types of sources are available for the study of ancient Greek music and music theory: literature, works of graphic or plastic art, archaeological remains, and notated pieces of music. No single class of source material is sufficient to present a complete picture; each gains in relation to the others, and only when viewed as a complex do they begin to reveal the richness and vitality of *mousikē*.

2. SOURCE MATERIAL. Musical allusions and general descriptions appear in the *Iliad* and the *Odyssey*, in lyric poetry and in dramatic works of ancient Greece. As nearly all this literature was sung, danced, and accompanied by musical instruments, the literature itself is a part of the musical heritage of Greece. In addition, general descriptions of music and music theory abound in philosophy, collections of anecdotes, and similar types of literature. Plato, Aristotle, Plutarch, Sextus Empiricus and other representatives of various philosophical schools wrote in detail about the use, character and value of music. Historical, anecdotal and lexicographical works such as Pausanias's *Description of Greece* (*Graeciae descriptio*), Athenaeus's *Sophists at Dinner* (*Deipnosophistai*), Plutarch's *Table-Talk* (*Sumposiaka problēmata*), Photius's *Bibliotheca*, the *Etymologicon magnum*, the *Suda* and Pollux's *Onomasticon* contain valuable detail on such matters as construction and use of musical instruments, types of music and occasions when it might be used, and the effect of music on behaviour.



1. *Revellers with (from left to right) barbiton, kithara, clappers and aulos: detail of Attic Black-figure amphora by a painter of the Leagros group, late 6th century* BCE *(Staatliche Antikensammlungen, Munich)*

Technical or systematic works that treat the theory of ancient Greek music extend over a wide period from the 4th century BCE to the 4th century CE, or even later if works written in late antiquity and the Middle Ages in Latin, Greek and Arabic are included. These later works, however, should be considered representatives of the transmission of ancient Greek music theory rather than parts of its primary corpus. Of the earlier treatises, some are technical manuals that provide valuable detail about the Greeks' musical system, including notation, the function and placement of notes in a scale, characteristics of consonance and dissonance, rhythm, and types of musical composition. This group includes the *Division of the Canon* (*Katatomē kanonos*; sometimes erroneously attributed to Euclid); Cleonides, *Harmonic Introduction* (*Eisagōgē harmonikē*); Nicomachus of Gerasa, *Manual of Harmonics* (*Harmonikon engcheiridion*); Theon of Smyrna, *On Mathematics Useful for the Understanding of Plato* (*Tōn kata to mathēmatikon chrēsimōn eis tēn Platōnos anagnōsin*); Gaudentius, *Harmonic Introduction* (*Harmonikē eisaōgē*); Alypius, *Introduction to Music* (*Eisagōgē mousikē*); Bacchius, *Introduction to the Art of Music* (*Eisagōgē technēs mousikēs*); Dionysius, *Introduction to the Art of Music* (*Eisagōgē technēs mousikēs*); the so-called Bellermann's Anonymous; and others. By contrast, some of the treatises are long and elaborate books showing the way in which *mousikē* reveals universal patterns of order, thereby leading to the highest levels of knowledge and understanding. Authors of these longer books – Aristoxenus, Ptolemy, Porphyry and Aristides Quintilianus – were in some cases well-known figures of antiquity.

Literary sources supply much information about music, but they are not especially useful in determining how music sounded or was performed. Answers to these questions must be addressed through the music itself, musical instruments, and iconographic sources illustrating instruments, manner of performance (to some degree), and social contexts in which music was used, ranging from music lessons to processions, banquets, the theatre and festivals. Various types of lyre, the aulos and percussion instruments are seen being tuned and played (alone or in ensemble) or sometimes simply hanging on a wall. Statuary, gemstones and coins exhibiting instruments in three dimensions or low relief help clarify the perspective shown in paintings. Remains of musical instruments discovered in archaeological excavations can be of incalculable value in making reconstructions of instruments; such reconstructions help to bridge the gap between performances captured by the graphic or plastic artists and the sound of the music itself.

A final source of inestimable importance is the ever-growing body of musical fragments that appear in manuscripts and on stone and papyrus. At least six important new pieces, including a second fragment from a work of Euripides, came to light during the last 30 years of the 20th century. Although the precise number varies according to the differing assessments of scholars, more than 40 'fragments' dating from between the 3rd century BCE and the 4th century CE are now known (see §8

below). Some of these pieces are indeed quite fragmentary, but others are complete or nearly complete compositions. Theoretical sources have made it possible to transcribe these pieces with reasonable certainty.

3. SCOPE. The broad subject of 'ancient Greek music and music theory' requires some definition of region and chronological limits. Cycladic sculpture of musicians, belonging to the period 2700–2100 BCE, has been discovered on the islands of Keros, Thera and Naxos; frescoes from the Minoan period (*c*2300–1100 BCE) survive; and various musical artefacts exist from Mycenaean (*c*1550–1100 BCE) and Iron Age and Early Geometric (1100–800 BCE) cultures. While this iconographic evidence is valuable, the *terminus a quo* normally envisioned by the phrase 'ancient Greek' is the so-called Archaic period, which is generally taken as referring to the Greek culture of the 8th to 6th centuries BCE. The *terminus ante quem* is more difficult to define because of the vitality of Greek culture, but for the purposes of this article it will be taken as the middle of the 5th century CE.

Within this extended period, a number of different regions contributed to a culture now commonly considered 'Greek'. Broadly speaking, ancient Greek musical culture was centred in the area of modern Greece (including the Peloponnese); Crete; to the north, the southern regions of Albania, the former Yugoslavia and Bulgaria; to the west, the southern regions of the Italian peninsula; to the east, Asia Minor; and to the south, the northern regions of the African coast (especially in the area of Libya and Egypt). This area includes peoples and regions frequently noted in early literary sources: peoples such as the Dorians, Ionians, Aeolians, Achaeans, Lydians, Phrygians, Thracians, Macedonians, Libyans and Egyptians; and regions such as Boeotia, Euboea, Aetolia, Attica, Achaea, Argolis, Laconia, Thessalia, Calabria and Lucania.

4. MUSICAL LIFE IN ANCIENT GREECE. A history, in the modern sense, of ancient Greek music cannot be written because the surviving texts are insufficiently precise in matters of chronology, biography, attribution and even factual detail. Ostensibly historical treatments (by such authors as Alexander, Aristoxenus, GLAUCUS OF RHEGIUM and Heraclides Ponticus) are cited and excerpted or paraphrased in Pseudo-Plutarch's *On Music* (*Peri mousikēs*), but the early treatments themselves do not survive. As noted above (§2), other literary sources provide information about musical matters, but their approaches tend to be technical, antiquarian or museographic rather than historical. It is possible to extract from the sources a considerable picture of ancient Greek music and musical life, but this picture must remain chronologically and historically ambiguous.

The Greeks developed specific musical forms for a wide range of occasions. Encountered in the literary sources are examples of hymns, dithyrambs, wedding songs, threnodies, drinking-songs, love songs, work songs and many other types. Although the music (in the modern sense) for these compositions no longer survives, with the exception of the musical fragments, the texts themselves provide significant evidence about form, structure and rhythm, and they also frequently describe music-making.

The term 'composition' should not be misunderstood to imply only a piece of music represented in musical notation. While such compositions of ancient Greek music do exist, pieces of music were also transmitted aurally and performed over the years by many different persons, doubtless with individual variations. On the other hand, some compositions apparently remained individual creations, no longer performed but still recalled by later Greek writers in descriptive terms that conveyed important and influential features of the work.

In the earliest traditions music was performed by a solo singer or chorus with and without instrumental accompaniment. Scenes of music-making already appear in the 'Shield of Achilles' (*Iliad*, xviii.478–607) and elsewhere in the *Iliad*; the *Odyssey* incorporates both Phemius and Demodocus, two of the most renowned traditional epic singers (*aoidoi* or *oidoi*), as strategic characters within the epic. It is uncertain whether the *Iliad* and the *Odyssey* were sung or recited, but extended musical forms – both solo and choral – certainly existed. Purely instrumental music was also popular. Beginning in the 6th century BCE, virtuosity and innovation became more prominent in instrumental music, which in turn encouraged complexity in the other musical forms. Conservative poets and philosophers deplored the violation of earlier traditions, but the new styles flourished. Remarkable descriptions of some famous compositions survive, including the Pythic NOMOS, a composition for the aulos recalled by Strabo (*fl c* 1st century BCE–1st century CE) in the *Geography* (ix.3.10; cf Pollux, *Onomasticon*, iv.78, 84). The composition is not preserved, but similar types of extended and vivid imitative pieces exist in other folk traditions, which may provide some idea of the remarkable effects that could have been used in the Pythic Nomos.

Music in this sense of a performing art was called *melos*. A distinction was made between *melos* in general, which might be no more than an instrumental piece or a simple song, and perfect *melos* (*teleion melos*; cf Aristides Quintilianus, *On Music*, i.4), which consisted not only of the melody and the text (including its inherent elements of rhythm and diction) but also highly stylized dance movement. Melic composition (*melopoiïa*) together with rhythmic composition (*rhuthmopoiïa*) was the process of selecting and applying the various components of *melos* and rhythm to create a complete composition (see §6(iii)(g) below). Melic composition is subdivided by Aristides Quintilianus (*On Music*, i.12) into three classes – dithyrambic, nomic and tragic – parallel to his three classes of rhythmic composition (*On Music*, i.19) – systaltic, diastaltic and hesychastic. In addition, the three broad classes of melic composition may contain various subclasses, such as erotic, comic and panegyric. By these classifications Aristides Quintilianus would seem to be referring to music written in honour of Dionysus (dithyrambic) or Apollo (nomic) or for the tragedy. Any piece of music might be elevating (diastaltic), depressing (systaltic), or soothing (hesychastic), as appropriate (similar definitions are provided in Cleonides' *Harmonic Introduction*, 13).

Although the treatise of Aristides Quintilianus is rather late, its system of classification accords with the statements of earlier writers, and there can be little question that from a very early period the Greeks had developed a sophisticated musical typology. Forms might be typified by subject matter, rhythm and metre, large-scale structure, and so on. Plato's Athenian Stranger (*Laws*, iii, 700a8–e4) observes that the types were once distinct: a hymn would not be confused with a dirge, dithyramb or paean.

Nevertheless, Plato also clearly implies that this distinction was beginning to be lost by the mid-4th century BCE. A similar point is made in his *Republic* (iv, 424b5–c6), where Socrates argues against innovations in music because they threaten the fundamental structure of the state: 'One must be cautious about changing to a new type of music as this risks a change in the whole. The modes [*tropoi*] of music are never moved without movement of the greatest constitutional laws'. Plato's remarks underscore the fact that the practical manifestations of music form only one part of the Greek concept of *mousikē*: music occupied a prominent place in everyday life not only because it was amusing and socially valuable but also because it embodied universal principles and was a vehicle for higher understanding.

Writers such as Plato restricted themselves to relatively general descriptions of musical types, but fuller typologies are preserved in the *Sophists at Dinner* (*c*200 CE) of ATHENAEUS and the *Bibliotheca* (*c*mid-9th century CE) of Photius, sources that tend, by their nature, to be lexicographic or museographic. Section 239 of the *Bibliotheca*, which preserves a summary of the *Useful Knowledge* (*Chrestomathia*) of Proclus (410/12–85 CE), provides a description of various musical types. After distinguishing between music intended for the gods and music intended for human activity, Proclus lists the types associated with each classification:

For the gods: hymn, prosodion, paean, dithyramb, nomos, adonidia, iobakchos and hyporcheme
For humans: encomion, epinikion, skolion, erotica, epithalamia, hymenaios, sillos, threnos and epikedeion
For the gods and humans: partheneion, daphnephorika, tripodephorika, oschophorika and eutika.

It is impossible to know whether this particular typology would have been shared by earlier Greek writers, but it is clear that the Greeks were conscious of specific musical types and their distinctions. Proclus's classification and typology supply a useful model for examining each form (*see* DITHYRAMB; ENCOMIUM; HYMENAIOS; HYMN, §I; KŌMOS; NENIA; NOMOS; PAEAN; PARTHENEIA; PROSODION; SKOLION; THRĒNOS; and TRAGŌIDIA).

Although a complete picture of the musico-poetic types remains elusive, enough detail survives in the texts, early commentaries, iconography and notated musical fragments to reveal considerable musical sophistication, variety and vitality. Grander and more complex types such as the hymn, paean, *prosodion* and dithyramb played important roles in religious and civic life. The *nomos*, originally a form associated with venerable tradition, became the particular vehicle for musical innovation and the development of the virtuoso. The *epinikion* provided a form in which important personal and human victories could be memorialized to inspire future generations. In the dithyramb, hyporcheme and *partheneion*, the relationship of dance and music was especially prominent, but the most complete union of music, text, movement and costume was developed in the drama, which formed a centrepiece of the civic and religious festivals of the Greeks. Likewise, everyday social life was supported by wedding and funeral music, love songs, work songs, banquet songs, and so on. In each piece, whether formal and complex or simple and folklike, musicians drew on a wealth of tradition, a powerful and innately sonorous language, and virtually limitless combinations of rhythms, metres, *tonoi*, inflections of melodic scale, gesture and dance, some of which are described in the technical treatises (see §6(iii) below).

5. MUSICAL INSTRUMENTS. Ancient Greek music was fundamentally vocal and literary in character, but musical instruments appealed to the Greeks at least as much as they did to other early musical cultures. The musico-poetic types noted above (§4) were coloured and brightened by the sounds of an array of instruments that could produce varied timbres ranging from percussive attacks to long, sustained melodic lines and from imprecise noise to the subtlest shading of pitch.

Athenaeus, Pollux and the authors of other anecdotal and lexicographic works provide detailed definitions and classifications of musical instruments, the beauty of which also appealed to Greek painters and sculptors. Red- and black-figure vase painters portrayed countless scenes of Greeks of all classes, as well as the gods themselves, engaged in playing musical instruments, while sculptors portrayed musical instruments in terracotta statuary and on gemstones and low reliefs. In addition to this literary and iconographic evidence, a number of instruments survive as archaeological artefacts. Taken with the other evidence, these remains make it possible to reconstruct individual instruments and experiment with them to discover characteristics of timbre, pitch, tuning and performing practice.

The instruments employed by the Greeks fall into the four traditional Hornbostel-Sachs classifications: idiophones, membranophones, aerophones and chordophones. Distinctions between the chordophones and aerophones – and among the instruments in each group – were simply assumed by most writers, but the percussion instruments (idiophones and membranophones) receive little attention. They were, however, seen by some writers as sharing at least one trait with the chordophones: both were struck in order to sound. If classification is based on performing technique, the idiophones, membranophones and chordophones can be considered a single class, distinct from the aerophones. Moreover, the chordophones and membranophones share a distinct physical characteristic that suggests they be grouped apart from the aerophones: both require tension for the instrument to sound. (The following paragraphs provide only a summary treatment; for a fuller technical description of many of the instruments, see the individual entries devoted to them.)

(i) Idiophones and membranophones. The Greek idiophones include the *krotala* (crotala), *kroupezai* or *kroupala*, *kumbala* or *krembala* (cymbala), *seistron* (sistrum), *rhombos* and *kōdōn* (bells). The *rhoptron* is, in a sense, an idiophone, but like the other drums (*tumpana*), it is also a membranophone. Idiophones, made of naturally sonorous materials that produced relatively indistinct pitches, were used for a variety of purposes, while the membranophones were associated particularly with the rites of Dionysus and Cybele. All these instruments, capable of a wide dynamic range and various types of articulation depending on the way in which they are struck, could have been used to articulate the rhythmic and metric patterns of music; in at least some cases they must have been used to coordinate performers by marking time. The percussion could also easily sound multiple simultaneous patterns, such as the contrast between the rhythmic and metric patterns that appears in the musical fragments, or a dynamic distinction between the *arsis* and *thesis* of various rhythmic feet.

(a) Krotala. Made of hollow blocks of some hard material and hinged with leather, *krotala* (*see* CROTALA) were held and clapped together in the hand; they were quite strongly associated with mystery, excitement and vigorous celebration. In the Aristotelian *On Marvellous Things Heard* (*Peri thaumasiōn akousmatōn*, 839a1–2), the author recalls a haunted cave on the island of Lipara, where laughing is heard at night accompanied by the sound of drums, *kumbala* and *krotala*; and the Homeric hymn *To the Mother of the Gods* (*Eis mētera theōn*) calls on the Muse to celebrate Cybele with the sounds of *krotala*, drums and auloi.

(b) Kroupezai, kroupala. These were essentially *krotala* worn on the foot and operated with the heel resting on the ground and the front part of the foot tapping up and down. Metal taps were normally attached to both of the inner faces of the *kroupezai*, and the sound of the instrument would have been harder, sharper and more metallic than that of the *krotala*. If the tapping of the *kroupezai* was used to help coordinate an ensemble, it is probable that they struck some regular pulse, possibly marking the *thesis* in each foot or each individual metron. Augustine (*De musica*, iii.1) refers specifically to the role of the *kroupezai* (which he called *scabella* – *see* SCABELLUM) in articulating the larger metric patterns, and a number of the musical fragments exhibit dots (*stigmai*) that quite clearly mark rhythmic or metric patterns. If the *kroupezai* sounded at these points, an ensemble could easily follow the pattern.

(c) Kumbala, krembala. Higher-pitched metallic instruments, rather like the finger-cymbals still common in Asian musical cultures, *kumbala* (*see* CYMBALA) were mentioned by Athenaeus (*Sophists at Dinner*, xiv.39) as an example of instruments that simply produce a noise; he observed that they were popular with women for the accompaniment of dancing, adding that some people use shells or pieces of pottery to create a rhythm for the dancers.

(d) Seistron. Commonly associated with the Egyptian cult of Isis, the *seistron* (*see* SISTRUM) was likened to the *krotala* by Pollux, who observed that it was used by wet-nurses to amuse sleepless infants so they would fall asleep. Aristotle used the term *platagē* in *Politics* (viii.6, 1340b25–31) to refer to the 'rattle' of Archytas, which he commended as a useful toy for parents to give their children to amuse themselves and to distract them from breaking things in the house. As the verb *platagein* refers to clapping the hands, Archytas's rattle was probably rather like the modern mounted castanets. The *seistron*, however, would have had a higher and more metallic tone, rather different from the *krotala* or Archytas's rattle.

(e) Rhombos. As a term in the context of sound, *rhombos* simply refers to a whirling or rumbling. The term can be applied to the BULLROARER, a piece of wood whirled around on a string, or as a synonym for the *rhoptron*, a drum with bronze snares stretched across the head to provide a nasal buzzing sound. The bullroarer might have been called a *rhombos* not only because of its whirling motion but also because the piece of wood may normally have been cut into a rhombus shape to cause it to vibrate more vigorously and produce more sound as it whirled through the air. Its mysterious rising and falling pitch, associated particularly with the ceremonies of the priests of Cybele, was caused by the speed at which the *rhombos* was spun.

(f) Rhoptron. Associated with the Corybantes, it was described by Plutarch in his life of Crassus as an instrument used by the Parthians to frighten their opponents in battle. He observed that *rhoptra* make a dead, hollow noise, like the bellowing of beasts mixed with the sound of thunder. Plutarch's definition accords with the definition provided by the *Suda* for *tumpana*, which are described as constructed from hollowed-out pine or fir, fitted with bronze bells (*kōdōnes*), the mouth (*stoma*) of the *tumpanon* covered with oxhide (*see* TYMPANUM). In both definitions the drum is described as an object with only one opening, not as a short hollow frame with two openings, and the bronze objects are not attached to the outside of the drum. In Plutarch's definition they are stretched over the hollow, and in the definition of the *Suda* they are fitted into the drum before it is covered with oxhide. Although modern scholarship commonly refers to the *rhoptron* as a tambourine, the instrument is much more akin to a snare drum. While a chorus of tambourines could hardly produce the sort of sound described by Plutarch and the *Suda*, the sound of an ensemble of large snare drums could be overwhelming and terrifying in battle.

In addition to the *rhoptra* the Greeks used ordinary frame drums. Vase painters sometimes show these held by one hand inside the frame, indicating that only one end of the frame was covered with skin. The drums, however, are also shown held by a handle, and in these cases both ends may have been covered with skin. *Rhoptra* and frame drums alike seem to have been played with the fingers rather than with sticks of any sort. Although drums are sometimes shown in association with auloi and other percussion instruments, they were frequently used as solo instruments to accompany dance in the celebrations of Dionysus and Cybele or as instruments of the battlefield, together with the salpinx and horn.

(ii) Aerophones. The primary wind instruments of the Greeks were the aulos, syrinx, hydraulis, salpinx and horn (*keras*). Wind instruments, like the percussion, were associated particularly with the cults of Cybele and Dionysus, but the instruments were always regarded with some ambivalence in Greek musical culture as not truly 'Greek'. This is reflected in the various myths surrounding the discovery of the aulos and the syrinx. While the invention of the lyre is clearly assigned to Hermes and the instrument is inextricably linked to Apollo, legend places the origin of the aulos in Phrygia. An origin in Asia Minor naturally links the aulos with Dionysus because prominent cults of Dionysus existed in both Phrygia and Thrace. Indeed, it was commonly assumed by ancient authorities that the god – and thus his music – had come to Greece from these 'foreign' regions. The syrinx, likewise, was said to have been invented by Cybele, the Celts, or other gods or non-Greek peoples. Nevertheless, as the aulos and the other wind instruments became fixtures of Greek musical culture in the festivals, symposia, the theatre and everyday life, other legends attributed the discovery of the aulos to Apollo and to Athena, who threw it away when she realized that playing it distorted her features. The instrument, it seems, landed in Phrygia, thereby linking the two traditions.

(a) Aulos. This was the most important of the Greek wind instruments; its use in some of the musical forms has already been noted above (§4). In addition to the larger cultural view of the instrument, literary sources give substantial detail about the origin, history and construction of the aulos; numerous archaeological remains and iconographic representations provide specific examples. On this basis rather complete reconstructions of Greek auloi have been made, facilitating observations about the timbre, pitch, tuning and performing practice of the instrument. (For a fuller description *see* AULOS, §I.)

It should be stressed that the aulos is a reed instrument – not a flute, as some continue to translate it – consisting of two quite distinct and separate parts: a mouthpiece and a resonator (fig.2). The technical writings concern not only the various shapes and sizes of the resonator but also the material and construction of the reeds. Pollux (*Onomasticon*, iv.70) described the parts of auloi as the *glotta*, *trupēmata*, *bombukes*, *holmoi* and *hupholmia*. The resonators, or *bombukes*, were made of all sorts of material, laterally pierced by a number of finger-holes, *trēmata* or *trupēmata*. The reeds (*glotta*) were held by the bulb-shaped *holmoi*, which could be inserted directly into the resonator or another bulb, the *hupholmion*, which increased the resonating length of the pipe.

The aulos had only four *trupēmata* until certain innovators (such as Diodorus or PRONOMUS) made one with 'many holes'. Four finger-holes are frequently displayed in paintings of the aulos, and surviving pipes of Egyptian and other cultures indeed have only four holes; remains of Greek auloi, however, exhibit more than four *trupēmata*. Once the auloi were developed to include more than four *trupēmata*, it was necessary to find a way to close the holes not needed for a particular performance. Some of the surviving remains of auloi include metal bands encircling the pipe at the location of each *trupēma*, a hole in each band corresponding to the *trupēma* itself.



2. *Aulos player from an Attic Red-figure kylix by the Colmar Painter, c480 BCE (Musée du Louvre, Paris)*

The bands can be turned to open or close the various *trupēmata*; mechanisms were eventually developed to assist the performer in turning them more easily and quickly, thereby enabling the aulete to change and expand the intervallic patterns available on a single aulos.

Theophrastus in the *History of Plants* (*Peri phutōn historias*, iv.11) described the manufacture of the mouthpiece, but in the absence of any aulos mouthpieces the passage is subject to a number of interpretations. The literary evidence has been interpreted to refer to a double reed or to a single beating reed; the first section on the mouthpiece in the Aristotelian *On Things Heard* (*Peri akoustōn*, 801b34–40) may suggest, however, that the aulos was played with either type of reed.

Iconographic and textual evidence indicates that auloi came in various shapes and sizes and were normally, but not always, played in pairs. It is unclear whether the pipes played in unison or in some other manner. In order for the two pipes to sound simultaneously, the aulete would have had to provide a tight seal around both mouthpieces. This was accomplished with the aid of the PHORBEIA, a kind of mouthband shown in many illustrations of auletes.

The aulos, with its unique sound and flexibility of pitch, was fully capable of playing the subtly inflected scales described in the treatises. Beyond this it is nearly impossible to generalize about the instrument, especially over several centuries' development. It could be played with single or double reeds, in pairs or as a single pipe, in low or high registers, outdoors – in settings such as the theatre or processions – or indoors at symposia or private occasions, by men or women, with or without the *phorbeia*, and so on.

(b) Syrinx. A single pipe or a group of reeds bound together, the SYRINX (*surinx*) always remained a simple pastoral instrument. The 'Shield of Achilles' (*Iliad*, xviii.526) portrays shepherds delighting themselves with the syrinx, and even Plato (*Republic*, iii.10, 399d), while excluding all musical instruments from his city except for the lyra and the kithara, allows that 'in the fields, the shepherds would have the syrinx'. The Homeric hymn *To Hermes* (*Eis Hermēn*, 511–12) attributes the general invention of the syrinx to Hermes; Pan, the son of Hermes, is the figure most commonly connected with the instrument, especially by later writers such as Ovid (*Metamorphoses*, i.689ff).

The syrinx could be tuned by cutting the pipes to the proper length, which would produce a fully graduated instrument of the type known to Pollux, who used (iv.69) the image of a bird's wing in describing the instrument as an ensemble of reeds ranging from longer to shorter; by boring a single hole in each pipe to define its speaking length; and by plugging wax into the various pipes in order to produce sounding lengths in the proper ratio.

(c) Hydraulis. Described by Philo of Byzantium (iv.77) as a 'syrinx played by the hands', the HYDRAULIS (*hudraulis*) is briefly noted in Athenaeus's *Sophists at Dinner* (iv.75) as the invention of Ctesibius, an engineer and perhaps a barber who lived in Alexandria, and its sound is characterized as 'sweet and delightful'. Its mechanism was sufficiently complex to ensure that it could never have become a common instrument, but at least by the 1st century BCE it had become a recognized part of the musical culture.

Descriptions suggest that the hydraulis was originally an instrument of flue pipes blown with a relatively light

wind pressure, rather than the large instrument of metal pipes (and perhaps reeds) blown with a high wind pressure that later became common in outdoor arenas. The tuning of the pipes of the hydraulis is not specified in any source, and archaeological remains do not allow for a positive identification of their pitch. Most iconographic representations show eight pipes, but instruments with seven, nine, ten and 15 pipes are also portrayed. It seems reasonable to suppose that the pipes were tuned in some combination of whole tones and semitones, but it is not possible to be certain.

(d) Salpinx and keras (horn). The SALPINX and *keras* produced specific pitches of considerable volume that could be heard over great distances. The Greeks recognized the value of such musical instruments in battle to provide military signals, stir the warriors and frighten their opponents. Aeschylus, Sophocles and Euripides all mention the salpinx on a number of occasions, and the second speaker in Pseudo-Plutarch's *On Music* (1140c) confirms the military use of the instrument. Salpinxes are shown quite frequently in vase paintings; a number of nearly complete instruments survive. The instrument, made of bronze and iron with a bone mouthpiece, created a sound described as roaring, loud, powerful, violent, terrifying, war-like and hostile, and so on. Pollux also comments on the various signals played by the salpinx in its military role – such as encouragement, advance, and retreat – as well as its use for fanfares and other signals in various contexts. Players of the salpinx often wore the *phorbeia*, which must have served the same purpose as it did for the aulos.

Other simple pipes were also used by the Greeks and Romans for various types of signal, but little is known about them beyond occasional iconographic or literary references. Horns were sometimes added to the ends of long bronze pipes to form a type of bell. This instrument, the LITUUS, was used in Roman regiments. A curved salpinx supported by a central wooden crossbar was also used both by the Greeks, who called it a *bukanē*, and by the Romans, who called it a CORNU.

(iii) Chordophones. According to tradition, HERMES, after he had constructed a seven-string lyre, taught ORPHEUS to play it, who in turn taught Thamyris and LINUS, while Linus taught Amphion (*see* AMPHION (i)) and HERACLES. When Orpheus was killed, his lyre was thrown into the sea and later washed onto the shore at Antissa in Lesbos, where fishermen found it and took it to TERPANDER. This line of descent supports the Greeks' strong association of the string instruments with one of their most venerable composers. In fact, Terpander, ARCHILOCHUS, ALCMAN, SAPPHO, Theognis, the tragedians and others refer to one or another of the string instruments, and these early musicians are also associated with them by later Greek writers, who describe their everyday use. Thus, the string instruments remained most basic to the Greeks' musical culture. In the *Iliad*, the Homeric hymns and the *Scutum Herculis*, Apollo, Hermes and Artemis play the phorminx with a plectrum. Mortals play the phorminx in both the 'Shield of Achilles' and the *Scutum Herculis*, and Pindar frequently refers to the instrument. Plato clearly preferred the string instruments to the winds.

Terms applied to the string instruments in literary sources are variable, but the instruments can be separated into two major classes: (a) lyres and (b) psalteria. Instruments of the first class, named for the lyra (*lura*), have freely resonating strings strummed with a plectrum; instruments of the second class, named for the *psaltērion* were plucked by the fingers. In early Homeric literature, PHORMINX and *kitharis* are the common terms associated with instruments of the first class. Later, these terms are joined by *lura* and *chelus* (chelys; *see* LYRA (i)), BARBITOS and KITHARA. The complementary evidence of iconography suggests that the chelys lyra was the small instrument, constructed on a tortoise (*chelus*) shell, used in music lessons and for private music-making; the phorminx, an instrument of moderate size with a rounded bottom and perhaps a fuller tone; the barbitos, associated with Dionysian ceremonies, a chelys lyra with long arms and probably a low and resonant tone; and the kithara, commonly associated with Apollo, the large concert instrument used in contests, the theatre and festivals. Among the psalteria were the *psaltērion* itself; the *epigoneion* and *simikion*, instruments that may have had as many as 40 strings, perhaps rather like the modern zither; the MAGADIS, PĒKTIS and phoenix, instruments with strings tuned in pairs, not unlike the modern dulcimer; and the *sambukē* (*see* SAMBUCA (i)) and the TRIGŌNON, which were held aloft, like the modern Irish harp, and – especially in the case of the *trigōnon* – played primarily in the home by women (Pollux, *Onomasticon*, iv.58–61).

In addition to the instruments of the two major classes, iconographic sources occasionally represent a lute-like instrument, distinct from all the others in having strings stretched over a neck, and an instrument that has been described by modern scholars as a *seistron* or a xylophone but actually seems to have been played with the same sort of technique used for the other string instruments. No ancient names are known for either of these instruments.

(a) Lyres. Instruction in playing the lyre was a basic part of Athenian education. Men and women could employ the instrument for simple recreation, the accompaniment of dancing, music in wedding ceremonies or singing at symposia; the lyre was also employed in contests.

The construction of the lyra is described in the Homeric hymn *To Hermes* (41–56), supplemented by later authorities: the soundbox (*ēcheion*) is formed by the back of a tortoise shell, over which oxhide (*derma boos*) is stretched and pinned to the shell by stalks of reed (*kalamos*); two arms (*pēcheis*), spanned by a crossbar (*zugon*), extend from the shell; and seven consonant strings of sheep gut (*hepta de sumphōnous oïōn chordas*) are stretched from the crossbar across a bridge (*magas*) to the bottom of the instrument, where they are attached to the *chordotonos*. The instrument is played with a plectrum (*plēktron*). More detailed descriptions of individual parts of lyres are preserved by Athenaeus, Pollux, Hesychius, the *Suda* and the *Etymologicon magnum*. This general design was used for all the instruments of the lyre family.

The number of strings on the lyra, phorminx, barbitos and kithara is fairly well attested by literary and iconographic sources: it may have had in earliest times only three or four strings, but from at least as early as the time of TERPANDER, it had seven or more. As lyres developed, subsequent strings were added, each of which is attributed by the literary sources to such famous musicians as Prophrastus of Pieria, Histiaeus of Colophon, MELANIPPIDES and TIMOTHEUS of Miletus. Beyond that, there is no literary source of comparable authority to

Theophrastus's *History of Plants* for the tuning and arrangement of the strings; despite much scholarly conjecture, the sound and tuning of the string instruments are essentially unknown. Only a few archaeological remains of parts of these instruments survive, and reconstructions are far more hypothetical than reconstructions of any of the other instruments.

In addition to being struck by the plectrum, the strings were manipulated in some way by the fingers of the performer's left hand, which are usually represented as extended just behind the strings (fig.3). The evidence is insufficient to determine precisely the function of the left hand, but it has been proposed that the fingers dampened or plucked certain strings, or lightly touched one or more of the strings to produce harmonics. Movement of the left hand was, however, restricted by the wrist band that supported the instrument. The fingers of the hand could move, and the hand itself might rotate, but the arm could not make sudden movements towards the left or right side of the instrument without upsetting its balance.

Although the four lyres exhibit significant structural differences, they have a great deal in common, and it is reasonable to suppose that a person able to string, tune and play one of the lyres could also have played, at least to some degree, any of the others. The important role of musical instruction in playing the chelys lyra meant that any educated Greek might possess a degree of technical and musical facility that could be employed in any number of social and religious contexts. Likewise, the skill displayed by a kitharode in one of the competitions or in the theatre would be appreciated not just by an audience intellectually versed and prepared to respond as spectators and auditors but also by one that understood the achievement in quite practical terms. Thus, in a functional sense, the lyres served as the common thread that tied together the entire musical culture in a way not matched by any of the other instruments.



3. Music lesson with two lyra players: Attic Red-figure hydria by Phintias, late 6th century BCE *(Staatliche Antikensammlungen, Munich)*

(b) Psalteria. The role of the psalteria in Greek musical culture remains unclear. Although various instruments are mentioned here and there in literary sources, only some of them are represented in iconographic sources – and only infrequently. Psalteria, such as the *psaltērion* and *epigoneion*, with a large number of strings, may have been associated chiefly with the class of highly skilled musicians and musical scientists that appeared in the 6th century BCE, but at least some of them, such as the *sambukē* and *trigōnon* seem to be exclusively women's instruments. If the style of solo kithara music criticized by Plato (*Laws*, ii, 669d–670a) did indeed emerge from the music of the *epigoneion*, the historical importance of this instrument would be considerably greater than the limited literary and iconographic record would suggest.

The *magadis* and *pēktis* receive conflicting definitions among the ancient authorities. The *magadis*, attributed to both the Lydians and the Thracians, was particularly associated with antiphonal sounds of low and high pitch and especially with singing in octaves (Aristotelian *Problems*, xix.18, 39). If a particular characteristic of the *magadis* – and perhaps also the *pēktis* – was the simultaneous sounding of octaves, it is possible that its strings were tuned in pairs, an arrangement that would also have produced additional sympathetic resonance in the instrument.

Unlike the other psalteria, the *trigōnon* – a 'triangular' *psaltērion* – is represented with some frequency in vase painting, with at least three varieties of the basic instrument. In most representations the instrument sits on the performer's lap or on a platform next to the performer; all are fairly large instruments that reach as high or somewhat higher than the top of the performer's head, and all have a separate soundbox. In each case, the *trigōnon* rests on its arm, not on the soundbox. The number of strings shown varies from perhaps nine to 32. All the representations of the open *trigōnon* show the instrument with the longest strings most distant from the performer, who is in every case a female. The *sambukē* is frequently associated with the *trigōnon* and *magadis* in the literary sources, but its distinctive features remain uncertain. The literary emphasis on the similarity in appearance between the *sambukē* and a ship, taken together with the appearance of the soundbox in one of the closed *trigōna*, which resembles a hull, suggests that this particular form of the *trigōnon* might be the *sambukē*. Like the *trigōnon*, the *sambukē* was strongly associated with women. Aristides Quintilianus (*On Music*, ii.16) describes the instrument as having a faint sound, which would have made it suitable for use in the private chambers of the Muses or mortal women, the common context for the *trigōna* in vase paintings.

Athenaeus (*Sophists at Dinner*, iv.78, 80, 82) refers in a number of places to the PANDOURA, which Pollux (*Onomasticon*, iv.60) defines as a three-string instrument invented by the Assyrians. Athenaeus (iv.81) also mentions a four-string instrument called a *skindapsos*, which may have been a larger version of the same instrument.

The general types of instrument used by the Greeks remained relatively stable over a long period, although particular instruments came in and out of favour and, with the possible exception of the percussion instruments, all became mechanically more complex over the centuries.

The array of musical instruments employed in Greek culture attests the importance of varied colours in their musical expression, which involved various combinations of instruments and voices, the precise combination determined partly by tradition and partly by the preferences of individual performers. There is no question that part of the appeal of musical instruments in Greek culture was aesthetic. Their sound and appearance are often described in sensual terms and their iconography places them in scenes that range from the pleasant and appealing to the impressive and inspiring. Beyond this, the association of musical instruments with particular divinities provided a basis for the creation of affective responses that might complement or conflict with the responses elicited by other means, such as text, rhythm, tempo and melodic structure.

6. MUSIC THEORY. A significant body of Greek literature can properly be considered music theory, although some works are known only as titles mentioned in passing or as brief quotations in the works of Athenaeus and similar writers. Nevertheless, a substantial portion of Greek music theory does survive (see §2 above). While this literature is commonly known to modern scholarship as 'ancient Greek music theory', the phrase is a misnomer. First, most of the surviving literature is not ancient in the sense of having been written before the 1st or 2nd centuries BCE. With the exception of quotations in later literature, the earliest surviving independent theoretical works are Aristoxenus's *Harmonic Elements* and *Rhythmic Elements*, both of which are fragmentary. At least some parts of the *Division of the Canon* are perhaps nearly contemporary, but all the other treatises date from the end of the 1st century CE or later. Secondly, the modern conceptual meaning of the phrase 'music theory' is foreign to these writings. With the possible exception of the rather late writer Alypius, it is quite unlikely that any of the authors intended his work for practising musicians or was concerned with actual pieces of music. Ancient Greek music theory is not primarily interested in analysing pieces of music or explaining compositional or performing practice. As long as its imperfections are understood, 'ancient Greek music theory' provides a useful phrase in referring collectively to the specialized literature ranging from the Pythagorean excerpts quoted in various sources to the treatises of Porphyry, Aristides Quintilianus, Alypius and Bacchius written between the 3rd and 5th centuries CE.

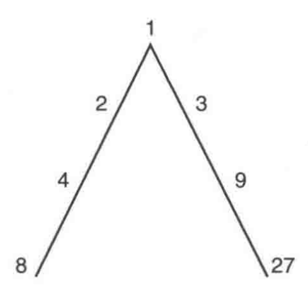
The nature of the sources themselves is problematic. Of the independent theoretical works, only Aristoxenus's *Rhythmic Elements* survives in any medium older than the 11th century CE, and with a few exceptions even those quoted in other sources exist only in manuscripts of this period or later. The extent to which these later copies preserve the form and content of any of the treatises is, in general, impossible to determine, and it cannot be established for certain whether the titles or even the authors assigned to the treatises in the manuscripts represent the actual authors and titles at the time the treatises were first composed. It is also uncertain whether the earliest treatises on ancient Greek music theory were 'composed' (in the modern sense of the term) by an individual author or whether they were only later assembled by disciples or from tradition. In rare cases it is possible to see the way in which a treatise 'grows', even to the extent of changing its entire method of argumentation, as it is transmitted across the centuries (see Barbera, M1990, and *Euclidean Division*, D.ii 1991). Of course, similar problems exist for other Greek literary remains, and there is no special reason to distrust the authenticity of the corpus of ancient Greek music theory, independent treatises and fragments. Still, the inherent limitations of the form in which it exists must be recognized.

These problems notwithstanding, the tradition of scholarship in the field of ancient Greek music theory underlines an importance that goes beyond the evidence it supplies about the Greeks' own music; the theory is also significant as an intellectual monument that exerted a profound influence on later Latin, Byzantine and Arabic musical writings. As such, its significance resides in later writers' use and understanding of the literature at least as much as in the degree to which it presents an accurate picture of ancient Greek music.

Three basic traditions may be discerned in the corpus of ancient Greek music theory: (i) a Pythagorean tradition (including its later manifestations in Platonism and Neoplatonism) primarily concerned with number theory and the relationships between music and the cosmos (including the influence of music on behaviour); (ii) a related, scientific tradition of harmonics associated with a group known as 'Harmonicists'; (iii) an Aristoxenian tradition based on Aristotelian principles. Some of the treatises fit comfortably in a single tradition, while others combine the traditions. The characteristics of each tradition can be generalized (in so far as music is concerned), although for the most part no single treatise provides a comprehensive treatment of any of the traditions. (For discussion of individual theorists, see the separate entries devoted to them.)

(i) Pythagoreans. These writers were particularly interested in the paradigmatic and mimetic characteristics of music, which they saw as underlying its power in human life. Plato in particular was greatly influenced by the Pythagorean tradition in his treatments of music and his concern with regulating its use, especially in the *Republic*, the *Laws* and the *Timaeus* (see §§1 and 4 above; *see also* DAMON; ETHOS; and MIMESIS). In general, Pythagoreans were not concerned with deducing musical science from musical phenomena because in their view the imperfection of temporal things precluded them from conveying more than a reflection of higher reality. The important truths about music were to be found instead in its harmonious reflection of number, which was ultimate reality. As a mere temporal manifestation, the employment of this harmonious structure in actual pieces of music was of decidedly secondary interest. The scientific side of Pythagoreanism, and particularly the part of it concerned with musical science, is primarily known through the *Division of the Canon* and the writings of Plato, Aristotle, Plutarch (and the treatise *On Music* attributed to Pseudo-Plutarch), Nicomachus of Gerasa, Theon of Smyrna, Ptolemy and, as later merged with Neoplatonism, the writings of Porphyry, Aristides Quintilianus, Iamblichus and later writers.

Plato's *Republic*, x.13–16, provides a general description of the 'harmony of the spheres', but in the *Timaeus* (34b–37c), Plato presents a much more detailed model for the creation of the soul of the universe, one that embodies characteristic Pythagorean ratios and means, which produce the kind of musical shape shown in fig.4. As a series of ratios, the numbers on the left represent



4. *Plato's model for the creation of the soul of the universe on Pythagorean principles*

such musical intervals as the octave (2:1), double octave (4:1) and triple octave (8:1), while the numbers on the right represent the octave and a 5th (3:1), the triple octave and a tone (9:1) and the quadruple octave and a major 6th (27:1). Aristides Quintilianus paraphrases this material quite closely in *On Music* (iii.24), developing it with various Neoplatonic interpretations of the numbers and mathematical processes.

Many of these same numbers and ratios appear in the *Division of the Canon*, which presents a systematic application of Pythagorean mathematics to such musical topics as consonance, the magnitudes of certain consonant intervals, the location of movable notes in an enharmonic tetrachord, and the location of the notes of the Immutable System on a monochord. The Introduction to the *Division* defines the physical basis of sound as a series of motions; by producing a percussion (*plēgē*) of air, motion creates sound: denser motion is associated with greater string tension and higher pitch, sparser motion with lesser string tension and lower pitch. Since pitches are related to the number of motions of a string, the pitches of notes are made up of certain numbers of parts; thus, they can be described and compared in numerical terms and ratios. Notes are related to one another in one of three numerical ratios: multiple, superparticular and superpartient; the relationship of consonant notes (i.e. those spanning the 4th, 5th, octave, 12th and 15th) can be expressed in a multiple or a superparticular ratio (i.e. 4:3, 3:2, 2:1, 3:1 and 4:1) formed only of the numbers of the tetractys (*tetraktus*) of the decad (1, 2, 3, 4, the sum of which equals 10), although the *Division* does not explicitly refer to this famous Pythagorean tetractys.

The Pythagoreans were also concerned with the measurement of intervals smaller than the 4th, which they identified through mathematical processes. The tone, for instance, was shown to be the difference (9:8) between the 5th and the 4th, and various sizes of 'semitone' were identified, such as 256:243 (the 'limma'), 2187:2048 (the 'apotomē'), and 'semitones' that could be created by proportioning the ratio 9:8 to create any number of small subdivisions (e.g. 18:17:16 or 36:35:34:33:32 etc.). The size of the semitone and the addition of tones and semitones to create 4ths, 5ths and octaves became a subject of heated controversy between the Pythagoreans, with their fundamentally arithmetic approach, and the Aristoxenians, who adopted a geometric approach to the measurement of musical space.

The mathematical background for the *Division of the Canon* and other Pythagorean treatments of music is explained in Nicomachus's *Introduction to Arithmetic* (*Arithmetikē eisagōgē*) and in *On Mathematics Useful for the Understanding of Plato* (especially 'On Music', 19–61) by THEON OF SMYRNA. Likewise, the *Manual of Harmonics* (6 and 8) of NICOMACHUS OF GERASA includes a discussion of the basic Pythagorean consonances (including the famous story of Pythagoras's discovery of them, which also appears in a somewhat different version in the *Harmonic Introduction*, 11, of GAUDENTIUS); the two means, harmonic and arithmetic, described by ARCHYTAS OF TARENTUM and employed by Plato in the *Timaeus* to construct his musical soul of the universe; and the scale of PHILOLAUS. A group of excerpts (Jan, 266.2–282.18) attributed to Nicomachus in some manuscripts preserves further observations about the relationships between the 28 musical notes and the *harmonia* of the cosmos.

Both Gaudentius's *Harmonic Introduction* (15–16), and Ptolemy's *Harmonics* provide examples of the application of Pythagorean music theory to the construction of musical genera and scales also known in the other theoretical traditions. In *Harmonics*, i.13, PTOLEMY describes Archytas's measurement of the three genera of the tetrachord (see §6(iii)(c) below): the enharmonic (in descending order, 5:4, 36:35 and 28:27), the chromatic (32:27, 243:224 and 28:27) and the diatonic (9:8, 8:7 and 28:27); and in *Harmonics*, ii.14, he provides an extensive collection of measurements of the three genera expressed in terms of Pythagorean mathematics, attributed to Archytas, Eratosthenes, Didymus and himself.

(ii) Harmonicists. These theorists are primarily known through Aristoxenus's negative assessment in his *Harmonic Elements*, at the beginning of which he defines the study of harmonics as pertaining to the theory of scales and *tonoi* (see §6(iii)(d–e) below). Earlier authors, identified by him as 'the Harmonicists' (*hoi harmonikoi*), had based their theory on a single genus in the range of an octave, which they had represented in a series of diagrams. Although the precise nature of the Harmonicists' diagrams cannot be determined, they may have been something like the diagrams that form the last two sections of the *Division of the Canon* or the monochord division of Thrasyllus preserved in section 36 of Theon of Smyrna's *On Mathematics Useful for the Understanding of Plato*.

Diagrams of this sort indeed show the 'close-packing' (*katapuknōsis*) of intervals that Aristoxenus describes as a feature of the Harmonicists' diagrams, and, since they are intended to illustrate all the locations where pitches might be found rather than any genuine musical scale, they also fail to show, as Aristoxenus noted, anything about actual scales or *tonoi*. Aristoxenus refers to *katapuknōsis* on two principal occasions in the treatise: first (i.7: da Rios, 12.8–12), where he observes that there is a close relationship among scales, 'positions of the voice' and the *tonoi*, a relationship that must be examined not by close-packing, but rather in the reciprocal melodic relationships of the scales themselves; second (i.27–8: da Rios, 35.9–37.4), where he contrasts continuity (*sunecheia*) and consecution (*hexēs*) as he observes that musical continuity is a matter of musical logic, or synthesis (*sunthesis*), not a series of consecutive notes closely packed together on a chart with the smallest possible interval separating one from another. Two additional passing references (ii.38: da Rios, 47.15; and ii.53: da Rios, 66.5) appear later in the treatise, echoing the earlier points.

Turning to the concept of synthesis (i.5: da Rios, 9.12–11.10) as crucial to his study, Aristoxenus notes that the

Harmonicist Eratocles (*fl* 5th century BCE) was primarily interested in the possible cyclic orderings of the intervals in an octave, which led him – long before Ptolemy's *Harmonics* – to observe seven species. Aristoxenus derides such mechanical manipulation, which was apparently typical of the Harmonicist approach, because it does not take into account the possible species of the 5th and 4th and the various musical syntheses, which would produce many more than seven species.

In treating the *tonoi*, some of the Harmonicists considered it best to arrange them in the ascending order of Hypodorian, Mixolydian, Dorian, Phrygian and Lydian, with the first three separated from each other by a half-tone and the final three by a tone, while others, basing their assumptions on the aulos, thought that the ascending order should be Hypophrygian, Hypodorian, Dorian, Phrygian, Lydian and Mixolydian, with the first three separated from each other by three dieses, the Dorian and the Phrygian by a tone, and the last three once again by three dieses. Aristoxenus (ii.37–8: da Rios, 46.17–47.16) objected that their identification of a series of *tonoi* separated by some small interval resulted simply in a closely packed diagram and not in any useful understanding of musical phenomena.

The characteristics of the aulos and musical notation were two apparent preoccupations of the Harmonicists, but Aristoxenus dismisses both of these as unscientific. In his view, the Harmonicists 'have it backwards when they think that placing some apparent thing is the end of comprehension, for comprehension is the end of every visible thing' (ii.41: da Rios, 51.10–13); by concentrating on the 'subject of judgment' rather than on judgment itself, the Harmonicists 'miss the truth' (ii.41: da Rios, 52.1–4).

Though clearly representing the Pythagorean tradition, the *Division of the Canon* exhibits precisely the sort of limited diagrammatic view of music theory attributed by Aristoxenus to the Harmonicists. The two final sections of the *Division* may not have been part of its earliest form (Barbera, *Euclidean Division*, D(ii)1991, pp.40–44), but the structure of the demonstrations and the division of the monochord itself are nevertheless expressed in diagrammatic terms. Moreover, the *Division* says nothing at all about the ways in which one note might or might not move to another; makes no specific reference to the various genera, although the enharmonic genus is certainly produced by the demonstrations of propositions 17 and 18; and is limited to a single two-octave display. Likewise, the *Introduction to Music* of Alypius, devoted almost entirely to a series of notational tables (see §7 below), might be seen as growing out of the Harmonicist tradition, although its late date would make such a classification largely irrelevant.

(iii) Aristoxenian tradition. The most systematic discussion of ostensibly musical phenomena is found in the fragmentary *Harmonic Elements* of Aristoxenus and later treatises based on its principles (especially the Aristoxenian epitome by Cleonides and parts of the treatises of Gaudentius, Bacchius, Ptolemy and Aristides Quintilianus). Aristoxenus himself was concerned with the philosophical definitions and categories necessary to establish a complete and correct view of the musical reality of scales and *tonoi*, two primary elements of musical composition, and in the first part of his treatise he introduces and discusses such subjects as motion of the voice (*hē tēs phōnēs kinēsis*), pitch (*tasis*), compass (*hē tou bareos te kai oxeos diatasis*), intervals (*diastēmata*), consonance and dissonance, scales (*sustēmata*), *melos*, continuity and consecution, genera (*genē*), synthesis, mixing of genera (*mignumenos tōn genōn*), notes (*phthongoi*) and position of the voice (*ho tēs phōnēs topos*). From these, he develops a set of seven categories – genera, intervals, notes, scales, *tonoi*, modulation (*metabolē*) and melic composition (*melopoiïa*) – framed by two additional categories: first, hearing and intellect, and last, comprehension. As the later Aristoxenian tradition did not share Aristoxenus's broader philosophical interests, the framing categories and much of the subtlety of language and argument largely disappeared, while the seven 'technical' categories (especially the first three) were rearranged and expanded to include additional technical details – such as the names of the individual notes – that Aristoxenus took for granted. The surviving portions of Aristoxenus's treatise do not contain his explanations of each category, but the tradition as a whole may be summarized as follows.

(a) Notes. Aristoxenus's definition is both economical and sophisticated: 'a falling of the voice on one pitch is a note; then, it appears to be a note as such because it is ordered in a *melos* and stands harmonically on a single pitch' (i.15: da Rios, 20.16–19). This subtle definition distinguishes among a voice, which is articulate sound; a single pitch, which is a position of a voice; and a note, which is a production of sound at a single relative ordered position within a musical composition, a *melos*. In the treatise of Cleonides this becomes: 'A note is the musical falling of the voice on one pitch' (Jan, 179.9–10); while Gaudentius preserves much of the original: 'a note is the falling of the voice upon one pitch; pitch is a tarrying and standing of the voice; whenever the voice seems to stop on one pitch, we say that the voice is a note that can be ordered in *melos*' (Jan, 329.7–11). Aristoxenus did not name or define all the notes (since it seems they were 'so well known to the adherents of music'; i.22: da Rios, 29.1–2), and the surviving portions of his treatise do not describe the full array of notes and tetrachords (groups of four notes) that came to be known as the Greater and Lesser Perfect Systems. Later theorists, however, present and characterize them as shown in Table 1. (In the table the pitches are purely conventional, intended only to show the intervallic pattern; various classifications pertaining to the genera are given in parentheses.)

The tetrachord was regarded by Aristoxenus as the basic musical unit, and all but three of the note names indicate the tetrachord (*hypaton*, *meson*, *synemmenon*, *diezeugmenon* and *hyperbolaion*) to which they belong. The *proslambanomenos* ('added note') was not considered a part of any tetrachord; the *mese* formed the upper limit of the *meson* and the *paramese* the lower limit of the *diezeugmenon*.

(b) Intervals. Intervals are defined as bounded by two notes of differing pitch, distinguished by magnitude, by consonance or dissonance, as rational or irrational, by genus, and as simple or compound (the first four distinctions also apply to scales). For Aristoxenus, the 4th and the 5th, not the octave, were the primary scalar components of music and music theory. He required that intervals, in order to be musical, be combined in a certain way; thus the study of intervals was not just a matter of measurement, as it had been for the Pythagoreans and the

TABLE 1: The Greater and Lesser Perfect Systems

*	–	*enharmonic diesis (microtonal sharp)*
im	–	*immovable notes (all other notes are movable)*
ap	–	*notes not part of a pycnon*
bp/mp/tp	–	*bottom/middle/top note of a pycnon*

Greater Perfect System (GPS)	
Proslambanomenos (im, ap)	[*a*]
Hypate hypaton (im, bp)	[*b*]
Parhypate hypaton (mp) [or, if enharmonic, *b**]	[*c*′]
Enharmonic *lichanos hypaton* (tp)	[*c*′]
Chromatic *lichanos hypaton* (tp)	[*c*♯′]
Diatonic *lichanos hypaton*	[*d*′]
Hypate meson (im, bp)	[*e*′]
Parhypate meson (mp) [or, if enharmonic, *e**′]	[*f*′]
Enharmonic *lichanos meson* (tp)	[*f*′]
Chromatic *lichanos meson* (tp)	[*f*♯′]
Diatonic *lichanos meson*	[*g*′]
Mese (im, bp)	[*a*′]
Paramese (im, bp)	[*b*′]
Trite diezeugmenon (mp) [or, if enharmonic, *b**′]	[*c*″]
Enharmonic *paranete diezeugmenon* (tp)	[*c*″]
Chromatic *paranete diezeugmenon* (tp)	[*c*♯″]
Diatonic *paranete diezeugmenon*	[*d*″]
Nete diezeugmenon (im, bp)	[*e*″]
Trite hyperbolaion (mp) [or, if enharmonic, *e**″]	[*f*″]
Enharmonic *paranete hyperbolaion* (tp)	[*f*″]
Chromatic *paranete hyperbolaion* (tp)	[*f*♯″]
Diatonic *paranete hyperbolaion*	[*g*″]
Nete hyperbolaion (im, ap)	[*a*″]

Lesser Perfect System (LPS)	
Proslambanomenos (im, ap)	[*a*]
Hypate hypaton (im, bp)	[*b*]
Parhypate meson (mp)	[*f*′]
Parhypate hypaton (mp) [or, if enharmonic, *b**]	[*c*′]
Enharmonic *lichanos hypaton* (tp)	[*c*′]
Chromatic *lichanos hypaton* (tp)	[*c*♯′]
Diatonic *lichanos hypaton*	[*d*′]
Hypate meson (im, bp) [or, if enharmonic, *e**′]	[*e*′]
Enharmonic *lichanos meson* (tp)	[*f*′]
Chromatic *lichanos meson* (tp)	[*f*♯′]
Diatonic *lichanos meson*	[*g*′]
Mese (im, bp)	[*a*′]
Trite synemmenon (mp) [or, if enharmonic, *a**′]	[*b*′♭]
Enharmonic *paramete synemmenon* (tp)	[*b*′♭]
Chromatic *paranete synemmenon* (tp)	[*b*′]
Diatonic *paranete synemmenon*	[*c*″]
Nete synemmenon (im, ap)	[*d*″]

Harmonicists, but a matter of understanding 'synthesis', the coherent musical arrangement of intervals (i.27: da Rios, 35.10–36.1). Once again, Cleonides simplifies the definition to: 'an interval is bounded by two notes, dissimilar in height and depth' (Jan, 179.11–12), although he provides (in §5) a rather comprehensive summary of the five Aristoxenian distinctions. Theorists readily accepted the possibility that intervals could be of infinite magnitude but in general restricted their interest to the range between the smallest enharmonic dieses (approximately a quarter-tone) and the double-octave-and-a-5th, identified by Aristoxenus as the practical range of the human voice or a musical instrument. The consonant intervals were at least the 4th, 5th, octave, 12th and double octave; the Aristoxenians tended to include the 11th (or indeed any consonant interval compounded with the octave), while the Pythagoreans rejected this interval since it could not be represented by a multiple or superparticular ratio. Intervals were simple if bounded by musically consecutive notes (an implicit rejection of Harmonicist *katapuknōsis*), otherwise they were compound; thus an interval of the same magnitude might be simple or compound depending on the context. In clear contradistinction to the Pythagorean sense, intervals were rational if they were known and employed in music (e.g. the tone, semitone, ditone), irrational if they varied from the defined forms. For Pythagoreans, of course, rationality was a matter of expressible numerical relationships (e.g. 3:2, 4:3, 2:1 etc.): intervals that cannot be expressed in such a relationship are irrational, even though they may be employed in practice. Additional distinctions such as 'paraphonic' and 'antiphonic' were also developed by later theorists such as Theon of Smyrna, Gaudentius and Bacchius.

(c) Genera. Aristoxenus recognized three basic genera of tetrachords: the enharmonic (also known as *harmonia*), the chromatic (also known as *chrōma*, i.e. 'colour'), and the diatonic, the last two of which exhibited various shades (*chroai*). The intonations were created by the two middle notes of the tetrachord, which were 'movable' (*kinoumenoi*), in relation to the two outer notes, which were 'immovable' (*hestōtes*). To describe these intonations Aristoxenus posited (i.21–7: da Rios, 28.3–35.8) a tetrachord of two and a half tones, with the tone itself consisting of half tones, third tones and quarter tones. Specific numerical terms are avoided because his descriptions are intended to be approximations; the shades are not actually fixed but infinitely variable within their regions (i.23: da Rios, 30.14–16). The character of the genera is not perceived in a particular order of specific intervals arranged sequentially in a static scale but rather in characteristic dynamic progressions of intervals, or 'roads' (*hodoi*), that differ in ascent and descent (iii.66–72: da Rios, 83–9). These progressions are readily recognizable, even though the exact sizes of the intervals

may vary from piece to piece. In order to convey the characteristic quality of the genera, the theorist does not need to specify every possible note and interval but rather the relative sizes of interval and their typical patterns of succession. So, Aristoxenus was able to reduce the infinite number of possible arrangements to a manageable series of archetypal genera.

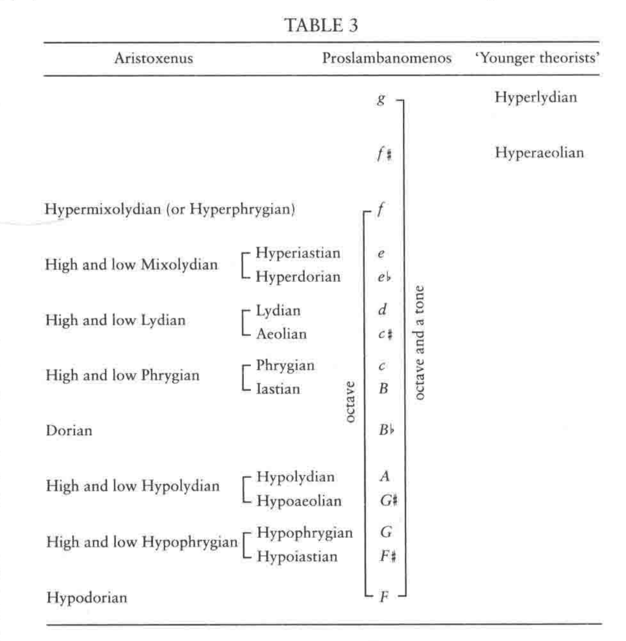
In the later Aristoxenian treatises, only the static descriptions of the genera survive. Cleonides deduced a tetrachord of 30 units on which the genera and shades are projected in specific numbers (see Table 2). The three notes bounding the two small intervals were known as a pycnon (*puknon*) if their composite interval was smaller than the remaining interval in the tetrachord, as is the case in the first four shades. Later theorists expanded the division of the tetrachord into 60 parts, expressed the divisions in terms of ratios instead of parts, or provided somewhat different names, but the basic Aristoxenian design remained the standard for all subsequent theorists who concerned themselves with the subject of genera.

(d) Scales. Aristoxenus rejected the closely packed scales of the Harmonicists because by ignoring the principles of synthesis and continuity and consecution they did not accord with musical logic. Scales, he asserts, must always follow 'the nature of *melos*' (*hē tou melous phusis*): an infinite number of notes cannot simply be strung together; and if a *melos* ascends or descends, the intervals formed by notes separated by four or five consecutive degrees in the scale must form the consonant intervals of a 4th or a 5th. Scales larger than the tetrachord are assembled by combining tetrachords, either by conjunction (*sunaphē*, e.g. *e′–f′–g′–a′* and *a′–b♭′–c″–d″*) or disjunction (*diazeuxis*, e.g. *e′–f′–g′–a′* and *b′–c″–d″–e″*). Relying on the aforestated principles, Aristoxenus (iii.63–74: da Rios, 78.13–92.5) formulated a detailed set of possible progressions.

The later Aristoxenians expanded this discussion to include consideration of the ways in which the tetrachords are combined to produce the Greater and Lesser Perfect systems, but they were also concerned with the classification of scales according to four of the distinctions applied to intervals, to which were added distinctions between gapped or continuous, conjunct or disjunct, and modulating or non-modulating scales. They also explored the various species (*eidē*) or forms (*schēmata*) of the 4th, 5th and octave, perhaps building on Aristoxenus's own description of the species of the 4th, which appears at the very end of the surviving portion of his *Harmonic Elements*. Of these, the octave species are the most important because of their apparent relationship to the *tonoi*; they are commonly described and named as follows: *hypate hypaton–paramese* (*b–b′*), Mixolydian; *parhypate hypaton–trite diezeugmenon* (*c′–c″*), Lydian; *lichanos hypaton–paranete diezeugmenon* (*d′–d″*), Phrygian; *hypate meson–nete diezeugmenon* (*e′–e″*), Dorian; *parhypate meson–trite hyperbolaion* (*f′–f″*), Hypolydian; *lichanos meson–paranete hyperbolaion* (*g′–g″*), Hypophrygian; and *mese–nete hyperbolaion* (*a′–a″*), Common, Locrian and Hypodorian. The association of ethnic names with the octave species probably does not come from Aristoxenus, who criticized (ii.37–8: da Rios, 46.17–47.16) their application to the *tonoi* by the Harmonicists.

TABLE 2

Harmonia	3 + 3 + 24
Mild colour	4 + 4 + 22
Hemiolic colour	$4\frac{1}{2} + 4\frac{1}{2} + 21$
Whole-tone colour	6+ 6 + 18
Mild diatonic	6 + 9 + 15
Intense diatonic	6 + 12 + 12


TABLE 3

Aristoxenus		Proslambanomenos	'Younger theorists'
		g	Hyperlydian
		f♯	Hyperaeolian
Hypermixolydian (or Hyperphrygian)		*f*	
High and low Mixolydian	Hyperiastian	*e*	
	Hyperdorian	*e♭*	
High and low Lydian	Lydian	*d*	
	Aeolian	*c♯*	
High and low Phrygian	Phrygian	*c*	
	Iastian	*B*	
Dorian		*B♭*	
High and low Hypolydian	Hypolydian	*A*	
	Hypoaeolian	*G♯*	
High and low Hypophrygian	Hypophrygian	*G*	
	Hypoiastian	*F♯*	
Hypodorian		*F*	

The final distinction of scales as modulating or non-modulating pertains to the number of 'functional' *mesai*. According to Aristoxenus, function (*dunamis*) is a matter of context; Cleonides, the Aristotelian *Problems* and, especially, Ptolemy (*Harmonics*, ii) elaborate on the term, making it clear that the 'function' of notes involved their relationship in a specific sequence of intervals typical of any one of the genera. The *mese*, in particular, played an important role because of its strategic position at a point from which a scale could proceed either by conjunction or by disjunction.

(e) Tonoi and harmoniai. The section of the *Harmonic Elements* in which Aristoxenus discussed the *tonoi* has not survived, but it is clear from other remaining sections of the treatise that Aristoxenus associated the *tonoi* with 'positions of the voice'. This feature is preserved in Cleonides' later definition (Jan, 202.6–8), which states that the term *tonos* can refer to a note, an interval, a position of the voice and a pitch. Cleonides attributes to Aristoxenus 13 *tonoi*, with the *proslambanomenoi* advancing by semitone over the range of an octave between the Hypodorian and the Hypermixolydian; Aristides Quintilianus (*On Music*, i.10) observes that the 'younger theorists' (*neōteroi*) added two additional *tonoi*, and in fact just such a set of 15 *tonoi* is preserved in the notational tables of Alypius. The full set may be displayed as in Table 3 (the pitches are purely conventional). Cleonides probably borrowed his arrangement from an earlier 'Aristoxenian' treatise or inadvertently conflated material from the Harmonicist and Aristoxenian traditions. It is doubtful that the left column of this table is an accurate representation of Aristoxenus's own treatment, inasmuch as he derided a rather similar arrangement of the *tonoi* by the Harmonicists.

Ptolemy (*Harmonics*, esp. ii.3–11) presents a different conception of the *tonoi*, based on the seven octave species; this is not strictly a part of the Aristoxenian tradition but is related to it. In Ptolemy's view, since the seven octave species might be replicated within a single range of so-called 'thetic' notes and the dynamic function of the various notes is determined by the *mese* (which is itself partly determined by the intervals that surround it), there need only be seven *tonoi* (see Table 4).

Ptolemy's conception is unexceptionable as a logical system, but it is unlikely that it represents either a historical view of the *tonoi* or a description of contemporary practice. Aristoxenus specifically repudiated such figures as Eratocles for limiting their view to a mechanical manipulation of the seven octave species or other intervallic patterns, and the Harmonicists in general for basing their theory on a single genus in the range of an octave, which they represented in a series of diagrams. Moreover, even the musical fragments dated to a period more or less contemporary with Ptolemy tend to exhibit a much wider range of *tonoi* and distribution of relative pitch than Ptolemy's characteristic octave would suggest. His system did, however, have a profound impact on later theorists.

Many of the ethnic names applied to the *tonoi* are also applied to *harmoniai* described by Plato (especially in *Republic*, iii), Aristotle (especially *Politics*, viii), other philosophers and some of the music theorists. Aristides Quintilianus, for instance, preserves in Alypian notation six scales, which he says Plato 'calls to mind' (*mnēmoneuei*) in his discussion of the character of the *harmoniai* (fig.5; the pitches are purely conventional, intended only to show the intervallic pattern; an asterisk indicates a diesis).

These scales may indeed be early, and with their unusual gapped character they are reminiscent of the *spondeion* scale described in Pseudo-Plutarch's *On Music* (1135a–b). It is also noteworthy that one of the earliest surviving fragments of ancient Greek music, which preserves a few lines from Euripides' *Orestes* (*PWien G2315*), exhibits in its notation either the Dorian or Phrygian *harmonia* as presented by Aristides Quintilianus.

Lydian	*e**	*f*	*a*	*b*	*b**	*c′*	*e′*	*e*′*	
Dorian	*g*	*a*	*a**	*a♯*	*d′*	*e′*	*e*′*	*f*	*a′*
Phrygian	*g*	*a*	*a**	*a♯*	*d′*	*e′*	*e*′*	*f′*	*g′*
Iastian	*e*	*e**	*f*	*a*	*c′*	*d′*			
Mixolydian	*e*	*e**	*f*	*g*	*a*	*a**	*a♯*	*e′*	
Intense Lydian	*e*	*e**	*f*	*a*	*c′*				

5. Six scales as listed by Aristides Quintilianus

Both Plato and Aristotle considered that the *harmoniai* could have an impact on human character (*see* ETHOS), but in their use of the term they are almost certainly referring to a full complex of musical elements, including a particular type of scale, range and register, characteristic rhythmic pattern, textual subject, and so on. In terms of Greek music theory, references to particular *harmoniai* would normally subsume the corresponding *tonos*, but the converse would not necessarily be true (see Mathiesen, F1976 and F1984).

(f) Modulation. Since the functions of the notes in a scale would change in the course of a modulation, a full comprehension of musical logic would be impossible without determining the nature of a modulation. Aristoxenus's discussion of modulation is not preserved in the fragments of the *Harmonic Elements*, but Cleonides articulates four types of modulation: in scale, genus, *tonos* and melic composition. Scalar modulation is based on the number of potential 'functional' *mesai* within a scale, and shifts of this sort could be used to change from one *tonos* to another. Modulations involving shifts of a consonant interval or a whole tone were considered more musical because, as Cleonides states, 'it is necessary that for every modulation, a certain common note or interval or scale be present' (Jan, 205.18–19). The importance of the *mese* in establishing a modulation is confirmed by the Aristotelian *Problems*, xix.20 (919a13–28), which observes that 'all good *mele*' (*panta gar ta chrēsta melē*) use the *mese*

TABLE 4

pl	–	*proslambanomenos*	*pm*	–	*paramese*
hh	–	*hypate hypaton*	*td*	–	*trite diezeugmenon*
phh	–	*parhypate hypaton*	*pnd*	–	*paranete diezeugmenon*
lh	–	*lichanos hypaton*	*nd*	–	*nete diezeugmenon*
hm	–	*hypate meson*	*th*	–	*trite hyperbolaion*
phm	–	*parhypate meson*	*pnh*	–	*paranete hyperbolaion*
lm	–	*lichanos meson*	*nh*	–	*nete hyperbolaion*
m	–	*mese*			

	dynamic						
Thetic	*Mixolydian*	*Lydian*	*Phrygian*	*Dorian*	*Hypolydian*	*Hypophrygian*	*Hypodorian*
nd	*e″* (pm)	*e″* (td)	*e″* (pnd)	*e″* (nd)	*e″* (th)	*e″* (pnh)	*e″* (nh)
pnd	*d″* (m)	*d♯″* (pm)	*d″* (td)	*d″* (pnd)	*d♯″* (nd)	*d″* (th)	*d″* (pnh)
td	*c″* (lm)	*c♯″* (m)	*c♯″* (pm)	*c″* (td)	*c♯″* (pnd)	*c♯″* (nd)	*c″* (th)
pm	*b♭′* (phm)	*b′* (lm)	*b′* (m)	*b′* (pm)	*b′* (td)	*b′* (pnd)	*b′* (nd)
m	*a′* (hm)	*a′* (phm)	*a′* (lm)	*a′* (m)	*a♯′* (pm)	*a′* (td)	*a′* (pnd)
lm	*g′* (lh)	*g♯′* (hm)	*g′* (phm)	*g′* (lm)	*g♯′* (m)	*g♯′* (pm)	*g′* (td)
phm	*f′* (phh)	*f♯′* (lh)	*f♯′* (hm)	*f′* (phm)	*f♯′* (lm)	*f♯′* (m)	*f♯′* (pm)
hm	*e′* (hh)	*e′* (phh)	*e′* (lh)	*e′* (hm)	*e′* (phm)	*e′* (lm)	*e′* (m)

more frequently than any of the other notes, adding that the *mese* – like the grammatical conjunction 'and' – is a kind of musical conjunction. *Problems*, xix.36 (920b7–15) further hypothesizes that the *mese* is so important because all the other strings of the instrument are tuned to it. Both statements are reasonable: the *mese* is not only an immovable note – and therefore well suited to govern the tuning of an instrument – but also the 'pivot' note from which the scale may ascend either through a conjunct tetrachord – the *synemmenon* – or across the tone of disjunction and into the *diezeugmenon* tetrachord. Several notes might function as *mese*, depending on the placement of whole tones and semitones in a scale and its range. In fact, such shifts of *mesai* can be seen in a number of the musical fragments; these would presumably fit Cleonides' definition of 'modulating' scales.

Ptolemy's *Harmonics* (i.16 and ii.16) demonstrates a series of tunings that would enable the performer to modulate among several *tonoi*, while Aristides Quintilianus (i.11) describes a 'diagram of the modes akin to a wing' (*pterugi de to diagramma tōn tropōn ginetai paraplēsion*), which demonstrates the various common points among the *tonoi*, at which a modulation might presumably take place. (*See also* METABOLĒ).

(g) Melic composition. The subject of melic composition, Aristoxenus's final category, remains obscure in the surviving treatises. Aristides Quintilianus (i.12) refers to choice (*lēpsis*), mixing (*mixis*) and usage (*chrēsis*) as the three parts of melic (and rhythmic) composition. Choice is a matter of deciding upon the proper scale and position of the voice; mixing involves the arrangement of notes, positions of the voice, genera and scales; and usage pertains to three types of musical gesture: sequence (*agōgē*), succession (*plokē*) and repetition (*petteia*) (a fourth,prolongation – *tonē* – was added by Cleonides). In sequence, the melody moves up or down by successive notes (a revolving – *peripherēs* – sequence involves shifting between conjunct and disjunct tetrachords); in succession, the notes outline a sequence of parallel intervals moving up or down (e.g. C–E–D–F–E–G–F–A or C–F–D–G–E–A or other comparable patterns); repetition is a matter of knowing which notes should be used (and how often) and which not; and prolongation pertains to sustaining particular notes. Additional melodic figures are described in the Byzantine treatise known as Bellermann's Anonymous, but these may pertain more to Byzantine than to ancient Greek music.

Aristides Quintilianus remarks that the particular notes used will indicate the ethos of the composition. Cleonides identified (Jan, 206.3–18) three types: (1) diastaltic, or elevating, which conveyed a sense of magnificence, manly elevation of the soul and heroic deeds, especially appropriate to tragedy; (2) systaltic, or depressing, which expressed dejection and unmanliness, suitable to lamentation and eroticism; and (3) hesychastic, or soothing, which evoked quietude and peacefulness, suitable to hymns and paeans. Aristides Quintilianus, who identifies a similar triad, calls the hesychastic 'medial', and much of books ii and iii is devoted to an explanation of musical ethos.

(iv) Legacy. By the end of the 4th century CE ancient Greek music theory was merely part of the residue of an ancient civilization, and the distinctions among the traditions were blurred or forgotten. Three of the latest treatises, however, those of Gaudentius, Aristides Quintilianus and Alypius, were the immediate sources for writers such as CASSIODORUS and MARTIANUS CAPELLA, who together with BOETHIUS were the earliest writers to preserve and transmit the tradition of ancient Greek music theory to the Latin readers of the Middle Ages. Thus, these later Greek writers represent both the final stages of Greek music theory in antiquity and, as filtered through their Latin interpreters, the first stages of ancient Greek music theory as it came to be known in the Middle Ages.

7. NOTATION. Fragments of ancient Greek music as early as the 3rd century BCE already exhibit a type of musical notation recognizable from the various theoretical treatments written many centuries later. No surviving treatise contemporary with these earliest fragments discusses the notational symbols, despite the fact that they were certainly known to the Harmonicists and Aristoxenus. BACCHIUS, a late writer, uses notation in his treatise to illustrate many of his points, but this is unique. A number of explanations are possible for the absence of theoretical discussion before the treatises of Gaudentius, Aristides Quintilianus, Bacchius and Alypius, but it is not unreasonable to assume that musical notation was largely the province of the practising musician rather than the theorist and came to be recorded in later theory only as a way of preserving (or recovering) a dying tradition.

(i) Pitch. The fullest surviving treatment of Greek pitch notation is that in Alypius's *Introduction to Music* (for a discussion of the notation itself *see* ALYPIUS), but it is likely that Gaudentius, too, originally included all 15 *tonoi* of the 'younger theorists' in his *Harmonic Introduction*, even though the treatise now breaks off in section 22 in the middle of the Hypoaeolian *tonos*. Bellermann's Anonymus includes a table of the Lydian scale and a brief discussion of the notation. A somewhat different type of diagram purporting to illustrate 'the harmonia of the ancients' (*hē para tois archaiois harmonia*) is presented by Aristides Quintilianus (i.7), who states that the first octave is marked out by 24 dieses and the second by 12 semitones (fig.6).

Aristoxenus might have had just such a diagram in mind when he criticized the Harmonicists for *katapuknōsis*, and it could indeed represent an early form of notation. In any event, many of the signs and rotation of the note shapes are similar to signs and patterns in the tables of Alypius. An insufficient number of notes is present to fill out the double octave, but one or two symbols may perhaps be missing. Using symbols that match the tables of Alypius, Aristides Quintilianus also includes (i.11) other diagrams in which the notes advance by semitone and by tone and in which they are arrayed in the shape of a wing to show the concordances among the various *tonoi* (see Bellermann, J1847; Chailley, J1973; and Winnington-Ingram, J1973 and 1978).

(ii) Rhythm. In general, the rhythm of a piece of music was indicated by the natural poetic rhythm of the text (descriptions of which appear in Aristoxenus's *Rhythmic Elements* and Aristides Quintilianus's *On Music*, i.13–29, as well as in numerous specialized Greek treatises on rhythm and metre), but the textual rhythm could be modified by the music. Thus, in addition to the symbols indicating various notes, some music written in ancient Greek notation, including some of the earliest fragments, exhibits symbols (fig.7) indicating rhythmic value, ligation, articulation and rests; dots (*stigmai*) appear as well,

octave 1	※	2	3	4	5	6	7	8	9	10	11	12
		–o	<	6	⊔	9	L	⅃	Δ	∇	E	Ǝ
		o–	>	9	⊓	6	⅃	Γ	∇	Δ	Ǝ	E
	13	14	15	16	17	18	19	20	21	22	23	24
	⊥	⊥	Ч	∋	∈	⋎	Y	∝	>	<	Y	⋎
	⊥	⊥	Ⱶ	∈	∋	Y	⋎	∞	<	>	⋎	Y
octave 2		26	28	30	32	34	36	38	40	42	44	46
		⊢	ꟻ	⇻	∩	C	C	∠	–o	∈	λ	℘
		⊣	F	⇸	∪	Ɔ	Ɔ	⟋	o–	∋	Y	ɗ

6. *Pitch notation of 'the harmonia of the ancients', after Aristides Quintilianus*

perhaps marking out rhythmic or metric units, although this has been a matter of debate. The signs are described only in the much later Byzantine treatise known as Bellermann's Anonymus.

The interpretation of these signs as they appear in pieces of music is not always certain, but in general the durational signs increase the value of an individual note (or a group of notes linked by a ligation sign) two-, three-, four- or fivefold; the signs of ligation normally indicate that a group of notes is equivalent to whatever duration may be marked; the signs of articulation, which fall between the two repeated notes to which they apply, indicate either a hard (*kompismos*) or soft (*melismos*) articulation; the rest may appear alone or be combined with one of the durational signs; and the sign of division marks the beginning of an instrumental interjection within a vocal piece (an example appears in the famous fragment from Euripides' *Orestes*; *PWien G2315*).

8. Extant 'melos'. Pieces of music notated with symbols recognizable from the tables of Alypius have been preserved on stone, on papyrus and in manuscripts. Those preserved on stone can be dated with relative certainty, but the ones notated on papyrus may be earlier than the date applied on paleographic grounds. Pieces preserved in manuscript are (with the exception of the forgeries) certainly earlier than the dates of the manuscripts. Pöhlmann (L(i)1970) identified 40 pieces (including five he regarded as forgeries) in his edition, which remains the only reasonably comprehensive study of the music itself; current scholarship recognizes about 45 pieces, the approximation due to differences of opinion about the proper characterization of a 'piece'. In the following list, the pieces included in Pöhlmann's collection are only briefly described; the new fragments are given a somewhat fuller description, followed by bibliographic references, if available.

(i) Stone.

(*a*) The Delphic hymns (*c*128 BCE; the precise dates of the two pieces are debated), originally installed on the walls of the Athenian Treasury at Delphi, are the most extensive surviving examples of *melos*. One of the pieces, a paean, is notated in vocal notation (fig.8); a certain Athenaeus has recently been proposed (Bélis, L(i)1985) as the composer. The other piece, a paean and *prosodion* notated in instrumental notation (*see* Hymn, §I, 3), was composed and performed by Limenius, according to the title. Both pieces exhibit modulation and a generally complex musical style. (Pöhlmann, nos.19–20)

(*b*) Fragments inscribed on stone from a sanctuary in Caria (1st century BCE) unfortunately do not preserve a single complete word, although occasional musical notes appear. (West, L(i)1992, pp.8–10)

(*c*) The Epitaph of Seikilos (1st century CE), inscribed on a tombstone, consists of a brief heading (including the name of Seikilos) and a complete epigram meticulously notated in vocal and rhythmic notation. (Pöhlmann, no.18)

(*d*) A Hymn to Asclepius (3rd century CE, but perhaps preserving an earlier composition), inscribed on red limestone, is composed in hexameters, preceded by a single line of musical notation. West (L(i)1986) has proposed that every line of the hymn was sung to the same music.

(ii) Papyri.

(*e*) A fragment from Euripides' *Iphigenia in Aulis*, 1499–1509 and 784–92 (*PLeid Inv.510*; *c*280 BCE) exhibits either a rearrangement of the text as it is known

durational signs

dichronos
—

trichronos
—˩

tetrachronos
˪—˩

pentachronos
˪˩˩

signs of ligation

huphen
‿

kōlon
:

signs of articulation

kompismos
+ or ˥

melismos
× or f

rest

kenos
Λ or ∩

sign of division between a vocal and instrumental section

diastolē
7 or ˥

7. *Symbol notation of rhythmic value, ligation, articulation and rests*



8. First Delphic Hymn (paean to Apollo) showing vocal notation above the lines of text, late 2nd century BCE *(Archaeological Museum, Delphi)*

in later manuscript sources or a composite of excerpts, such as might be used by a virtuoso performer. The melody, which modulates and includes the reduplication of syllables for which Euripides was famous, is rather disjunct and chromatic; some rhythmic notation appears. (Mathiesen, L(i)1981)

(*f*) A fragment from Euripides' *Orestes*, 338–44 (*PWien G2315*; mid-3rd century BCE) exhibits an enharmonic or more probably a chromatic melody, accompanying instrumental notes and, once again, reduplication of syllables. (Pöhlmann, no.21)

(*g*) Two small fragments (mid-3rd century BCE) appear in an ostensible treatise on music (*PHibeh 231*), but very little can be positively transcribed. (West, L(i)1992, pp.2–4)

(*h*) Two phrases, perhaps from a tragedy, are exhibited in diatonic notation in *PZenon 59533* (mid-3rd century BCE). (Pöhlmann, no.35)

(*i*) Two small vocal fragments (*PWien G13763* and *1494*; *c*200 BCE), mixing vocal and instrumental notation, may perhaps belong to a single piece. (Pöhlmann, nos.28–9)

(*j*) A set of six small fragments (*PWien 29825a–f*); *c*200 BCE), perhaps from a satyr play or a tragedy, provides additional examples of modulation and the *diastolē*. (Pöhlmann, nos.22–7)

(*k*) A fragment from a satyr play (*POxy 2436*; 1st–2nd century CE) preserves in vocal notation a rather melismatic melody, with considerable use of rhythmic notation. (Pöhlmann, no.38)

(*l*) A passage from a tragedy (*POslo 1413*; 1st–2nd century CE), written in anapests, exhibits a highly florid melody and abundant use of rhythmic notation. A second passage from the same papyrus, written in iambic trimeter on the subject of Philoctetes, displays a similar melodic style but may not be from the same composition. (Pöhlmann, nos.36–7)

(*m*) A long passage of tragic dialogue on the return of Orestes, interrupted by a line of untexted vocal notation, is preserved in *PMich 2958* (2nd century CE); here again, the setting makes use of a number of two- and three-note melismas. A second, shorter passage of indeterminate subject appears in the same papyrus. (Pöhlmann, nos.39–40)

(*n*) Several fragments, probably from a tragedy, are preserved in *POxy 3704* (2nd century CE). (Haslam, L(i)1986, pp.41–7)

(*o*) *PBerlin 6870* and *14097* (2nd–3rd century CE) contain an anthology of compositions – including a paean, two instrumental pieces, a lament and a lyric phrase – exhibiting as usual vocal, instrumental and rhythmic notation. (Pöhlmann, nos.30–33; cf West, L(i)1992, pp.12–14)

(*p*) *POxy 3161* (3rd century CE) contains fragments from dramatic laments concerning Thetis and Achilles and the Persians and Lydians, one lament on each side of the papyrus. (Mathiesen, L(i)1981)

(*q*) *POxy 3162* (3rd century CE) a short fragment of indeterminate content, exhibiting a *stigmē* on almost every note. (Mathiesen, L(i)1981)

(*r*) *POxy 3705* (3rd century CE) is unusual in providing four alternative musical settings of the same iambic trimeter. (Haslam, L(i)1986, pp.47–8; cf West, L(i)1992, pp.14–15)

(*s*) *POxy 1786* (late 3rd century CE) preserves the earliest surviving Greek Christian hymn with musical notation, almost every vocal note of which is also marked with rhythmic notation. The melody employs a considerable number of two- and three-note melismas. (Pöhlmann no.34; cf West, L(i)1992, pp.47–54)

(*t*) *POxy 4461* (2nd century CE), a short fragment preserving a series of musical excerpts. (West, L(i)1998, pp.83–5 and pl.XII)

(*u*) *POxy 4462* (2nd century CE), five small fragments notated in the Hyperiastian *tonos*, perhaps representing several compositions. (West, L(i)1998, pp.86–9 and pl.XII)

(*v*) *POxy 4463* (2nd–3rd century CE) preserves 15 lines of text, 13 of which exhibit musical notation in the Hyperiastian *tonos* and several melismas. (West, L.i 1998, pp.89–93 and pl.XIII)

(*w*) *POxy 4464* (2nd–3rd century CE) contains eight lines of text with musical notation, perhaps representing musical excerpts. (West, L(i)1998, pp.93–5 and pl.XIII)

(*x*) *POxy 4465* (2nd–3rd century CE) exhibits two columns of text, notated predominantly in the Hyperiastian *tonos* and with several short melismas. (West, L(i)1998, pp.95–7 and pl.XIII)

(*y*) *POxy 4466* (3rd or 4th century CE) preserves the beginning of seven lines of text with notation in the Lydian *tonos*; line 2 begins with an elaborate nine-note melisma. (West, L(i)1998, pp.98–9 and pl.XIV)

(*z*) *POxy 4467* (3rd century CE) exhibits 12 lines of a lyric, nine of them with notation in the Hypoiastian *tonos*. (West, L(i)1998, pp.99–102 and pl.XIV)

(*aa*) *POxy inv.89B/29–33* and a new fragment in Yale University's Beinecke Library (*PCtYBR inv.4510*) await publication.

(iii) Manuscripts.

(*bb*) Several hymns addressed to the Muses, the sun and Nemesis (commonly attributed to MESOMEDES) appear in a number of manuscripts, sometimes with vocal notation, sometimes without. No rhythmic notation is present, and the lines and notation are frequently garbled in the manuscript tradition. (Pöhlmann, nos.1–5; cf Mathiesen, L(i)1981)

(*cc*) Six short pieces in instrumental notation (with occasional rhythmic notes and *stigmai*) demonstrating various rhythmic patterns are provided in Bellermann's Anonymous. (Pöhlmann, nos.7–12)

(*dd*) *Hē koinē hormasia*, which appears in several manuscripts and exhibits an enigmatic table of notation, may provide a pattern for tuning a lyre in the Lydian *tonos*, but no fully convincing interpretation of this diagram has been offered. (Pöhlmann, no.6; cf Mathiesen, L(i)1981)

BIBLIOGRAPHY

and other resources

This is a highly selective bibliography, with an emphasis on current literature; for further bibliography see the dictionary entries on the various authors and topics referred to in the text. Fuller bibliographies may also be found in the surveys listed in §B below.

A Manuscripts. B Surveys. C Encyclopedias. D Greek authors – texts, translations, commentaries (i) Collections (ii) Individual authors (selective list). E General accounts. F Greek musical life (including ethos and education). G Instruments. H Pythagorean theory and the harmony of the spheres. I Aristoxenus, Aristoxenians and Harmonicist theory. J Notation. K Rhythm, metre and dance. L Extant *melos* – collections and transcriptions: (i) Literature (ii) Recordings and videotape. M Influence and history of scholarship.

A: MANUSCRIPTS

T.J. Mathiesen: *Ancient Greek Music Theory*, RISM, B/XI (1988)

B: SURVEYS

Bibliographies, *Jahresbericht über die Fortschritte der classischen Altertumswissenschaft*, xi (1877), 1–33 [covering the years 1873–7, ed. H. Buchholtz]; xv (1878), 149–70 [1877–8, ed. W. Velke]; xxviii (1881), 168–82 [1879–80, ed. H. Guhnauer]; xliv (1885), 1–35 [1881–4, ed. H. Guhnauer]; civ (1901), 1–75 [1884–99, ed. K. von Jan]; cxviii (1903), 212–35 [1899–1902, ed. E. Graf]; cxliv (1910), 1–74 [1903–8, ed. H. Abert]; cxciii (1923), 1–59 [1909–21, ed. H. Abert]; ccxlvi (1935), 1–42 [1921–31 and some later entries, ed. K.G. Fellerer]

R.P. Winnington-Ingram: 'Ancient Greek Music, 1932–1957', *Lustrum*, iii (1958), 6–57, 259–60

T.J. Mathiesen: *A Bibliography of Sources for the Study of Ancient Greek Music* (Hackensack, NJ, 1974)

H. Ōki: *Répertoire de littérature musicale de la Grèce antique: 1958–1978* (Yokohama, 1981)

A.J. Neubecker: 'Altgriechische Musik, 1958–1986', *Lustrum*, xxxii (1990), 99–176

T.J. Mathiesen: *Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages* (Lincoln, NE, 1999), 669–783

C: ENCYCLOPEDIAS

F. von Drieberg: *Wörterbuch der griechischen Musik in ausführlichen Artikeln über Harmonik, Rhythmik, Metrik, Kanonik, Melopoie, Rhythmopoie, Theater, u.s.w. nach den Quellen neuarbeitet* (Berlin, 1835)

S. Michaelides: *The Music of Ancient Greece: an Encyclopaedia* (London, 1978)

D: GREEK AUTHORS – TEXTS, TRANSLATIONS, COMMENTARIES

(i) collections

StrunkSR2, i [trans. of excerpts from Plato's *Republic* and *Timaeus*, Aristotle's *Politics*, Athenaeus's*Sophists at Dinner*, Aristides Quintilianus's *On Music*, and the full treatises of Cleonides, Gaudentius, and Sextus Empiricus's*Against the Musicians*]

J. van Meurs, ed.: *Aristoxenus, Nicomachus, Alypius: auctores musices antiquissimi* (Leiden, 1616) [Gk. texts]; repr., with Lat. trans. by M. Meibom, in van Meurs's *Opera omnia*, vi (Florence, 1745), 335–528

M. Meibom, ed. and trans.: *Antiquae musicae auctores septem* (Amsterdam, 1652/*R*) [Gk. texts and Lat. trans., with copious annotations, for the treatises of Aristoxenus, Cleonides and the *Division of the Canon* (both attrib. Euclid in this edn), Nicomachus, Alypius, Gaudentius, Bacchius and Aristides Quintilianus; also incl. Lat. text for bk ix of Martianus Capella]

K. von Jan, ed.: *Musici scriptores graeci: Aristoteles, Euclides, Nicomachus, Bacchius, Gaudentius, Alypius et melodiarum veterum quidquid exstat* (Leipzig, 1895/*R*) [incl. texts for the Aristotelian *Problems* (and other passages from Aristotle), the *Division of the Canon* (attrib. Euclid), Cleonides, and the other authors listed in the title]

A. Barker, ed.: *Greek Musical Writings* (Cambridge, 1984–9) [vol.i: trans. of excerpts from Homer, Hesiod, the Homeric hymns, Pindar, lyric poetry, tragedy and comedy, Xenophon, Plato, Aristotle and the Aristotelian *Problems*, Theophrastus, Pseudo-Plutarch's *On Music*; vol.ii: excerpts from Pythagorean writings,

Plato, Aristotle and the Aristotelian *Problems* and *On Things Heard*, Theophrastus, minor authors quoted by Theon of Smyrna and Porphyry, and full teatises of Aristoxenus, the *Division of the Canon*, Nicomachus, Ptolemy, Aristides Quintilianus]

L. Zanoncelli, ed. and trans.: *La manualistica musicale greca: [Euclide], Cleonide, Nicomaco, excerpta Nicomachi, Bacchio il Vecchio, Gaudenzio, Alipio, excerpta neapolitana* (Milan, 1990) [incl. Gk. texts of Jan listed in the title, together with It. trans. and commentary]

(ii) individual authors (selective list), not including editions and translations in the above collections

Alypius

C.E. Ruelle, trans.: *Alypius et Gaudence ... Bacchius l'Ancien* (Paris, 1895)

Anonymous (Bellermann's)

D. Najock, ed. and trans.: *Anonyma de musica scripta Bellermanniana* (Leipzig, 1975)

Aristides Quintilianus

R.P. Winnington-Ingram, ed.: *Aristidis Quintiliani De musica libri tres* (Leipzig, 1963)

T.J. Mathiesen, trans.: *Aristides Quintilianus on Music in Three Books* (New Haven, CT, 1983)

[Pseudo-]Aristotle

C.E. Ruelle, ed. and trans.: *Problèmes musicaux d'Aristote* (Paris, 1891)

F.A. Gevaert and J.C. Vollgraff, ed. and trans.: *Problèmes musicaux d'Aristote* (Ghent, 1903/R)

C.E. Ruelle, H. Knoellinger and J. Klek, eds.: *Aristotelis quae feruntur Problemata physica* (Leipzig, 1922)

W.S. Hett, trans.: *Problems* (London and Cambridge, MA, 1926–37, 2/1965–70)

Aristoxenus

C.E. Ruelle, ed. and trans.: *Eléments harmoniques d'Aristoxène* (Paris, 1871)

R. Westphal, ed. and trans.: *Aristoxenos von Tarent: Melik und Rhythmik des classischen Hellentums* (Leipzig, 1883–93/R)

H.S. Macran, ed. and trans.: *The Harmonics of Aristoxenus* (Oxford, 1902/R)

R. da Rios, ed. and trans.: *Aristoxeni Elementa harmonica* (Rome, 1954)

L. Rowell: 'Aristoxenus on Rhythm', *JMT*, xxiii (1979), 63–79

L. Pearson, ed. and trans.: *Elementa rhythmica: the Fragment of Book II and the Additional Evidence for Aristoxenian Rhythmic Theory* (Oxford, 1990)

Athenaeus

G. Kaibel, ed.: *Athenaei Naucratitae Dipnosophistarum libri XV* (Leipzig, 1887–90/R)

C.B. Gulick, ed. and trans.: *The Deipnosophists* (London and Cambridge, MA, 1927–41/R)

Bacchius

K. von Jan, ed. and trans.: *Die Eisagoge des Bacchius* (Strasbourg, 1890–91)

O. Steinmayer, trans.: 'Bacchius Geron's *Introduction to the Art of Music*', *JMT*, xxix (1985), 271–98

Boethius

G. Friedlein, ed.: *Anicii Manlii Torquati Severini Boetii De institutione arithmetica libri duo, De institutione musica libri quinque* (Leipzig, 1867/R)

O. Paul, ed. and trans.: *Fünf Bücher über die Musik* (Leipzig, 1972/R)

C. Bower, trans.: *Fundamentals of Music* (New Haven, CT, 1989)

Cleonides

C.E. Ruelle, ed. and trans.: *L'introduction harmonique de Cléonide: La Division du canon d'Euclide le géomètre: Canons harmoniques de Florence* (Paris, 1884)

J. Solomon, ed. and trans.: *Cleonides: Eisagōgē harmonikē: Critical Edition, Translation, and Commentary* (diss., U. of North Carolina, 1980)

Dionysius

J.F. Bellermann, ed.: 'Eisagōgē technēs mousikēs Bakcheiou tou gerontos', *Anonymi scriptio de musica* (Berlin, 1841), 101–8

A.J.H. Vincent, trans.: 'Introduction à l'art musical par Bacchius l'ancien', *Notice sur divers manuscrits grecs relatifs à la musique, avec une traduction française et des commentaires* (Paris, 1847), 64–72

Euclid

T.J. Mathiesen, trans.: 'An Annotated Translation of Euclid's Division of a Monochord', *JMT*, xix (1975), 236–58

A. Barbera, ed. and trans.: *The Euclidean Division of the Canon: Greek and Latin Sources* (Lincoln, NE, 1991)

Gaudentius

StrunkSR2, i

C.E. Ruelle, trans.: *Alypius et Gaudence ... Bacchius l'Ancien* (Paris, 1895)

Martianus Capella

A. Dick, ed.: *Martianus Capella: De nuptiis Philologiae et Mercurii* (Leipzig, 1925/R)

W.H. Stahl, R. Johnson and E.L. Burge, trans.: *Martianus Capella and the Seven Liberal Arts* (New York, 1977)

J. Willis, ed.: *Martianus Capella* (Leipzig, 1983)

Nicomachus

C.E. Ruelle, ed. and trans.: *Nicomaque de Gérase: Manuel d'harmonique et autres textes relatifs à la musique* (Paris, 1881)

F.R. Levin, trans.: *The Manual of Harmonics of Nicomachus the Pythagorean* (Grand Rapids, MI, 1994)

Philodemus

J. Kemke, ed.: *Philodemi de musica librorum quae exstant* (Leipzig, 1884)

G.M. Rispoli, ed. and trans.: *Il primo libro del Peri mousikēs di Filodemo* (Naples, 1969)

G.M. Rispoli: 'Filodemo sulla musica', *Cronache ercolanesi*, iv (1974), 57–84

A.J. Neubecker, ed. and trans.: *Philodemus: Über die Musik IV. Buch* (Naples, 1986)

D. Delattre: 'Philodème, de la musique, livre IV', *Cronache ercolanesi*, xix (1989), 49–143

Plato

J. Burnet, ed.: *Platonis opera* (Oxford, 1900–07/R)

H.N. Fowler and others, eds. and trans.: *Plato* (London and Cambridge, MA, 1914–35/R)

[Pseudo-]Plutarch

H. Weil and T. Reinach, eds. and trans.: *Plutarque de la musique; Peri mousikēs* (Paris, 1900)

F. Lasserre, ed. and trans.: *Plutarque: De la musique* (Olten, 1954)

K. Ziegler, ed.: *Plutarchi Moralia*, vi/3 (Leipzig, 1966)

B. Einarson and P.H. de Lacy, eds. and trans.: 'On Music', *Plutarch's Moralia*, xiv (London and Cambridge, MA, 1967)

L. Gamberini, trans.: *Plutarco 'Della musica'* (Florence, 1979)

Porphyry

I. Düring, ed.: *Porphyrios Kommentar zur Harmonielehre des Ptolemaios* (Göteborg, 1932/R)

I. Düring, trans.: *Ptolemaios und Porphyrios über die Musik* (Göteborg, 1934/R)

Ptolemy

J. Wallis, ed.: *Klaudiou Ptolemaiou harmonikon biblia g* (Oxford, 1682/R)

I. Düring, ed.: *Die Harmonielehre des Klaudios Ptolemaios* (Göteborg, 1930/R)

I. Düring, trans.: *Ptolemaios und Porphyrios über die Musik* (Göteborg, 1934/R)

Sextus Empiricus

C.E. Ruelle, ed. and trans.: *Contre les musiciens (livre VI du traité contre les savants)*(Paris, 1898)

R.G. Bury, trans.: 'Against the Musicians', *Sextus Empiricus*, iv (London and Cambridge, MA, 1949/R), 372–405

J. Mau, ed.: *Sexti Empirici opera* (Leipzig, 1954–62)

D.D. Greaves, ed. and trans.: *Against the Musicians (Adversus musicos)* (Lincoln, NE, 1986)

Theon of Smyrna

E. Hiller, ed.: *Theonis Smyrnaei philosophi platonici: Expositio rerum mathematicarum ad legendum Platonem utilium* (Leipzig, 1878/R)

J. Dupuis, trans.: *Théon de Smyrne, philosophe platonicien: Exposition des connaissances mathématiques utiles pour la lecture de Platon* (Paris, 1892/R; Eng. trans., 1979, as *Mathematics Useful for Understanding Plato*)

Theophrastus

A. Hort, ed. and trans.: *Enquiry into Plants and Minor Works on Odours and Weather Signs* (London, 1916)

E: GENERAL ACCOUNTS

F.A. Gevaert: *Histoire et théorie de la musique de l'antiquité* (Ghent, 1875–81/*R*)

A. Rossbach and R. Westphal: *Theorie der musischen Künste der Hellenen*, i–iii (Leipzig, 3/1885–9/*R*)

L. Laloy: *Aristoxène de Tarente, disciple d'Aristote, et la musique de l'antiquité* (Paris, 1904)

T. Reinach: *La musique grecque* (Paris, 1926)

W. Vetter: *Antike Musik* (Munich, 1935)

C. Sachs: *The Rise of Music in the Ancient World: East and West* (New York, 1943)

M. Wegner: *Das Musikleben der Griechen* (Berlin, 1949)

F. Behn: *Musikleben im Altertum und frühen Mittelalter* (Stuttgart, 1954)

I. Düring: 'Greek Music: its Fundamental Features and its Significance', *Journal of World History*, iii (1956), 302–29

I. Henderson: 'Ancient Greek Music', *NOHM*, i (1957), 336–403

H. Husmann: *Grundlagen der antiken und orientalischen Musikkultur* (Berlin, 1961)

L. Gamberini: *La parola e la musica nell'antichità, confronto fra documenti musicali antichi e dei primi secoli del Medioevo* (Florence, 1962)

H. Koller: *Musik und Dichtung im alten Griechenland* (Berne, 1963)

G. Wille: *Musica romana: die Bedeutung der Musik im Leben der Römer* (Amsterdam, 1967)

A.J. Neubecker: *Altgriechische Musik: eine Einführung* (Darmstadt, 1977)

G. Wille: *Einführung in das römische Musikleben* (Darmstadt, 1977)

J. Chailley: *La musique grecque antique* (Paris, 1979)

G. Comotti: *La musica nella cultura greca e romana* (Turin, 1979; Eng. trans., rev., 1989)

La musica in Grecia: Urbino 1985

A. Riethmüller and F. Zaminer, eds.: *Die Musik des Altertums* (Laaber, 1989)

M.L. West: *Ancient Greek Music* (Oxford, 1992)

W.D. Anderson: *Music and Musicians in Ancient Greece* (Ithaca, NY, 1994)

J.G. Landels: *Music in Ancient Greece and Rome* (London, 1999)

T.J. Mathiesen: *Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages* (Lincoln, NE, 1999)

F: GREEK MUSICAL LIFE (INCLUDING ETHOS AND EDUCATION)

H. Abert: *Die Lehre vom Ethos in der griechischen Musik* (Leipzig, 1899/*R*)

E.M. von Hornbostel: 'Tonart und Ethos', *Musikwissenschaftliche Beiträge: Festschrift für Johannes Wolf*, ed. W. Lott, H. Osthoff and W. Wolffheim (Berlin, 1929/*R*), 73–8

G. Pietzsch: *Die Musik im Erziehungs- und Bildungsideal des ausgehenden Altertums und frühen Mittelalters* (Halle, 1932/*R*)

L. Harap: 'Some Hellenic Ideas on Music and Character', *MQ*, xxiv (1938), 153–68

O. Tiby: *La musica in Grecia e a Roma* (Florence, 1942)

H.I. Marrou: *Histoire de l'éducation dans l'antiquité* (Paris, 1948; Eng trans., 1956)

E.K. Borthwick: *The Influence of Music on Greek Life and Thought* (diss., U. of Cambridge, 1952)

H. Koller: *Die Mimesis in der Antike* (Berne, 1954)

P. Moraux: 'La "mimesis" dans les théories anciennes de la danse, de la musique, et de la poésie', *Etudes classiques*, xxiii (1955), 3–13

A.J. Neubecker: *Die Bewertung der Musik bei Stoikern und Epikureern: eine Analyse von Philodems Schrift De musica* (Berlin, 1956)

L. Richter: *Zur Wissenschaftslehre von der Musik bei Platon und Aristoteles* (Berlin, 1961)

E.A. Lippman: 'The Sources and Development of the Ethical View of Music in Ancient Greece', *MQ*, xlix (1963), 188–209

E.A. Lippman: *Musical Thought in Ancient Greece* (New York, 1964)

W.D. Anderson: *Ethos and Education in Greek Music* (Cambridge, MA, 1966)

E.A. Lippman: 'The Place of Music in the System of Liberal Arts', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue (New York, 1966), 545–59

J.G. López: 'Sobre el vocabulario etico-musical del Griego', *Emerita*, xxxvii (1969), 335–52

T.J. Mathiesen: 'Problems of Terminology in Ancient Greek Theory: *harmonia*', *Festival Essays for Pauline Alderman*, ed. B. Karson (Provo, UT, 1976), 3–17

C. Lord: *Education and Culture in the Political Thought of Aristotle* (Ithaca, NY, 1982)

T.J. Mathiesen: 'Harmonia and Ethos in Ancient Greek Music', *JM*, iii (1984), 264–79

K. Ioannides: 'L'éthos musical chez Platon', *Philosophia*, xv–xvi (1985–6), 254–65

T.J. Mathiesen: 'Music, Aesthetics, and Cosmology in Early Neo-Platonism', *Paradigms in Medieval Thought: Applications in Medieval Disciplines: Northridge, CA, 1987*, ed. N. van Deusen and A.E. Ford (Lewiston, NY, 1990), 37–64

A. Scheithauer: 'Musik, musikalische Bildung und soziales Ansehen im frühen Griechentum', *AMw*, liii (1996), 1–20

G: INSTRUMENTS

SachsH

A.A. Howard: 'The Aulos or Tibia', *Harvard Studies in Classical Philology*, iv (1893), 1–60

H. Huchzermeyer: *Aulos und Kithara in der griechischen Musik bis zum Ausgang der klassischen Zeit (nach den literarischen Quellen)* (Emsdetten, 1931)

K. Schlesinger: *The Greek Aulos* (London, 1939)

M. Wegner: *Die Musikinstrumente des alten Orients* (Münster, 1950)

J.G. Landels: *Ancient Greek Musical Instruments of the Woodwind Family* (diss., U. of Hull, 1961)

M. Wegner: *Griechenland*, Musikgeschichte in Bildern, ii/4 (Leipzig, 1963, 2/1970)

H. Becker: *Zur Entwicklungsgeschichte der antiken und mittelalterlichen Rohrblattinstrumente* (Hamburg, 1966)

J.G. Landels: 'Ship-Shape and *Sambuca*-Fashion', *Journal of Hellenic Studies*, lxxxvi (1966), 69–77

E.W. Bushala: 'Rhoptron as a Musical Instrument', *Greek, Roman, and Byzantine Studies*, x (1969), 169–72

H. Hickmann: 'Eine Sonderform des griechischen Sistrums', *Musa – mens – musici: im Gedenken an Walther Vetter*, ed. H. Wegener (Leipzig, 1969), 27–8

H. Hickmann: 'Der *Skindapsos*: ein Nachtrag zur Terminologie antiker Saiteninstrumente', *Speculum musicae artis: Festgabe für Heinrich Husmann*, ed. H. Becker and R. Gerlach (Munich, 1970)

H.D. Roberts: *Ancient Greek Stringed Instruments, 700–200 B.C.* (diss., U. of Reading, 1974)

M.A. Schatkin: 'Idiophones of the Ancient World', *Jb für Antike und Christentum*, xxi (1978), 147–72

E. Keuls: 'The Apulian "Xylophone": a Mysterious Musical Instrument Identified', *American Journal of Archaeology*, lxxxiii (1979), 476–7

J.M. Snyder: '*Aulos* and *Kithara* on the Greek Stage', *Panathenaia: Studies in Athenian Life and Thought in the Classical Age*, ed. T. Gregory and A. Podlecki (Lawrence, KS, 1979), 75–95

L. Vorreiter: *Die schönsten Musikinstrumente des Altertums* (Frankfurt, 1983)

D. Paquette: *L'instrument de musique dans la céramique de la Grèce antique: études d'organologie* (Paris, 1984)

A. Bélis: 'Auloi grecs du Louvre', *Bulletin de correspondance hellénique*, cviii (1984), 111–22

A. Barker: 'Che cos'era la "mágadis"?', *La musica in Grecia: Urbino 1985*, 96–107

A. Bélis: 'A propos de la construction de la lyre', *Bulletin de correspondance hellénique*, cix (1985), 201–20

M. Di Giulio: 'Iconografia degli strumenti musicali nell'arte apula', *La musica in Grecia: Urbino 1985*, 108–20

A. Bélis: 'La phorbéia', *Bulletin de correspondance hellénique*, cx (1986), 205–18

A. Bélis: 'L'aulos phrygien', *Revue archéologique*, xlviii (1986), 21–40

A. Bélis: '*Kroupezai*, scabellum', *Bulletin de correspondance hellénique*, cxii (1988), 323–39

M. Maas and J.M. Snyder: *Stringed Instruments of Ancient Greece* (New Haven, CT, 1989)

M.J. Kartomi: *On Concepts and Classifications of Musical Instruments* (Chicago, 1990)

D. Restani: 'Dionysos tra *aulos* e *kithara*: un percorso di iconografia musicale', *Dionysos: mito e mistero: Comacchio 1989*, ed. F. Berti (Ferrara, 1991), 379–95

M. Maas: 'Polychordia and the Fourth-Century Greek Lyre', *JM*, x (1992), 74–88

H: PYTHAGOREAN THEORY AND THE HARMONY OF THE SPHERES

E. Frank: *Plato und die sogenannten Pythagoreer: ein Kapitel aus die Geschichte des griechischen Geistes* (Halle, 1923)
B.L. van der Waerden: 'Die Harmonielehre der Pythagoreer', *Hermes*, lxxviii (1943), 163–99
G. Junge: 'Die Sphärenharmonie und die pythagoreisch-platonische Zahlenlehre', *Classica et mediaevalia*, ix (1947), 183–94
J. Handschin: 'The Timaeus Scale', *MD*, iv (1950), 3–42
M. Vogel: 'Die drei Tongeschlechter des Archytas', *GfMKB: Hamburg 1956*, 233–5
O. Becker: 'Frühgriechische Mathematik und Musiklehre', *AMw*, xiv (1957), 156–64
J. Handschin: 'Die Lehre von der Sphärenharmonie', *Gedenkschrift Jacques Handschin* (Berne and Stuttgart, 1957), 359–64
B. Kytzler: 'Die Weltseele und der musikalische Raum (Platons *Timaios* 35a ff.)', *Hermes*, lxxxvii (1959), 393–414
E. Moutsopoulos: *La musique dans l'oeuvre de Platon* (Paris, 1959)
G. Arnoux: *Musique platonicienne, âme du monde* (Paris, 1960)
K. von Fritz: *Mathematiker und Akusmatiker bei den alten Pythagoreern* (Munich, 1960)
W. Burkert: *Weisheit und Wissenschaft: Studien zu Pythagoras, Philolaos und Platon* (Nuremberg, 1962, Eng. trans., 1972, as *Lore and Science in Ancient Pythagoreanism*)
E. Moutsopoulos: 'Dialectique musicale et dialectique philosophique chez Platon', *Annales de la Faculté des lettres et sciences humaines d'Aix*, xxxvii (1963), 159–63
R. Crocker: 'Pythagorean Mathematics and Music', *Journal of Aesthetics and Art Criticism*, xxii (1963–4), 189–98, 325–35
R. Haase: *Geschichte des harmonikalen Pythagoreismus* (Vienna, 1969)
E.G. McClain: 'Plato's Musical Cosmology', *Main Currents in Modern Thought*, xxx (1973), 34–42
F.R. Levin: *The Harmonics of Nicomachus and the Pythagorean Tradition* (University Park, PA, 1975)
E.G. McClain: 'A New Look at Plato's *Timaeus*', *Music and Man*, i (1975), 341–60
E.G. McClain: *The Pythagorean Plato: Prelude to the Song Itself* (Stony Brook, NY, 1978)
F. Zaminer: 'Pythagoras und die Anfänge des musiktheoretischen Denkens bei den Griechen', *JbSIM* (1979–80), 203–11
A. Barbera: *The Persistence of Pythagorean Mathematics in Ancient Musical Thought* (diss., U. of North Carolina, 1980)
G. Jahoda: 'Die Tonleiter des *Timaios*: Bild und Abbild', *Festschrift Rudolf Haase*, ed. W. Schulze (Eisenstadt, 1980), 43–80
A. Barbera: 'Republic 530C–531C: Another Look at Plato and the Pythagoreans', *American Journal of Philology*, cii (1981), 395–410
A.C. Bowen: 'The Foundations of Early Pythagorean Harmonic Science: Archytas, Fragment 1', *Ancient Philosophy*, ii (1982), 79–104
A. Barbera: 'The Consonant Eleventh and the Expansion of the Musical Tetraktys', *JMT*, xxviii (1984), 191–224
A. Barbera: 'Placing *Sectio canonis* in Historical and Philosophical Contexts', *Journal of Hellenic Studies*, civ (1984), 157–61
A. Bowen: 'Euclid's *sectio canonis* and the History of Pythagoreanism', *Science and Philosophy in Classical Greece* (New York, 1991), 164–87
A. Barker: 'Ptolemy's Pythagoreans, Archytas, and Plato's Conception of Mathematics', *Phronesis*, xxxix (1994), 113–35

I: ARISTOXENUS, ARISTOXENIANS AND HARMONICIST THEORY

D.B. Monro: *The Modes of Ancient Greek Music* (Oxford, 1894)
R.P. Winnington-Ingram: 'Aristoxenus and the Intervals of Greek Music', *Classical Quarterly*, xxvi (1932), 195–208
R.P. Winnington-Ingram: *Mode in Ancient Greek Music* (Cambridge, 1936/*R*)
O. Gombosi: *Die Tonarten und Stimmungen der antiken Musik* (Copenhagen, 1939/*R*)
A. Auda: *Les gammes musicales: essai historique sur les modes et sur les tons de la musique depuis l'antiquité jusqu'à l'époque moderne* (Woluwé-St Pierre, 1947)
L. Richter: 'Die Aufgaben der Musiklehre nach Aristoxenos und Klaudios Ptolemaios', *AMw*, xv (1958), 209–29
J. Chailley: *L'imbroglio des modes* (Paris, 1960)
M. Vogel: *Die Enharmonik der Griechen* (Düsseldorf, 1963)
R. Crocker: 'Aristoxenus and Greek Mathematics', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue (New York, 1966), 96–110
J. Chailley: 'Nicomaque, Aristote et Terpandre devant la transformation de l'heptachorde grec en octocorde', *Yuval*, i (1968), 132–54
F.R. Levin: 'Synesis in Aristoxenian Theory', *Transactions of the American Philological Association*, ciii (1972), 211–34
A. Barker: '*Hoi kaloumenoi harmonikoi*: the Predecessors of Aristoxenus', *Proceedings of the Cambridge Philological Society*, xxiv (1978), 1–21
A. Barker: 'Music and Perception: a Study in Aristoxenus', *Journal of Hellenic Studies*, xcviii (1978), 9–16
A. Barbera: 'Octave Species', *JM*, iii (1984), 229–41
A. Barker: 'Aristoxenus' Theorems and the Foundations of Harmonic Science', *Ancient Philosophy*, iv (1984), 23–64
J. Solomon: 'Towards a History of *Tonoi*', *JM*, iii (1984), 242–51
A. Bélis: 'La théorie de l'âme chez Aristoxène de Tarente', *Revue de philologie, de littérature et d'histoire anciennes*, lix (1985), 239–46
A. Bélis: *Aristoxène de Tarente et Aristote: le Traité d'harmonique* (Paris, 1986)
M. Litchfield: 'Aristoxenus and Empiricism: a Reevaluation Based on his Theories', *JMT*, xxxii (1988), 51–73
L.E. Rossi: 'POxy9 + POxy 2687: trattato ritmico-metrico', *Aristoxenica, Menandrea, fragmenta philosophica*, ed. F. Adorna (Florence, 1988), 11–30
A. Barker: 'Aristoxenus' Harmonics and Aristotle's Theory of Science', *Science and Philosophy in Classical Greece*, ed. A.C. Bowen (New York, 1991), 188–226

J: NOTATION

J.F. Bellermann: *Die Tonleitern und Musiknoten der Griechen* (Berlin, 1847)
C. Sachs: 'Die griechische Instrumentalnotenschrift', *ZMw*, vi (1923–4), 289–301
C. Sachs: 'Die griechische Gesangsnotenschrift', *ZMw*, vii (1924–5), 1–5
G. Pighi: 'Ricerche sulla notazione ritmica greca', *Aegyptus*, xxi (1941), 189–220; xxiii (1943), 169–243; xxxix (1959), 280–89
J.M. Barbour: 'The Principles of Greek Notation', *JAMS*, xiii (1960), 1–17
A. Bataille: 'Remarques sur les deux notations mélodiques de l'ancienne musique grecque', *Recherches de papyrologie*, i (1961), 5–20
J. Chailley: 'Nouvelles remarques sur les deux notations musicales grecques', *Recherches de papyrologie*, iv (1967), 201–16
J. Chailley: 'La notation archaïque grecque d'après Aristide Quintilien', *Revue des études grecques*, lxxxvi (1973), 17–34
R.P. Winnington-Ingram: 'The First Notational Diagram of Aristides Quintilianus', *Philologus*, cxvii (1973), 243–9
R.P. Winnington-Ingram: 'Two Studies in Greek Musical Notation', *Philologus*, cxxii (1978), 237–48
D. Jourdan-Hemmerdinger: 'La date de la "notation vocale" d'Alypios', *Philologus*, cxxv (1981), 299–303
E. Pöhlmann: 'Zur Frühgeschichte der Überlieferung griechischer Bühnendichtung und Bühnenmusik', *Beiträge zur antiken und neueren Musikgeschichte* (Frankfurt, 1988), 23–40

K: RHYTHM, METRE AND DANCE

R. Westphal: *Die Fragmente und die Lehrsätze der griechischen Rhythmiker* (Leipzig, 1861)
R. Westphal: *Griechische Rhythmik und Harmonik nebst der Geschichte der drei musischen Disziplinen* (Leipzig, 1867)
C. del Grande: *Sviluppo musicale dei metri greci* (Naples, 1927)
L. Séchan: *La danse grecque antique* (Paris, 1930)
W.J.W. Koster: *Rhythme en metrum bij de Grieken van Damon tot Aristoxenus* (Groningen, 1940)
T. Georgiades: *Der griechische Rhythmus: Musik, Reigen, Vers und Sprachen* (Hamburg, 1949/*R*; Eng. trans., 1956/*R*, as *Greek Music, Verse and Dance*)
J. Dewaele: 'Une genèse difficile: la notation de "rhythme"', *Archives internationales d'histoire des sciences*, vi (1953), 420–29
H. Husmann: 'Zu Metrik und Rhythmik des Mesomedes', *Hermes*, lxxxiii (1955), 231–6
P. Moraux: 'La "mimesis" dans les théories anciennes de la danse, de la musique, et de la poésie', *Etudes classiques*, xxiii (1955), 3–13
T. Georgiades: *Musik und Rhythmus bei den Griechen* (Hamburg, 1958)
L.B. Lawler: *The Dance in Ancient Greece* (London and Middletown, CT, 1964)
G. Prudhommeau: *La danse grecque antique* (Paris, 1965)
M. Wegner: *Musik und Tanz* (Göttingen, 1968)
G. Pighi: *Studi di ritmica e metrica* (Turin, 1970)

W.J.W. Koster: 'Quelques remarques sur l'étude de rythmique Ox. Pap. 2687(9)', *Revue des études grecques*, lxxxv (1972), 47–56
J.W. Fitton: 'Greek Dance', *Classical Quarterly*, new ser., xxiii (1973), 254–74
H. and H. Huchzermeyer: 'Die Bedeutung des Rhythmus in der Musiktherapie der Griechen von der Frühzeit bis zum Beginn des Hellenismus', *Sudhoffs archivalische Zeitschrift für Wissenschaftsgeschichte*, lviii (1974), 113–48
T.J. Mathiesen: 'Rhythm and Meter in Ancient Greek Music', *Music Theory Spectrum*, vii (1985), 159–80
M.W. Haslam: '3707: Treatise on Meters', *Oxyrhynchus papyri*, liii (1986), 56–60 and pl.7
B. Gentili and F. Perusino, eds.: *Mousike: metrica ritmica e musica greca in memoria di Giovanni Comotti* (Pisa and Rome, 1995)

L: EXTANT 'MELOS' – COLLECTIONS AND TRANSCRIPTIONS

(i) Literature

K. von Jan, ed.: *Musici scriptores graeci: supplementum melodiarum reliquiae* (Leipzig, 1899/R)
T. Reinach: *Les hymnes delphiques à Apollon avec notes musicales* (Paris, 1912)
J.F. Mountford: 'Greek Music in the Papyri and Inscriptions', *New Chapters in the History of Greek Literature: Second Series*, ed. J.U. Powell and E.A. Barber (Oxford, 1929), 148–83
E. Pöhlmann: *Griechische Musikfragmente: ein Weg zur altgriechischen Musik* (Nuremberg, 1960)
M.L. West: 'Two Notes on Delphic Inscriptions', *Zeitschrift für Papyrologie und Epigraphik*, ii (1968), 176 only
E. Pöhlmann: *Denkmäler altgriechischer Musik* (Nuremberg, 1970) [transcrs. and analyses of most of the extant pieces]
A.W.J. Hollerman: 'The Oxyrhynchus Papyrus 1786 and the Relationship between Ancient Greek and Early Christian Music', *Vigiliae christianae*, xxvi (1972), 1–17
M.W. Haslam, ed.: '3161 and 3162: Texts with Musical Notation', *Oxyrhynchus papyri*, xliv (1976), 58–72, pls.VI–VII
J. Solomon: '*Orestes* 344–45: Colometry and Music', *Greek, Roman, and Byzantine Studies*, xviii (1977), 71–83
D. Jourdan-Hemmerdinger: 'Le nouveau papyrus d'Euripide: qu'apporte-t-il à la théorie et à l'histoire de la musique?', *Les sources en musicologie: Orléans 1979*, 35–65
T.J. Mathiesen: 'New Fragments of Ancient Greek Music', *AcM*, liii (1981), 14–32
A. Bélis: 'A proposito degli "Inni delfici"', *La musica in Grecia: Urbino 1985*, 205–18
J. Solomon: 'The New Musical Fragment from Epidaurus', *Journal of Hellenic Studies*, cv (1985), 168–71
M.K. Černý: 'Druhý zhudebněný fragment z Euripida' [The second fragment of Euripides with music], *Listy filologické*, cix (1986), 132–40
M.W. Haslam, ed.: '3704 and 3705: Texts with Musical Notation', *Oxyrhynchus papyri*, liii (1986), 41–8 and pls.II, IV, VI
J. Solomon: 'The Seikilos Inscription: a Theoretical Analysis', *American Journal of Philology*, cvii (1986), 455–79
M.L. West: 'The Singing of Hexameters: Evidence from Epidaurus', *Zeitschrift für Papyrologie und Epigraphik*, lxiii (1986), 39–46
M.L. West: 'Analecta musica', *Zeitschrift für Papyrologie und Epigraphik*, xcii (1992), 1–54
M.L. West: *Ancient Greek Music* (Oxford, 1992)
M.L.West, ed.: 'III: Texts with Musical Notation', *Oxyrhynchus Papyri*, lxxxv (1998), 81–102 and pls.XII–XIV

(ii) Recordings and videotape

The Theory of Classical Greek Music, F.A. Kuttner and J.M. Barbour, Musurgia Records, Theory Ser., A/1 (1955)
Musique de la Grèce antique, Atrium musicae de Madrid, cond. G. Paniagua, Harmonia Mundi HM 1015 (1978)
La musique grecque antique, videotape, dir. H. Oki (Yokahama, 1990)
Music of Ancient Greece, cond. C. Hilaris, Orata ORANGM 2013 (1992)
Music of the Ancient Greeks, De organographia, Pandourion 1001 (1995)
Musiques de l'antiquité grecque, Ensemble Kérylos, cond. A. Bélis, K617069 (1996)

M: INFLUENCE AND HISTORY OF SCHOLARSHIP

F.A. Gevaert: *La mélopée antique dans le chant de l'église latine: suite et complément de l'histoire et théorie de la musique de l'antiquité* (Ghent, 1895/R)
H. Abert: *Die Musikanschauung des Mittelalters und ihre Grundlagen* (Halle, 1905/R)
H.G. Farmer: 'Greek Theorists of Music in Arabic Translation', *Isis*, xiii (1930), 325–33
W. Vetter: 'Zur Erforschung der antiken Musik', *Festschrift Max Schneider zum 60. Geburtstag*, ed. H.J. Zingel (Halle, 1935), 137–46
K.G. Fellerer: 'Zur Erforschung der antiken Musik im 16.–18. Jahrhundert', *JbMP 1936*, 84–95
R. Wagner: 'Zum Wiederaufleben der antiken Musikschriftsteller seit dem 16. Jahrhundert: ein Beitrag zur Frage Kircher oder Pindar', *Philologus*, xci (1936), 161–73
F.B. Turrell: *Modulation: an Outline of its Prehistory from Aristoxenus to Henry Glarean* (diss., U. of Southern California, 1956)
I. Düring: 'Impact of Greek Music on Western Civilization', *International Congress of Classical Studies II: Copenhagen 1954* (Copenhagen, 1958), 169–84
E. Wellesz: *A History of Byzantine Music and Hymnography* (Oxford, 2/1961) [incl. copious material on ancient Greek music and music theory]
L. Richter: 'Antike Überlieferungen in der byzantinischen Musiktheorie', *DJbM*, vi (1962), 75–115
E. Pöhlmann: 'Antikenverständnis und Antikenmissverständnis in der Operntheorie der Florentiner Camerata', *Mf*, xxii (1969), 5–13
F. Zaminer: 'Griechische Musiktheorie und das Problem ihrer Rezeption', *Über Musiktheorie: Berlin 1970*, 9–14
A. Holbrook: *The Concept of Musical Consonance in Greek Antiquity and its Application in the Earliest Medieval Descriptions of Polyphony* (diss., U. of Washington, 1983)
T.J. Mathiesen: 'Aristides Quintilianus and the Harmonics of Manuel Bryennius: a Study in Byzantine Music Theory', *JMT*, xxvii (1983), 31–47
C.V. Palisca: *Humanism in Italian Renaissance Musical Thought* (New Haven, CT, 1985)
C.V. Palisca: *The Florentine Camerata: Documentary Studies and Translations* (New Haven, CT, 1989)
A. Barbera: 'Reconstructing Lost Byzantine Sources for MSS Vat.BAV gr.2338 and Ven.BNM gr.VI.3: What is an Ancient Treatise?', *Music Theory and its Sources: Antiquity and the Middle Ages: Notre Dame, IN, 1987*, ed. A. Barbera (Notre Dame, IN, 1990), 38–67
T.J. Mathiesen: 'Ars critica and Fata libellorum: the Significance of Codicology to Text Critical Theory', ibid., 19–37
D. Restani: *L'itinerario di Girolamo Mei dalla 'poetica' alla musica, con un'appendice di testi* (Florence, 1990)
T.J. Mathiesen: 'Hermes or Clio? The Transmission of Ancient Greek Music Theory', *Musical Humanism and its Legacy: Essays in Honor of Claude V. Palisca*, ed. N.K. Baker and B.R. Hanning (Stuyvesant, NY, 1992), 3–35
A.E. Moyer: *Musica scientia: Musical Scholarship in the Italian Renaissance* (Ithaca, NY, 1992)

II. Post-Byzantine to 1830

After the fall of Constantinople (1453) the church style of the 14th-century *maïstōres* (e.g. JOANNES KOUKOUZELES and NIKEPHOROS ETHIKOS) persisted until the early 19th century. However, an examination of the impressive corpus of liturgical manuscripts (most of them dated) in which the chant repertory is preserved reveals a number of important areas of development. The 16th and 17th centuries in particular represent a period of innovation and experiment, during which the repertory expanded considerably, syllabic chants disappeared, composers wrote new chants in a highly elaborate style, sometimes introducing elements from foreign or non-Christian musical traditions, and important musical scriptoria grew up outside Constantinople (Serbia, Mount Athos, Romania and Cyprus). Among the composers whose works were frequently and widely copied are the Cretans Antonios and Benediktos Episkopoulos and Dimitrios Damias, the Athenian Theophanes Karykes and the Athonite monks Clement, Joasaph (the 'New Koukouzeles') and Arsenios the Younger. Certain steps were also

taken towards the development of larger forms and the revival of theoretical treatises.

During the years 1650 to 1720 the various trends merged, resulting in a highly individual and thoroughly genuine, 'neo-Hellenic' musical style. Composers such as PANAGIOTES THE NEW CHRYSAPHES and GERMANOS OF NEW PATRAS made unique, personal and lasting contributions to the practice of church singing. The traditional repertory, too, was subjected to a process of embellishment or 'interpretation' (*exēgēsis*) in order to make it more compatible with the aesthetic of the times. Although Middle Byzantine ('Round') notation continued to be employed for the new chants of the post-Byzantine period, it too became the target for drastic simplification and adaptation. Manuscripts of exceptional artistic merit were produced in abundance, and scribes took great pains to provide as much descriptive and historical information as possible about the chants they had chosen to copy.

The post-Byzantine musical style was characterized in particular by a liberal use of melismas, whose excessive length and coloratura style of performance must have demanded extraordinary skill from the singers. Earlier composers had organized their pieces into flexible yet recognizable melodic units, adhering to certain formulaic principles, but post-Byzantine musicians wrote much more freely, in an almost improvisatory style. To beautify their works as well as those of earlier composers, the new composers expanded the chants with long passages of meaningless *teretismata*. First introduced by 14th-century composers, *teretismata* seem originally to have fulfilled a definite liturgical function, but by the 16th and 17th centuries this 'kalophonic' style had been extended to an unprecedented degree (*see* KALOPHONIC CHANT). The melodies continued to be performed in a style that incorporated microtones and chromaticism, a practice dating back at least to the time of MANUEL CHRYSAPHES in the 15th century.

After the middle of the 18th century the main concern of composers was to increase the repertory of embellished versions of older hymns. Vocal ornaments called *theseis*, which had entered the oral tradition from as early as the 14th century, were increasingly brought into the written tradition. Important names include PETROS PELOPONNESIOS, PETROS BYZANTIOS, GREGORIOS THE PROTOPSALTES and CHOURMOUZIOS THE ARCHIVIST, who not only reinterpreted earlier compositions but also wrote manuals on the theory and practice of music.

In 1821 CHRYSANTHOS OF MADYTOS initiated a reform of Byzantine musical notation: notational principles were simplified, the modes were reorganized and printed anthologies of chants in the revised notation began to be used in all Greek churches and monasteries. (D.E. Conomos: 'Sacred Music in the Post-Byzantine Era', *The Byzantine Legacy in Eastern Europe*, ed. L. Clucas, New York, 1988, pp.83–105)

See also BYZANTINE CHANT.

III. Art music since 1770

The tradition of art music in Greece was long inhibited by the opposition of the Orthodox Church to polyphonic, secular and instrumental music. However, until recently texts on the history of Greek art music, reproducing the views of Manolis Kalomiris, invariably started from 1830 (the year of Greek independence), thus marginalizing the contribution of the Ionian islands, successively under Venetian (1386–1797), French (1797–1814) and British (1814–64) rule before their union with Greece. However, the year 1771 should be regarded as marking the beginning of Greek art music: although the first opera was presented at the Teatro S Giacomo in Corfu in 1733, it was only in 1771 that regular performances helped to develop a musical tradition which gradually expanded to Zákynthos, Cephallonia, Lefkas and, after 1830, to continental Greece.

1. The Ionian islands, 1771–1900. 2. Independent Greece in the 19th century. 3. The Athens Conservatory and the National School. 4. Other musical institutions, 1900–45. 5. Since 1945.

1. THE IONIAN ISLANDS, 1771–1900. Opera in the Ionian islands depended on contracts between the municipal authorities and itinerant companies. Between 1771 and 1798, 45 operas were staged at the Teatro S Giacomo, mostly *opere buffe* of the Neapolitan school. The first known stage work by a Greek composer, Stéphanos Poyagos's *Gli amanti confusi*, was given at the S Giacomo in 1791. Another work by Poyagos, *I para Faeaxin afixis tou Odysséos* ('Ulysses' Arrival (on the island) of the Phaeacians'), was staged in 1819; both works are lost. The earliest extant manuscripts of Ionian music, including Nicolaos Mantzaros's sole opera *Don Crepuscolo* and a number of arias and cantatas, date from 1815. Works of Mantzaros akin to operas were given in Corfu and operas in Lefkas (Leucadia) on festive occasions in 1832 and 1833. The Ionian islands saw a considerable amount of operatic composition in the 19th and early 20th centuries, including works by Xyndas, Edouardos Lambelet, Padovanis, Carrer, Frangiskos Domeneginis (1809–74), Iossif Liveralis (1820–99), Nicolaos Tzannis-Metaxas (1825–1907), Dionyssios Rhodhotheatos (1849–92) and others, and culminating in the work of Samaras and Lavrangas. Deplorably, most of the earlier Ionian composers' operas were either dispersed or were lost due to bombings (Municipal Theatre of Corfu, 1943) or to the earthquakes in the Ionian islands in 1953. The stylistic models for the Ionian School were initially Italian, from Zingarelli and Mercadante to Bellini, Donizetti and Verdi. Several of their operas were inspired not by topics from antiquity but by historical facts and figures from the more recent past, especially the 1821 War of Independence; Italian composers, often resident, including G.B. Ferrari (*Gli ultimi giorni di Suli*, 1859–60) and Rafael Parisini (*Arkadion*, inspired by the Cretan uprising of 1866–7), also drew on such material. Among the few surviving Ionian operas from this period are, besides that of Mantzaros, *Dizce* by Padovanis, *O ypopsifios vouleftis* ('The Parliamentary Candidate', 1867, the first opera to a Greek text) by Xyndas; eight operas by Carrer; most of the output of Samaras, whose operas were widely recognized internationally; the operas of Lavrangas, who did much to promote the cause of opera in the country and whose *Ta dyo adelfia* ('The Two Brothers', 1901) can be regarded as the first National School opera; Iossif Mastrekinis's recently discovered *Eleazaros* (1898, a biblical opera in an early Verdian style); and Sakellaridis's opera *Perouze* (1911), which may be seen as an intermediate step between the Ionian group and the domineering figure of Manolis Kalomiris.

In 1839 the British authorities forbade the participation of their military bands in foreign religious ceremonies; this led the following year to the foundation of the Corfu Philharmonic Society, the earliest Greek conservatory, whose main function was gradually reduced to the training

of wind players. Mantzaros was elected its president for life. Wind bands soon spread to other Ionian islands and to mainland Greece. Some of the obstacles to the reception of Ionian composers in mainland Greece are recorded in Carrer's *Memoirs*: the indifference of royalty and politicians, and at times open hostility. In 1861, for instance, the future Archbishop of Athens tried, unsuccessfully, to sabotage the première of Carrer's opera *Markos Botsaris*.

2. Independent Greece in the 19th century. Western music was almost unknown to mainland Greeks in 1830, when over 350 years of Ottoman domination came to an end. Ioannis Capodistrias (1776–1831) from Corfu, the first governor of Greece, appointed Athanassios Avramiadis to teach Western music at the newly founded orphanage on Aegina. After 1837, when *Il barbiere di Siviglia* became the first opera to be performed in Athens, the state, in imitation of the Ionians, started importing itinerant opera companies to entertain foreigners residing in the capital, often arousing the hostility of the local Greeks. Neglecting musical education, the state spent lavishly on Italian companies until 1868. Schools of Byzantine chant (1837) and military music (1843–55) were founded but were short-lived. After 1870 Western music, including opera, gradually won a wider public. Several private musical societies flourished between about 1870 and 1900, and in 1871 the Athens Conservatory was founded, also as a result of private initiatives. Three composers and teachers dominated 19th-century music in Athens. Dimitrios Dighenis (*d* 1880), the Italian Rafaele Parisini (*c*1820–1875) and Alexandros Katakouzenos (1824–92), director of the Athens Conservatory until 1891. Parisini, who lived in Athens from 1844 and composed, among other works, *Arkadion*, a popular tone poem for wind band, established the private society Euterpe (1871–5), modelled on the Corfu Philharmonic Society. The Athens Philharmonic Society (1885–1900) and the Omilos Philomousson (1893–1900) were initially rivals, but later merged. The former was also active propagating Western music among Greek communities in Alexandria, Egypt and Constantinople. After 1880 other excellent musicians, mainly Ionian-born and Italian-trained, came to Athens: Georgios Lambiris (1833–89), composer of over 60 songs, piano pieces and a lost opera, Spyridon Samaras (a student at the conservatory), the Lambelet brothers, Napoleon and Georgios, the Kaesaris brothers, Iossif and Spyridon, Dionyssios Lavrangas, Lavrentios Camilieris, Ludovicos Spinellis and Georgios Axiotis. A remarkable Ionian composer of this period was Dionyssios Rodhotheatos (1847–96).

An Armenian opera company introduced operetta to Athens in 1873. In 1888 the first Greek opera company, Elliniko Melodrama, performed Xyndas's *O ypopsifios vouleftis* ('The Parliamentary Candidate') at the Boukouras Theatre, Athens, under the baton of Napoleon Lambelet. Although the company made successful tours to Egypt, Turkey, Marseilles and elsewhere, it survived only until 1890. This period saw the emergence of *komidhyllio*, a Greek vaudeville usually based on adaptations of foreign texts interspersed with native songs. Its main exponents were the writer Dimitrios Koromilas (1850–98) and the song composers Dimitrios Kokkos (1856–91) and Ludovicos Spinellis, who saw *komidhyllio* as a stepping-stone towards a national school of opera. In 1900 Spinellis and Dionyssios Lavrangas founded another Elliniko Melodrama, which led a struggling existence, unassisted by the state, until 1943. The growing popularity of Greek operetta led in 1908 to the founding of a permanent company, Elliniki Operetta, in Athens; this was followed by many other operetta companies. It is estimated that about 1000 operettas by Greek composers were performed between 1900 and 1940.

3. The Athens Conservatory and the National School. In the late 1880s Andreas Syngros, a multimillionaire from Constantinople, offered to erect a new theatre in Athens, the Demotikon Théatron, and to finance the Athens Conservatory, on the condition that Georgios Nazos (1862–1934), a musical mediocrity trained in Munich, was appointed musical director. Syngros, through Nazos, systematically championed French and, especially, German music at the expense of native composers. Although Carrer wrote his opera *Marathon-Salamis* for the inauguration of the Demotikon in 1888, apparently at Syngros's behest the work was set aside in favour of Thomas's *Mignon*. Nazos's appointment at the conservatory in 1891 led to an abrupt Germanization of the curriculum. He declared his fierce opposition to Italian-trained Greek composers, and as a result, several leading composers, including Spinellis, Lavrangas and Camilieris, were ignored, dismissed or forced to resign. Until Nazos's death in 1934, over 60 foreign guest teachers, mostly pianists, were invited to the conservatory, while the Conservatory SO, founded in 1894, was directed successively by Franck Choisy (1899–1907), Armand Marsick (1908–22) and Jean Boutnikoff (1923–9). But the standard of instrumental teaching, mainly by local musicians, remained low, and performance standards steadily deteriorated, partly because the orchestral musicians also played for opera and operetta companies and lacked adequate rehearsal time. In 1899 a few professors, led by the pianist Lina von Lottner, a former pupil of Bülow, founded a second German-orientated conservatory, which lasted until 1919; it formed the first Greek mixed chorus to perform German oratorios and published *Apollo*, one of the earliest Greek musical periodicals (1904–9).

On 11 June 1908 Manolis Kalomiris (1883–1962) gave the first concert of his works at the Athens Conservatory. The concert's programme book included the 'manifesto' of the Greek National School according to Kalomiris. Defining as its purpose 'the building of a palace in which to enthrone the national soul' by combining folksong and folk rhythms with techniques invented by 'musically advanced peoples', it initiated a civil war against earlier Greek (mostly Ionian) composers, who were rejected as 'italianate'. With his attacks in the periodical *Noumas*, Kalomiris sided with Nazos in the persecution of Ionian composers, although his main target was Samaras, acclaimed internationally and regarded as a potential successor to Nazos at the conservatory. Kalomiris instigated the division of Greek music into three schools: Ionian, national (Kalomiris and his followers) and modernist (after Skalkottas). Recent research, however, has shown the uninterrupted presence of national elements in the works of composers after Mantzaros through Liveralis, Domeneghinis, Xyndas, Carrer and Samaras to the Lambelet brothers and Lavrangas.

Appointed professor at the conservatory in 1911, Kalomiris fell out with Nazos in 1919 and founded two other private conservatories, the Hellenic (1919) and the National (1926). Kalomiris, rather than Lottner, paved

the way to private Greek conservatories (officially acknowledged as secondary schools). After 1966 they proliferated, with 500 schools throughout Greece by 1994. Departments of musical studies in the universities of Athens, Thessaloniki and Corfu appeared in the 1980s and 90s, but the project for a state musical academy never materialized. Already in the 1920s, Kalomiris, promoting his own music and that of his followers, soon made his peace with the Athens Conservatory. From 1923 Mitropoulos conducted the Hellenic Conservatory's concerts until the amalgamation of the two organizations' orchestras into a concert society (1925). This was dissolved in 1927, and Mitropoulos returned to the Athens Conservatory. The prestige Mitropoulos brought to the orchestra helped attract such international celebrities as Saint-Saëns, Dohnányi, Cortot, Brailowsky, Huberman, Thibaud, Kreisler, Milstein, Casals, Martinon, Walter, Jochum and Scherchen. Mitropoulos was succeeded by Philoctetes Ikonomidis, who directed the Athens Conservatory SO from 1927 to 1939.

The folk-based nationalism of Kalomiris and his followers embraced an eclectic range of styles, including neo-classicism, late Romanticism and Impressionism. French or Impressionist influence is found in the works of Riadis, Levidis, Theodoros Spathis (?1883–1943), Koundouroff (educated in the USSR), Loris Margaritis (1895–1953), Lila Lalauni (1910–96), Constantinidis, Varvoglis, Michaelides, Zoras and the early works of Georgios Poniridis (1887–1982) and Papaïoannou. Late Romantic elements appear in the works of the German-orientated Kalomiris and Evanghelatos, and in the music of Sklavos and Nezeritis and the early works of Karyotakis and Pallandios. Byzantine chant and modality have inspired Petridis, Poniridis and Alékos Contis (1899–1965), while Vassilis Papadimitriou (1905–75) and Alékos Xénos (1912–95) were influenced by folksong, late Romanticism and the music of Shostakovich. Ideologically akin to them, Nikiforos Rotas (*b* 1929) remains a solitary figure. Less easily identifiable with any group are Dimitrios Lialios (1869–1940) and Harilaos Perpessas, adhering to German Post-Romanticism. Mitropoulos and Skalkottas (1904–49) stood at the furthest remove from Kalomiris and the National School and were the only significant Greek composers of their era to adopt atonality and 12-note techniques.

4. Other musical institutions, 1900–45. Although the magnificent Dhimotikon Theatron (City Theatre) in Corfu opened with *Lohengrin* in 1902, the centre of gravity for both opera and concerts had by then shifted to the capital, where concert life was dominated by the Athens Conservatory and the conservatory founded by Lottner. Other musical societies declined, with the exception of the composer Nikolaos Lavdas's Athinaïki Mandolinata (1900–43) which, unlike the relatively poor conservatory orchestra, was acclaimed abroad. In 1921 Ikonomidis founded the Horodia Athinon (Athens Chorus) which introduced to Greece many choral works by Bach, Handel, Mozart, Haydn, Brahms, Verdi and Berlioz, together with more recent works such as Stravinsky's Symphony of Psalms, Honegger's *Le roi David* and Kodály's *Psalmus Hungaricus*. A similar choir, Palladios Horodia (Palladian Chorus) existed for a few years in the late 1930s. In 1938 the Radio Orchestra was founded in Athens, and the following year the Ethniki Lyriki Skini (National Opera) was established, opening on 5 March 1940 with *Die Fledermaus*. Its repertory initially favoured operetta. In 1942, during the German occupation, the Athens Conservatory SO was nationalized, becoming the Athens State Orchestra. It shared most of its players either with the Radio Orchestra or with the National Opera.

5. Since 1945. During the civil war of 1946–9 the nationalist radio propagated *rebetiko*, the urban popular song of the underprivileged, which had originated in Asia Minor. In 1948 the young composers Hadjidakis, Kounadis and Theodorakis discovered in *rebetiko* a counterweight to Kalomiris's nationalism. Later, however, the songs of Hadjidakis, Theodorakis and their followers, based on *rebetiko*, came to eclipse Greek art music and, partly through the well-known film *Never on Sunday*, shaped Greece's musical image abroad. Western-influenced Greek-music tended to be neglected in favour of an 'authentic' Greek- (i.e. *rebetiko*) influenced popular music with alleged roots in Byzantine chant, as exemplified by songwriters such as Hadjidakis, Theodorakis, Yannis Markopoulos, pop singers such as Marinella, Yorgos Dalaras and Nana Mouskouri, and to a lesser extent by much publicized figures such as the synthesizer composer Vanghélis Papathanassiou (Vangelis).

In the early 1950s Kounadis, Hadjidakis and Theodorakis wrote comparatively novel ballets for Rallou Manou's Elliniko Horodrama dance group, founded in 1951, while Skalkottas was being posthumously discovered. Although Kalomiris composed his final works at this time (the *Palamiki* Symphony, 1955, the opera *Constantinos Palaeologos*, 1961), his era had ended. In the late 1950s Jani Christou and the composer and teacher Yannis Andréou Papaioannou, both of whom used serial techniques, were well-established figures, while Dragatakis, Sicilianos and Adamis, all of whom tempered 12-note writing with a classical attitude to form, were rising to prominence. The 'Manos Hadjidakis' Athens Technological Institute competition (1962) introduced to Greece avant-garde composers living or studying abroad: Xenakis, Logothetis, Mamangakis, Ioannidis, George Tsouyopoulos (*b* 1930) and Stephanos Gazouleas (*b* 1930). More avant-garde composers became known in 1962 through the Studio für Neue Musik, founded by the Athens Goethe Institute under the composer Günther Becker and the musicologist John G. Papaisannou (1915–2000), and in 1965 through the (private) Hellenic Association for Contemporary Music and the Greek section of the ISCM which organized five Hellenic Weeks of Contemporary Music (1966–8, 1971, 1976) and the 1979 World Music Festival. These included Aperghis, Sfetsas, Couroupos, Terzakis and Vlachopoulos, as well as local composers such as Iakovos Haliassas (*b* 1921) and Stephanos Vassiliadis (*b* 1933).

The Athens Festival, founded in 1955, was held for 43 years from July to September, with an emphasis on music above the other arts; it tended to bring in well-known artists and ensembles from abroad rather than concentrate on Greek musicians. It reached a peak in the mid-1960s with performances by the Ballets du Vingtième Siècle (1964), David Oistrakh (1965), the Kanze Kaïkan *nō* theatre (1965), the short-lived Hadjidakis Athens Experimental Orchestra (1964–6) and Stravinsky (1966). After the dictatorship of the colonels (1967–74) the festival declined somewhat, and in 1998 it was reorganized to incorporate the Epidaurus Festival of Ancient Greek Drama.

Between 1974 and 1982 Hadjidakis was the most influential figure in Greek musical life. He held many important posts, notably those of director general of the Athens State Orchestra and director of the Third Programme of Hellenic Radio and Television (ERT), which he extensively reformed. He also founded the Moussikos Avgoustos (Musical August) festival in Iraklion, Crete, to promote the music of younger Greek composers, among them Eleni Karaïndrou (*b* 1941), a composer of popular songs and film scores, Vassilis Riziotis (*b* 1945), Haris Xanthoudakis, Marielli Sfakianaki (*b* 1945), Michalis Grigoriou (*b* 1947), the last two both neo-classical in orientation, Vanghélis Katsoulis (*b* 1949), Dimitris Marangopoulos, Nikos Kypourgos (*b* 1952) and others. In 1997 Riziotis was co-founder, with the conductor Dragisa Savić, of an international institution, Balkan Music Forum.

Until 1991 concert life in winter was less active, largely due to the lack of concert halls and full-time chamber ensembles. Most winter concerts in Athens and other cities were promoted by foreign cultural organizations, such as the French Institute (1908), the British Council (1938), the Italian Institute (reopened 1951), the Goethe Institute (1952) and the Hellenic-American Union (1957). Recitals and concerts were also organized by the Ligue Francohellénique (1912) and the House of Arts and Letters (1938), neither of which survives today.

On 21 March 1991 the Megaro Moussikis Athinon (Athens Concert Hall), known in Greece as the Megaro, was opened. It contains a larger and a smaller hall, both with excellent acoustics, and hosts most of the concerts given by the Athens State Orchestra. Opera productions, often imported, are also regularly given at the Megaro: within seven years it had mounted all the major Mozart operas, together with the Greek premières of *Die Ägyptische Helena*, *The Golden Cockerel*, *Wozzeck* and *Pelléas et Mélisande*. The Megaro has specialized in music by living composers and has commissioned many new works, including Couroupos's chamber opera *Pyladis* (1992) and ballet *Odyssey* (1995), Kounadis's *Epilogos II* (1992) and *Bacchae* (1997), Mikroutsikos's *I epistrofi tis Elénis* ('Helen's Homecoming', 1993), Grigoriou's cantata *Skotini praxi* ('Dark Act', 1994), Marangopoulos's *To tango ton skoupidhion* ('The Tango of Trash', 1996), Mamangakis's *I opera ton skion* ('The Opera of Shadows', 1997), Alkis Baltas's *Momo* (1997), Antoniou's *Oedipus at Colonus* (1998) and Thodoris Abazis' *I apologhia tou Sokratous* ('Socrates' Plea, 2000).

The Megaro has come to dominate Greek musical life, eclipsing other institutions. Foreign cultural organizations now tend to promote their artists through the concert hall, while the press gives little coverage to classical concerts elsewhere in the country. In the 1990s Hellenic Radio and Television discontinued its 15-year series of concerts at the National Gallery in Athens; the Kentro Synchronis Moussikis Erevnas (Centre for Contemporary Music Research), founded in 1986 under Xenakis, also suspended its activities. The country's only major institute for contemporary music at the start of the 21st century is the Institouto Erevnas Moussikis ke Akoustikis (Institute of Research in Music and Acoustics, or IRMA), founded in 1989 by the composers Haris Xanthoudakis and Kostas Moschos and the ethnomusicologist Marios Mavroidis, which is primarily orientated towards technological developments and cataloguing the works of contemporary Greek composers. In the latter part of the 20th century such composers as Dragatakis, Sicilianos, Kounadis, Adamis, Ioannidis, Mikroutsikos, Zervos, Travlos and Xanthoudakis, all distinguished by their technical skill, formal cohesion and clarity of musical thought, have created a solid modern tradition in Greece, paving the way for Christos Zerbinos (*b* 1950), Yannis Metallinos (*b* 1959) and Koumendakis. Other composers of the younger generation include Nikos Fylaktos (*b* 1951), educated in Poland, Haris Vrondos (*b* 1951), Savvas Zannas (*b* 1952), Babis Kanas (*b* 1952), Nikos Christodoulou (*b* 1959), Iossif Papadatos (*b* 1960), Minas Alexiadis (*b* 1960), Periklis Koukos (*b* 1960), Alexandros Kaloyeras (*b* 1960) and Alexandros Mouzas (*b* 1962). In recent years the number of composers graduating from Greek conservatories and subsequently teaching there has increased markedly. Composers who have settled abroad and are well known in Greece include Dinos Constantinidis and Sophia Serghi (USA), Christos Hadjis (Canada), Stélios Koukounaras, Nikos Athinaeos and Constantia Gourzi (Germany), Pétros Corélis (France), Dimitris Nicolau (Italy) and Thodoris Abazis (Netherlands).

Thessaloniki is the second most important musical centre of Greece. Music there is largely independent from Athens, and its composers are rarely performed in the capital. The earliest Thessaloniki composer of note was Dimitrios Lalas (1844–1911), a friend and disciple of Wagner. More recent composers active in the city have included Lalas's pupil Emilios Riadis (1880–1935), Solon Michaelides (1905–79), Nikolaos Astrinidis (*b* 1921) and, more recently, Kostas Nikitas (1940–89), Ilias Papadopoulos (*b* 1951) and Christos Samarás (*b* 1956).

See also ATHENS; CORFU; and THESSALONIKI.

BIBLIOGRAPHY

MGG2 (O. Frangou-Psychoaedi)

A. Sikelianou: *Ēellēniki mousikē* [Greek music] (Athens, 1821)

C.N. Sathas: *Historikon dhokimion peri tou theatrou ke tis moussikis ton Vyzantinon* [Historical essay on the theatre and music of the Byzantines] (Venice, 1878/*R*)

G.I. Papadopoulos: *Symbolē is tin istorian tis par imin ekklēsiastikēs mousikēs* [Contribution to the history of ecclesiastical music] (Athens, 1890/*R*)

S. Bekatoros: 'Ēmousikē en Elladi' [Music in Greece], *Stoichiodis theoria tis europaïkis mousikēs* (Athens, 1904), 158–81

M. Kalomiris: *Apo tin historia tis ellinikis moussikis* [From the history of Greek music] (Athens, 1919)

T.N. Synadinos: *Istoria tis neo-ellēnikis mousikēs 1824–1919* [History of modern Greek music, 1824–1919] (Athens, 1919)

T.N. Synadinos: *To ellēniko tragoudi* [Greek song] (Athens, 1922)

P. Vardakas: *Peri tis neo-ellēnikis mousikēs* [On neo-Hellenic music] (Thessaloniki, 1923)

A.S. Theodoropoulou: 'Ēmousikē stin Ellada' [Music in Greece], *Istoria tis mousikēs* (Athens, 1924), 154–69

'Melodrama', *Engyklopaediko lexicon elephteroudaki* (Athens, 1930), 296–7 [inventory of Greek operas and operettas]

A. Hadjiapostolou: *Istoria lou ellēnikou melodramatos* [History of the Hellenic opera] (Athens, 1949)

S. Michaelides: *Neo-ellēniki mousikē* [Neo-Hellenic music] (Cyprus, 1952)

F. Anoyanakis: 'I moussiki stin neoteri Ellada' [Music in modern Greece], in K. Nef: *Eisagogi eis tin mousikologian* [Gk. edn of *Einführung in die Musikgeschichte*] (Athens, 1958), 546–611

S. Motsenigos: *Neo-ellēniki mousikē* (Athens, 1958)

Y. Sidéris: *'Ioannis Papaïoannou': Actor's Day, Athens, 29 September 1958* [programme book for the commemoration day of the Elliniki Operetta Company]

S. Petras: *Vassiliko Théatro, Ellēniki Operetta* [The Royal Theatre and the Elliniki Operetta Company] (Athens, 1960)

M. Hadjidakis: 'Music of Modern Greece', *Music Journal*, xix/3 (1961), 34 only, 66–7

T. Vournas: 'To synchrono laiko tragoudi' [Contemporary popular song], *Epitheorissi technis*, xiii (1961), 277–85
M.E. Dounias: *Mousikokritika*, ed. G.N. Politis (Athens, 1963)
N. Slonimsky: 'New Music in Greece', *MQ*, li (1965), 225–35
M.P. Dragoumis: 'L'église grecque du XVe siècle à nos jours', *Encyclopédie des musiques sacrées*, ed. J. Porte, ii (Paris, 1969), 170–75
S. Petras: 'The Composers of Greek Operetta', *Lyrical World*, iii/25 (1969), 38–9
Odion Athinon: ekatontaetiris 1871–1971 [Athens Conservatory, centenary 1871–1971] (Athens, 1971)
B. Schiffer: 'Neue griechische Musik', *Orbis musicae*, i (1971–2), 193–201
Y. Karakandas: *Apanda tou lyrikou theátrou* [Everything about lyric theátre] (Athens, 1973)
C.G. Patrinelis: 'Protopsaltae, Lampadarii, and Domestikoi of the Great Church during the post-Byzantine Period (1453–1821)', *Studies in Eastern Chant*, ed. E. Wellesz and M. Velimirović, iii (Oxford, 1973), 141–70
T. Hadjipandazis and L. Maraka, eds.: *Ē athenaïki epitheōrisi* [The Athenian Revue] (Athens, 1977)
D.A. Hamoudopoulos: *Ēanatoli tis éntechnis mousikēs stin Ellada ke ē dimiourgia Ethnikēs scholis* [The rise of art music in Greece and the creation of a national school] (Athens, 1980)
G. Leotsakos: 'Music', *Südostoeuropa Handbuch*, iii: *Griechenland*, ed. K.-D. Grothusen (Göttingen, 1980), 544–58
T. Hadjipandazis: *To komidyllio* [Greek vaudeville] (Athens, 1981)
D. Yannou: *Neoellēniki mousikē os andikeimeno tis mousikologias* [Modern Greek music as the object of musicology] (Athens, 1981)
G. Leotsakos: '150 khronia mousikēs' [150 years of music], *Ellada, istoria ke politismos*, ix (Thessaloniki, 1983), 232–59
A.D. Zakythinos: *Discography of Greek Classical Music* (Buenos Aires, 1984, 2/1988, Gk. trans., enlarged, 1993)
M.A. Raptis: *Epitomii istoria tou Ellēnikou Melodramatos ke tis Ethnikēs Lyrikis Skinis 1888–1988* [One-volume history of the Hellenic Opera Company and the National Opera] (Athens, 1989)
O. Frangou-Psychoaedi: *Ēethnikē scholi mousikēs: provlimata ideologias* [The National School of Music: problems of ideology] (Athens, 1990)
N.M. Panayotakis: *Ēpaideia kai ē mousikē stin Kriti kata ti Venetokratia* [Education and music in Crete during the Venetian occupation] (Crete, 1990)
Y. Philopoulos: *Isagogi stin ellēniki polyphoniki ekklēsiastikē mousikē* [An introduction to Greek polyphonic church music] (Athens, 1990)
N. Bakounakis: *To phantasma tis Norma: ē ypodokhi tou melodramatos ston ellēniko horo to 19o aeona* [Norma's Phantom: the reception of opera in Greece in the 19th century] (Athens, 1991)
G. Leotsakos: *Ē khaménes ellēnikés operes ē o aphanismos tou mousikou mas politismou* [Lost Greek operas or the annihilation of our musical civilization] (Athens, 1992), 398–428
G. Leotsakos: 'Mia apokryphi all' okhi kryphi istoria tis neotatis ellēnikis mousikēs: dokimi syngraphis tou khronikou tis dysleitourgias tis' [An apocryphal yet by no means secret history of modern Greek music: an attempt to record the chronicle of its malfunction], *Kyklos ellēnikis mousikēs* [A cycle of (contemporary) Greek music] (Athens, 1993), 7–24 [programme notes]
G. Leotsakos: 'Italy as the *Alma Mater* of the 19th Century Greek Music and as a Vast Field of Future Historical Research on it', *Mediterraneo musica: Palermo 1995*, 66–76
A. Symeonidou: *Lexico ellēnon syntheton* [A dictionary of Greek composers] (Athens, 1995)
Y. Philopoulos: *Spoudi sti mousikē bibliographia tis ellēnikis polyphonikis ekklēsiastikēs mousikēs* [A study on the bibliography of Greek polyphonic church music] (Athens, 1996)
K. Romanou: *Ethnikis mousikēs perigisis, 1901–1912: ellēnika mousika periodika os pigi érevnas tis istorias tis neoellēnikis mousikēs* [A journey in national music, 1901–12: Greek musical periodicals as a research source for the history of modern Greek music] (Athens, 1996)
G. Leotsakos: *Lychnos ypo ton modion* [Light under the bushel] (Athens, 1998) [incl. CD]
C. Tsiamoulis and Pavlos Erevnidis: *Romii synthétes tis Polis, 17os-20os aeonas* ['Oriental Greek' composers of Constantinople, from the 17th century to the 20th] (Athens, 1998)
T. Kaloyeropoulos: *To lexico tis ellēnikis mousikēs* [The dictionary of Greek music] (Athens, 1998–9)
H. Xanthoudakis: 'Neoellēniki mousikē' [Modern Greek music], *Ekpaidephtiki ellēniki engyklopaidia*, xxviii (Athens, 1999), 245–50

IV. Traditional music

Greek traditional music (*dimotiki mousiki*) consists of several autonomous regional styles with similarities that are apparent only at a second glance (the *skopos* principle, verse forms etc.). It includes the music both of minorities on the mainland (Vlachs, Albanians, Bulgarians, southern Slavs and Gypsies) and of Greek communities outside the state of Greece itself, particularly in Italy, the USA and Australia. Less well known are the Greeks of the Crimea and the Azov area. The Cappadocians, the Greeks of Pontos and the Bulgarian Greeks of Asia Minor now live in Makedonia. The Phanariots of Constantinople developed their own style of Ottoman art music and left their mark on the urban culture of Romania in the 18th and 19th centuries.

The music of Greece divides into three major stylistic areas: the mainland, the islands and Asia Minor. It can be further divided into urban and rural musics. The emergence in the 20th century of a small pan-Greek repertory (the *kritikos*, *pentozalis*, *kalamatianos*, *tsamikos* and *sirtos*) was the result of media influence (radio, records) and the promotion of folklore for tourists. Another pan-Greek form is REBETIKA, arising from an urban subculture and developing between 1810 and 1955 into a taverna song and dance form. Folk terminology distinguishes between the secular singer, *tragoudistis*, and the Orthodox church singer, *psaltis*.

The oldest (neumatic) notations are of urban Phanariot songs of the 16th to 17th centuries from Athos. The instruments have been fully described by Karakasēs (1970) and in particular by Anoyanakis (1979). Theories about the ancient roots of Greek traditional music are largely hypothetical. The question of origin cannot be answered by the study of historical sources, and influences from other Balkan styles were already present by the Byzantine period. Conversely, it can be shown that Greek influence was brought to bear on Slav, Turkish and Arab music in the Ottoman period through the Phanariot and Levantine-Greek maritime trade. The intermediaries were professional Greek, Spanish-Jewish, Armenian and Gypsy musicians.

1. PAN-REGIONAL PRINCIPLES.

(i) Song, drone and metre. Traditionally the ancient term *mousiki* is hardly used at all. Classification is functional, depending on whether a piece is a song (*tragoudi*) or a dance (*horos*), the latter term being applied to purely instrumental dances. As well as instrumental dance music there are slow dance-songs (*kato horos*) sung after festive meals with verses improvised to fit the situation. Melodies sung rubato *tis tavlas*, *tou trapeziou* ('at the table' of a taverna or feast) are called *tragoudi*; if they are danced the same melodies are called *horos*. Traditionally, song and dance titles are formed in terms of a personal possession '*skopos tou Georyiou*' ('tune of George'), denote function (e.g. *tou gamou*, 'wedding song') or involve place names and regional names (e.g. *kalamatianos*, a dance from Kalamata; *pogonisios*, a dance-song from Poyoni). Titles relating to content (e.g. *zoumpouli*,

'hyacinth') or quoting the opening line of the text are rare, and often derive from collectors. Songs with standard texts (ballads) are called *stereotipika*. Various ballad texts are frequently sung to the same melody (*idiomelos*).

The musicians themselves hardly think at all in terms of scales and chords, or if they do they describe them as *maiore* ('major') or *minore* ('minor'). Teachers but not village musicians know the *oktoihos* (*oktōēchos*; *see* BYZANTINE CHANT). Terms such as *taksimi* and *(a)manes* are used synonymously, and the terms *makami* and *dromoi* only in *rebetika*.

Folksongs employ syllabic lines of 5, 6, 7, 8, 11, 12 and, very rarely, 13 syllables. In the Phanariot ballads of Constantinople the 15-syllable (8 + 7) line predominates (called 'political' verse from the Greek *polis*, 'city'). Scholars agree that there is no strict assignment of syllables to musical metres (*hronos protos*), instead syllables are freely distributed over a melodic line beginning with exclamations (*eri*, *more*, *aide*, *ela*, *aman*), with filler syllables (*tsakismata*, 'chopped pieces', inserts) and syllabic repetition (*yirismata*) within words and phrases, providing the melodic line with the requisite quantity of syllables. The analogy between the rhythm of the music and the rhythm of the verse corresponds to an ideal rather than practice in performance.

Rhyme was introduced into the islands by the Crusaders at the end of the 14th century, but not until 1800 on the mainland, at the court of Ali Pasha at Ioannina (1792–1822). Rhymed 'political verse' also occurs in improvised couplets, introduced by the lead singer with an exclamation at the start. In the islands, improvised couplets (*madinades*, *kotsakia*) are more frequent than pre-set texts. Every half-line (only the second in Crete) is repeated by the chorus, in a tradition of competitive singing.

In Cappadocia, and in the women's songs of Thessalia, 15-syllable and 8-syllable lines occupy three melodic lines in the pan-Balkan ballads of *The Dead Brother*, *The Woman Sacrificed* and *The Husband Ruined by his Wife*. This is also the typical form of a 'table song' on the mainland, the *rizitika* of Crete, the Carpathian *sirmatikos*, the Cypriot women's ballads and of laments for the dead in Mani. *Moiroloyia* ('laments for the dead') and *nanourismata* ('cradle songs') are not considered 'songs' or 'music'. They are sung only by women (often professional mourners) and only on the relevant occasion, since they are otherwise thought to bring bad luck. Work songs, songs linked to customs and children's songs (such as the *kalanda*, 'demand songs') are dying out.

In the areas of Greek, Vlach and Albanian settlement, Vlach influences (*doina*) can be found in the shape of pentatonics and tonality in 5ths. Greek melodies, on the other hand, are constructed on the tonic, sub-tonic or hyper-tonic. The migration of melodies within mainland Greece and between the islands and Asia Minor shows that scales and rhythms are not constant but can be exchanged, although a concept of melody common to them all does exist, and is distinct from both Western and *makami* principles.

Ipeiros (as elsewhere in the Balkans) has a diaphonic style with a choral drone in three parts employing microintervals (*see* ALBANIA, §II, 1). It is described by the singers themselves as 'Albanian' (with a narrow tonal range in the second part) or 'pastoral Vlach' (with the second part falsetto). Here, as elsewhere, it imitates the sound of Byzantine bells. Its origin and antiquity are not known and there is no proof of an archaic or monogenetic origin. The rhythm is regular or in a metre of five beats, and also occurs with seven syllables in the old Albanian area of settlement around Parnassos (Arahova).

On Karpathos, until about 1930, there was a two-part diaphony sung by women (with an alternating drone of sub-tonic and tonic) in imitation of the *tsabouna* (see §(iv) below). The drone is called the *ison* or *bassos* (as in ecclesiastical song). On the islands and in Asia Minor the infix drone provides the tonal framework of the melody (with a whole-tone alternating drone). On the mainland the low drone (e.g. of the *gaida*) either embeds the melody in a static sound surface or else turns into ostinato figures. In the Dodekanisa, since the Italian occupation (1912–47), the alternating drone (tonic and sub-tonic or tonic and hyper-tonic) or the drone of 4th + 5th (d–g–a–d′) has become increasingly pseudo-harmonic (alternating d–g/d–a). The triadic harmonies of the Ionian islands and Italo-Greek area are imported from southern Italy.

The regional styles display considerable difference: regular time with a *hronos protos* on the islands, asymmetrical rhythms with two *hronoi* (long–short) on the mainland and a rapid basic tempo in Makedonia and among the Pontic Greeks. In Ipeiros and the Peloponnisos the 'Albanian' *tsamikos* in 3/4 occurs side by side with binary rhythms (e.g. *pogonisios* and *sirtos*). The 7/8 of the *kalamatianos* is purely Greek. Some rhythms of nine beats (the *karsilamas* and *zeibekikos*) are originally Turkish (*zeybek*) but display differences in melodics, emphasis and tempo. The derivation of all asymmetrical rhythms from the Turkish *aksak* is a theory that cannot be maintained, any more than Bartók's hypothesis of southern-Slav Bulgarian origin is tenable.

(ii) 'Skopos'. A monophonic melody can be formed either in terms of spatial pitch (*ihos/makami*) or on a structural principle of themes and motifs. In *ihos/makami* separate pitches refer spatially (high or low) to modal tones. Intervals and rhythms within a phrase do not shape the structure as a whole. In the motif principle the sequence of notes is conceived as a self-contained unit and one that can be transposed; it is based on internal intervals and internal rhythms shaping the structure.

Both principles complement each other in the Greek *skopos* ('tune'). Each *skopos* has a *skeletos* (framework melody) of spatial pitch, lacking set rhythm and metre and usually consisting of two formulae established only in outline. These are neither motifs nor in the nature of the *makami*, since the *makami* melody is bound to a certain modality. The *skeletos* is independent of any scale, exists only in the minds of the musical ensemble of performers and can be extracted only through the comparison of many actual performances. Only in its realization can the *skeletos* be placed in a regional scale determined by initial notes. When it moves to another region other scales and rhythms can be used for the same 'skeleton'. Consequently, the same *skopos* may be pentatonic, tetrachordal or chromatic on the mainland but diatonic on the islands.

A second layer of music is added to this skeleton by the musician. This consists of figures and melismas, trills, runs, glissandi etc., structured within the intervals (as pseudo-motifs) and capable of transposition. These realize the *skopos* by substituting, paraphrasing or connecting the (imagined) notes of the skeleton with a figure or group

of notes, so-called 'melodic folding' or 'melodic splitting'. Popular terms employed are *stolidia* ('ornamentations'), *doxaries* ('bow strokes'), figures played on a stroke of the bow, or *daktilia* ('fingers') and figures running on 'of themselves'. Such *stolidia* are also performed by singers. They are not part of the *skeletos* or bound to a scale but are characteristic of a musician and a musical landscape. Depending on the region they may be microtonic and perceptible separately from the skeleton (on the mainland and in the Peloponnisos), or diatonic and acoustically merged with the skeleton (on the islands). On the mainland, they result in the aesthetically important 'dirty playing' of the *zournas* or *gaida*. These improvised figures are fixed in the *hronos* (metre): either in one metre (on the islands) or in two (2 +1, 3 + 2) on the mainland. The melodic and rhythmic tension they produce (*tonos* is the folk term) gives the imaginary skeleton temporal shape, with different lengths of phrases and lines. The duration of the line depends on function: in *kato horos* the melodic line coincides with the rhythmic periods; at the festive table or in the *cafeneion* the music is performed rubato (to the point of being in free metre), particularly in the case of *kleftika*.

Only the synthesis of both of these is described by musicians as *skopos* (*skeletos* + *doxaries* = *skopos*). Thus the *skopos* has one line with two melodic dimensions: the non-rhythmic tonally spatial *skeletos* and the metrically established figures rhythmically structured within themselves. In the identity of a *skopos*, therefore, scales and rhythms are subsidiary features, features that can be interchanged but are locally significant, so that when melodies migrate these features do not go with them.

Traditionally, a *parea* (company of musicians) performs in parts, in the same register and in hierarchical order. The singer or aerophone (or if there is none present a string instrument) leads, improvising the louder main part. The other musicians play subordinate, softer variants of the *skopos* (*lira*, violin) or the (alternating) drone (lute, *santouri*), i.e. the modal framework (tonic, sub-tonic or hyper-tonic, fourth, fifth). It is a general rule that the playing must be *simfono* ('in agreement'), that is, the musicians will 'all proceed in common [*simfono*] with the same aim [the *skopos*] but each in his own way, waiting for one another at certain places' (identical statements of this principle have been made in Ipeiros and Karpathos). These 'meeting places' are the notes of the modal frame and are held for lengths of different duration depending on the *tonos* of the *stolidia* of the other players while one of the musicians adds a 'melodic splitting' figure. Consequently, there are several simultaneous realizations of a skeleton, producing heterophony. This is never understood as polyphony, since there are no vertical harmonics. Instead all the performers are performing one and the same melody 'in agreement' (*simfonia*).

Besides the instrumental *horos*, played for as long as is wished (e.g. the *sousta* and *pano horos* of the islands), with an open form of improvised sequences of small groups of notes repeated and varied three to four times (e.g. $A + \ldots A' + B + \ldots B' + C + \ldots C'$ [+ A, B] + $D \ldots$ etc.), there are certain melodic features in the urban Greek styles (Phanariot music, *rebetika* and some *kleftika*) that are analogous to the *ihoi/makamia*. These are distinct from the *skopos* principle in having long paraphrases of tonal levels in a specific mode, involving sequences. The Greeks give the *makami* different axial tonal notes and melismas from those given them by the Turks.

(iii) Dance. Dance rhythm is independent of the *skopos* and can change from region to region. Emphasized beats form a rhythmic framework and the unemphasized beats are improvised. If there is no drum present the rhythm is marked by plucking the lute and the stamping of feet. Only in the Pontic style does the dance sometimes go against the rhythm.

Dancing in villages is confined to saints' days (*paniyiria*), weddings, christenings and farewell parties for emigrants (*tis xeniteias*, 'the foreigner'). To this day, these occasions are the traditional opportunity for young people to flirt. Traditionally, there are no couple-dances between men and women but instead a hierarchical arrangement in ranks or in a circle with the musicians standing or sitting in the middle. In Makedonia, only the drummer or bagpiper moves with the lead dancer. Men and women dance together, very occasionally separately.

Dances in tavernas are urban (*rebetika*) or are performances for tourists, as solos or with two dancers performing opposite each other or with three to four men in a row. The *rebetika* as danced in the *tekkedes* gave rise to spontaneous solo dances, the dancer being surrounded by men clapping the rhythm (*zeibekikos*, *servikos*, *hasapikos* or *tsifteteli*).

Dancing is usually anti-clockwise, and is clockwise only in certain dances (e.g. *zervos*). A hierarchy analogous to that of the *parea* among musicians prevails: the lead dancer (usually a man, a woman only in specific parts of a wedding or christening dance) improvises leaps, turns etc., employing a traditional canon of figures. He is usually held by one hand, or by a cloth. The second most important role is allotted to the second dancer, who may be male or female. He or she must hold the first dancer's hand and lead the other dancers, of both sexes, who perform only the basic steps. After a few rounds the lead dancer changes, and the musicians are paid. On the mainland these musicians are Gypsy professionals, on the islands they are semi-professional village musicians who take turns to play without interrupting the dance. Large dance forms containing over five separate dances are found on CYPRUS (the *karsilamas* suite). On Karpathos, the *pano horos* is danced for up to ten hours without a break.

A special form of traditional music is the wedding march (in Iperios the *patinada*) *tou dromou* ('on the way', i.e. to the church, to the bride's house, to the place of the wedding celebrations), generally in a stately 6/8 or 4/4. The wedding sponsor and family friends go at the head of the procession, dancing and singing, while the bride and bridegroom walk at a serious, measured pace.

(iv) Instruments. The *floiera* is an obliquely held end-blown flute of cane or wood. In mainland Greece it is generally associated with shepherds and goatherds, although in villages it may also provide solo dance music.

The terms *pipiza* and *karamoutsa* (*karamouza*) are commonly used in the regions of Roumeli and the Peloponnisos to denote a double-reed wind instrument. There is no clear distinction between these two instruments: each has seven finger-holes and a thumb-hole, a conical bore and is about 30 cm long. Several additional holes are bored in the bell of the instruments (possibly to tune the lower notes). In Makedonia, Ipeiros and Thrakia musicians use a larger form of this instrument called the

zournas. These are traditionally played in pairs (*ziyia*). One sustains a tonic drone while the other interprets the melodic line with tonal inflections, slides and ornamental formulae, commonly referred to as *dreves*. The performers use circular breathing to provide a continuous melody, whose piercing tone quality is well-suited to outdoor playing.

The *klarino* (keyed clarinet), which was introduced to Greece in the first half of the 19th century, is the principal melodic instrument of the mainland. The Albert-system clarinet in C is the most common, and full use is made of cross and partly covered fingerings. The clarinet usually forms part of an instrumental ensemble consisting of lute or guitar and violin, which doubles the clarinet in unison or the octave in heterophonic style. These ensembles accompany dancing as well as the Kleftic ballads.

There are two types of bagpipe: the *gaida*, which has a single chanter and a drone pipe (with a single reed), is found in mainland Greece, while the *tsabouna* (or *askomandoura*), with a double chanter but no separate drone, is played in the islands. The bagpipes are played solo or (in the case of the *gaida*) may accompany singing with a drone. On the island of Karpathos, the *tsabouna* is often played in an ensemble with the string instruments *lira* and *laouto*. Elsewhere it may be accompanied by the drum known as *daouli* or by the *doumbi*, its smaller version. The *daouli* (also termed *toubano*) is the most common type of drum. It is a large cylindrical double-skin drum, hung from the player's left shoulder. The main accented beats of the metre are played with a heavy wooden beater held in the right hand, while subtle subdivisions of these beats are played with a light flexible stick held in the left hand. The *daouli* provides rhythmic accompaniment to the *zournas* (as well as the *pipiza* and the *karamoutsa*) and may also accompany the bagpipes and, less commonly, the *lira* (e.g. on Crete).

Traditionally in parts of mainland Greece but especially in the islands, the principal melodic instrument is the *lira*, a fiddle which is held upright on the player's knee and played with underhand bowing. There are four basic types of *lira*, three of which, the Cretan *lira* (fig.9), the *lira* of the Dodekanisa, and the Thrakian *lira*, are pear-shaped and have three or four metal or gut strings which are stopped from the side by the fingernails, allowing for glissandos and fine ornamentation. Bells on the bow were once common, but are now rare. The fourth type, the Pontic *lira* or *kementzes*, was brought to Greece by refugees from the Turkish Black Sea coast. The instrument has a long, narrow body, tapering towards the pegbox. Its three metal strings are placed close together and tuned in 4ths, enabling the performer to play the melody in parallel 4ths on two strings simultaneously. The *violi* (violin) has in some places supplanted the *lira* as one of the most prominent melodic instruments. It is tuned in 5ths, *g–d′–a′–e′*.

The chief accompanying instrument of traditional Greek ensembles is the *laouto* (lute). The neck has 11 movable frets (an additional eight are glued to the soundboard) and the four double courses of metal strings are tuned in 5ths (*c–g–d′–a′*). Traditionally the *laouto* is played with a quill plectrum. Except on Crete, where it is usually used to play a simplified version of the melody, in heterophony with the *lira*, its prime role is to provide a rhythmic or chordal accompaniment. In some areas it is rapidly being replaced by the guitar and the *laoutokithara* (a guitar with added tuning pegs, movable frets, tuned as a *laouto*).



9. *Lira (fiddle), Crete*

The *santouri* and *tsimbalo* are trapeziform dulcimers; like the *laouto* they provide chordal accompaniment in ensembles. The strings of both instruments are struck with cotton-covered mallets. The basic difference between the two lies in the distribution of their strings and in their tuning. The *santouri* is more closely allied to the instrumental and vocal music of the (eastern Aegean) islands, while the *tsimbalo* is more commonly found on the mainland.

Two instruments of great importance in urban music are the Bouzouki, a long-necked lute, and its smaller version, the *baglamas*. The *bouzouki* has three or four double courses of metal strings tuned either *e–b′–e′* or *d–g–b′–e′* and is played with a plectrum. It was closely associated with Rebetika musicians, and through virtuoso performers, such as Manolis Hiotis, and widespread recording it has become extremely popular.

2. Music regions.

(i) The mainland and the Peloponnisos. Ipeiros (including southern Albania as far as Gjirokastër) has a self-contained regional style taking in the Vlach area of Metzovo and northern Thessalia. Greeks, Albanians and Vlachs have settled side by side in Ipeiros. Dance is dominated by the *sirtos* (2/4, 2/4), *tsamikos* (*arvanitikos*, 3/4, from Çamen in Albania) and the local dances in regular time of Pogoni and Delvino (2/4, 4/4). The end-blown *floiera* and *tzamara* flutes are dying out. A regional feature is a diaphonic style of vocal polyphony. A composite style developed under the Albanian Ali Pasha of Ioannina, its outstanding features are the *Ioannitika*,

Alipasalitika and other *kleftika* ('robber ballads' of the 19th century) in free metre. This style was influenced by the Phanariots and the Ionian islands, but transmitted to the mainland (Makedonia, Thessalia, Roumeli and Peloponnisos) by the Gypsy professional ensemble known as *koumpaneia* (Albanian *saze*) consisting of clarinet in C, violin, *laouto* and *defi* (frame drum). In this ensemble the violin plays double-stopped ostinato figures, while the lute plays drone ostinati. In the *koumpaneia* styles of Drama and the Peloponnisos the violin plays only the drone. Instrumental preludes in free metre called *doina* indicate Vlach origins. The *cafe aman* existed in towns in these areas until 1930. The *klarino* style, with electronic amplification after 1960, is hardly found at all on the islands, but during the years 1960–90 it superseded the *daouli-zournas*, also Gypsy music, on the mainland, and competed successfully with *bouzoukia* at *paniyiria*.

Makedonia has song-lines of 7, 6, 8 and 15 syllables. An irregular 7/16 (3 + 2 +2) is found in the Makedonian *oro*, and the Bulgarian *rezenitsa* (7/16, 2 + 2 + 3) corresponds to the *madilatos*. In western Makedonia (Kozani and Kastoria) the dominant ensemble is a *kobaneia* influenced by southern Slav military music, consisting of clarinet, cornet (or trumpet in E), concertina, *daouli* and cymbals. *Kleftika* are performed at festive tables as instrumental pieces in free metre. The structure is simpler (using drone ostinati) than in Ipeiros.

Until 1917 Thessaloniki had a predominantly (70%) Jewish population and it developed a synthesis of Turkish, Western European and southern Slav music which now exists only in historic recordings. In 1924 refugees from Asia Minor settled here and were integrated. They gave a new home to *rebetika* when it was driven out of Athens in 1940.

An older form of ensemble (the 'Thrakian *makam*' or 'Thrakian *amanes*') is found in eastern Makedonia around Drama, a former hunting preserve of the sultans, in an area extending to Alexandroupolis. It is based on the Ottoman *fasıl* ensemble and is known as the *psili foni*, with clarinet, violin, *outi*, *sadouri* (dulcimer) or *kanonaki* (psaltery) and *toubeleki* (goblet drums). The *makamia* are the same as the *ihoi* in the Phanariot tradition.

Near the eastern coastal area of Smyrna (now Izmic) the music of Asia Minor divides into Cappadocian and Pontic traditions (since 1924 in Makedonia). The music of the Pontic Greeks of the Black Sea is a composite Graeco-Lazian style (the Lazis are from Georgia) with parallel 4ths and 2nds and a hexachordal system using a rapid basic tempo with many asymmetrical rhythms. The instruments are the *kementses* or *Pontiaki lira* (see §1(iv) above) and the *touloumi* (*tsabouna*), as well as the *daouli-zournas* ensemble.

Cappadocia had an ensemble consisting of *sine keman* (a box-shaped fiddle with resonating strings) and *outi*, sometimes with *toubeleki* (a pair of goblet drums). All the instruments are of urban origin. At festivals, women performed danced ballads with two forms of the 12-syllable line (5 +7 and 7 + 5), as well as 15-syllable lines and 11-syllable lines with emphasis falling on the 10th syllable.

The Thrakian *lira* tradition and the Byzantine ballad cycle of *Akritika* (of the 13th century, telling the tales of the heroes Digenis Akritas and Mikrokonstantinos) survive around Serres (five villages around Ayia Eleni) through the Orthodox sect of *anastenarides* (fire-dancers). A hexachordal system with *d–g–a* tonality (the tuning of the *lira*) predominates. Whole villages from BULGARIA were resettled here in 1924, so that a repertory similar to the Bulgarian exists, with asymmetrical rhythms (e.g. *baidouska*, *rezenitsa*) played on the *gaida*, together with *daouli* and the Bulgarian KAVAL, or shepherd's pipe.

Centres of the exclusively Gypsy, professional *daouli-zournas* ensemble (consisting of two large conical oboes and double-headed drum, with the second oboe playing an alternating drone), which developed from the Janissary band (*see* TURKEY, §II, 4), include Makedonia, Pelion and Parnassus, Arkadia and Xanthi, and the Pontic region. It has superseded the village bagpipe and drum ensemble. Since 1924 there has been a composite repertory, the result of Pontic-Greek influence. No research has yet been done on the music of the Pomaks of the Thrakian and Turkish border.

The stylistic region of Roumeli and the Peloponnisos contains remnants of an older Albanian tradition (around Delphi and as far as Thebes) including *kleftika*. It has been influenced by the style of Iperios since 1960. The old *karamouzes* ensemble (small conical oboe and *daouli*) and the *floiera* shepherd's flute are dying out. In the Peloponnisos the dominant style is an older one, Christian cum Albanian cum Vlach, with *kleftika*, *Alipasalitika* and *tsamika*. The scales are tetratonic, pentachordal and pentatonic, with microtonic ornamentation (*stolidia/psevtikes*). The repertory of Arkadia is similar to that of Roumeli. As well as the *sirtos* in regular time asymmetrical rhythms are found: e.g. the *kalamatianos* is in 7/8 time, the Albanian *kagkeli* in 7/8 time moving into 2/4 time and the Albanian *tsakonikos* from Çamen in 5/4 time. The Mani in the Taigetos mountain range is famous for its laments for the dead (*moiroloyia*), a legacy of blood feuding.

(ii) The islands. Companies of Singspiel performers kept the Ionian islands and Dalmatia (Ragusa, now Dubrovnik) in cultural touch from the 13th to the 19th centuries. Southern Italian influences reached Ipeiros and Athina. The guitar (lute) and an unorthodox harmonic system of 3rds and triads was imported into the Athenian *kantades* (canzonas) by way of the Heptanes (Ionian islands).

The capital of Evvoia, Halkis, has remnants of an old Albanian tradition (the *kagkeli*) and was a centre of *rebetika*. Ensembles of violin and *laouto* and *koumpaneia* ensembles perform in musicians' cafés in the marketplace, where music in *makami* style (*dromoi*) is played. In the south of the island the *ziyia* ensemble still exists, consisting of a pear-shaped *lira* and *daouli*, performing old Albanian songs.

There are no asymmetrical rhythms in the Aegean area. Regular time without clear accents dominates. The scales are heptatonic or hexatonic, with a tonality of *d–g–a–d'*. Until 1930 Siros, from which such well-known *rebetika* musicians as Markos Vamvakaris came, was a place of cultural exchange between East and West. The music of the Dodekanisa was influenced by the Italian occupation of 1912–47. Thanks to the Muslim minority, a mixture of Levantine and Italian influences exists on Rhodes, Naxos and Hios.

Since 1985, modern love songs and drinking songs of the Sporades and Cyclades, sung to the *ziyia* ensemble of violin and lute or *santouri*, have become known throughout the Greek islands as *nisiotika* (island songs). They are

accompanied by an alternating chordal drone (fourth/fifth + tonic) in the basic metre.

In the Aegean, Cyprus and Crete form two focal points for the region, along with the old-fashioned *lirotsabouno* style of Karpathos, and Kasos and Halki which have *akritika* sung at the festive table in the same way as the *kleftika* on the mainland. Only Crete has its own *kleftika* (*rizitika*). The pear-shaped *lira* occurs here (see §1(iv) above) and so do the *tsabouna* of the *tulum* type and the *askomandoura*, *laouto* and *santouri* (on Kasos). The Cretan *lira* tradition has been in decline since the master musicians Nikos Hilouris and Yeoryios Moudakis died without successors. The *kondilies*, melodic blocks in different modes put together to form strophes, are characteristic of western Crete. Baud-Bovy suspected Venetian influence on the vocal music of eastern Crete. The urban *voulgari* (small long-necked lute) and the violin *ziyia* style of the old Turkish coastal towns of Crete are in decline. The Cretan Muslims were resettled around Bodrum in Asia Minor in 1924. There are still itinerant *poiitarides* ('bards') on CYPRUS. Their melodies are called *fonai* or *fones*.

(iii) Urban musics. The art music of Asia Minor and Greek Armenia is a branch of the Turkish *makamat* with its own modal characteristics. The Phanariots use Greek terminology, and the Smyrna style employs Graecized Turko-Arabic terms. The main source is the 'Pandora' collection made in 1830 in opposition to the Western art music favoured by King Otto I (1832–62), with its Western polyphony and tonal system. This art music has compositions in a synthesis of *ihoi* and *makamat*.

Related to this form of art music are the *Smyrneïka* (pieces in the Smyrna style) which emerged around 1820, with *makami/dromoi* ('paths') melodies or European song forms, *taksimia* and *(a)manedes* (sung *taksimia*, 'amorous laments'). The women singers (many of them Armenian Jewish, e.g. Roza Eskenazi, Rita Arbatzi and Marika Ninou) are accompanied by violin, *outi*, *çumbus* and *defi* (Turkish: *def*, frame drum). They performed in public in seaport towns in the *cafe aman*, the Turkish version of the French *café chantant*. Both forms existed from 1893 (when the first *cafe aman* opened in Smyrna) until 1950 in all the seaports of the Levant, and were in existence as early as around 1810 in Yalata, Thessaloniki, Ioannina and Arta.

After the forcible resettlement of Greeks from Asia Minor in 1924, *rebetika* developed from the professional Smyrna style and a nostalgic subculture (with songs sung to the small long-necked *baglamas* lute) in the *tekkedes* ('hashish bars') around the bazaars of Athens, Piraeus and Thessaloniki. Despite police bans and censorship, they spread fast through recordings made in the USA by emigrants. Vasilios Tsitsanis started to use European scales (*maiore*, *minore*) instead of the *dromoi* (*makami*) in about 1955, and the texts have subsequently been toned down. A typical group is the BOUZOUKI ensemble, comprising a *baglamas*, one or two *bouzouki*, piano and percussion.

BIBLIOGRAPHY

AND OTHER RESOURCES

Grove6 (S. Chianis); *MGG2* (R.M. Brandl)
S. Baud-Bovy, ed.: *Chansons du Dodécanèse* (Athens, 1935–8)
S. Baud-Bovy: *Etudes sur la chanson cleftique* (Athens, 1958)
D.B. Mazarakē: *To laiko klarino stin Ellada* [The folk clarinet in Greece] (Athens, 1959)
S. Chianis: *Folk Songs of Mantineia, Greece* (Berkeley, 1965)
S. Chianis: 'Aspects of Melodic Ornamentation in the Folk Music of Central Greece', *Selected Reports*, i/1 (1966), 89–119
S. Chianis: *The Vocal and Instrumental Tsamiko of Roumeli and the Peloponnesus* (diss., UCLA, 1967)
D. Ikonomidou: 'I laiki orologia tou ellēnikou dimotikou tragoudiou' [The folk terminology of Greek folksong], *Epeteris tou kentron ereunēs tēs ellēnikēs loagraphias*, x–xi (1967–8), 26–50
G.K. Spyridakē and S. Peristerē: *Ellēnika dēmotika tragoudia* [Greek folk songs], iii (Athens, 1968) [incl. Eng. summary]
S. Karakasēs: *Ellēnika mousika organa* [Greek musical instruments] (Athens, 2/1970)
A. Ayoutanti, D. Mazarakē and S. Baud-Bovy, eds.: *Chansons populaires de Crète occidentale* (Geneva, 1972) [incl. disc]
E. Frye: *The Marble Threshing Floor: a Collection of Greek Folksongs* (Austin, 1973)
F. Hoerburger: 'Bordunbildung in der Volksmusik Griechenlands', *Der Bordun in der Europaïschen Volksmusik: St Pölten 1973*, 129–4
M.F. Dragoumis: *Elliniki paradosiaki mousiki*, iv: *Rebetiko tragoudi* [Greek traditional music, iv: Rebetiko song] (Athens, 1974)
R.M. Brandl: 'Über das Phänomen Bordun (drone)', *Studien zur Musik Südost-Europas*, ed. K. Reinhard (Hamburg, 1976), 90–121
F. Hoerburger: 'Die Zournas-Musik in Griechenland: Verbreitung und Erhaltungszustand', ibid., 28–48
M.Ph. Dragoumēs: 'Deigmata dēmotikēs mousikēs apo tēn Iōnian se diskous stou 1930' [Ionian folk music examples from recordings of 1930], *Deltio Kentrou mikrasiatkōn spoudōn*, i (1977), 267–87
F. Anoyanakis: *Greek Popular Musical Instruments* (Athens, 1979)
A.-M. Stieglitz-Goffre: *Musiques festives en Crète et dans les Cyclades aujourd'hui* (diss., Ecole des hautes etudes en sciences sociales, Paris, 1982)
A. Askari, R.M. Brandl and H.-J. Maucksch: 'Das volkstümliche Klarinettenensemble zwischen Orient und Balkan', *Studia instrumentorum musicae popularis VIII: Piran 1983*, 67–85
S. Baud-Bovy: *Essai sur la chanson populaire grecque* (Nauplion, 1983)
G. Amarjanakis: 'Bemerkungen über die kretische Volksmusik', *Griechische Musik und Europa: Antike – Byzanz – Volksmusik der Neuzeit: Würzburg 1986*, 81–90
A. Caraveli: 'The Bitter Wounding: the Greek Lament as Social Protest in Rural Greece', *Gender and Power in Rural Greece*, ed. J. Dubisch (Princeton, NJ, 1986), 169–94
D. Themelēs: 'Die Entstehung der neugriechischen Kunstmusik im Anschluss an die europäische Musiktradition im 19. Jahrhundert', *Griechische Musik und Europa: Antike – Byzanz – Volksmusik der Neuzeit: Würzburg 1986*, 51–66
K. Zacharenakes: *Kalanta kai paradosē tou dōdekaemerou* [Carols and traditions of the 12 days of Christmas] (Athens, 1986) [incl. Eng. summary]
C. Ahrens: *Aulos – Touloum – Fischetti: antike Traditionen in der Musik der Pontos-Griechen und der Graeko-Kalabrier* (Aachen, 1987)
S. Auerbach: 'From Singing to Lamenting: Women's Musical Role in a Greek Village', *Women and Music in Cross-Cultural Perspective*, ed. E. Koskoff (New York, 1987), 25–43
S. Delorenzi-Schenkel: 'Children's Music of Greece', *World of Music*, xxix/3 (1987), 28–46
D. Themelēs: 'Ēlyra tēs Thrakēs' [The *lira* in Thraki], *Laographiastou Voreioelladikou Chorou V: Thessaloniki 1987*, 273–82
R.M. Brandl: '"Parea" ein musiksoziologischer Schlüsselbegriff in der griechischen Volksmusik', *Anuario Musical*, xliii (1988), 201–20
R.M. Brandl: 'Die Struktur traditioneller Volksmusik-Ensembles in Griechenland', *Studia instrumentorum musicae popularis X: Lillehammer 1989*, 103–8
R.M. Brandl: 'Die Tektonik der griechischen Volksmusik: das Skopos-Prinzip', *Probleme der Volksmusikforschung*, ed. H. Braun (Berne, 1990), 135–58
D. Themelēs: 'Die Funktion von Text und Musik bei der Formgestaltung im grieschen Volkslied', ibid., 158–67
R.M. Brandl: Cooperation in the Study of Greek Folk Music: the Triadic Relationship between Foreign Field-worker, Greek Folklorist and Musicians (Problems and Expectations)', *Music in the Dialogue of Cultures: Traditional Music and Cultural Policy*, ed. M.P. Baumann (Wilhelmshaven, 1991), 336–46
C.N. Seremetakis: *The Last Word: Women, Death and Divination in Inner Mani* (Chicago, 1991)

R.M. Brandl: 'Die Schwebungsdiaphonie im Epiros und verwandte Stile im Lichte der Psychoakustik', *Von der Vielfalt musikalischer Kultur: Festschrift für Josef Kuckertz*, ed. R. Schumacher (Salzburg, 1992), 43–80
R.M. Brandl and D. Reinsch: *Die Volksmusik der Insel Karpathos* (Göttingen, 1992)
R.M. Brandl: 'The "Yiftoi" and the Music of Greece: Role and Function', *World of Music*, xxxvii/1 (1996), 63–76

URBAN MUSICS

G. Holst: *Road to Rembetika* (New York, 1975, 3/1983, rev. 1994)
Ē. Petropoulos: *Rembetika tragoudia* [*Rebetika* songs] (Athens, 1979)
S. Gauntlett: *Rebetika: carmina graeciae recentioris* (Athens, 1985)
E. Dietrich: *Das Rebetiko: eine Studie zur städtischen Musik Griechenlands* (Hamburg, 1988)
M. Einarsson: 'Some Aspects of Form as an Intersubjective Framework in Instrumental Improvisations (*taximia*) in Greek Bouzouki Music', *Ethnomusicology: Cambridge 1989*, 181–96
L. Torp: 'An Urban Milieu and its Means of Expression: a Case Study of the Rebetika', ibid., 371–80
D. Muddyman and M. Dubin: 'Songs of Hash and Heartache: Rembetika and the Folk Music of Greece', *World Music: the Rough Guide*, ed. S. Broughton and others (London, 1994), 148–60 [incl. discography]

DANCE

T. and E. Petrides: *Folk Dances of the Greeks* (New York, 1961/*R*)
M.G. Kaloyanides: *The Music of Cretan Dances: a Study of the Musical Structures of Cretan Dance Forms in the Iraklion Province of Crete* (diss., Wesleyan U., 1975)
D.B. Kilpatrick: *Function and Style in Pontic Dance Music* (diss., UCLA, 1975)
R. Holden and M. Vournas: *Greek Folk Dances* (Brussels, 1976)
J.K. Cowan: *Dance and the Body Politic in Northern Greece* (Princeton, NJ, 1990)

RECORDINGS

Ē ellēnikē mousikē paradosē tēs katō Italias/The Hellenic Musical Tradition in Southern Italy, Peloponnēsiako Laographiko Idryma PFF 6–7 (1983) [incl. notes by L. Liavas and others]
Folk Music of Greece, coll. W. Dietrich, rec. 1966–9, Topic Records TSCD907 (1994)

THOMAS J. MATHIESEN (I), DIMITRI CONOMOS(II), GEORGE LEOTSAKOS (III), SOTIRIOS CHIANIS/RUDOLPH M. BRANDL (IV)

Greef, Arthur de. *See* DE GREEF, ARTHUR.

Green(e), Al (*b* Forrest City, AR, 13 April 1946). American soul singer and songwriter. One of the best-selling popular artists of the early 1970s, Green synthesized the two main tendencies in soul music of the era: 'sweet' soul music and funk. His early background in gospel music formed the basis of his expressive vocal style, which seamlessly combined a gruff but warm baritone with an ethereal falsetto. He stood out from other soul balladeers of the era through his improvisatory melismas and unpredictable phrasing. Although his style was clearly influenced by Sam Cooke and Otis Redding, by the time of his first major pop hit *Tired of being Alone* (1971), Green had developed an individual voice which he refined further in the number one hit *Let's Stay Together* (1971). In both these recordings and the string of top ten hits that followed (1972–3), Willie Mitchell's production at Hi Records in Memphis featured clearly differentiated timbres, a warm drum sound, staccato brass fills and riffs, and sparse 'sweetening' from orchestral strings and wind. The songs included rich harmonic progressions and complex, frequently through-composed formal schemes. With *Sha La La* (*Make me happy*) (1974) Green edged towards a disco sound with a fuller, busier texture. His popularity waned during the late 1970s and Green shifted his attention increasingly to gospel music; in 1976 he purchased a church in Memphis and was ordained pastor of the Full Gospel Tabernacle. He has returned sporadically to the secular arena since 1982, enjoying a hit in 1988, *Put a little love in your heart*, with Annie Lennox.

BIBLIOGRAPHY

R. Christgau: 'Al Green', *The Rolling Stone Illustrated History of Rock & Roll*, ed. A. DeCurtis and others (New York, 1976, 3/1992), 510–14
P. Guralnick: *Sweet Soul Music: Rhythm and Blues and the Southern Dream of Freedom* (New York, 1986)

DAVID BRACKETT

Green [Greene], **James** (bap. Darfield, Yorks., 5 May 1692). English psalmodist. In his earlier years he worked with his elder brother, John Green (bap. Darfield, Yorks., 20 Sept 1677). According to Cummings (*Grove3*) he moved to London in later life and was a great bellringer.

The Greens were responsible for an important book of psalmody whose title and contents changed considerably from one edition to the next. The first edition has not survived.

2nd edn: John and James Greene of Wombwell, in the parish of Darfield, *A Book of Psalm Tunes in Two, Three, and Four Parts* (London, printed ... for Neville Simmons, Bookseller in Sheffield, 1713)
3rd edn: John and James Green, *A Collection of Choice Psalm-tunes in Three and Four Parts* (Nottingham, 1715)
4th edn: James Green, *A Collection of Psalm Tunes* (London, 1718)
5th edn: James Green, *A Book of Psalmody* (London, 1724)

The 5th edition established the title for subsequent editions, up to the 11th (1751). This was the first of a long line of 'country' psalmody collections, compiled by local musicians not connected with a cathedral and specifically designed for the use of the voluntary parish choirs which were flourishing, especially in the north of England. The music in the second edition is mostly derived from Playford and other earlier compilers, but it already includes seven anthems, one of which is claimed to be new. From the fourth edition onwards there is much influence of Chetham's *Book of Psalmody*, from which Green took, among other things, the idea of including psalm chants for the canticles. But with each edition there is a greater number of new tunes and anthems, many of them signed 'James Green'. An anthem first printed in the third edition, *Behold the Lord is my Salvation*, appeared in countless later parochial collections and was included in *The United Presbyterian Hymnal* as late as 1877. The hymn tunes became more and more ornate, and eventually, in the tenth edition (1744), Green included one of the earliest examples of the 'fuging-tune' with contrapuntal entries, so popular in later English and American psalmody. A simpler tune of Green's, 'Crowle', survives in some modern hymnbooks.

BIBLIOGRAPHY

M. Frost, ed.: *Historical Companion to Hymns Ancient and Modern* (London, 1962), 95
N. Temperley: *The Music of the English Parish Church* (Cambridge, 1979/*R*), 164–5

NICHOLAS TEMPERLEY

Green, Philip (*b* London, 1911; *d* Dublin, 6 Oct 1982). English arranger, composer and conductor. At the age of 19 Green was the youngest musical director in London's West End, and his first recordings were for EMI in 1933. Before World War II he was closely involved in commercial radio, and after the war many of his works became

familiar radio and television themes, for example that of 'Meet the Huggetts'. He was one of the most prolific musicians in his field, responsible for hundreds of recordings and over 150 film scores. Many of Green's own works were written specifically for those publishers who served the requirements of radio, television and films, such as Chappell, Francis, Day & Hunter, Paxton and Photoplay. He began writing film scores when *Romance* was chosen by Menuhin for the theme of *The Magic Bow* (1946). Often writing under pseudonyms, his biggest international success was as 'Jose Belmonte' with *Ecstasy Tango* (1953), which received over 100 recordings. In later years he was attracted by religious subjects, and his compositions include a trilogy of masses. A compulsive worker, Green was well-respected by his colleagues, but little known to the public, possibly because, unlike Mantovani, he did not develop a unique identifying sound.

WORKS
(*selective list*)

Choral: St Patrick's Mass; Mass of St Francis of Assisi; The Man from Galilee

Orch: Garden Party, 1946; Shopping Centre, 1946; Vogue, 1946; Bank Holiday March, 1947; Horse Feathers, 1947; Pan American Panorama, 1947; Follow me Around, 1952; Ecstasy Tango, 1953

Film scores: The Magic Bow, 1946 [incl. Romance]; Saints and Sinners, 1948; Ha'penny Breeze, 1950; Isn't Life Wonderful, 1952; Inn for Trouble, 1953; Conflict of Wings, 1954; John and Julie, 1955; The March Hare, 1956; The Square Peg, 1958; Operation Amsterdam, 1959; The League of Gentlemen, 1960; The Singer not the Song, 1961; Victim, 1961

DAVID ADES

Green, Ray (Burns) (*b* Cavendish, MO, 13 Sept 1908; *d* New York, 16 April 1997). American composer and publisher. The son of amateur musicians, he began to compose at the age of nine. Ten years later he won a composition scholarship to the San Francisco Conservatory, where he studied with Ernest Bloch (1927–33). From 1933 to 1935 he attended the University of California, Berkeley, studying with Albert Elkus and E.G. Stricklen. A scholarship enabled him to continue his training in Paris, where he studied composition with Milhaud and conducting with Pierre Monteux (1935–7). After his return from France, Green taught at Berkeley and worked as an arranger for the WPA Music Project in San Francisco (1938). In 1939 he became supervisor of the San Francisco Federal Chorus and director of the Federal Music Project of Northern California (1939–41). He was chief of music for the Veterans Administration in Washington, DC, from 1946 to 1948, during which time he conducted research into the new field of music therapy; he was unanimously elected the inaugural president of the National Association for Music Therapy in 1950, with whom he published his *Bibliography on Music Therapy* (Chicago, 1952).

Green was executive secretary of the AMC from 1948 to 1961; in collaboration with the Ford Foundation he developed the AMC Commissioning Series (1957–61), to encourage symphonic composition by Americans. In 1951 he founded the American Music Edition for the purpose of publishing his own works and those of other American composers.

Green wrote in a variety of genres; his large body of dance works resulted from his marriage to the dancer May O'Donnell. His style is characterized by modern, often modal harmonic idioms, rhythmic animation, contrapuntal textures and traditional forms; he effectively incorporated elements of shape-note hymnody and fuging tunes into some of his works. He credited his treatment of rhythm and melodic inflection to his exposure to jazz and blues idioms as a boy in San Francisco. Many of his works have been recorded, including *Festival Fugues*, *Holiday for Four* and the *Sunday Sing Symphony*.

WORKS

STAGE

Dance music: Hymn Tune Set (M. O'Donnell), 1937; Jig for a Concert, 1937–9; Of Pioneer Women (O'Donnell), 1937; American Document (M. Graham), 1938; Beachcomber (R. Jonay), 1938; So Proudly we Hail: American Dance Saga (O'Donnell), 1940; On American Themes (O'Donnell, J. Limón), 1941; Dance Energies (O'Donnell), 1950–73; The Queen's Obsession (O'Donnell; after W. Shakespeare), 1952–9; 7 other dance works

Incid music: The Birds (Aristophanes), 1934; Electra (Euripides), 1937; Union Wives (H. Athearn), 1939

ORCHESTRAL

Concertino, pf, orch, 1937; Prelude and Fugue, 1937; 3 Inventories of Casey Jones, fantasy, pf, orch, 1939; Sunday Sing Sym., fl, cl, bn, orch, 1939–40; Jig Tune, 1944; 3 Pieces for a Concert, chbr orch, 1947; Rhapsody, hp, orch, 1950; Vn Conc., 1952; Pf Conc., D, 1992; Sym., F, 1993; 3 short syms., other works

CHAMBER

Suite, va, pf, 1930; 5 Epigrammic Portraits, str qt, 1933, rev. 1950–52; Str Qt, 1933; Wind Qnt, fl, ob, cl, bn, hn, perc, 1933; Holiday for Four, cl, bn, va, pf, 1936, rev. 1939; Concertante, va/cl, pf, 1940; Concert Set, tpt, pf, drums, 1941; Duo Concertante, vn, pf, 1950

PIANO

Suite, 1931; An American Agon: Sonata brevis, 1933; Sonatina, 1933; Festival Fugues, an American Toccata, 1934–6; Dance Theme and Variations, 1940; 12 Short Sonatas, 1948–62; 12 Inventions, 1955; Dedications, 1956; *c*30 other solo works

OTHER

Band: Processional Dance, 1938; Kentucky Mountain Running Set, 1946; Jig Theme and 6 Changes, 1948

Vocal: Sea Calm, chorus, 1933–4; 4 Short Songs, S, pf, 1934; Lullay myn lyking, SATB, 1938; Westron Wind, 1v, SATB, pf, 1946, rev. 1973; 3 Choral Songs, SSA, 1950; many other vocal works

Principal publishers: American Music, Chappell, Mercury, Schirmer

BIBLIOGRAPHY

J.T. Howard: *Our American Music* (New York, 1931, 4/1965)

R. Green: 'Rhapsodic Interlude: an Interpretive Analysis', *American Music Teacher*, xii/3 (1963), 18–19

S.R. Vise: *Ray Green: his Life and Stylistic Elements of his Music from 1935 to 1962* (diss., U. of Missouri, 1976)

KATHERINE K. PRESTON/SIDNEY R. VISE

Green, Samuel (*b* Wheatley, nr Oxford, 1740; *d* Isleworth, Middx, 14 Sept 1796). English organ builder. The son of an Oxford distiller, he was apprenticed in 1754 to George Pyke (*c*1725–1777), a London clockmaker and organ builder. In 1768 he entered into partnership with John Byfield (iii). In 1772 he married Sarah, daughter of the clockmaker Eardley Norton, became a freeman of the Clockmakers' Company, and set up his own business in Red Lion Street, Holborn, London. He subsequently worked from addresses in Islington before moving in 1789 to larger premises in Isleworth. After his death the business was carried on by his widow and his foreman, Benjamin Blyth. Green enjoyed the patronage of George III after Snetzler's retirement in 1781. Important extant organs, of which the case and substantial quantities of pipework survive, include those for St Katharine-beside-the-Tower, London (1778, removed to new buildings in Regent's Park in 1825); St Thomas's, Ardwick, Manchester (1788, removed to St Paul's, Salford, in 1977); Royal Naval Hospital Chapel, Greenwich (1789); Salisbury

Cathedral (1792, removed to St Thomas's, Salisbury, in 1876); St Mary's, Chatham (1795, now in Cologne, and the subject of a restoration project); and Trinity College Chapel, Dublin (1797, most of which was removed to Durrow Church, Co. Laois, Ireland, in 1842). Several chamber organs are extant including one, dating from 1786, that remains unaltered in a private residence in Hereford & Worcester. Significant remains of mechanism, as well as casework and pipework, survive from the Lichfield Cathedral organ (1790, removed to St John the Baptist's, Armitage, in 1861) and also in the substantial house organ at Heaton Hall, Manchester (1790). Green applied an inventive genius to the mechanism of the organ, experimenting with and developing, for instance, swell box control and aids to registration. He had the reputation of being a good reed voicer. He cultivated a sophisticated style of flue pipe voicing, achieving a characteristic delicacy by restricting the wind flow at the pipe foot. Admiration for Green's style of voicing persisted well into the 19th century, but it eventually suffered severe criticism, beginning perhaps with Sutton: 'He certainly carried his system of voicing the pipes to the highest degree of delicacy; but what he gained in that way he lost in the general effect of the instrument ... though the quality of tone is sweet, at the same time, it is very thin, and his Chorus is entirely destitute of either fulness or brilliancy of tone'. Green also came in for criticism concerning the introduction of gothic casework. It can be shown, however, that most, if not all, of Green's gothic cases were applied to organs that were built under the supervision of advisers. Left to himself he seems to have preferred the traditional Renaissance style of case.

BIBLIOGRAPHY

J. Sutton: *A Short Account of Organs Built in England from the Reign of King Charles the Second to the Present Time* (London, 1847/R), 79–85, 98–9

E.J. Hopkins and E.F. Rimbault: *The Organ: its History and Construction* (London, 1855, 3/1887/R), 150–53, 156, 276

A. Freeman: 'Samuel Green', *The Organ*, xxiii (1943–4), 110–17, 153–62; xxiv (1944–5), 17–25, 55–63

W.L. Sumner: *The Organ: its Evolution, Principles of Construction and Use* (London, 1952, enlarged 4/1973/R), 172–7

D.C. Wickens: *The Instruments of Samuel Green* (Basingstoke and Metuchen, NJ, 1987)

D.C. Wickens: 'The Position of Samuel Green in Eighteenth-Century English Organ-Building', *Organ Yearbook*, xxi (1990), 51–66

S. Bicknell: *The History of the English Organ* (Cambridge, 1996)

DAVID C. WICKENS

Greenberg, Noah (*b* New York, 9 April 1919; *d* New York, 9 Jan 1966). American conductor and musicologist. He studied music privately; in early music, to which he devoted his professional life, he was essentially self-taught. After his return in 1949 from five years' service in the US Merchant Marine he began to establish himself as a choral conductor in New York. The singers in his church choir at St Luke's, Greenwich Village, provided the nucleus for the New York Pro Musica Antiqua, an ensemble for the performance of Renaissance and medieval music, which Greenberg founded in 1952. To avoid confusion with Safford Cape's Brussels group, the word 'antiqua' was dropped, and the ensemble became known as the New York Pro Musica. It was primarily a performing ensemble of singers and instrumentalists, several of its musicians functioning in both capacities, and it was augmented at times by a motet choir; it was also a library, a research centre and small school.

Pro Musica's repertory was large. Greenberg hated the way the standard repertory concept had inhibited programmes of 18th- and 19th-century music and was determined not to let the same apply to the Renaissance. Another central principle was that standards of virtuosity must be no lower on old instruments than on modern ones. Exceptional impact was made by Greenberg's revival in the 1957–8 season of the medieval liturgical drama, *The Play of Daniel*, with which he toured in Europe in 1960. From 1963 *The Play of Herod* was its repertory companion.

Greenberg's brisk, sharply rhythmic conducting style was the extension of an ebullient temperament as well as an expression of the belief that early music must not sound quaint. The excitement Greenberg communicated was his most special gift, and to say so is not to play down his solid musical and scholarly accomplishments. He changed contemporary attitudes to early music, and the texture of concert life in the USA, where his example and influence brought about the foundation of a number of early music ensembles.

MICHAEL STEINBERG/R

Greene, James. *See* GREEN, JAMES.

Greene, Maurice (*b* London, 12 Aug 1696; *d* London, 1 Dec 1755). English composer and organist. Though remembered chiefly for his church music, he was also an important composer of keyboard music, songs and extended vocal works.

Greene came of a well-to-do family which, claiming descent from the medieval Greenes of Green's Norton, Northamptonshire, had held estates in Essex since the end of the 16th century. His grandfather, John Greene (1616–59), had been Recorder of the City of London; his father, the Rev. Thomas Greene DD (1648–1720), a chaplain of the Chapel Royal and canon of Salisbury, was vicar of the London parishes of St Olave Jewry and St Martin Pomeroy. As the youngest of seven children, Maurice is said to have been brought up in the choir of St Paul's Cathedral under Jeremiah Clarke (i) and Charles King, and in 1710, when his voice broke, to have been articled to Richard Brind, organist of the cathedral since Clarke's death in December 1707.

In March 1714 Greene took up his first appointment as organist of St Dunstan-in-the-West, Fleet Street, and in February 1718 he also became organist of St Andrew's, Holborn, a post previously held by Daniel Purcell. A month later Brind died, and Greene was immediately chosen to succeed him at St Paul's. Though technically a vicar-choral, Greene was responsible, as organist, not only for the daily round of cathedral services but also for the music at the annual Festival of the Sons of the Clergy, and in that capacity he composed many large-scale orchestral anthems and occasional settings of the *Te Deum*. By this time too, Greene had become intimate with Handel who, it appears, had a particular liking for the organ of St Paul's and was a frequent visitor to the cathedral. Later they fell out so violently that, to quote Burney, 'for many years of his life, [Handel] never spoke of [Greene] without some injurious epithet'.

Greene's marriage to Mary Dillingham (1699–1767), a cousin of Jeremiah Clarke, must have taken place shortly after his appointment to St Paul's, for the first of their five children was born in May of the following year. In 1722 the family took a house in Beaufort Buildings off the Strand, where Greene lived until his death. In addition to

his duties at the cathedral and his work as a teacher – Travers, Boyce and Stanley were among his first pupils – Greene was also involved in a good deal of secular music-making, as a founder-member (with Talbot Young) of the Castle Society, and also of the Academy of Ancient Music, at whose weekly meetings some at least of Greene's own works were performed. Before long, however, he was caught up in the celebrated Bononcini affair which, in 1731, split the ranks of the academicians and, according to Hawkins, 'made a great noise in the musical world'. As the agent of the deception by which Giovanni Bononcini sought to pass off a Lotti madrigal as his own, Greene found himself on the losing side and promptly withdrew from the academy, taking the boys of St Paul's and many of the society's best performers with him. They then set up a rival body, the Apollo Academy, at the Devil Tavern in Fleet Street, which was apparently devoted mainly to the interests of its three leading composer-members, Greene, Boyce and Festing. In 1738, together with Festing, Greene was also instrumental in establishing the Fund for the Support of Decay'd Musicians and their Families (later the Royal Society of Musicians).

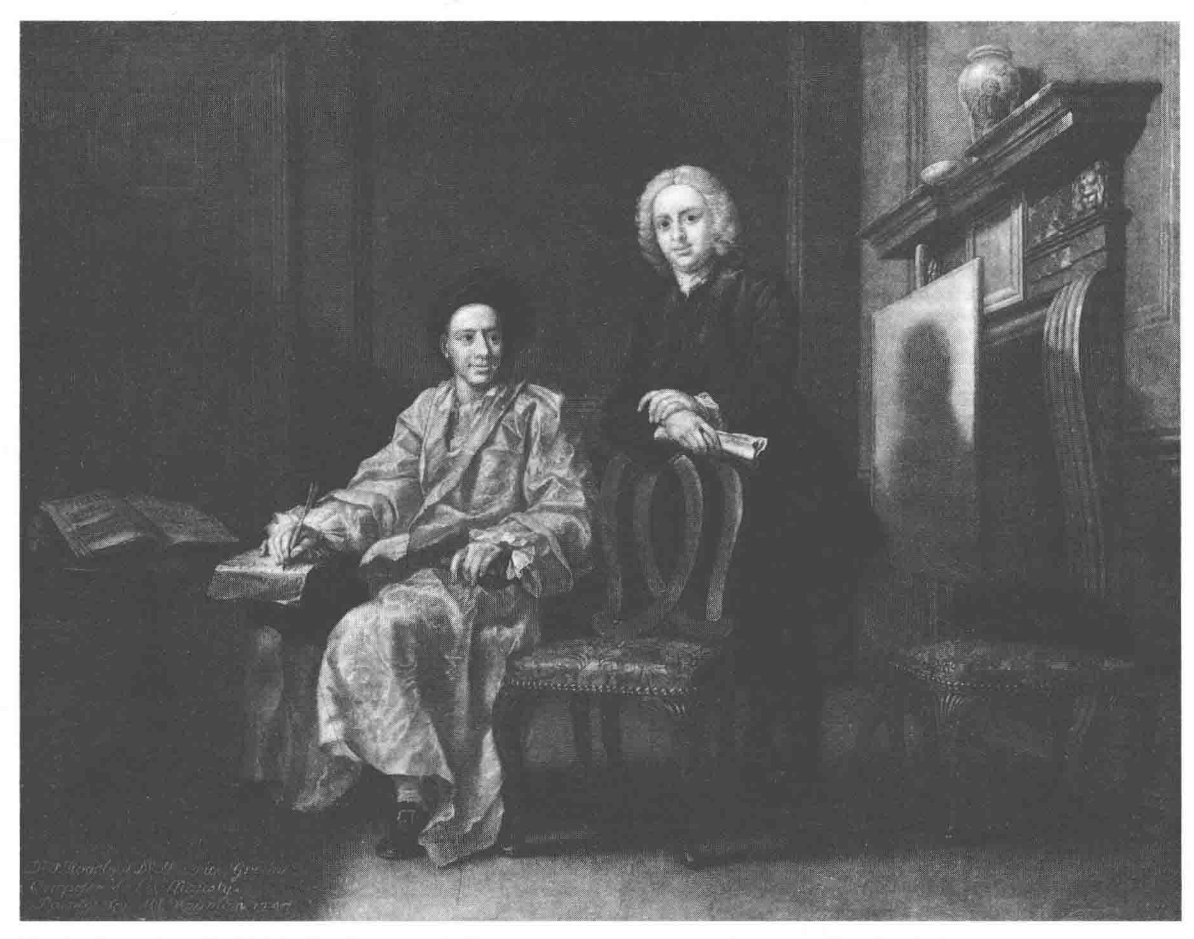
The following year Greene's setting of 25 of Spenser's *Amoretti* was dedicated to his principal patron, the Duchess of Newcastle. Greene's ready acceptance among the upper echelons of polite society is perhaps a trifle surprising in view of his physical deformity – seemingly some form of scoliosis – which, though it does not show in any of his three surviving portraits, is attested by Burney and another independent witness. On Croft's death in August 1727, Greene was appointed organist and composer of the Chapel Royal. Though he was the obvious man for the job, his success in gaining it may well have owed something to the support of the Duke of Newcastle, formerly Lord Chamberlain, and now, as Secretary of State, one of the most powerful members of the Walpole administration. The royal family, however, remained unwavering in its support of Handel, and whenever their own interests were directly involved, it was Handel and not Greene who was called upon to hymn the event.

On 6 July 1730 the new Senate House in Cambridge was opened with a performance of Greene's setting of Pope's *Ode on St Cecilia's Day*, specially adapted for the occasion by the poet himself. The next day the composer was formally admitted 'Doctor in Musica' and, 'in compliment to his performance', was shortly afterwards made professor of music, a purely honorary position which had been vacant since the death of Tudway in November 1726. The Mastership of the King's Musick followed in January 1735. Greene, not yet 40, now held every major musical appointment in the land.

Thus established, he embarked upon a series of publications. First to appear was *The Chaplet*, a collection of 12 English songs issued anonymously in 1738. (An earlier set of harpsichord lessons had been pirated and printed by Daniel Wright, and also by Walsh, in 1733 but was publicly disowned by the composer.) Of several volumes of vocal and instrumental music which followed, the most important is *Forty Select Anthems* published by subscription in January 1743 and giving a good picture of Greene's creative activity in this field during the entire period from 1719 to 1742. In an overwhelming preponderance of solo and verse anthems, its contents clearly reveal the solo-voice bias of contemporary taste, and it is a pity that our modern partiality for the full style as such has so far blinded most commentators to the merits of the collection as a whole, though not of course to such generally acknowledged masterpieces as *Lord, let me know mine end* and *O clap your hands*. To these later years also belong Greene's oratorios and other semi-dramatic works, mostly to librettos by John Hoadly, son of Bishop Hoadly, an eminent 18th-century divine (see illustration).

In January 1750 Katharine Greene (1729–97), the composer's only surviving child, married the Rev. Michael Festing, son of one of Greene's oldest friends and professional associates. About this time, Greene's health began to deteriorate: the Apollo Academy was disbanded and the conductorship of the Sons of the Clergy festival passed to Boyce. Two years later, as the only remaining male member of the family, Greene fell heir to the ancestral Essex estates. His last years were largely occupied with preparations for a projected collection of church music, ancient and modern, copies of which he apparently intended to present to every cathedral in England. On the announcement of these proposals John Alcock, who had been contemplating a similar undertaking, generously handed over some of his materials to Greene, who did not live to complete his grand design but died leaving his entire library to Boyce, on whose death (in 1779) it was dispersed at auction. The notion that Greene, in his will, laid on Boyce an obligation to finish the work now known as Boyce's *Cathedral Music* is, however, erroneous. On the demolition of St Olave Jewry, in 1888, the composer's remains were transferred to St Paul's Cathedral where they now share a grave with those of Boyce.

Greene's posthumous reputation has suffered much from Burney's harsh criticism of his music and Hawkins's insinuating and frequently malicious comments on the character of the man himself; both have been endlessly retailed by subsequent historians. According to Burney, Greene was 'a constant attendant at the opera, and an acute observer of the improvements in composition and performance, which Handel, and the Italian singers employed in his dramas, had introduced into this country'. His music, generally buoyant and attractively tuneful, is thus more elegant and polished than that of almost all his immediate predecessors and contemporaries, though somewhat less fresh and genial – less specifically English perhaps – than that of Boyce. His natural mode of expression, like Handel's, was founded on the cosmopolitan lingua franca of the day, an essentially italianate style deriving ultimately, it seems, from Corelli: diatonic counterpoint, harmonically based, tonally organized and articulated by stereotyped cadential formulae, with sequences, suspensions and upbeat patterns a more or less constant feature. Greene's counterpoint, though not always impeccable in details of technique or particularly distinguished in invention, is usually fluent and assured, his harmony restrained and mostly unadventurous except where there are opportunities for drama. Sometimes, as in *The Song of Deborah and Barak*, his vividly imaginative response to words and situation is such as to suggest that, in more propitious circumstances, he might possibly have become a successful composer of opera. He also had a real flair for the handling of large-scale choral and orchestral resources, and a number of his extended festal anthems, like Handel's, combine brilliance of effect with



Maurice Greene (seated) with John Hoadly: portrait by Francis Hayman, 1747 (National Portrait Gallery, London)

the simplest of technical means and display a spacious polyphony and massive grandeur which precisely typify the robust, self-confident spirit of the age.

By comparison with the vocal music (which also includes a great many cantatas and songs in both English and Italian), Greene's contribution to the instrumental repertory is surprisingly small and relatively unimportant. Though it too is for the most part thoroughly Baroque, Greene's use, in the later keyboard pieces especially, of chromatic appoggiaturas and auxiliaries together with a good deal of Alberti-type left-hand figuration and a rather more 'open' texture does show an awareness of the developing idioms of the *galant* style. Six modal anthems, on the other hand, with occasional archaisms elsewhere in the church music, bear witness to his antiquarian interests and concern for the continuity of native tradition. His finest works, among which may be included the *Ode for St Cecilia's Day* (*Descend ye nine, descend and sing*) and the dramatic pastorals *Florimel, or Love's Revenge* and *Phoebe*, as well as many of the songs and anthems, reveal a born melodist of the front rank, perhaps a shade less individual than Arne, but in no way inferior. The quality of his output as a whole, however, is uneven and, all things considered, Ernest Walker's verdict (in *A History of Music in England*) is not unjust: 'Greene undoubtedly was a genius, though the fire of inspiration burnt fitfully'.

WORKS

Collections: *Forty Select Anthems* (London, 1743) [F]
Six Solo Anthems (London, 1747) [S]
Editions: *Harmonia Sacra*, ed. J. Page (London, 1800) [H]
Six Full Anthems for Five Voices, ed. W. Slater (London, 1929) [W]

For fuller list of works and sources, including list of spurious and doubtful works, see Johnstone, diss. (1967)

ANTHEMS

14 full, 44 verse, 21 solo, 24 orch anthems, all with bc; except for orch anthems, MS sources given only for autograph scores and pupils' copies where possible; those with 2 ob probably perf. with 2 bn as well

Acquaint thyself with God, A/4vv, org obbl, F, S; ed. H. Diack Johnstone (London, 1971)
All thy works praise thee, O Lord, 3/4vv, 2 ob, 2 tpt, str, *GB-Lbl**,*Ob* (with autograph addns)
Arise, shine, O Zion, 4/4vv, F
Behold, I bring you glad tidings, 2/4vv, Christmas, 1728, F
Blessed are all they that fear the Lord, 2/4vv, fl, 2 ob, str, for the wedding of Princess Anne and the Prince of Orange, 1733, unperf., *Ob**,*Lbl*; 1 movt in common with Te Deum, *Lbl* (see 'Services and Canticles')
Blessed are they that dwell in thy house, 2/4vv, F
Blessed are those that are undefiled, 2/4vv; F; ed. R. Marlow, *Three Anthems by Maurice Greene* (Croydon, 1982)
Blessed is the man that hath not walked in the counsel of the ungodly, 2/4vv, *Ob*
Blessed is the man whose strength is in the Lord, 3/5vv, fl, 2 ob, str, for the king's return, 1735, *Ob* (with autograph addns)
Bow down thine ear, O Lord, 6vv, 1719, *Cu*, *CH*, *DRc*, *Lbl*, *Ob*,*Y*; H iii, 17, ed. H. Burnett (New York, 1976)

God is our hope and strength, 4/4vv, F
Have mercy upon me, O God, A/5vv, F
Have mercy upon me, O God, 3/4vv, 1720, *Lbl*
Hearken unto me, ye holy children, 3/4vv, 2 fl, 2 ob, str, 1728, *Ckc* (incl. orig. pts), *Cu*, *Lbl*, *Ob*; final Hallelujah in common with last 30 bars of O praise the Lord, ye angels of his; ed. in MB, lviii (1991)
Hear my crying, O God, 2/4vv, *Lbl*, *Ob*; H ii, 42
Hear my prayer, O God, and let my supplication come before thee, 4/4vv, F; ed. P.M. Young (New York, 1974)
Hear my prayer, O Lord, and consider my desire, 2/4vv, in Cathedral Music, ed. S. Arnold (London, 1790), iii, 169–76
Hear my prayer, O Lord, and hide not thyself, 3/4vv, *Lbl*
Hear, O Lord, and consider my complaint, B/4vv, F
Hear, O Lord, and have mercy, 2/4vv, *Lbl* (with autograph addns)
How long wilt thou forget me, O Lord, for ever? 8vv (with section for 2S), F
I call with my whole heart (Dorian mode), 5vv, *Ob*; W
I cried unto the Lord, B/4vv, *LEc*, *Ob*
I cried unto the Lord (Phrygian mode), 5vv, *Ob*; W
I have longed for thy saving health, O Lord (Mixolydian mode), 5vv, *Ob*; W
I will alway give thanks, 3/4vv, *Lbl**; H iii, 82
I will be glad, and rejoice, 3/4vv, *Ob* (with autograph addns)
I will give thanks, 3/4vv, F
I will give thanks, 5/5vv, 2 ob, 2 bn, 2 tpt, str, for the king's return, 1740, *Ob**; final movt in common with I will sing a new song, music of 1 other used in Rejoice in the Lord, O ye righteous (2nd setting)
I will love thee, O Lord, 4/4vv, *Ob**; 3 movts in common with I will sing a new song
I will love thee, O Lord, my strength, orch anthem, perf. Cambridge, 5 July 1730, lost
I will magnify thee, O God, my king, 2/4vv, *Lcm**
I will magnify thee, O God, my king, 3/4vv, 2 ob, 2 tpt, str, for the Sons of the Clergy, 1719, *Ob**; ed. H. Burnett (New York, 1977)
I will seek unto God, 2/5vv, 1721, F
I will sing a new song, 5/5vv, 2 ob, 2 tpt, str, *Ob* (mostly autograph); 3 movts in common with I will love thee, O Lord, 1 with I will give thanks (2nd setting)
I will sing of thy pow'r, O God, 5vv (with section for 5 solo vv), F; 1 movt in common with O Lord, our Governor
Let God arise, 3/5vv, 1721, F
Let my complaint come before thee, 5vv, F; ed. R. Marlow, *Three Anthems by Maurice Greene* (Croydon, 1982)
Let my complaint come before thee, A/4vv, F, S
Like as the hart, 2/4vv, *Lbl* (with autograph addns)
Lord, how are they increased that trouble me, A/4vv, org obbl, F, S
Lord, how long wilt thou be angry, 5vv, F
Lord, let me know mine end, 4vv (with section for 2S), F; ed. R. Lyne (Croydon, 1991)
Lord, teach us to number our days (Aeolian mode), 5vv, *Ob*; W
My God, my God, look upon me, T/5vv, org obbl, F, S; ed. P.M. Young (New York, 1978)
My heart is fixed, O God, 2/4vv, ?vc obbl, *Ob* (partly autograph)
My soul truly waiteth still upon God, B/4vv, org obbl, 1720, F
O be joyful in God all ye lands, 5/4vv, 1 fl, 2 ob, 2 tpt, timp, str, *Ob**
O be joyful in the Lord, verse, lost
O clap your hands together, 5vv, F; ed. C.F. Simkins (St Louis, 1974)
O give thanks unto the Lord and call upon his name, 2/4vv, org obbl, *Lcm* (with autograph addns)
O give thanks unto the Lord, let them give thanks, for Easter, 1728, 2/4vv, F
O God of my righteousness, 2/4vv, F; ed. R. Marlow, *Three Anthems by Maurice Greene* (Croydon, 1982)
O God, thou art my God, 3/4vv, org obbl, F
O God, thou art my God, A/4vv, org obbl, *Lcm* (with autograph addns); last 2 movts are an earlier version of those in setting above, antepenultimate movts also similar
O God, thou hast cast us out, 5/4vv, 2 ob, str, for the Fast Day, 18 Dec 1745, *Ob* (mostly autograph), *Lbl** (with figured b acc. only), latter version in Cathedral Music, ed. S. Arnold (London, 1790), iii, 244–55
O how amiable are thy dwellings, 3/4vv, F
O Lord, give ear unto my prayer, 2/4vv, org obbl, 1720, F
O Lord God of hosts, S/4vv, *Cfm*, in Cathedral Music, ed. S. Arnold (London, 1790), iii, 292–4
O Lord God of hosts, orch, lost
O Lord, grant the king a long life, T/4vv, org obbl, F
O Lord, I will praise thee, 3/4vv, in Cathedral Music, ed. S. Arnold (London, 1790), ii, 128–43
O Lord, look down from heaven, 3/4vv, *Lbl**, *Ob*; H iii, 65
O Lord, our Governor, 3/5vv, 1726, *Lbl*, *Ob*; final movt in common with I will sing of thy pow'r
O Lord, who shall dwell, 3/5vv, str, *DRc*, *Ob*
Open the gates of righteousness, 4/4vv, 2 ob, 2 tpt, str, for the Sons of the Clergy, 1723, *CH*, *Lbl*, *Ob* (partly autograph)
O praise our God, ye people, 2/4vv, F
O praise the Lord of heaven, 5/4vv, *Lbl**
O praise the Lord, ye angels of his, orch; ed. F. Chrysander, *G.F. Händels Werke*, xxxvi (Leipzig, 1872), as Chandos Anthem no.12
O praise the Lord, ye that fear him, 3/4vv, 2 ob, 2 tpt, str, perf. Cambridge, 5 July 1730, *Ob**
O sing unto God, sing praises to his name, 2/4vv, F
O sing unto the Lord a new song, 5vv (with section for 5 solo vv), 1719, F
O sing unto the Lord a new song, 3/4vv, *Lbl**
O sing unto the Lord with thanksgiving, T/4vv, F, S
Ponder my words, O Lord, 2/4vv, *Lbl*; H i, 231
Praise the Lord, O my soul, S/4vv, F, S
Praise the Lord, O my soul, B/4vv, *Lbl**
Praise the Lord, ye house of Aaron, orch, for the Sons of the Clergy, 1736, lost
Praise the Lord, ye servants, 2/4vv, F
Praise the Lord, ye servants (Ionian mode), 5vv, *Ob*; W
Put me not to rebuke, O Lord, 3/4vv, F
Rejoice in the Lord, and have mercy, orch, lost
Rejoice in the Lord, O ye righteous, B/4vv, *CH*, *Lbl*, *Ob*
Rejoice in the Lord, O ye righteous, 3/4vv, fl, 2 ob, 2 tpt, str, for the king's return, 1741, *Ob**
Rejoice in the Lord, O ye righteous, 4/5vv, 2 ob, 2 tpt, str, *Ob* (mostly autograph); 2 movts in common with 1741 setting, 1 adapted from I will give thanks (2nd setting)
Save me, O God, A/4vv, *Ob**; H ii, 150
Sing praises unto the Lord, 3/4vv, 2 ob, 2 tpt, str, *Lbl* (with autograph addns)
Sing unto the Lord and praise his name, A/4vv, *Ob**
Sing unto the Lord a new song, 3/6vv, F
Sing unto the Lord a new song, A/4vv, *Ob**
Sing we merrily unto God our strength, 2/5vv, 2 ob, 2 bn, 2 tpt, str, *Lbl**
Sing we merrily unto God our strength, 3/5vv, 2 fl, 2 ob, 2 bn, 2 tpt, timp, str, 1740, *IRL-Dtc* (pts only), *GB-Lbl*, *Ob**; ed. M. Martens (New York, 1972)
The king shall rejoice, 3/4vv, F
The king shall rejoice, 5/5vv, 2 ob, 2 tpt, str, *Lam* (partly autograph), *Ob**
The Lord, ev'n the most mighty God hath spoken, B/4vv, F
The Lord is gracious and merciful, 2/4vv, *Ob* (mostly autograph)
The Lord is king, B/5vv, *Ob* (with autograph addns)
The Lord is my shepherd, 2/4vv, F
The Lord is my strength, 3/4vv, *Lbl*; H ii, 122, ed. in *The Cathedral Magazine* (London, *c*1775–8), ii, 22 [anon]
The Lord is our light and our salvation, 4/4vv, 2 ob, bn, 2 tpt, str, for the Sons of the Clergy, 1720 and 1722, *Ob* (partly autograph)
Thou, O God, art praised in Zion, 2/4vv, F
Try me, O God (Lydian mode), 5vv, *Ob*; W
Turn thy face from my sin, A/4vv, vc obbl, *Ob**

SERVICES AND CANTICLES

Service in C (TeD, Jub, Mag, Nunc), 8vv (with verses), 1737, *GB-Lcm**, *Ob* (with addl San and Gl and autograph addns); Mag and Nunc, ed. H. Diack Johnstone (London, 1966/*R*)
Te Deum, D, 6/6vv, fl, 2 ob, bn, 2 tpt, str, ?1721, *US-Wc**
Te Deum and Jubilate, A, 4/8vv, 2 fl, 2 ob, 2 bn, 2 tpt, str, ?for the Sons of the Clergy, 1723/4, *GB-Lbl*
Te Deum and Jubilate, D, 5/5vv, 2 fl, 2 ob, 2 bn, 2 tpt, str, ?for the Sons of the Clergy, 1723/4, *Lbl* (partly autograph), *Ob*
Te Deum, D, 5/5vv, 2 fl, 2 ob, 2 tpt, str, for the king's return, 1729, *Ob* (with autograph addns)
Te Deum, D, 4/4vv, 2 fl, 2 ob, 2 tpt, str, ?for the king's return, 1735, *Lbl* (with autograph addns), formerly attrib. Boyce; 1 movt from Blessed are all they
Te Deum, D, 7/4vv, fl, 2 ob, bn, 2 tpt, str, ?for the king's return, 1745, *Lcm** (incl. orig. pts)
Te Deum, D, 5/5vv, 2 fl, 2 ob, bn, 2 tpt, timp, str, 1750, *Ob**, incl. 2-stave sketch of a Jub: possibly intended for the king's return in Oct, but unperf.

OTHER VOCAL

Cant. (A. Pope), 2 movts, for Durastanti's London farewell perf., 1724, *GB-Er*
Descend ye nine, descend and sing (Pope), Ode for St Cecilia's Day, 1730, *Lcm*, *Ob*; ed. in MB, lviii (1991)
The Song of Deborah and Barak, orat, 1732, *Cfm*, *Ckc*, *Lbl*, *Lcm*, *Ob*; ed. F. Dawes (London, 1956), H. Burnett (New York, 1978)
Florimel, or Love's Revenge (dramatic pastoral, 2, J. Hoadly), Farnham Castle, 1734, *Lam*, *Lbl* (with autograph addns; facs. in MLE, C6, 1995), *Lcm*
Jephtha (orat, Hoadly) 1737, *Ob* (with autograph addns)
The Chaplet ... a Collection of 12 English Songs (London, 1738) [anon]
Spenser's Amoretti, 1v, bc (London, 1739)
The Judgment of Hercules (masque, Hoadly), ?1739, music lost
The spacious firmament on high (sacred ode, J. Addison) *c*1740, *Lbl*, *Lcm*
The Force of Truth (orat, Hoadly) 1744, music lost
A Cantata and 4 English Songs, i, ii (London, 1745, 1746)
Catches and Canons, 3, 4vv, with 5 songs, 2, 3vv, bc (London, 1747)
Phoebe (pastoral op, 3, Hoadly), 1747, first known perf., London, Mr Ogle's Great Room, Dean Street, 16 Jan 1755, *Lbl*, *Ob* (autograph except ov.)
38 It. cants., duets, other pieces, 1 in *Er*, rest in *Ob* (some autograph)
35 court odes for New Year and king's birthday, all first perf. in London, 13 extant: 1 in *ALb*, 1 in *Lam*, 1 in *Lcm*, 9 in *Ob*, 1 in *J-Tn*
19 strophic ballads, a third Eng. cant., texts only of 7 other cants, pubd in half-sheets, in contemporary songbooks and poetic miscellanies, mostly before 1738

INSTRUMENTAL

Editions: *Voluntaries and Suites for Organ and Harpsichord*, ed. G. Beechey, RRMBE, xix (1975) [B]
Maurice Greene: Complete Organ Works, ed. H. Diack Johnstone (Oxford, 1997)
Choice Lessons, hpd/spinet (London, 1733); also pubd anon. as first pt of The Lady's Banquet, ii (London, 1733), which was repr. in A Collection of Lessons, hpd, ii (London, 1758)
6 Overtures ... in Seven Parts (London, 1745); arr. hpd/spinet (London, 1745)
A Collection of Lessons, hpd (London, 1750/*R*)
12 Voluntarys, org/hpd (London, 1779); ed. P. Williams (New York, 1969), 8 in B
Hpd works in *GB-AB*, *BENcoke*, *Cfm*, *Lbl*, *Lcm*, *Ob*, *US-NYp*; 7 suites in B
Org works, H. McLean's private collection, Winter Park, FL, USA, *GB-H*, *Lam*, *Lcm*, *Lco*, *Ldc*, *Lgc*, *Mp*, some published in late 18th-century anthologies; 9 in B

BIBLIOGRAPHY

BurneyH; HawkinsH
E. Walker: 'The Bodleian Manuscripts of Maurice Greene', *MA*, i (1909–10), 149–65, 203–14
R. Graves: 'The Forty Anthems of Maurice Greene', *MT*, xci (1950), 24–6
R. Graves: 'The Church Music of Maurice Greene', *English Church Music*, xxv (1955), 38–43
R. Graves: 'The Achievement of Maurice Greene', *MT*, xcvi (1955), 634–5
T. Dart: 'Maurice Greene and the National Anthem', *ML*, xxxvii (1956), 205–10
H.D. Johnstone: 'Greene and the Lady's Banquet: a Case of Double Piracy', *MT*, cviii (1967), 36–9
H.D. Johnstone: *The Life and Work of Maurice Greene (1696–1755)* (diss., U. of Oxford, 1967)
R. McGuinness: *English Court Odes 1660–1820* (Oxford, 1971)
H.D. Johnstone: 'Greene's First Opera: "Florimel, or Love's Revenge"', *MT*, cxiv (1973), 1112–13
H.D. Johnstone: 'A Cambridge Musical Event: the Public Commencement of 1730', *Cambridge Review*, xcvi (1974–5), 51–3
H.D. Johnstone: 'The Genesis of Boyce's "Cathedral Music"', *ML*, lvi (1975), 26–40
H.D. Johnstone: 'The Chandos Anthems: the Authorship of no.12', *MT*, cxvii (1976), 601–3; postscript in *MT*, cxxix (1988), 459
H. Burnett: *The Sacred Music of Maurice Greene (1696–1755)* (diss., CUNY, 1978)
D. Burrows: *Handel and the English Chapel Royal during the Reigns of Queen Anne and King George I* (diss., Open U., 1981)
H.D. Johnstone: 'Greene's "Phoebe": a Pastoral Opera', *MT*, cxxv (1984), 491–2
P. Daub: *Music at the Court of George II (R. 1727–1760)* (diss., Cornell U., 1985)
M.E. Atkinson: *The Orchestral Anthem in England 1700–1775* (DMA thesis, U. of Illinois, 1991)
E. Zöllner: *Maurice Greene (1696–1755) und die Tradition des Englischen Oratoriums im 18. Jahrhundert* (thesis, U. of Hamburg, 1991)
D. Morgan: *The Mary Nicholson Manuscript: Its Copyists, Contents and Provenance* (thesis, U. of Manchester, 1994)
K. Maslen: 'Dr. Hoadly's "Poems Set to Music by Dr. Greene"', *Studies in Bibliography*, no.48 (1995), 85–94
H.D. Johnstone: 'More on Dr. Hoadly's "Poems Set to Music by Dr. Greene"', *Studies in Bibliography*, no.50 (1997), 262–71
H.D. Johnstone: 'Handel and his Bellows-Blower (Maurice Greene)', *Göttinger Händel-Beiträge*, vii (1998), 208–17
H.D. Johnstone: 'Maurice Greene's Harpsichord Music: Sources and Style', *Music in Eighteenth-Century England: Cardiff 1996* (forthcoming)

H. DIACK JOHNSTONE

Greene, (Harry) Plunket (*b* Old Connaught House, Co. Wicklow, 24 June 1865; *d* London, 19 Aug 1936). Irish bass-baritone. He studied in Stuttgart (under Hromada from 1883), Florence (under Luigi Vannuccini) and London (under J.B. Welsh and Alfred Blume). His first public appearance was in *Messiah* at the People's Palace, Stepney, on 21 January 1888, and he was soon a regular oratorio soloist. But he made his mark most decisively in the recitals he gave with the pianist Leonard Borwick from 1893, in which his interpretations of Schumann and Brahms were justly admired.

Greene appeared at Covent Garden as the Commendatore (*Don Giovanni*) in 1890, but his operatic career was short-lived, and he became best known as a festival and oratorio singer, especially for his part in many first performances of Parry's works and in that of Elgar's *Dream of Gerontius* (1900). In 1899 he married Parry's daughter Gwendolen. Stanford wrote many of his finest songs for Greene, whose remarkable powers of interpretation, particularly the beauty of his enunciation, made him one of the leading exponents of English song. He believed passionately that songs should be sung in the language of the audience. His voice declined prematurely, but his intimate way of singing retained all its old fascination, as can be clearly heard in the most valuable of his records, the four 78 r.p.m. sides issued in 1934 when he was nearly 70, of which, 'The Hurdy-Gurdy Man' (*Der Leiermann*) creates an unforgettable impression.

WRITINGS

Interpretation in Song (London, 1912/*R*)
From Blue Danube to Shannon (London, 1934)
Charles Villiers Stanford (London, 1935)

BIBLIOGRAPHY

S. Wilson: 'Harry Plunket Greene', *Recorded Sound*, no.32 (1968), 327–8
M. Ritchie: 'Plunket Greene as a Teacher', *Recorded Sound*, no.32 (1968), 328–9 [with discography]
Record Advertiser, vol. i (1970–71), no.6, 2–4 [with discography]

DESMOND SHAWE-TAYLOR/ALAN BLYTH

Greene, Ry(chard) (*fl* 1570–95). English lutenist. He was one of Francis Willoughby's servants in about 1573–4, when his name appears in the household accounts on four occasions. He may have taught the lute to Willoughby, as he had his own lutebook (now lost), which clearly served as one of the principal sources for the Willoughby

Lutebook (*GB-NO* Mi LM 16; facs. (Kilkenny, 1978); see Alexander and Spencer); he was also the composer or arranger of at least two further pieces in the book. He is the only one of the group of scribes who worked on it to be known outside the Willoughby book, and is probably identifiable with the Greene of 'Greenes Paven' in *GB-Cu* Dd.2.11.

WORKS
all for lute

Grenes Allmay, *IRL-Dm* Z.3.2.13, *GB-NO* Mi LM 16
Greenes Paven, *Cu* Dd.2.11.(B)
Hawles Galliard, *NO*
Have over the water (attrib. R.G.), *Eu* Adv.5.2.18

BIBLIOGRAPHY

J. Alexander and R. Spencer: Introduction to *The Willoughby Lute Book* (Kilkenny, 1978)
J.M. Ward: *Music for Elizabethan Lutes* (Oxford, 1992)
J. Craig-McFeely: *English Lute Manuscripts and Scribes 1530–1630* (diss., U. of Oxford, 1994)

JULIA CRAIG-MCFEELY

Greenfield, Edward (Henry) (*b* Westcliff-on-Sea, Essex, 30 July 1928). English music critic. He studied law at Cambridge (1949–52), then joined the staff of the *Manchester Guardian*, becoming its record critic in 1955 and eventually succeeding Neville Cardus as chief music critic (1977–93). He has broadcast frequently for BBC Radio since 1957 and has been a member of the critics panel of *Gramophone* since 1960, specializing in opera and orchestral issues, and is a regular juror on international record awards. In 1993 he received the *Gramophone* special award and in 1994 the OBE.

Together with Robert Layton, Ivan March and Denis Stevens (the last for early volumes only) he has prepared a series of comprehensive guides to the finest recordings available commercially in Britain which have provided definitive and reliable information to a broad range of collectors for four decades. The guides evaluate, compare and recommend recordings, taking into consideration technical as well as performance issues. His monographs on Joan Sutherland and André Previn include detailed studies of their recorded work.

WRITINGS

Puccini: Keeper of the Seal (London, 1958)
with I. March and D. Stevens: *The Stereo Record Guide*, ed. I. March (Blackpool, 1960–74)
with I. March and D. Stevens: *A Guide to the Bargain Classics*, ed. I. March (Blackpool, 1962–4/*R* as *The Penguin Guide to Bargain Records*, 3/1972 with I. March as *The Third Penguin Guide to Bargain Records*)
Joan Sutherland (London, 1972)
André Previn (London, 1973)
Hi-Fi for the Music Lover (London, 2/1974)
with R. Layton and I. March: *The Penguin Stereo Record Guide*, ed. I. March (Harmondsworth, 1975, 2/1977)
with R. Layton and I. March: *The Penguin Cassette Guide*, ed. I. March (Harmondsworth, 1979)
with R. Layton and I. March: *The New Penguin Stereo Record and Cassette Guide*, ed. I. March (Harmondsworth, 1982, 2/1984 as *The Complete Penguin Stereo Record and Cassette Guide*)
with R. Layton and I. March: *The Penguin Guide to Compact Discs, Cassettes and LPs* (Harmondsworth, 1986)
with R. Layton and I. March: *The New Penguin Guide to Compact Discs and Cassettes*, ed. I. March (London, 1988; suppl. 1989; vols. pubd together as *The Penguin Guide to Compact Discs and Cassettes*, London, 1992, 3/1996)
with R. Layton and I. March: *The Penguin Guide to Compact Discs*, ed. I. March (London, 1990, suppl. 1991; 2/1999)
with R. Layton and I. March: *The Penguin Guide to Opera on Compact Disc*, ed. I. March (Harmondsworth, 1993)
'A Lifetime with Records', *Gramophone*, lxxv (1998), 14–16

ROSEMARY WILLIAMSON

Greenhouse, Bernard (*b* Newark, NJ, 3 Jan 1916). American cellist. After graduating from the Juilliard School, where he was a pupil of Salmond (1933–8), he studied with Feuermann (1939–40), Alexanian (1942–5) and Casals (1946–8). His début recital in New York in 1946 included the première of Lehman Engel's sonata; he gave many more first performances, including those of sonatas by Elliott Carter (1949, dedicated to Greenhouse) and John Lessard (1951), and the Duo (1951) by Arthur Berger, all of which he has recorded. His other recordings include concertos by Victor Herbert, Dvořák and Haydn, and many of Bach's chamber works. He was a founder member of the Harpsichord Quartet (1947–54) and distinguished himself as a continuo player with the Bach Aria Group (1948–76), but is perhaps best known as a member of the BEAUX ARTS TRIO (from its formation in 1955 until 1989). In 1958 he acquired the 1707 'Stanlein' Stradivari, formerly owned by Vincenzo Merighi, Paganini and Vuillaume, and later Paul Grümmer. A teacher of fine repute, Greenhouse taught at the Juilliard and Manhattan Schools of Music (1950–62; 1950–72) and at New York State (1965–72), Hartford (1962–71) and Indiana (1956–64) universities; he has also given masterclasses. He was a founder of the Violoncello Society in 1956; as its first president (until 1961) he commissioned for the society Villa-Lobos's *Fantasia concertante*, conducted by the composer at its première in 1958.

LYNDA MACGREGOR

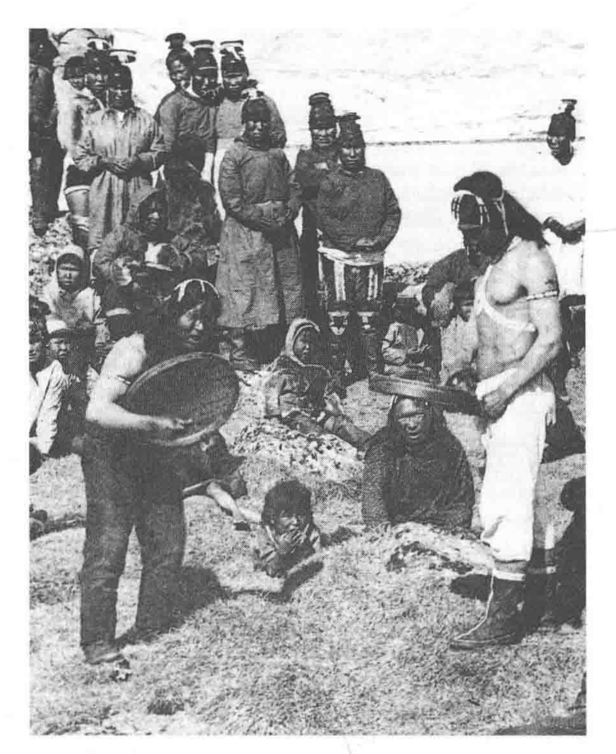
Greenland. North Atlantic island territory of Denmark. As Greenland is almost entirely covered by ice, only the coastal areas are habitable. The bulk of the population are Greenlanders, i.e. either Inuit or of mixed Inuit and European descent. The ancestors of the Greenland Inuit came from Canada in several waves from *c*2000 BCE until the mid-19th century. Their culture is fundamentally of central Asian origin.

Of Greenland's three main areas, north, east and west, the west was Europeanized so early that it is difficult to trace Inuit ideas in the songs of the area: they are apparently all of European origin. However, in the east and north ice barriers isolated the small populations until about 1900. In spite of the pressure from outside some few of the traditional songs have survived.

The traditional music of Greenland is vocal. Only a few instruments were used: the bullroarer and rattles were known (in later centuries only as children's toys) and the mirliton was used in east Greenland in connection with wild-fowling until World War II. The only traditional instrument which has musical significance today is the *qilaat* (frame drum, see illustration), formerly used in all Inuit communities from Siberia to east Greenland. It accompanies songs of social importance. The drum membrane is normally made of various membranes from the abdominal cavity of sea mammals or polar bears. The beater, which is of wood or bone, is used on the frame, never on the drumhead.

The song repertory in the east was connected primarily with song contests and also with shaman rituals. While the spirit of the shaman travelled to the moon, the Mother of the Sea, or the great ice regions, his auxiliary spirits took care of his body and performed their special songs. Other kinds of magic songs were used by sorcerers to give life to the aggressive and revenging *tupilak* (dolls).

The drum-song contests were an important social institute with a fixed course. Opponents – man against



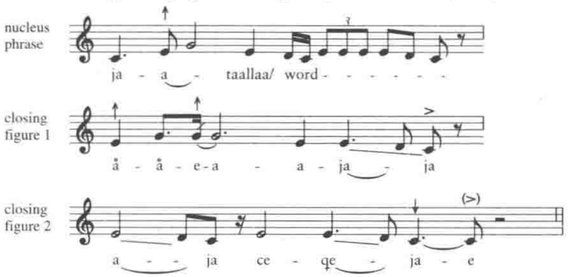
Inuit qilaat (frame drum) players in Greenland

man, woman against woman – met in public and ridiculed each other in song. Older, well-known songs were sung to create the right atmosphere, but texts and songs were composed for the occasion and individual households were trained to act as choirs, taking over song refrains. Composers were the owners of their songs. After a composer's death, when the period of death taboo had passed, the composer's songs could be used by others, although for a long time the songs would remained associated with their composer.

Nonsense songs, lullabies and special semi-magical charm songs were sung primarily by women. The melodies of these songs normally have few tones; some consist of only two tones. Other song categories were used by both sexes and performed as humorous scenes with great skill and enthusiasm.

Tonal material for these songs is usually pentatonic. In east Greenland thirds and sometimes sixths are flexible, but stable within individual songs. The songs are bipartite, with a nucleus-phrase with inserted and changeable text passages followed by one or two closing melodic figures (ex.1).

Ex.1 Drum song as sung by Henrik Singerdat; rec. Ola Okfors (1980)



Ex.2 Drum song as sung by Ihré, rec. Christian Leder (1909)



The situation in the north was very similar, but most of the traditional songs still remembered are connected with entertaining song contests. The singing style in the east tended to be dignified and moderate in tempo, while in the north it was more passionate and often in a faster tempo.

In the Thule area in north Greenland there are fewer performance categories, and many drum-songs are sung entirely on vocables. The music, however, is more developed, melodies have a wider ambitus, there are more musical forms, and these forms are often more complicated, as in the 6-part phrase structure of the drum-song in ex.2.

Contemporary Greenland is highly Europeanized. Hymns in European styles have been composed since the late 1800s, North American popular music arrived after World War II, and rock music has dominated since the 1970s. People still appreciate sacred music, but four-part singing is gradually vanishing. Instead, younger generations have demonstrated an ability to create a unique, modern music with lyrics in Greenlandic rather than English that confront the problem of modernity. Until recently there was little mixture of traditional songs with European music, but recently experiments that fuse such older and new elements have occurred.

BIBLIOGRAPHY

R. Stein: 'Eskimo Music', *The White World* (New York, 1902), 333–56

W. Thalbitzer and H. Thuren: *Melodies from East Greenland, with a Supplement Containing Melodies from North-West Greenland* (Copenhagen, 1911)

W. Thalbitzer and H. Thuren: *On the Eskimo Music in Greenland* (Copenhagen, 1911)

C. Leden: *Über die Musik der Smith Sund Eskimos und ihre Verwandtschaft mit der Musik der amerikanischen Indianer* (Copenhagen, 1952)

C. Leden: *Über die Musik der Ostgrönländer* (Copenhagen, 1954)

P.R. Olsen: 'Dessins mélodiques dans les chants esquimaux du Groenland de l'est', *DAM*, iii (1963), 101–10

R. Gessain and P.-E. Victor: 'Le tambour chez les Ammassalimiut (côte est du Groënland)', *Objets et mondes*, xiii/3 (1973), 129–60

M. Hauser: *Traditional Greenlandic Music* (Copenhagen, 1992) [incl. CD]

POUL ROVSING OLSEN/MICHAEL HAUSER

Greenwich, Ellie (*b* Brooklyn, New York, 23 Oct 1940). American songwriter, singer and record producer. Her career began at high school where she composed songs for her cheerleading squad and at 16 recorded her first record under the name Ellie Gaye, *Silly isn't it* (1957). She continued her education at Hosfra University, graduating in English in 1962, and began a career as an English teacher until Jeff Barry (*b* Brooklyn, New York, 3 April 1938), a songwriter and family friend, persuaded her to audition her songs at the Brill Building. She was taken on by Jerry Leiber and her subsequent early hits included *Why do lovers break each other's hearts* (1962), *He's got the power* (1963) and *Today I met the boy I'm gonna marry* (1963), all collaborations with Tony Powers.

By 1963 Greenwich and Barry had become writing partners and later married. In the same year they wrote *Be my baby*, *Baby I love you*, *Da Doo Ron Ron*, *Not too Young to get Married* and *Then he kissed me*, all for producer Phil Spector, and independently produced and performed as the Raindrops, whose hits included *What a guy* and the original *Do Wah Diddy Diddy*. Leiber and Stoller offered them a writing and producing contract when they launched their new record label Red Bird, for which Greenwich and Barry created *Chapel of Love* (1964), and the classic teenage angst record and first 'soap opera' song, *Leader of the Pack* (1964), recorded by the Shangri-Las.

After Greenwich and Barry's personal relationship ended, a final artistic collaboration produced the standards *I can hear music* and *River Deep Mountain High* (both 1966). Barry moved to Los Angeles while Greenwich continued to work in New York, pursuing a solo career as a singer-songwriter, and in 1973 she released the highly acclaimed but commercially unsuccessful album *Let it be Written, Let it be Sung*. She also discovered and produced the singer-songwriter Neil Diamond. In the mid-1980s she performed in the autobiographical Broadway musical *Leader of the Pack: the Ellie Greenwich Musical*; in the 90s many of her songs were re-recorded for film and television soundtracks, creating a new audience for her work.

WORKS
(*selective list*)

all are songs with music by Greenwich; lyrics by Greenwich and J. Barry unless otherwise stated; dates those of release of first recording

Silly isn't it (Greenwich), 1957; Why do lovers break each other's hearts (Greenwich and T. Powers), 1962; Baby I love you (Greenwich, Barry and P. Spector), 1963; Be my baby (Greenwich, Barry and Spector), 1963; Christmas (Baby please come home) (Greenwich, Barry and Spector), 1963; Da Doo Ron Ron (Greenwich, Barry and Spector), 1963; Do Wah Diddy Diddy, 1963; Hanky Panky, 1963; He's got the power (Greenwich and Powers), 1963; I have a boyfriend, 1963; The Kind of Boy you Can't Forget, 1963; Not too Young to Get Married (Greenwich, Barry and Spector), 1963; Then he kissed me (Greenwich, Barry and Spector), 1963; Today I met the boy I'm gonna marry (Greenwich and Powers), 1963; Wait 'till my Bobby comes home (Greenwich, Barry and Spector), 1963; What a guy, 1963; When the boys are happy the girls are happy too, 1963

Chapel of Love, 1964; Don't ever leave me, 1964; Give us your blessing, 1964; I wanna love him so bad, 1964; Leader of the Pack (Greenwich, Barry and G. Morton), 1964; Look of love, 1964; Maybe I know, 1964; Out on the Streets, 1964; People say, 1964; You don't know (Greenwich), 1964; I can hear music (Greenwich, Barry and Spector), 1966; I wish I never saw the sun shine (Greenwich, Barry and Spector), 1966; River Deep, Mountain High (Greenwich, Barry and Spector), 1966; Sunshine after the rain (Greenwich), 1977; Rock of Rages (Greenwich), 1984

BIBLIOGRAPHY

C. Greig: *Will You Still love Me Tomorrow: Girl Groups from the 50s On* (London, 1989)
G.G. Gaar: *She's a Rebel: the History of Women in Rock and Roll* (Seattle, 1993), 38ff
C. Coda: 'Ellie Greenwich, America's Songwriting Sweetheart (and then She Wrote)', *Goldmine*, xx/11 (1994), 28–48
L. O'Brien: *She Bop: the Definitive History of Women in Rock, Pop and Soul* (New York and London, 1995), 4, 67–70, 74, 402–5

GERALD ARMIN

Greer, Frank Terry (*b* Columbia, SC, 21 June 1914). American bandmaster, arranger and educator. He attended West Virginia State College (BMus 1948) and Marshall State University (MA 1954). After playing the trumpet in Air Force and dance bands, he was appointed director of bands at Tennessee State University, Nashville (1951), where he remained until his retirement in 1979. Under his direction the university's band programme developed a national reputation; the marching band was the first black college band to appear on national television (1955) and the first to march in a presidential inaugural parade (1961). A discussion of his works appears in C.E. Watkins: *The Works of Three Selected Band Directors in Predominantly-Black American Colleges and Universities* (diss., Southern Illinois U., 1975).

RAOUL F. CAMUS

Greeting, Thomas (*d* North Sea, 6 May 1682). English wind player, violinist and teacher. In December 1662 he was appointed 'Musitian in ordinary without Fee' in the King's Private Music, and appeared in a list of the Twenty-Four Violins in April 1668, though he did not receive a paid post at court until March 1674, when he became a royal violinist and sackbut player in the Chapel Royal; he was employed in the household of James, Duke of York, as musician to Lady Mary (1673–6) and Lady Anne (1677–82). Greeting is best known as an exponent and teacher of the flageolet, which became suddenly popular among London's amateurs in the 1660s partly through his efforts. Pepys employed him to teach his wife in February 1667, and began to learn the instrument himself later that year. Greeting's *Pleasant Companion, or New Lessons and Instructions for the Flagelet* was published by John Playford in 1667 and 1668 and went into at least seven editions; Pepys bought a copy on 16 April 1668. It consists of a dozen pages of text, a fingering chart and 54 pages of tunes printed in dot notation, a form of tablature in which the six holes of the French flageolet are represented by a six-line staff on which are marked the holes to be closed, with time values indicated above. Greeting was one of those drowned on the morning of 6 May 1682 when the frigate *Gloucester*, taking the Duke of York to Scotland, was wrecked off Norfolk. In compensation, James gave Greeting's son Edward a place in the Private Music when he became king in 1685, and granted his widow Joyce a pension out of secret service funds.

BIBLIOGRAPHY

AshbeeR, i, ii, v, viii; *BDA*; *BDECM*
S. Godman: 'Greeting's *Pleasant Companion for the Flagelet*', *MMR*, lxxxvi (1956), 20–26
H. Love: 'The Wreck of the *Gloucester*', *MT*, cxxv (1984), 194–5
P. Holman: *Four and Twenty Fiddlers: the Violin at the English Court 1540–1690* (Oxford, 1993, 2/1995)

EDGAR HUNT/PETER HOLMAN

Greff alias Bakfark, Valentin. *See* BAKFARK, VALENTIN.

Grefinger [Gräfinger], **Wolfgang** (*b* ? 1470–80; *d* after 1515). German or Austrian composer. It is commonly assumed that he was born in Krems an der Donau (Lower Austria), but it is equally possible that he was a native of upper Austria, the Tyrol, south or west Germany or Hungary. (Fétis's suggestion that Grefinger was of Croatian origin must now be rejected.) According to Othmar Luscinius (*Musurgia seu praxis musicae*, Strasbourg, 1536), Grefinger received his musical training from Paul Hofhaimer, probably in Innsbruck around 1494. In the first years of the 16th century he settled in Vienna and was organist at the Stephansdom. There he taught Luscinius, who had been living in Vienna since 1505 as a student. In 1509 Grefinger, who had already been ordained, enrolled at the University of Vienna, but apparently he did not obtain an academic degree. At this time he acted as musical editor of a liturgical hymnbook for the diocese of Passau: *Psalterium pataviense antiphonis, responsoriis, hymnisque in notis musicalibus* (Vienna, 1512). It cannot be assumed from this, however, that he had moved to Passau; according to three letters written to Joachim Vadian by Franciscus Rupilius (28 April 1514), Stephan Leobach (15 January 1515) and Paul Hofhaimer (6 November 1515), he was in Vienna. Rupilius referred to a poem written by Vadian in honour of Nicolaus Daucher that Grefinger had set to music, and Leobach mentioned a mass by Grefinger that appeared at the beginning of 1515, but both works appear to have been lost. In the same year Grefinger brought out his *Cathemerinon: hoc est Diurnarum rerum opus varium* (Vienna, 1515) containing four-voice settings of hymns by Prudentius, with a foreword by Rudolf Agricola. Luscinius referred to these in terms of glowing praise in the epilogue to his *Musicae institutiones* (Strasbourg, 1515). Apparently no copy of *Cathemerinon* has survived. Gombosi and recently Szigeti believed that the 'Magister Wolffgangus' (court organist of King Lajos II in Buda) in the accounts book of the Hungarian chancellor Alexius Thurzó for the first half of 1525 was Grefinger.

Grefinger's compositions were greatly esteemed during his lifetime and appeared, sometimes anonymously, in printed collections of music over a strikingly long period, as late as 1556. With his ode settings of 1515, perhaps at the instigation of Conradus Celtis, Grefinger created the first polyphonic setting of Prudentius's hymns. As the editor of the *Psalterium pataviense* he belongs in the same group as Thomas Rothhanzel, Simon de Quercu, Johannes Steindl and the Passau choristers, all of whom were musical editors of several liturgical books printed in Vienna by Johann Winterburger. His most important achievements, however, were in the Tenorlied. These polyphonic, often imitative settings are an important link between the earlier lyrical art of Erasmus Lapicida and the more modern style of Arnold von Bruck. The quality of Grefinger's song settings is confirmed by the fact that 16th-century printers also attributed *Ach Maidlein rein* and *Wohl kommt der Mai mit mancherlei* to Senfl. *Ach Gott, wem soll ichs klagen* is, however, a contrafactum of Noel Bauldeweyn's *En doleur*.

WORKS

Edition: *Das deutsche Gesellschaftslied in Österreich von 1480–1550*, ed. L. Nowak, DTÖ, lxxii, Jg.xxxvii/2 (1930/*R*) [N]

SACRED

ed.: Psalterium pataviense antiphonis, responsoriis, hymnisque in notis musicalibus (Vienna, 1512)

Cathemerinon: hoc est Diurnarum rerum opus varium, 4vv (Vienna, 1515), lost

Crux fidelis inter omnes, ?4vv, *D-Z* 81, 2 (only Sup, T, B)

Hostis Herodes impie, 4vv, ed. in EDM, 1st ser., xxi (1942/*R*)

In domum Domini, 5vv, 1538[3]

Sancta et immaculata, ?4vv, *Z* 81, 2 (only Sup, T, B)

Sanctificavit Dominus tabernaculum, ?4vv, *H-BA* 22 (only T and Vagans)

SECULAR

Ach Gott, wem soll ichs klagen, 5vv, N (contrafactum of N. Bauldeweyn, *En douleur en tristesse*); Ach Maidlein rein, 4vv, N, EDM, 1st ser., xx (1942/*R*); Es ist gemacht, ohn Grund bedacht, 4vv, N; Ich stell leicht ab von solcher Hab, 4vv, N; Kein Ding auf Erd mich erfreuen tut, N (kbd intabulation); Schwer langweilig ist mir mein Zeit, 4vv (2 settings), N; Unfall will jetzund haben recht, 4vv, N; Wohl kommt der Mai mit mancherlei, 4vv, N, EDM, 1st ser., xx (1942/*R*)

BIBLIOGRAPHY

R. Eitner: 'Musiker-Briefe aus dem Anfange des 16. Jahrhunderts', *MMg*, xxxv (1903), 165–75

L. Nowak: 'Das deutsche Gesellschaftslied in Österreich von 1480 bis 1550', *SMw*, xvii (1930), 21–52

G. Pietzsch: 'Zur Pflege der Musik an den deutschen Universitäten bis zur Mitte des 16. Jahrhunderts', *AMf*, i (1936), 257–92

O. Gombosi: 'Zur Biographie Wolfgang Greffingers', *AcM*, ix (1937), 54 only

E.H. Sparks: *The Music of Noel Bauldeweyn* (New York, 1972)

K. Szigeti: 'Orgonálás a középkori magyarországon Budavár elesteig 1541-ig' [Organ playing in medieval Hungary up to the fall of Buda in 1541], *Magyar zene*, xvi (1975), 380–88

OTHMAR WESSELY/CLYTUS GOTTWALD

Greggs, William (*b* ?*c*1652 [or 1661–2]; *d* Durham, bur. 16 Oct 1710). English organist and composer. He was organist and master of the choristers at Durham Cathedral from 6 April 1682 until his death. In 1686 he was given three months' leave of absence to go to London to improve himself in 'the Skill of Musicke'. In 1691 he bought the Langley Song School, Durham. His memorial, which describes him as 'the son of John Greggs of York', may be mistaken in giving his age when he died as 48, for it seems likely that he is identifiable with the William Greggs who was at York, first as a singing-man (1670–77) and then as master of the choristers (1677–81). Parts of one full anthem and five verse anthems (some autograph) survive in manuscript (*GB-DRc*).

BIBLIOGRAPHY

B. Crosby: *Durham Cathedral: Choristers and their Masters* (Durham, 1980)

B. Crosby: *A Catalogue of Durham Cathedral Manuscripts* (Oxford, 1986)

I. Spink: *Restoration Cathedral Music, 1660–1714* (Oxford, 1995)

BRIAN CROSBY

Greghesca (It.). A form of light music composed for a short period during the third quarter of the 16th century, closely related to the mascherata and the VILLANELLA. Its distinguishing feature was its verse, written by Antonio Molino. Under the pseudonym Manoli Blessi he invented an artificial language, mixing various dialects of the Venetian Republic and Greece, like that of the Greek mercenaries employed by the Venetian state. In 1564 he published a book of *greghesche* (RISM 1564[16]; ed. S. Cisilino, Padua, 1974) set to music by the most important composers of the Venetian circle, including Willaert, Rore, Merulo, Andrea Gabrieli and Vincenzo Bellavere. These works seem to have been composed in a madrigalian style, with, however, some evidence of parody in the texts. Those in Andrea Gabrieli's later volume of three-voice *Greghesche et iustiniane* (1571) suggest that the music was also parodistic in intention, although its relation to

carnival-type celebration, or even to Venetian civic affirmation, has yet to be fully explored.

BIBLIOGRAPHY

A. Einstein: 'The Greghesca and the Giustiniana of the Sixteenth Century', *JRBM*, i (1946–7), 19–32

P. Fabbri: 'Fatti e prodezze di Manoli Blessi', *RIM*, xi (1976), 182–96

DENIS ARNOLD/R

Gregoir, Edouard (Georges Jacques) (*b* Turnhout, 7 Nov 1822; *d* Wijnegem, nr Antwerp, 28 June 1890). Belgian writer on music, composer and pianist. With his brother Jacques, he studied the piano in Germany with Christian Rummel, who was director of the Duke of Nassau's orchestra. He made his début in London in 1841, and toured with the violinists Teresa and Maria Milanollo the following year. In 1847 and 1849 he introduced several of his compositions in Amsterdam and Paris. After a short tenure as music teacher at the Ecole Normale in Lier (1850) he settled in Antwerp and began his musical research. He played an important part in the reform of educational methods in the elementary schools and organized choral training in the Belgian Army. He was also active in promoting the harmonium in Belgium. His compositions, about 150 in number, reveal a modest talent and are no longer performed.

Gregoir is known chiefly for his historical writings on music in Belgium and on Belgian composers. In his own day he was known as an enthusiastic and indefatigable investigator. His books contain many valuable details, and although they are somewhat indiscriminate in judgment and loose in style, they are still used by scholars; the *Histoire de l'orgue* (1865) is perhaps the most useful of his writings. Gregoir was also active as a journalist, contributing numerous articles to periodicals such as *Le guide musical*, *La Belgique musicale*, *La plume* and *La Fédération artistique*.

WORKS
(*selective list*)

COMIC OPERAS

Willem Beukels (1), Brussels, 21 July 1856
La belle bourbonnaise (2, F. Langlé), unperf.

INCIDENTAL MUSIC

Marguerite d'Autriche (3), Antwerp, 1850
De Belgen in 1848 (E. Stroobant), Brussels, 1851
La dernière nuit du Comte d'Egmont, Brussels, 1851
Leicester (S. Roelants), Brussels, 13 Feb 1854

OTHER WORKS

Les croisades, historical sym. in 4 parts, Antwerp, 1846
La vie, orat (L. Schoonen), Antwerp, 6 Feb 1848
La déluge, sym. orat, Antwerp, 31 Jan 1849
2 ovs., orch; partsongs, male vv; numerous works, kbd insts (pf, org, hmn)

WRITINGS

Essai historique sur la musique et les musiciens dans les Pays-Bas (Brussels, 1861)
Galerie biographique des artistes musiciens belges du XVIIIe et du XIXe siècle (Brussels, 1862/*R*)
Biographie des artistes-musiciens néerlandais des XVIIIe et XIXe siècles et des artistes, étrangers résidant ou ayant résidé en Néerlande à la même époque (Brussels, 1864)
Histoire de la facture et des facteurs d'orgues (Antwerp, 1865); ed. in Bibliotheca organologica, xv (Buren, 1972)
Histoire de l'orgue suivie de la biographie des facteurs d'orgue et organistes néerlandais et belges (Antwerp, 1865)
Schetsen van Nederlandsche toonkunstenaars, meest allen weinig of tot hiertoe niet gekend (Antwerp, n.d., Brussels, 1869)
Adriaan Willaert (Brussels, 1869)
Recherches historiques concernant les journaux de musique depuis les temps les plus reculés jusqu'à nos jours (Antwerp, 1872)
Notice historique sur les sociétés et écoles de musique d'Anvers (Brussels and Antwerp, 1869)
Documents historiques relatifs à l'art musical et aux artistes-musiciens (Brussels, 1872–6)
Les artistes-musiciens belges au XIXeme siècle: réponse à un critique de Paris (Brussels, 1874)
Notice biographique sur Ferdinand-Joseph Gossé dit Gossec (Mons, 1878)
Des gloires de l'opéra et la musique à Paris (Brussels, 1878–81)
L'art musical en Belgique sous les règnes de Léopold I et Léopold II (Brussels, 1879)
Grétry, célèbre compositeur belge (Brussels, 1883/*R*)
Les tribulations d'un artiste-musicien à Paris en 1812: Pietro Belloni compositeur-professeur de Naples (Paris, 1884)
Les artistes-musiciens belges au XVIIIe et au XIXe siècle (Brussels, 1885–90, suppl. 1887)

BIBLIOGRAPHY

E.G.J. Gregoir: *Souvenirs artistiques* (Brussels, 1888–9)

C. van den Borren and E. Clossen, eds.: 'La musicologie', *La musique en Belgique du Moyen Age jusqu'à nos jours* (Brussels, 1950)

ANNE-MARIE RIESSAUW

Gregoir, Jacques (Mathieu Joseph) (*b* Antwerp, 18 Jan 1817; *d* Brussels, 29 Oct 1876). Belgian pianist and composer. From early youth he showed an aptitude for music, and at the age of eight he appeared as soloist in a Dussek piano concerto. He then studied the organ with Homans and went to Paris after the Revolution of 1830 to study the piano with Henri Herz; ill-health forced him to return to Belgium a few years later. On recuperating, he went with his brother Edouard to Germany to complete his musical education; together they studied with the pianist Christian Rummel. He returned to Antwerp in 1837, where he met with great success as a concert pianist; he also conducted the theatre orchestra there. In 1848 he moved to Brussels, and in the following year became the music teacher at the English school in Bruges. During this time he also made several tours of other countries, including Germany, where he gave concerts with the cellist Adrien François Servais.

Most of Gregoir's music is for piano; of more than 100 pieces for the instrument, the concerto op.100 and various studies and marches (including the *Marche solenelle*, 1856, composed for the 25th anniversary of the accession of King Leopold I) are the best-known. His duets for piano and cello, written in collaboration with Servais, and for violin and piano, in collaboration with Henry Vieuxtemps and Hubert Léonard, were also popular. (C. van den Borren and E. Closson, eds.: 'La musicologie', *La musique en Belgique du Moyen Age jusqu'à nos jours*, Brussels, 1950)

WORKS

Le gondolier de Venise (opera, 3), Antwerp, Royal, 1848
Choral works, incl. Lauda Sion, chorus, orch
Faust, sym. poem; pf conc. op.100
*c*100 pf works
Duos, vn, pf (with Vieuxtemps, Léonard) and vc, pf (with Servais)

ANNE-MARIE RIESSAUW

Gregoire (*fl c*1500). ?French composer. He is known only through Petrucci prints, but his name and his one extant secular work suggest that he was French. His only surviving motet, *Ave verum corpus/Ecce panis angelorum/Bone pastor/O salutaris hostia* (ed. Drake), is for four voices and was published in *Motetti B* (1503), a collection devoted to settings of texts concerned with the Passion, the Cross, the Eucharist and the Virgin. It combines the popular eucharistic *Ave verum corpus* (text and melody) with three texts associated with the feast of Corpus Christi (verses 21 and 23 of the sequence *Lauda Sion Salvatorem*

and verse 5 of the hymn *Verbum supernum prodiens*) and their respective melodies. In order for them to fit together in polyphony, the chant melodies have been transposed and paraphrased. Gregoire's other extant composition, *Et raira plus la lune*, was published in *Canti C* (1504); it is a 'four-part arrangement' similar to works by other French composers active in the late 15th and early 16th centuries such as Ninot le Petit and Bruhier.

BIBLIOGRAPHY

G. Drake: *The First Printed Books of Motets, Petrucci's Motetti A Numero Trentatre A (Venice 1502) and Motetti de Passione, de Cruce, de Sacramento, De Beata Virgine et Huiusmodi B (Venice, 1503): a Critical Study and Complete Edition* (diss., U. of Illinois, 1972)

RICHARD SHERR

Gregor, Bohumil (*b* Prague, 14 July 1926). Czech conductor. He studied under Alois Klíma at the Prague Conservatory and in 1947 joined the Prague 5th of May Opera (later the Smetana Theatre and now the State Opera). After experience under Chalabala at the Brno Opera (1949–51) and a temporary stay in Prague, he became director of the Ostrava Opera (1958–62). There, in addition to the normal repertory, he prepared productions of Janáček's *Kát'a Kabanová* and *The Excursions of Mr Brouček* and the premières of Trojan's *Merry-Go-Round*, Kašlík's *Krakatit* and Pauer's *Marital Counterpoint*. A frequent guest conductor at Prague's National Theatre, he was permanently appointed there in 1962. He aroused interest at the 1964 Edinburgh Festival with his full-blooded yet sensitive performance of *From the House of the Dead*. His performances of *The Makropulos Affair* at the Royal Opera in Stockholm led to an engagement (1966–9). *The Cunning Little Vixen*, with which he appeared at festivals in Vienna, Amsterdam, Brussels, Kiel and Edinburgh, brought him international fame and an appointment at the Hamburg Staatsoper (1969–72), where he conducted the première of Milko Kelemen's *Belagerungzustand* as well as Verdi and *The Bartered Bride*. After his performances of *Jenůfa* in San Francisco (1969), he was invited to conduct *Salome* and *Otello* there. He has also appeared in Philadelphia and Washington, and has conducted in Swiss opera houses and, in 1970, again at the Edinburgh Festival. His personal, non-traditional interpretations of Janáček's operas have been much admired, notably in the Netherlands, where he conducted regularly for many years from 1972, and in recordings of *Jenůfa*, *The Cunning Little Vixen*, *The Makropulos Affair* and *From the House of the Dead*.

ALENA NĚMCOVÁ

Gregor, Čestmír (*b* Brno, 14 May 1926). Czech composer and critic. His father Josef, a pupil of Novák, gave him his basic music education; he then studied composition under Kvapil at the conservatory and at the academy in Brno (1950–54). Between 1965 and 1970 he took further composition lessons with Kapr. He was secretary of the Ostrava branch of the Czechoslovak Composers' Union (1958–9) and chief music producer for Czechoslovak Radio in Ostrava (1959–72), thereafter devoting his attention wholly to composition. As a critic he has written for the Brno daily press (1951–4) and for the journals *Červený květ*, *Hudební rozhledy* and *Opus musicum*. His music derives from Novák's form and counterpoint and from Janáček's rhythm and texture; a blend was first achieved in the overture *Prosím o slovo* ('I Ask for a Word'). Since the *Polyfonietta* Gregor has enlarged the rhythmic variety of his music, drawing on jazz and dance music, and with *Pražský chodec* ('Prague Pedestrian') he introduced novel techniques, but without altering the basis of his style. This basis is essentially symphonic, expressed in strikingly individual melodic and harmonic terms.

WORKS
(*selective list*)

Stage: Závrať' [Giddiness] (ballet, P. Šmok), 1963; Horko [The Heat] (ballet, V. Vašut), 1978; Profesionální žena [A Professional Woman] (op, Gregor after V. Páral), 1983

Orch: Radostná předehra [Joyful Prelude], 1951; Jedna z nás [One of Us] 1953; Země a lidé [Land and the People], sym., 1953; Nikdo není sám [No One is Alone], pf, orch, 1955; Prosím o slovo [I Ask for a Word], ov., 1956; Conc. semplice, pf, orch, 1958; Suita, str, 1959; Polyfonietta, 1961; Choreografická symfonie, 1963; Pražský chodec [Prague Pedestrian], 16 str, 1963; Vn Conc., 1965; Symfonie mého města [A Sym. of My Town], 1971; Vc Conc., 1974; Pražská noční symfonie [Prague Night Sym.], 1976; Pf Conc., 1979; Symfonické metamorfózy na bluesové téma [Sym. Metamorphoses on a Blues Theme], 1986; Evropa, hranice tisíciletí [Europe, the Frontiers of a Millenium], sym., 1997

Chbr and solo inst: Sonata brevis, pf, 1946; Trio, fl, va, b cl, 1959; Popelec [Ash Wednesday], pf, 1962; Str Qt no.1, 1965; 3 movts, pf, 1966; Sonata in 3 tempi, pf, 1966; Sonata no.2, vn, pf, 1989; Tři generace [Three Generations], str qt, 1989; Příznivé zprávy [Good News], sonata, b cl, pf, 1993

Vocal: Děti moře [Children of the Sea] (cant.), chorus, 1976

Theatre and TV scores, light music for broadcasting

Principal publishers: Panton, Supraphon, Czech Music Fund

WRITINGS

Miroslav Klega: tvorba 1953–1965 [The works of Miroslav klega 1953–65] (Ostrava, 1966)

'O co mi jde: skladatelé o sobě' [What I'm concerned with: composers talk about themselves], *OM*, iii (1971), 54–6

Divácká opera [The Spectators' Opera] (Prague, 1997)

BIBLIOGRAPHY

ČSHS

Z. Jílek: 'Klavírní koncerty Čestmíra Gregora' [Čestmír Gregor's piano concertos], *HRo*, xii (1959), 140–42

M. Navrátil: 'S Čestmirem Gregorem o polyfonii' [On polyphony with Čestmír Gregor], *HRo*, xvii (1964), 50–51

F.M. Hradil: *Hudebníci a pěvci v kraji Leoše Janáč Ka* [Musicians and singers from Leoš Janáček's region] (Ostrava, 1981)

V. Gregor and K. Steinmetz, eds.: *Hudební kultura na Ostravsku po roce 1945* [Musical culture in the Ostrava area after 1945] (Ostrava, 1984)

Čeští skladatelé současnosti [Contemporary Czech composers] (Prague, 1985)

J. Havlík: *Česká symfonie 1945–1980* [The Czech symphony 1945–1980] (Prague, 1989)

OLDŘICH PUKL/KAREL STEINMETZ

Gregor, Christian Friedrich (*b* Dirsdorf [now Przerzeczyn Zdrój], Silesia, 1 Jan 1723; *d* Berthelsdorf, Saxony, 6 Nov 1801). German organist, composer and hymn writer. His father died two weeks before Gregor's birth and his mother died when he was nine. The Pietist Count Pfeil took the orphan into his own home, rearing him as a son. As a youth Gregor learnt to play the organ from the village organist. Under the influence of a Protestant church in predominantly Roman Catholic Silesia, he was attracted to the Moravians and joined them at Herrnhut in 1742. His versatile gifts soon brought him assignments as a group spiritual leader, teacher, financial secretary and organist in Herrnhut and other settlements. He was ordained to the ministry in 1756 and consecrated bishop in 1789. As an administrator he travelled much, even making a two-year visit to American congregations (1771–2). At times he was organist at Herrnhut, Herrnhaag (near Frankfurt), and at Zeist, Holland.

Gregor is acknowledged to be the leading musician of the Renewed Moravian Church in Germany, and the one who most advanced the practice of music in the denomination, though like most Moravian musicians he devoted only part of his time to music. His fame in this regard rests primarily on his role as the editor and compiler of his church's German hymnal of 1778 and as the composer of the beloved *Hosianna* (1765). Of the 1750 hymns in the 1778 hymnal, Gregor either wrote or recast 308. In many instances he combined stanzas from earlier hymns, often weaving them together with stanzas of his own. This book was used by German Moravians for a century. Its companion *Choral-Buch* (1784/*R*) underwent revised editions as late as 1859, and a Swiss edition in 1794. Though many of its 260 tunes for voice and continuo are anonymous, Gregor is credited with having composed 87. As was common in hymnbooks, he grouped the tunes according to metre, thus enabling a hymn to be sung to a variety of tunes. Many of his hymns and chorale tunes still appear in modern Moravian hymnals. Gregor also published a volume of four-voice chorale settings, *Die gewöhnlichsten Choral-Melodien der Brüdergemeinen* (*c*1795, 2/1802).

As a church musician Gregor emphasized that an organist must not allow his artistic skill to impede worship, but must sense the mood both of the hymn and of the congregation and play accordingly, leading but not dominating the singing. His well-known *Hosianna*, an anthem for Palm Sunday, is usually sung antiphonally by the men and women of the congregation, or by the boys and girls. It reflects his desire after 1759 (expressed in his memoirs) to write music for the special days of the liturgical year, and also to set to music the biblical texts of the services. He thereby originated a practice among Moravian composers of writing odes (or cantatas) comprising recitatives, arias, duets, anthems and chorales, for soloists, choir and congregation, with the words based on biblical texts for specific occasions.

The Moravian Archives (Bethlehem, Pennsylvania) and the Moravian Music Foundation (Winston-Salem, North Carolina) contain much unpublished music by Gregor, some of which has been brought out in modern editions.

See also MORAVIANS, MUSIC OF THE.

BIBLIOGRAPHY

ZahnM

C.F. Gregor: [Memoirs] (MS, *US-BETm*)

J.T. Hamilton: *A History of the Church Known as the Moravian Church* (Bethlehem, PA, 1900/*R*, rev. 2/1967 by K.G. Hamilton as *History of the Moravian Church*)

J. Boeringer: 'Christian Gregor', *Journal of Church Music, USA*, xxiv/5 (May 1982), 5–6, 9 only

M. Secrest Asti: *The Moravian Music of Christian Gregor (1723–1801): his Anthems, Arias, Duets, and Chorales* (diss., U. of Miami, 1982)

N.R. Knouse and C.D. Crews: *Moravian Music: An Introduction* (Winston-Salem, NC, 1996)

JOHN R. WEINLICK

Gregora, František (*b* Netolice, nr České Budějovice, 9 Jan 1819; *d* Písek, 27 Jan 1887). Czech composer, teacher and double bass player. He began studying at the teachers' institute in České Budějovice in 1835 but the following year went to Vienna; having failed to gain admittance to the conservatory there, he became a pupil of Josef Drechsler. Later he studied composition with Gottfried Preyer at the conservatory (1844–8), and also the trombone and double bass. He excelled at the latter: among his many compositions there are 17 concertos for this instrument. After the 1848 Revolution he fled from Vienna to Bohemia and became choirmaster in Vodňany (1849–51); he held the same post in Písek (1851–87), where he also taught at both the Gymnasium and the teacher-training college (1852–83) and founded the choral society Otavan. Together with Smetana he applied unsuccessfully for the directorship of the Prague Conservatory after Kittl's retirement in 1866. His harmony manual, *Nauka o harmonii hudební na základě fundamentálního basu* (Prague, 1876), was one of the foremost Czech textbooks of its time. His compositions include songs, partsongs and much church music, predominantly with Czech texts, as well as works for the double bass.

WORKS

works probably unpublished unless otherwise stated

MSS chiefly in CZ-Pnm, Hlahol archives, Prague, and Městské museum, Písek

Sacred: 19 masses, incl. 5 with orch, 3 unacc., 1 acc. 3 trbn, 7 plainsong masses, 2 pastoral masses, Festival Mass (Brno, 1937); Requiem (Prague, n.d.); Vespers; Responses (Brno, 1937); other works, incl. Ukolébavka Jezulatka [Lullaby of the Infant Jesus], S, T, fl, str (Brno, n.d.), Tys ó Bože síla má [Ps: You are, o God, my strength], mixed vv, org, trbns (Kutná Hora, n.d.)

Other vocal: choruses, incl. Pochod husitských válečníků [March of the Hussite Warriors], Komenie, Nitra, mixed vv (Kutná Hora, n.d.), Drotařík [The Tinker], male vv (Prague, n.d.); Pohřební písně [Funeral Songs] (Prague, 1873); Svatební písně [Wedding Songs]; songs in *Zpěvní vínek z desítí českých písní* [A Garland of 10 Czech Songs], ed. V.V. Janota (Písek, 1856); other songs and partsongs, incl. Zednická [Bricklayer's Songs] (Prague, 1862), Myslivecká [Hunting-Song], solo v, chorus, pf, op.4 (Prague, 1863), Květina [The Flower], op.5 (Prague, n.d.), Svítá [Daybreak], Bar, pf (Kutná Hora, n.d.), Vystěhovanec [The Emigrant] (Prague, n.d.); Dvanáctero prostonárodní českých písní z okolí strakonického [12 Czech Folksongs from the Strakonice District] (Prague, 1872)

Inst: 17 db concs.; Ov., orch; 6 études, db (Leipzig, 1953); 2 scherzos, db; Qt, 4 db; fugues, 3–4 trbn; 2 vn duets (Brno, n.d.); other works, incl. pieces for fl and for org

BIBLIOGRAPHY

ČSHS [incl. further bibliography]

F. Varvažovský: 'František Gregora: životopisný náčrtek' [Biographical sketch], *Dalibor*, i (1879), 172–4, 182 only, 189–90

B. Brandejs: *František Gregora* (Písek, 1897, 2/1912)

O. Hajský, ed.: *Frant. Gregora* (Písek, 1907)

T. Kretschmann: *František Gregora* (Písek, 1912)

B. Dušek: 'Počátky české odborné literatury o hudební harmonii' [The beginnings of Czech specialist literature about musical harmony], *HV*, xi (1974), 24–34, esp. 32–4

JOHN TYRRELL

Gregori, Annibale (*b* Siena, 2nd half of the 16th century; *d* Siena, April 1633). Italian composer and instrumentalist. He spent his whole life at Siena. He received his early musical education from his father Alberto (who was a prominent musician there) and became a cornett player in the band of the Palazzo Pubblico. He was also employed at the hospital church of S Maria della Scala before being appointed *maestro di cappella* of the cathedral in July 1612. He was dismissed from this post on 22 December 1618, after which he was *maestro di cappella* of S Maria di Provenzano. He was reinstated at the cathedral in August 1623 and remained there until his death. He probably died fairly young, since his father outlived him and collected for publication the contents of his posthumous op.9. His output comprises both sacred and secular music, in both old and new styles. While his five-part madrigals represent the polyphonic tradition, the contents of his opp.5 and 9 show that in both his sacred and secular works he cultivated the more modern monodic

style, and his op.7 includes pieces in the equally up-to-date concertato manner. Three pieces in op.9 are among the very few monodic settings of ottavas over the Ruggiero bass.

WORKS

Il primo libro de' madrigali, 5vv (Venice, 1617)
Cantiones ac sacrae lamentationes, 1v, bc (kbd), op.5 (Siena, 1620)
Sacrarum cantionum ... liber secundus, 2–4vv, op.7 (Rome, 1625)
Sacrarum cantionum ... liber tertius, 2–4vv, bc, op.8 (Venice, 1635)
Ariosi concenti, cioué La ciaccona, ruggieri, romanesca, più arie a 1 e 2 voci, kbd/theorbo, op.9 (Venice, 1635)
Other works, incl. 4 books of madrigals, 5vv, and 1 masquerade, Imeneo d'Amore: *I-Sd*

BIBLIOGRAPHY

R. Morrocchi: *La musica in Siena* (Siena, 1886/*R*), 96–7
L. Cellesi: *Storia della più antica banda musicale senese* (Siena, 1906), 10, 36
C. Reardon: *Agostino Agazzari and Music at Siena Cathedral* (Oxford, 1993)

ARGIA BERTINI/JEAN LIONNET

Gregori, Giovanni Lorenzo (*b* Lucca, 1663; *d* Lucca, Jan 1745). Italian composer, theorist and violinist. He was appointed as a violinist to the Cappella di Palazzo, Lucca, on 13 April 1688, remaining in that post until January 1742. Ill-health probably caused his retirement, when he relinquished the post in favour of his son Angelo Paolino. During his final years he worked as a violinist in the cappella musicale of S Maria Corteorlandini, also in Lucca. Composition seems to have occupied him somewhat fitfully; his most prolific period, between 1697 and 1705, coincides with the activity of his brother Bartolomeo as a music publisher in Lucca. Giovanni Lorenzo played an active role in the early years of the publishing venture: he requested subventions from the government of the Republic of Lucca and the imprint 'per i Gregorj' appears in the first two publications, his treatise *Il principiante di musica* and Francesco Gasparini's op.1 cantatas. The music to Gregori's most ambitious works, five oratorios (probably all written for the Chirstmas festivities at S Maria Corteorlandini), for three of which he also wrote the librettos, is lost. He was a noted teacher and theorist: five editions of his elementary textbook *Il principiante di musica* and three editions of the even more elementary treatise *Il canto fermo in pratica* were published up to 1736.

Gregori's Concerti grossi op.2 (1698) are often cited as the first works to include the term 'grossi' in a collective title; here it merely refers to the possibility, mentioned in the composer's preface, of doubling the violin parts in passages marked 'tutti'. These concertos are neither accomplished nor original, particularly when set beside the exactly contemporary *Concerti musicali* op.6 of Torelli, which likewise distinguish 'solo' from 'tutti' by means of simple cues. Gregori's provision of a separately printed ripieno part for first violins in the fourth concerto is, however, a significant innovation, for it opens up the possibility of a more complex relationship between soloist and ripienists than cues permit.

The vocal chamber works, more modestly conceived, provide a better example of Gregori's talents. The *Arie in stil francese*, dedicated to the elders and the gonfalonier of the Republic of Lucca, consist of 37 *airs*, each cast in two repeated strains, usually of eight bars, after the manner of the various dance-types of French provenance (minuet, bourrée, rigaudon, etc.) whose names, suitably italianized, appear as sub-titles. 18 of the *airs* are grouped in pairs. Most are for soprano and continuo, though a few are for alto and there are eight duets. The *Cantate da camera* follow eight fairly conventional solo cantatas with four independent arias, one of which, based on the folia theme, opens with the punning words 'Follia maggiore non v'è in amore'.

WORKS

S Cecilia (orat, Gregori), Lucca, 1701, music lost
I trionfi della fede nel martirio del gloriosissimo S Paolino primo vescovo di Lucca (orat, Gregori), Lucca, 1703, music lost
La Passione di Nostro Signore Gesù Cristo (orat, P. Metastasio), Lucca, 1735, music lost
La Natività di Nostro Signore Gesù Cristo (orat, Metastasio), Lucca, 1737, music lost
Le glorie di S Anna (orat, Gregori), Lucca, 1739, music lost
[37] Arie in stil francese, 1–2vv, bc, op.1 (Lucca, 1698)
[10] Concerti grossi, 2 vn, va, archlute/vc, bc (org), op.2 (Lucca, 1698)
[8] Cantate da camera, 1v, bc, op.3 (Lucca, 1699)
Concerti sacri, 1, 2vv, insts, bc (Lucca, 1705)
2 cant, S, bc, in Cantate a voce sola con basso continuo di diversi autori (Lucca, n.d.)
2 cant, S, bc, *D-Bsb*

WRITINGS

Il principiante di musica (Lucca, 1697, 5/1736)
Il canto fermo in pratica (Lucca, 1697, 3/1736)

BIBLIOGRAPHY

NericiS; ScheringGIK; SchmitzG
C. Pampaloni: 'Gregori, Bartolomeo', *Dizionario degli editori musicali italiani*, ed. B.M. Antolini and S. Boorman (forthcoming)

MICHAEL TALBOT/GABRIELLA BIAGI RAVENNI

Gregorian chant. A term conventionally applied to the central branch of Western PLAINCHANT. Though not entirely appropriate, it has for practical reasons continued in use. Gregorian chant originated as a reworking of Roman ecclesiastical song by Frankish cantors during the Carolingian period; it came to be sung almost universally in medieval western and central Europe, with the diocese of Milan the sole significant exception. The pivotal event in its history was the visit of Pope Stephen II (752–7) to King Pippin III (751–68) in 754. Pope Stephen, together with a considerable retinue of Roman clergy, including, presumably, the Schola Cantorum, remained for several months at St Denis and other Carolingian centres. King Pippin is reported to have ordered the imposition of the *cantus romanus* at the time and to have called for the suppression of the indigenous Gallican liturgy. Subsequently Pippin's son Charlemagne (768–814) issued numerous edicts endorsing his father's policy.

The association of the chant with the name of Gregory took place during this earlier period of Frankish assimilation of the Roman chant. The earliest Frankish chant books – unnotated *libelli* with the texts of the Mass chants copied from lost Roman exemplars – have a short preface beginning with the words 'Gregorius presul composuit hunc libellum musicae artis'. There is reason to believe that the Gregory the Romans had in mind when writing these words was the commanding 8th-century figure of Pope Gregory II (715–31), but the Franks assumed that the preface referred to Pope Gregory I (590–604), that is GREGORY THE GREAT. They had good reason to make this assumption because the earlier Gregory was a special favourite of the English (he was remembered with gratitude for sending St Augustine of Canterbury to convert them), and English scholars like Alcuin of York dominated the Carolingian court circle. It was Gregory I, then, who came to be permanently associated with Western ecclesiastical chant.

The assimilation of the Roman chant by the Franks was no small task: while the texts and their liturgical framework appear to have been absorbed virtually intact, there is much anecdotal evidence to suggest that the melodies – which unlike the texts were transmitted orally – were altered in the process. Scholars differ widely, however, as to the nature and the extent of the alteration. They differ also on how much the Frankish chant itself might have changed in the century between its initial assimilation and its appearance in the earliest preserved notated manuscripts of about 900. One view has it that the chant was reconstructed annually in a quasi-improvisatory manner until finally fixed in notation (see Hucke; and van der Werf); another holds that it was maintained for the entire century with substantially intact melodies (Hughes); and a third, while agreeing with the latter view, contends that such melodic stability required the support of notated manuscripts, now lost, that existed already in the time of Charlemagne (Levy).

In any event, the so-called Gregorian chant that these manuscripts of about 900 preserve was successfully imposed, owing to a combination of political and ecclesiastical factors, upon virtually the entire Latin Church. Rome, however, was late to succumb; it maintained its own chant in isolation, transmitting it orally for more than three centuries after Stephen's journey to the north, and committing it finally to notation only in the later 11th century. The resultant chant dialect, which is commonly called OLD ROMAN CHANT, has substantially the same texts and liturgical framework as the chants of the Gregorian branch, but its melodies, while essentially related to their Gregorian counterparts, differ greatly from them in surface elaboration and tonal focus.

Consideration of the momentous issues raised by the relationship of these two chant dialects has caused the conventional names for each to be called into question. It is hard to believe that Gregorian chant closely resembles the chant of Gregory's time, just as it is hard to believe that Old Roman chant is truly 'old' when it was subject to the vagaries of oral transmission for several centuries before its 11th-century redaction. Some scholars have proposed alternative terms for the two, for example 'Frankish-Roman' for Gregorian and 'Urban-Roman' for Old Roman. Such terms, however, only lessen the degree of historical inappropriateness without eliminating it altogether, and many scholars, while fully aware of the inadequacies of the standard terms, continue to use them for reasons of presentational convenience.

BIBLIOGRAPHY

R.-J. Hesbert: *Antiphonale missarum sextuplex* (Brussels, 1935/*R*)
W. Apel: *Gregorian Chant* (Bloomington, IN, 1958, 2/1990)
B. Stäblein: '"Gregorius Praesul": der Prolog zum römischen Antiphonale', *Musik und Verlag: Karl Vötterle zum 65. Geburtstag*, ed. R. Baum and W. Rehm (Kassel, 1968), 537–61
B. Stäblein: *Die Gesänge des altrömischen Graduale Vat. lat. 5319*, MMMA, ii (1970)
L. Treitler: 'Homer and Gregory: the Transmission of Epic Poetry and Plainchant', *MQ*, lx (1974), 333–72
H. Hucke: 'Toward a New Historical View of Gregorian Chant', *JAMS*, xxxiii (1980), 411–87
H. van der Werf: *The Emergence of Gregorian Chant* (Rochester, NY, 1983)
D. Hughes: 'Evidence for the Traditional View of the Transmission of Gregorian Chant', *JAMS*, xl (1987), 377–404
K. Levy: 'Charlemagne's Archetype of Gregorian Chant', *JAMS*, xl (1987), 1–30
J. McKinnon: 'The Emergence of Gregorian Chant in the Carolingian Era', *Antiquity and the Middle Ages* (London, 1990), 88–119
D. Hiley: *Western Plainchant: a Handbook* (Oxford, 1993)

JAMES W. MCKINNON

Gregorios the Protopsaltes ['the Levite'] (*b* Constantinople, ?1778; *d* Constantinople, 23 Dec 1821). Romaic (Greek) composer and scribe. By tradition he was born in Constantinople to the priest Georgios (whence the nickname 'the Levite') and his wife Eleni on the day PETROS PELOPONNESIOS died, thus highlighting the parallels perceived between Gregorios's career and that of his famous predecessor. After reportedly teaching himself to speak and chant in Armenian, Gregorios was sent by his father to study Greek grammar and music at the Constantinopolitan dependency (*metochion*) of the monastery of St Catherine, Mt Sinai. He later learnt Arabo-Persian music from the Ottoman composer Ismail Dede Efendi and completed his training in Byzantine chant under Georgios of Crete and the patriarchal cantors JAKOBOS PELOPPONESIOS and PETROS BYZANTIOS. Little else is known about his career before 1811, when APOSTOLOS KONSTAS OF CHIOS mentions that he was already serving as *lampadarios* in the cathedral of the Ecumenical Patriarchate, an office he retained until he became *prōtopsaltēs* in 1819.

From 1814 until his death Gregorios collaborated closely with CHOURMOUZIOS THE ARCHIVIST and CHRYSANTHOS OF MADYTOS on the refinement and dissemination of the latter's 'New Method' of Byzantine notation. Known collectively as the 'three teachers', they worked together as instructors at the Fourth Patriarchal School of Music (1815–21) to continue the process of musical renewal begun in the mid-18th century by Joannes of Trebizond. Gregorios, who employed the New Method in all but one of his known autographs, shared with Chourmouzios the task of transcribing the received repertory into the reformed notation. In his few remaining years of life, he produced Chrysanthine editions of the standard contemporary chant collections as well as realizations (*exēgēseis*) of numerous works by earlier masters. To the former he added a considerable number of his own compositions in various styles, thereby completing and augmenting the existing musical cycles of Petros Peloponnesios and Petros Byzantios. His chants for the Byzantine Offices include *prokeimena* for daily Hesperinos, supplementary hymns for the Heirmologion of Petros Peloponnesios, the Lenten *troparia* for the singing of Psalm l at Sunday Orthros, festal and penitential *polyeleoi* (Psalms cxxxiv and cxxxvi), and several Great Doxologies. For the eucharistic liturgies he wrote two modally ordered series of eight Cherubic Hymns, as well as 3 shorter settings (in modes 2 and 3 and mode 2 plagal), filling out the series of five Cherubic Hymns for weekdays by Petros Peloponnesios, modally ordered series of eight communion verses for Sunday, and eight settings of the Marian *troparion Axion estin hōs alēthōs* ('It is truly right'). In addition there are numerous *exēgēseis* of Byzantine and post-Byzantine chants from the papadikē, stichērarion and heirmologion, including the complete works of PETROS BEREKTES, and a number of unpublished secular songs in Arabo-Persian style (see Chatzēgiakoumēs, 1980, p.102, n.351).

EDITIONS, TRANSCRIPTIONS

T. Phōkaeus, ed.: *Tameion anthologias* [Treasury of an anthology] (Constantinople, 1824) [transcr. Chourmouzios the Archivist]

Chourmouzios the Archivist, ed. and transcr.: *Heirmologion tōn katabasiōn Petrou tou Peloponnēsiou meta tou Syntomou heirmologiou Petrou Prōtopsaltou tou Byzantiou* [Heirmologion of the *katabasiai* of Petros Peloponnesios with the *Short Heirmologion* of Petros Byzantios the Protopsaltes] (Constantinople, 1825/*R*)
P. Ephesios, transcr. and ed.: *Anthologia*, ii (Bucharest, 1830; repr., 1997, with a new preface)
T. Phōkaeus, ed.: *Heirmologion kalophōnikon* [Kalophonic heirmologion] (Constantinople, 1835), 254–62 [transcr. Gregorios]
T. Phōkaeus, ed.: *Anastasēmatarion syntomon melopoiēthen para Petrou Lampadariou tēs tou Christou Megalēs Ekklēsias* [Short anastasimatarion set to music by Petros the Lampadarios of the Great Church of Christ] (Constantinople, 1839) [transcr. Gregorios]
I. Lampadarios and Stephanos the First Domestikos, eds.: *Pandektē* (Constantinople, 1850–51) [transcr. Gregorios]

BIBLIOGRAPHY

AND OTHER RESOURCES

STUDIES

G.I. Papadopoulos: *Historikē episkopēsis tēs byzantinēs ekklēsiastikēs mousikēs apo tōn apostolikōn chronōn mechri tōn kath' hēmas (1–1900 m. Ch.)* [An historical survey of Byzantine ecclesiastical music from apostolic times to our own (1–1900) CE)] (Athens, 1904/*R*)
C.G. Patrinelis: 'Protopsaltae, Lampadarioi and Domestikoi of the Great Church during the Post-Byzantine Period (1453–1821)', *Studies in Eastern Chant*, iii, ed. M. Velimirović (London, 1973), 141–70
G.T. Stathēs: *Ta cheirographa byzantinēs mousikēs: Hagion Oros* [The MSS of Byzantine Music: Holy Mountain] (Athens, 1975–93)
G. Stathis: 'An Analysis of the Sticheron *Ton hēlion krypsanta* by Germanos, Bishop of New Patras (The Old "Synoptic" and the New "Analytical" Method of Byzantine Notation)', *Studies in Eastern Chant*, iv, ed. M. Velimirović (Crestwood, NY, 1979), 177–227
M. Chatzēgiakoumēs: *Cheirographa ekklēsiastikēs mousikēs (453–1820)* [MSS of ecclesiastical music] (Athens, 1980)
K. Romanou: 'A New Approach to the Work of Chrysanthos of Madytos: the New Method of Musical Notation in the Greek Church and the *Mega theōrētikon tēs mousikēs*', *Studies in Eastern Chant*, v, ed. D. Conomos (Crestwood, NY, 1990), 89–100
E.V. Gertsman: *Grecheskiye muzikal'nïye rukopi'si Peterburga: katalog* [Greek musical MSS of St Petersburg: catalogue], i: *Rossiyskaya natsional'naya biblioteka* [Russian National Library] (St Petersburg, 1996)
L. Angelopoulos: *L'importance de l'étude et de l'enseignement de Simon Karas sur l'indication et l'inventaire des signes de la chironomie (geste manuel): interprétation orale de la tradition écrite* (Athens, 1998) [pubd with cassette by the Greek Byzantine Choir of Athens]
C. Tsiamoulēs and P. Ereunidēs: *Rōmēoi synthetes tēs Polēs (17os–20os ai.)* [Romaic composers of Constantinople (17th–20th centuries)] (Athens, 1998)

SOUND RECORDING

G. Stathēs: *Grēgorios Prōtopsaltēs ho Byzantios (1778–1821): hē zōē kai to ergon tou* [Gregorios Protopsaltes of Byzantium: his life and works], Institute of Byzantine Musicology Sound Recording, IBM 102 (1977) [with extensive notes]

ALEXANDER LINGAS

Gregorowicz [Gregorowitsch, Grigorovich], **Karol** [Charles] (*b* St Petersburg, 25 Oct 1867; *d* Mogilyov, Belarus', 25 March 1921). Russian violinist of Polish extraction. Born into a musical family, he was initially taught by his father and at ten was already touring. His teacher from 1878 was Vassily Bezekirsky (1835–1919), a pupil of Hubert Léonard. In Khar'kiv the young Gregorowicz's playing delighted Wieniawski, who offered to teach him free of charge but died before anything could come of this idea; and in 1883 he met Ysaÿe. That same year Gregorowicz went to Vienna to live with Leschetizky and his wife, the pianist A.N. Esipova; and at their urging he had lessons from Jakob Dont. Bezekirsky then sent him to Berlin to study with Joachim, who said: 'You have sent me a finished violinist. There is nothing to teach him'. Gregorowicz made a brilliant Berlin début in 1886. A rich Berliner presented him with a Guarneri, and after winning the Mendelssohn Prize – with a performance of Mendelssohn's E minor Concerto – he visited Paris, Madrid, Lisbon, Dresden and Leipzig. Sarasate hailed him as one of the six best violinists of his time. In the 1896–7 season he toured the USA, and he first appeared in London on 18 November 1897, playing Moszkowski's Concerto at a Philharmonic Society concert. In addition to his solo appearances and his professorship from 1902 at the Moscow Philharmonic Academy, from 1905 Gregorowicz led the Duke of Mecklenburg's Quartet (with Naum Kranz, Vladimir Bakaleinikov and S. Butkevich), which toured as the St Petersburg Court Quartet and frequently visited Britain. Renowned for its quality of tone, fine ensemble and rhythmic élan, this ensemble played on a set of Guarneri instruments. Gregorowicz's pupils included Bronisław Huberman, who said he had taught him 'everything that could be learnt from a teacher'. After the Russian Revolution Gregorowicz lost his stipend from the Duke of Mecklenburg. In 1920 his quartet disbanded, and in 1921 he fell victim to the unrest which followed the revolution: he was arrested in Vitebsk, apparently because he was trying to leave the country. Some sources allege that he was shot while trying to escape; others say he died of typhoid in prison. Although Gregorowicz made only five recordings, which do not reflect the range of his repertory, they are the finest made by a violinist trained in the 19th century, displaying purity, beauty and variety of tone, technical mastery, rhythmic subtlety and perfect intonation.

BIBLIOGRAPHY

'Gamba': 'Charles Gregorowitsch', *The Strad*, viii (1897–8), 249–50
V.V. Bezekirsky: *Iz zapisnoy knizhki artista* (St Petersburg, 1910; Eng. trans., 1984, as *From the Notebook of a Russian Violinist*)
T. Potter: 'Eclipsed Genius', *The Strad*, cviii (1997), 422–5

TULLY POTTER

Gregory, Thomas (*fl* ?early–mid-17th century). English composer. He may be the 'Mr Gregory' referred to in some sources. No connection between him and the Gregorys who worked at the English court has been found. His compositions are short and typically in the dance forms of the time, such as almain, coranto and saraband. Six lyra viol duets appear with titles: *The Changes* (*GB-Ob*), *The Chiscake* (*Ob*), *Loath to Depart* (*Ob*), *Rice Davies Maske* (both parts survive; *IRL-Dm*, *GB-Ob*, *US-LAuc*), *Tom of Bedlam* (*IRL-Dm*, *GB-Lbl*, *US-LAuc*) and *Williams his Maske* (*IRL-Dm*, *GB-Ob*). Not all attributions are certain because works ascribed to Thomas Gregory in certain sources are attributed differently in others. Little remains, then, on which to base a valid opinion of his talent or musical style. The survival of his works in 15 manuscript and printed sources suggests that his music was valued in its time.

WORKS

81 pieces (78 for 2 lyra viols (71 inc., only 1 pt extant), 3 for 1 lyra viol), 1617[25], 1621[19], 1669[6], *IRL-Dm*, *GB-Cu*, Cheshire County Records Office, Chester, *Lbl*, *Mp*, *Ob*, *Lspencer*, *S-N*, *US-LAuc*

BIBLIOGRAPHY

AshbeeR; DoddI
F. Traficante: *The Mansell Lyra Viol Tablature [US-LAuc M286 M4 L992]* (diss., U. of Pittsburgh, 1965)

J. Sawyer: *An Anthology of Lyra Viol Music in Oxford, Bodleian Library, Manuscripts Music School d245–7* (thesis, U. of Toronto, 1972)
A. Ashbee: 'Instrumental Music from the Library of John Browne (1608–1691), Clerk of the Parliaments', *ML*, lviii (1977), 43–59
P. Furnas: *The 'Manchester Gamba' Book [GB-Mp BrM832 Vu51]: a Primary Source of Ornaments for the Lyra Viol* (diss., Stanford U., 1978)

FRANK TRAFICANTE

Gregory, William (i) (*d* London, 6 Sept 1663). English wind player. He may have been the father of William Gregory (ii). He first appears in the records of James I's funeral on 5 May 1625 among the 'Musitions for windy Instruments'. He succeeded James Harding as a member of the court flute consort in February 1626 and served without interruption until the Civil War, though the reorganization of the wind consorts in the 1630s probably required him to play other wind instruments, such as the cornett or the sackbut. He resumed his place at the Restoration, but his son Henry was appointed to assist him by a warrant dated 13 March 1662, and succeeded him when he died in September. There is no sign that he was a composer, and all the works attributed to 'William Gregory' seem to be by William Gregory (ii). (*BDECM*)

PETER HOLMAN

Gregory, William (ii) (*b* ?London, ? Dec 1624; bur. London, 15 Jan 1691). English viol player, singer and composer. It is likely that he was a son of William Gregory (i), with whom he has been much confused. He was perhaps the William, son of William Gregory, baptized at St Margaret's, Westminster, in December 1624, and probably the 'Mr. Gregory' listed by John Playford in *A Musicall Banquet* (RISM 1651[6]) among the 'able Masters' available to teach 'Voyce or Viole' in London. According to John Batchiler in *The Virgin's Pattern: In the Exemplary Life, and Lamented Death of Mrs. Susanna Perwich* (London, 1661) he was 'eminently skilful at the Lyra Viol' and taught Susanna Perwich 'all varieties of rare tunings'; Anthony Wood wrote that he was 'most excellent for the lyra viol, which he much approved by excellent inventions, and compositions for it'. He was a member of Cromwell's musical establishment (probably 1656–8), and was one of those who petitioned the Council for the Advancement of Musick on 19 February 1657 for the establishment of a music college. At the Restoration he received Daniel Farrant's place as a viol player in the King's Private Music, and was one of two bass viol players paid in the 1660s to play in the Chapel Royal. He was also a prominent member of the Corporation of Musick and was one of its wardens in 1673. He served at court throughout Charles II's reign, though he was not given a place in James II's reorganized Private Music. He was buried at St Clement Danes, London, and was survived by his wife Joyce. A portrait at the Faculty of Music in Oxford has been identified with William Gregory (i) (*BDA*), but Anthony Wood mentioned it in his account of William Gregory (ii), and the style of dress suggests the younger man.

Gregory's music deserves to be better known. The two manuscript songs, *I'll have no more dealing, fond Cupid* and *Thyrsis, I wish as well as you*, are in Matthew Locke's hand. He wrote some fine declamatory songs in the style of Locke, including an extended elegy on Pelham Humphrey (1681[4]), and he had a taste for experimentation: his song cycle-cum-dance suite *Corydon and Phyllis, or The Cautious Lover* (1683[5]) sets poems describing successive stages of courtship to vocal dances, an almand, corant, saraband and jig, while *Come away, let's to the maypole go* (1685[5]) is an early English example of a ground bass song. His three-part suites are works of considerable merit, similar in style to Locke's Broken Consort suites; like them they were probably written for members of Charles II's Private Music. The two three-movement keyboard suites in Locke's *Melothesia* are not particularly idiomatic, and are probably arrangements of consort pieces.

WORKS

20 songs, 1667[6], Select Ayres and Dialogues (London, 1669), 1673[3], 1675[7], 1676[3], 1679[7], 1681[4], 1683[5], 1685[5]
2 songs, *GB-Lbl*
2 anthems: O God thou hast cast us out, Out of the deep, *Y*
14 dances, lyra viol, 1652[7], 1661[4], 1669[6], *Mp*, *Ob*
16 suites: 10 (g, F, g, G, g, G, B♭, B♭, c, C, d, D), a3, *Lbl*, *US-R*; 4 (B♭, g, G/g, B♭), a 2, 1655[5], 1662[8]; 2 (d, D), kbd, 1673[6], ed. C. Hogwood (Oxford, 1987)

BIBLIOGRAPHY

AshbeeR, i, ii, iii, v, viii; *BDA; BDECM; Day-MurrieESB; DoddI; SpinkES*
P. Scholes: *The Puritans and Music* (Oxford, 1934/*R*)
J. Riley: *William Gregory the Younger* (diss., U. of Rochester, 1958)
J. Riley: 'The Identity of William Gregory', *ML*, xlviii (1967), 236–46
J. Riley: 'Deductions from a Round', *ML*, lvi (1975), 60–63
J.D. Shute: *Anthony à Wood and his Manuscript Wood D 19(4) at the Bodleian* (diss., International Institute of Advanced Studies, Clayton, MO, 1979), i, 155–6
D. Griffiths: *A Catalogue of the Music Manuscripts in York Minster Library* (York, 1981)
L. Hulse: 'John Hingeston', *Chelys*, xii (1983), 23–42
P. Holman: *Four and Twenty Fiddlers: the Violin at the English Court 1540–1690* (Oxford, 1993, 2/1995)

PETER HOLMAN

Gregory of Tours (*b* Clermont-Ferrand, ?538; *d* Tours, 594). Frankish historian and bishop of Tours. Valuable evidence for the chant of the contemporary Gallican liturgy is to be found in his works (ed. in MGH, *Scriptores rerum merowingicarum*, i, 1885/*R*; for the *Decem libri historiarum* see also O.M. Dalton, ed. and trans.: *The History of the Franks*, Oxford, 1927/*R*). *See* GALLICAN CHANT, esp. §§2 and 7–8.

Gregory the Great [Gregory I] (*b* Rome, *c*540; *d* Rome, 12 March 604). Saint, pope and Doctor of the Church. Born to a prominent Roman family, Gregory was named prefect of the city in about 570. In 575 he turned his family home into a monastery, and embarked upon a life of spirituality and asceticism. In 579 he was sent to Constantinople as papal representative at the Byzantine court, remaining there until about 586; during his stay he lived with monks from his own Roman monastery, having failed, apparently, to learn Greek. He was elected pope by popular acclaim after Pelagius II died in the severe epidemic of 589–90 that followed upon the overflowing of the Tiber.

Rome was in a dire state when Gregory assumed office, having suffered through more than half a century of war, famine, plague and siege. In spite of his poor health Gregory acted with great energy and resolve: he saw to the care of the sick and the feeding of the poor; he reorganized the civil administration of the city, restored the water supply and even supervised the preparation of defence against the Lombards. His enterprise did much to establish the medieval concept of a centrally important papacy, and he was an important founder of the Middle Ages in a second respect: his highly influential writings,

with their pastoral, mystical and ascetical bent, functioned as a bridge between patristic and medieval literature.

During the 9th century Gregory came to be credited with yet another important contribution to early medieval civilization: he was identified as the single most important figure in the development of Roman liturgy and chant. Indeed the belief was that under the inspiration of the Holy Spirit he personally composed the so-called GREGORIAN CHANT. That view has been modified in modern times, but the Solesmes Benedictines, who were largely responsible for the 19th- and 20th-century restoration of the chant, continued to maintain that the chant was organized and revised during his reign and under his close supervision. More recently, many scholars, particularly those without monastic affiliation, have advocated a greatly reduced role for Gregory in the creation of the chant, attributing many important developments to late 7th-century Rome and even to the early 8th century. Still, most would be unwilling to deny him a role of some kind: a tradition that is so strong and pervasive, it would seem, must have at least some foundation in fact.

Yet the evidence to the contrary has continued to grow. Gregory's earliest biographers, the 8th-century Monk of Whitby and Paul the Deacon (*d c*799), were silent on the subjects of liturgy and chant; the founding of the Schola Cantorum, attributed to Gregory in the 9th century, appears now to have taken place two or three generations after his time; liturgical historians have now dated the establishment of the Roman sacramentary (the so-called Gregorian) and lectionary to the mid-7th century; and Gregory's own writings, most notably his treatise *Liber regulae pastoralis* and his voluminous collection of preserved letters, have remarkably little to say about liturgy and chant. In one letter Gregory forbids deacons to chant the psalms at Mass, restricting this function to lesser clergy, and in another he denies that certain liturgical practices of his time were adopted from Constantinople.

At the end of the 19th century, the Belgian musicologist F.-A. Gevaert was already seeking to resolve the seeming contradiction between the Gregorian legend and the evidence by arguing that Gregory II (715–31) or Gregory III (731–41) rather than Gregory I was the pope who presided over the redaction of the Roman chant (Gevaert, 1890). His voice was drowned, however, by a chorus of Benedictine refutation, and little attention was paid to his views until Bruno Stäblein took account of them several decades later (see Stäblein, 1968). At the beginning of the earliest graduals are short prefaces in which the composition of the book is attributed to a Pope Gregory. On studying these 'Gregorius presul' prefaces, Stäblein observed that the earliest of them (in *I-Lc* 490, from the late 8th-century) failed to mention the single trait for which Gregory was universally admired at the time – his writings – whereas the somewhat later Frankish versions of the preface refer to them explicitly. Historians of this period tell us, moreover, that Gregory I was virtually forgotten in 8th-century Rome, while the memory of Gregory II, who boldly fostered Roman interests against the pretensions of Byzantium, was still fresh. But why would Franks mistakenly assume the unspecified Gregory to be Gregory I? If indeed there was such a mistake, it can be explained by the fact that the Carolingian court circle was intellectually dominated by English scholars such as Alcuin of York, and that 8th-century England, unlike contemporary Rome, had not forgotten Gregory. He was cherished as the pope who had sent Augustine to convert the English; Venerable Bede (*d* 735) mentioned him frequently with considerable warmth.

A tradition so powerful as that of the Gregorian involvement in the development of Roman liturgy and chant is not easily dismissed, but it would seem that the historiographic context of the question should change: the case for Gregory should move from assumption to the production of evidence.

BIBLIOGRAPHY

PL, lxxv, 42–59 [Paul the Deacon's life of Gregory]; 60–242 [John the Deacon's life of Gregory]

F.-A. Gevaert: *Les origines du chant liturgique de l'église latine* (Ghent, 1890/*R*)

G. Morin: *Les véritables origines du chant grégorien* (Saint Gérard, 1890, 2/1904)

F.H. Dudden: *Gregory the Great: his Place in History and Thought* (London, 1905/*R*)

C. Callewaert: 'L'oeuvre liturgique de S. Grégoire', *Revue d'histoire ecclésiastique*, xxxiii (1937), 306–26

H. Hucke: 'Die Entstehung der Überlieferung von einer musikalischen Tätigkeit Gregors des Grossen', *Mf*, viii (1955), 259–64

H. Hucke: 'Zu einigen Problemen der Choralforschung', *Mf*, xi (1958), 385–414

S.J.P. van Dijk: 'Gregory the Great, Founder of tbe Urban "Schola Cantorum"', *Ephemerides liturgicae*, lxxvii (1963), 335–56

H. Anglès: 'Sakraler Gesang und Musik in den Schriften Gregors des Grossen', *Essays Presented to Egon Wellesz*, ed. J. Westrup (Oxford, 1966), 33–42

B. Colgrave, ed.: *The Earliest Life of Gregory the Great, by an Anonymous Monk of Whitby* (Lawrence, KA, 1968/*R*)

B. Stäblein: 'Gregorius Praesul: der Prolog zum römischen Antiphonale', *Musik und Verlag: Karl Vötterle zum 65. Geburtstag*, ed. R. Baum and W. Rehm (Kassel, 1968), 537–61

L. Treitler: 'Homer and Gregory: the Transmission of Epic Poetry and Plainchant', *MQ*, lx (1974), 333–72

J. Richards: *Consul of God: the Life and Times of Gregory the Great* (London, 1980)

J. McKinnon: 'Antoine Chavasse and the Dating of Early Chant', *PMM*, i (1992), 123–47

J. McKinnon: 'The Eighth-Century Frankish-Roman Communion Cycle', *JAMS*, xlv (1992), 179–227

J. Dyer: 'The Schola Cantorum and its Milieu in the Early Middle Ages', *De musica et cantu: Studien zur Geschichte der Kirchenmusik und der Oper: Helmut Hucke zum 60. Geburtstag*, ed. P. Cahm and A.-K. Heimer (Hildesheim, 1993), 19–40

D. Hiley: *Western Plainchant: a Handbook* (Oxford, 1993), 503–13

J. McKinnon: 'Gregorius presul composuit hunc libellum artis musicae', *The Liturgy*, ed. T. Heffernan (Cambridge, MA, forthcoming)

JAMES W. McKINNON

Gregson, Edward (*b* Sunderland, 23 July 1945). English composer and teacher. He studied with Alan Bush at the RAM, London (1963–7), winning the Frederick Corder prize. He lectured at Goldsmiths College, London (1973–94) and was professor there between 1994 and 1996. He then transferred to Manchester, where he became the principal of the RNCM and an honorary professor of music at the university. He has served as vice-chairman of the Composers' Guild (1976–8), chairman of the Association of Professional Composers (1989–91), writer-director of the Performing Right Society (from 1995) and as a director of the Associated Board of the Royal Schools of Music. As a conductor he has given the premières of many works, particularly by living British composers.

Gregson came to notice as a composer with his Brass Quintet (1967). Contracted by the publisher R. Smith he then wrote a succession of showcase pieces for brass band. The culmination of these works came in 1976 when he was commissioned to write his brilliant *Connotations*

for brass band as test-piece for the Royal Albert Hall national finals. His music includes several notable concertos, such as those for horn (1971) and tuba (1976); the latter has become a leading repertory piece for the instrument. Among noteworthy commissions have come from the BBC PO (Clarinet Concerto, 1994) and the Hallé Orchestra (Violin Concerto, 1999). In 1988 he was nominated for an Ivor Novello award for his title music for BBC Television's 'Young Musician of the Year' programmes. The invigorating Concerto for Piano and Wind (1995–7), subtitled 'Homages' (in this case to Stravinsky, Bartók, Rachmaninoff and Poulenc), demonstrates his ability to communicate with a wide audience in a strongly personal way, with memorable invention, compelling rhythm and dramatic use of his forces. His music for the theatre, for example for the York Mystery Plays (1980) and the RSC's *The Plantagenets* and *Henry IV* parts 1 and 2, yielded two striking suites, *The Sword and the Crown* (1991) and *The Kings Go Forth* (1996). His output also includes vocal music and works for piano; his one-movement piano sonata bears structural and thematic resemblances to Tippett's Second Sonata.

WORKS
(*selective list*)

Orch: Music for Chbr Orch, 1968; Metamorphoses, sym. wind ens, pf, perc, elecs, 1979; Trbn Conc., 1979; Contrasts, 1983; Tpt Conc., tpt, str, timp, 1983; Flourish, orch, 1978, rev. 1986; Celebration, praeludium for wind, brass, perc, hp, pf, 1991; Blazon, 1992; Cl Conc., 1994; Stepping Out, str orch, 1996; Conc. for Pf and Wind 'Homages', 1997; Vn Conc., 1999

Brass band: Essay, 1970; Hn Conc., hn, brass band, 1971; The Plantagenets, sym. suite, 1971; Connotations, 1976; Tuba Conc., tuba, brass band, 1976, orchd 1978, arr. wind band, 1984; Variations on Laudate Dominum, 1976; Dances and Arias, 1984; Occasion, 1986; Of Men and Mountains, 1990

Other brass and wind ens: Qnt for Brass, 1967; First Qt, 2 cornets, hn, euphonium, 1968; Second Qt, 2 cornets, hn, euphonium, 1970; 3 Dance Episodes, brass octet, 1974; 15 Duets, any brass insts, 1982; Equale Dances, brass qnt, 1983; Sonata, 4 trbn, 1984; Festivo, sym. wind band, 1985; The Sword and the Crown, suite, sym. wind ens, 1991; Flourish for the Theatre, 2 tpt, 2 hn, trbn, 2 perc, 1991; Processional, brass qnt, 1992; Susie's Fanfare, 4 tpt, 4 hn, 3 trbn, tuba, timp, perc, 1995; The Kings Go Forth, sym. wind ens, 1996; fanfares for brass and perc

Chbr and solo inst: Capriccio, pf, 1964; Sonata, ob, pf, 1965; Divertimento, trbn, pf, 1968; 4 Pictures, pf duet, 1980; 4 Pictures, pf duet, 1982; 6 Little Pieces, pf, 1982, rev. 1993; Refrains, gui, 1982; Pf Sonata in One Movt, 1983, rev. 1986; Cameos, tpt, pf, 1987; 3 Matisse Impressions, rec, pf, 1993, arr. rec, str, hp, perc, 1997; Alarum, tuba, 1993; Serenata notturna, vn, pf, 1998

Vocal: In the Beginning (S. Gregson, after Bible: *Genesis*), female vv, pf, 1966, rev. mixed choir, pf, 1981; Children's Cant.: The Salamander and the Moonraker (Gregson), 1980; 5 Songs of Innocence and Experience (R. Kent, R. Frost, C. Day Lewis, S. Sassoon), high v, pf, 1980; Fairground Songs (Gregson), children's vv, recs, pf, 1987; Missa brevis pacem (Gregson), Bar, children's choir, wind band, 1987; Make a Joyful Noise, SATB, brass, org, perc, 1988; A Welcome Ode, SATB, pf duet/org, perc, 1997; And the Seven Trumpets, SATB, 7 tpt, brass, org, perc, str, 1998; The Dance, Forever the Dance, Mez, SATB, orch, 1999

Incid music: York Cycle of Mystery Plays, 1976; The Plantagenets Trilogy (W. Shakespeare), 1988; Henry IV Pts 1 and 2, 1990

Principal publishers: Maecenas, Novello

BIBLIOGRAPHY

E. Ball: 'The Music of Edward Gregson', *Sounding Brass*, no.6 (1977), 98–100

T. Mutum: 'Edward Gregson and his Music', *Brass Band News*, xii (1981)

L. Foreman: 'Edward Gregson – Repertoire Guide No.6', *Classical Music* (24 Nov 1990)

LEWIS FOREMAN

Greig, Gavin (*b* Parkhill, Aberdeenshire, 10 Feb 1856; *d* Whitehill, Aberdeenshire, 31 Aug 1914). Scottish folksong collector, author and composer. He took the MA at Aberdeen University in 1876 and became a teacher; in 1879 he was appointed headmaster of Whitehill School and he retained this position until his death. On his mother's side he was related to James Burness, Robert Burns's great-grandfather, and like Burns he was keenly interested in collecting folksongs. It is by his extensive work in this field that he is known. He had a sound knowledge of the theory and practice of music, being able to take down songs while they were being sung and to harmonize them. He made the fullest single statement of his findings in a substantial article 'Folk Song in Buchan'; he also wrote a column called 'Folk-Song of the North-East' in the *Buchan Observer* for a number of years and collected his contributions into two volumes with the same title.

In 1904 the New Spalding Club asked Greig to explore the possibility of compiling a volume of local traditional songs and airs and Greig invited the Rev. J.B. Duncan to act as his collaborator. They were soon overwhelmed by the amount of material they found, and finally agreed to publish initially a book containing the ballads in their collection. First Greig, then Duncan, died before its completion, but a close friend of Greig, the journalist Alexander Keith, finally brought it to publication in 1925 under the title *Last Leaves of Traditional Ballads and Ballad Airs*. The entire collection, consisting of about 3500 texts and 3300 tunes, is now being made available in an eight-volume edition, allowing full appreciation of a meticulous and wide-ranging sampling which is a landmark for the study of folksong both within Scotland and throughout the English-speaking world.

WRITINGS

Folk-Song of the North-East: Articles Contributed to the "Buchan Observer" [Dec 1907 – May 1911] (Peterhead, 1909–14/*R*1963 as *Folk-Song in Buchan and Folk-Song of the North-East*)

with J.B. Duncan: *Last Leaves of Traditional Ballads and Ballad Airs*, ed. A. Keith (Aberdeen, 1925)

The Greig-Duncan Folk Song Collection, ed. P. Shuldham-Shaw and E.B. Lyle (Aberdeen, 1981–) [with preface by P. Shuldham-Shaw]

BIBLIOGRAPHY

I.A. Olson: 'Greig Duncan Provisional Bibliography', *Folklore*, no.95 (1984), 204–9

I.A. Olson: 'The Influence of the Folk Song Society on the Greig-Duncan Folk Song Collection: Methodology', *Folk Music Journal*, no.5 (1986), 176–201

I.A. Olson: 'Scottish Traditional Song and the Greig-Duncan Collection: Last Leaves or Last Rites?', *The History of Scottish Literature*, ed. C. Craig, iv (Aberdeen, 1987), 37–48

JEAN MARY ALLAN/EMILY LYLE

Greindl, Josef (*b* Munich, 23 Dec 1912; *d* Vienna, 16 April 1993). German bass. He studied in Munich with Paul Bender and Anna Bahr-Mildenburg, made his début in 1936 at Krefeld as Hunding, sang at Düsseldorf (1938–42), was then engaged by the Berlin Staatsoper, and moved to the Städtische (later Deutsche) Oper in 1949. He first appeared at Bayreuth as Pogner in 1943 and from 1951 to 1970 he sang there regularly in the Wagnerian bass repertory; he also sang Hans Sachs there and at Covent Garden (1963). In 1952 he made his Metropolitan début as King Henry. He appeared as Moses in the first German stage performance of *Moses und Aron* (1959, Berlin). His repertory included Don Alfonso, Boris, Rocco, Osmin, Philip II and Nicolai's Falstaff. At Salzburg he sang the Commendatore, Rocco and Lodovico, and was

a magnificent Sarastro; he also sang in the première of Orff's *Antigonae* (1949). Greindl had a rich and voluminous voice which was warm in timbre, although not always ideally steady. He used it expressively in Wagner, both in the saturnine roles of Fafner and Hunding and in his sympathetic portrayals of King Mark and Pogner, all of which he recorded.

HAROLD ROSENTHAL/ALAN BLYTH

Greiss, Yusef (*b* Cairo, 13 Dec 1899; *d* Venice, 7 April 1961). Egyptian composer. Born into a wealthy landed family of upper Egypt, he studied the violin (oriental style) as a boy under Sami El Shawwa and Mansour Awad, and learnt Western technique in Cairo with the Austrian violinist Rosdoll. He graduated as a lawyer in 1926 but practised for only a few months before turning his attention to music, later taking lessons in harmony and composition mainly with Josef Hüttel, the Czech conductor of the Egyptian radio orchestra. He then began to compose in the style and forms of Western music. In this he was, with Khaïrat and Rasheed, a pioneer of the new Egyptian school, whose aim was the creation of a national style based on Western techniques. Their lack of academic training was more than balanced by their enthusiasm, and they achieved a certain measure of success, each in an individual manner, thus opening up a new path in Egyptian music.

Greiss lived at a time of strong patriotic feeling, which culminated in the 1919 Revolution. He is said to have been involved in that rising, commemorated in his symphonic poem *Maṣr* ('Egypt', 1932), whose concluding funeral march was dedicated to those who fell in the Revolution. This work, the first orchestral piece composed by an Egyptian, was first performed in Alexandria in 1932, and Greiss went on to compose three more symphonic poems and two symphonies, also leaving numerous pieces for the piano, violin (some unaccompanied), cello and flute, and some songs. His music does not draw directly on folk or traditional art music; its national quality is rather a spontaneous expression of his oriental feeling and background. The melodies have a frankly Eastern flavour, enhanced by a melismatic tendency; the harmonic style is a somewhat simple adaptation of classical models, eventually including a place for parallel 5ths (as in the passage evoking the desert in *Maṣr*); the texture is usually sparse and the form free and rhapsodic.

In 1942 Greiss was a founder member of the Egyptian Amateur Music Association, which was influential in spreading musical culture by organizing free concerts of Western classical and new Egyptian music; one of its objectives was the introduction of European vocal works in Arabic translation. Greiss had a difficult life; his music was little played in Egypt until the late 1950s, and his importance was fully recognized only after his death, and still in narrow circles.

WORKS

Orch: Le galérien, 1932; Sym. no.1 'Maṣr' [Egypt], 1932; Al-fallāhah [The Peasant Girl], vc, orch, 1933; Al-Badawī [The Bedouin], 1934 [orch of org prelude]; Sym. no.2, 1942; Taraneem miṣriyyah [Egyptian Incantations], sym. poem, 1944; Ahram al-Fara'inah [Pyramids of the Pharaohs], 1960; Sym. no.3, 1960; Hāmilat al-garrah [The Girl Carrying Water], vn, orch; Naḥwa dayrin fi'l ṣaḥraa' [Towards a Monastery in the Desert], sym. poem; Al-Nīl wa'l warda [The Nile and the Rose], sym. poem

Pf: 3 Preludes, op.28, 1932; Hams al nakleel [Whisper of palms], 1947; other short pieces

6 songs, S/Bar, pf, 1943–4; 14 short vn pieces incl. Abu'l-hoal wal Kamān [The Sphinx and the Violin], Bint al-Ahrāmāt [Daughter of the Pyramids]; 18 short pieces, vn, pf; works for vc; vc, pf; fl; org

BIBLIOGRAPHY

Z. Naṣṣār: *Al musīqā al Miṣriyya al mutaṭawwirah* [Egyptian art music] (Cairo, 1990), 30–45

S. El Kholy: *Al qawmiyyah fi musīqa al qarn al-'ishreen'* [Nationalism in the music of the 20th century] (Kuwait, 1992), 298–304

S. El-Kholy, ed.: *Tārīkh al-ta'līf al-mūsīqi fi Miṣr: maqrou 'wa masmou'* [The history of musical composition in Egypt: for reading and listening], i (forthcoming) [incl. CD of Greiss's music]

SAMHA EL KHOLY

Greiter [Greitter, Greuter, Greyter, Gritter, Gryter], **Matthias** [Matthaeus, Mathis, Mateus] (*b* Aichach, *c*1494; *d* Strasbourg, 20 Dec 1550). German composer and Kantor. Born near Augsburg, he matriculated at the University of Freiburg in Breisgau in 1510, and probably practised music in the circle around the law professor Ulrich Zasius. His musical colleagues included Thomas Sporer (believed to have been his teacher), Johannes Heugel, Sixt Dietrich, Johannes Zwick and Johann Weck. He may have left Freiburg for Ingolstadt before the arrival of Bonifacius Amerbach in 1513, but his first dated music appeared less than a decade later in partbooks owned by the Basle humanist (*CH-Bu* F.X.1–4). By 1522 at the latest Greiter was in Strasbourg where he held the position of *Vorsänger* (*Cantor praebendarius*) at the Cathedral. The organist of the church of St Thomas, Wolfgang Dachstein, encouraged him towards Protestantism when the city officially countenanced reform, and in 1524 Greiter left monasticism, married and became a citizen.

He continued at the reformed Cathedral as its first protestant Kantor, adapting and composing new melodies for congregational use; these appeared in the influential *Teutsch Kirchenampt* (1524) and *Psalmen, Gebett und Kirchenübung* (1525). To supplement his salary he also held benefices at several city churches: St Martin, St Stephen and Old St Peter. His work in the Latin Schools of Strasbourg began in 1534, and in 1538 he was appointed to the newly founded Gymnasium Argentinense. In 1544 he published a brief *Elementale musicum juventuti accommodum* (repr. in Schmid, 94–105) for his students.

A charge of adultery in 1546 cost Greiter nearly all his positions, and he was not reinstated at the Gymnasium until 1548. With the onset of the Interim in 1549, the pragmatic composer, whose income had been insufficient to support his ten children, reverted to Catholicism and regained his post as kantor at the re-Catholicized cathedral. His return to the cathedral with his friend Dachstein in January 1550 brought upon both musicians the ire of Strasbourg's Protestant community. He died of plague at the end of the year.

Greiter's small but impressive body of work comprises some of the most celebrated tunes and texts of the Reformation, including *Es sind doch alle selig* (Ps cxix) and *O Herre Gott, begnade mich* (Ps li), which affected both German and French reformed musical styles. Calvin used several of his melodies; Greiter may also have composed a number of the melodies associated with Marot's versified psalms. His secular works for four and five voices, both chordal and polyphonic, show a whimsical and idiosyncratic use of rhythm and word-play (*Es hiedri hut gut Schedri*), combinative technique (*Elslin* and the 'list-quodlibets' on eggs and spoons), ostinato (*Ich*

stund an einem Morgen/Lass sie fahren) and modulation (*Passibus ambiguis/Fortuna desperata*). The *Fortuna* motet, with its symbolic texts, is the earliest German work featuring a chromatic descent throught the circle of 5ths, beginning on F and ending on F♭. It is the only known instance in the period where the use of a B♭♭ is implied. Preceded in kind only by Willaert's famous 'duo' *Quid non ebrietas*, it was printed after the composer's death as an example of *musica ficta* in Gregor Faber's *Musices practicae erotematum* (Basle, 1553).

WORKS

SACRED

Domine non secundum, motet, 2vv, 1545[6]; ed. in Schmid (1976)
Passibus ambiguis/Fortuna desperata, motet, 4vv, G. Faber: *Musices practicae erotematum* (Basle, 1553), ed. in Lowinsky (1956)
Christ ist erstanden/Christus surrexit, motet, 5vv, *CH-Bu* F.X.1–4; ed. in Riedel (1980)

11 melodies: 7 psalms (xiii, li, cxiv, two each on cxix, cxxv), 4 liturgical melodies (Kyrie, Gloria, Credo, Alleluia), *Teutsch Kirchenampt* (1524) and other Strasbourg publications; ed. in Zahn, Roper, Schmid

SECULAR

16 lieder, 4–5vv, 1534[17], *c*1535[13], 1535[17], 1536[8], 1540[31], 1544[19], *CH-Bu*, *Zz*, *D-HB*, *Mu*, *Rp*, *W*, *DK-Kk*; 13 ed. in Cw, lxxxvii (1962), 5 ed. in H.J. Moser, *65 deutsche Lieder . . . von Peter Schöffer und Mathias Apiarius* (Wiesbaden, 1967), 3 ed. in EDM, 1st ser., lx (1969), 4 org. intabulations ed. in SMd, vii/2 (1970)

ANONYMOUS, POSSIBLY BY GREITER

Unattributed melodic settings of Marot psalms in *Aulcuns pseaulmes et cantiques* (Strasbourg, 1539) and *La forme des prieres et chantz ecclesiastiques* Geneva, 1542); ed. in S.J. Lenselink, *Le psaumes de Clément Marot* (Assen, 1969)
14–16 lieder, 1535[15]

BIBLIOGRAPHY

BlumeEK
J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder*, v (Gütersloh, 1889/*R*)
E. Wagner: *Akten-Material zu einer Geschichte der protestantischen Kirchenmusik in Strasbourg von 1524–1681* (MS, *F-Sm*, 1907–25)
M. Vogeleis: *Quellen und Bausteine zu einer Geschichte der Musik und des Theaters in Elsass 500–1800* (Strasbourg, 1911/*R*)
E.E. Lowinsky: 'Matthaeus Greiter's *Fortuna*: an Experiment in Chromaticism and in Musical Iconography', *MQ*, xlii (1956), 500–19; xliii (1957), 68–85; repr. in *Music in the Culture of the Renaissance and Other Essays*, ed. B.J. Blackburn (Chicago, 1989), 240–61
M. Jenny: *Geschichte des deutsch-schweizerischen evangelischen Gesangbuchs im 16. Jahrhundert* (Basle, 1962)
C.M. Roper: *The Strasbourg French Psalters, 1539–1553* (diss., U. of Southern California, 1972)
M.H. Schmid: *Mathias Greiter: das Schicksal eines deutschen Musikers zur Reformationszeit*, ed. T. Grad (Aichach, 1976)
E. Weber: 'Contribution à l'hymnologie comparée: la mélodie du psaume LXVIII *Que Dieu se montre seulement* et du choral *O Mensch bewein dein Sünde gross* au XVIe siècle', *EG*, xviii (1979), 225–46
J. Riedel, ed.: *Leise Settings of the Renaissance and Reformation Era* (Madison, WI, 1980)
M. Honegger: 'La place de Strasbourg dans la musique au XVIe siècle', *International Review of the Aesthetics and Sociology of Music*, xiii (1982), 5–19
K. Ameln: 'Es wolt vns Gott genedig sein: eine Strasburger Melodie aus Wittenberg', *JbLH*, xxxii (1989), 146–57

HANS-CHRISTIAN MÜLLER/SARAH DAVIES

Grela [Grela Herrera]**, Dante G(erardo)** (*b* Rosario, Santa Fé, 13 Aug 1941). Argentine composer. He teaches composition at the music college of the Universidad Nacional del Litoral, Santa Fé, and composition and acoustics at the Rosario Music School. His honours include awards from the National Fund for the Arts and the Fulbright Commission (1978–9). He has published a number of papers dedicated in particular to the analysis of the problems of contemporary music. His compositions include works for conventional media and electronic works.

WORKS

(*selective list*)

Orch: Crepuscular, 1986; Música para danza, str, elecs, 1993; Caleidoscopia, 1996; Desde el silencio, 1998; Variaciones, chbr orch, 1999
Chbr and solo inst: Pf Trio, 1963; Constelaciones, pf, perc, 1986; Música, fl, clvd, 1986; Encantamientos, chbr ens, 1987; Sonoridades, gui, 1989; Senderos imaginarios, bn, trbn, vc, pf, 1992; Del espacio y la luz, pf, 1994; Geometrías de la tarde, pf, 1994; Cantos de la tarde, cl, elecs, 1995; Ecos de lejanías, fl, cl, pf trio, 1997
Vocal: Intangibles universos, vv, elecs, 1986; Sueño que no se entiende a si mismo, chorus, pf, 1998
Elec: Relieves, 1985; Sonoridades, 1993

VALDEMAR AXEL ROLDAN

Grell, (August) Eduard (*b* Berlin, 6 Nov 1800; *d* Berlin, 10 Aug 1886). German conductor and composer. He received his first musical training in the piano and the organ from his father. He subsequently studied the piano with the organist Karl Kaufmann, singing and music theory with G.C.B. Ritschl at the Gymnasium zum Grauen Kloster and composition with Zelter and Rungenhagen. On Zelter's recommendation he became the organist at the Nikolaikirche in 1817, and in the same year he entered the Singakademie, of which he was a lifelong member. In 1819–20 he studied the organ and composition in Erfurt with M.G. Fischer, who had been a pupil of Bach's pupil J.C. Kittel. In 1829 Grell became teacher of counterpoint at the Institut für die Ausbildung von Organisten und Musiklehrern in Berlin, which gave him practical choral experience.

In 1832 Grell was named assistant conductor under Rungenhagen at the Singakademie. He was the Berlin cathedral organist from 1839 until 1857, and in 1841 he became a member of the Akademie der Künste and a singing teacher at the Gymnasium zum Grauen Kloster. In 1853 he gave up his post at the Gymnasium to succeed Rungenhagen as principal conductor of the Singakademie, a position he held until 1876; at the same time he became head of the male chorus (Liedertafel) founded by Zelter, and a composition teacher at the Akademie der Künste. In 1858 he was named professor, in 1864 he received the order 'Pour le mérite' and in 1883 he was awarded an honorary doctorate in theology from the University of Berlin.

In his day Grell was considered one of the greatest exponents of early church music, particularly of works in the style of Palestrina. He was one of the most determined advocates of the *a cappella* movement in the 19th century. As he grew older he began to regard the evolution of instrumental music as a symptom of decay. 'A genuine work of art can consist only in song', was his basic conviction, and as a didactic consequence he went on to say that 'no good can be expected until every kind of instrument is banished from all genuine artistic institutions, namely, from churches and schools'. He fought against the establishment of a conservatory in Berlin and against inviting Joachim to Berlin because of their orientation towards instrumental music. As conductor of the Singakademie, however, Grell had to compromise, for the orchestral accompaniment of choral works was a general requirement of concert life.

As a young composer Grell had written a number of instrumental works, as well as an opera, but later he devoted himself exclusively to vocal composition. His best-known work is a 16-part *a cappella* mass in the style of Palestrina, first performed in 1861 at the Singakademie. As a teacher he helped to establish Palestrina's contrapuntal style as the ideal for vocal polyphony, and thus he exercised a profound influence on his most important pupil, Heinrich Bellermann, who edited his writings (*Aufsätze und Gutachten über Musik von E. Grell*, Berlin, 1887) and whose treatise *Der Contrapunkt* (1862) attained a wide circulation.

WORKS

Orats: Die Auferstehung und Himmelfahrt Jesu (K.W. Ramler), 1823; Paulus, 1823–4; Die Israeliten in der Wüste (H. Bitter), 1838; Moses (Bitter)

Other sacred: Mass, 16vv, other masses; TeD; numerous cants., chorale settings, hymns, motets, psalm settings

Secular: 6 Spl, 1 op, duets and solo songs

Instrumental: 2 syms., ov.; 3 str qts; Pf Trio; Vc Sonata; pf and org pieces

BIBLIOGRAPHY

MGG1 (W. Virneisel)

F. Chrysander: 'Eduard Grell als Gegner der Instrumentalmusik, der Orgel, der Temperatur und der Virtuosität', *VMw*, iv (1888), 99–121

M. Blumner: *Geschichte der Singakademie zu Berlin* (Berlin, 1891), 137–49, 207–12

H. Bellermann: *August Eduard Grell* (Berlin, 1899)

G. Schünemann: *Die Singakademie zu Berlin 1791–1941* (Regensburg, 1941), 118–50

F. Milz: *A-cappella-Theorie und musikalischer Humanismus bei August Eduard Grell* (Regensburg, 1976)

REINHOLD BRINKMANN/BERND WIECHERT

Grelots (Fr.). *See* JINGLES.

Grenerin, Henry (*fl* mid-17th century). French guitarist and theorbo player. He was made a *musicien du roi* in 1641 and took part in *ballets de cour* between 1651 and 1661 with the lutenists Pinel, Hurel and Le Moine. His collection of music for five-course guitar, using French tablature, *Livre de guitarre et autres pièces de musique, meslées de simphonies, avec une instruction pour jouer la basse continue* (Paris, 1680/*R*) is dedicated to the Prince of Conty. It includes 16 suites for five-course guitar, each made up of the standard allemande, courante, sarabande and gigue, together with other movements; three *simphonies* (short contrapuntal pieces) for two violins, theorbo and guitar; and three *airs*, two for four voices and one for three voices with theorbo and guitar. The book ends with instructions for realizing a figured bass on the guitar. Grenerin also published a collection of music for the theorbo, *Livre de théorbe contenant plusieurs pièces sur différents tons, avec une nouvelle méthode tres facile pour apprendre à jouer sur la partie les basses continues et toutes sortes d'airs* (Paris, n.d.), the only copy of which is in the Bibliothèque Royale Albert Ier, Brussels. It was dedicated to Lully.

BIBLIOGRAPHY

M. Brenet: 'Notes sur l'histoire du luth en France', *RMI*, v (1898), 637–76; vi (1899), 1–44; pubd separately (Turin, 1899/*R*)

F. Lesure: 'Trois instrumentistes français du XVIIe siècle', *RdM*, xxxvii (1955), 186–7

MONICA HALL

Grenet, François Lupien (*b* Paris, *c*1700; *d* Lyons, 25 Feb 1753). French composer and teacher. His life is outlined in Léon Vallas' study on 18th-century musical life in Lyons. He began his career as a chorister at the Sainte-Chapelle (1705–12). His first work – a one-act divertissement, *Le triomphe de l'amitié* – was performed at Fontainebleau on 15 October 1714. Between then and 1733, the year he became *maître de musique* of the Paris Opéra, he gained a reputation in Paris as a singing teacher. A printing privilege of 1737 shows that he also held an official administrative post as *conseiller changeur*. This privilege was awarded for the publication of *Le triomphe de l'harmonie*, his masterpiece, first produced at the Paris Opéra on 9 May 1737. Grenet, accused it seems of collaborating with Clérambault and Rameau in the composition of *Le triomphe*, left Paris in 1739 for Lyons, where he had been invited by the consulate (the municipality) to be the town's official music teacher. About the same time he became director of the Lyons Académie des Beaux-Arts and of the Académie Royale de Musique; he held these posts until his death. In 1745 he dedicated *Apollon berger d'Admette* (described by Grenet on the title-page as a new act added to *Le triomphe de l'harmonie*) to the Lyons consulate.

These three stage works were the only compositions printed in Grenet's lifetime. They are also the only ones to have survived. We know, however, that he wrote more, for the *Mercure* of August 1734 and December 1735 mentioned the performance of two Latin motets by him at the Concert Spirituel, and in a catalogue of the Académie des Beaux-Arts of Lyons four items of religious music are listed, a *Te Deum* and three motets, *Levavi oculos* (referred to in the *Mercure* of December 1735), *Benedic anima* and *Omnes gentes*.

Le triomphe de l'harmonie (libretto by Lefranc de Pompignan) is styled *ballet-héroïque*. The prologue, representing the descent of Peace, Harmony and Love, is followed by three entrées, 'Orphée', 'Hylas' and 'Amphion', each a self-contained exposition of the legend in question. In layout, as well as in its emphasis on dance and spectacle, *Le triomphe* fits naturally into the mainstream of French *opéra-ballet*. Grenet's music shows a composer of stature: his melodies have a sweep and expansiveness surprising for a French composer, and his harmonic vocabulary is not only rich but also purposeful. Among his ingenious orchestral effects is the evocation of the Styx, with Pluto and his demons, at the beginning of 'Orphée': while low cellos and bassoons churn the thick waters in quavers, the first violins illuminate the scene with flashing scales of demisemiquavers. It is not difficult to see in such music the man Marignan described as 'un homme très vif, plein du génie de son art'.

BIBLIOGRAPHY

BrenetM; FétisB; La LaurencieEF; MGG1 (M. Briquet)

De Marignan: *Eclaircissements donnés à l'auteur du 'Journal Encyclopédique' sur la musique du 'Devin du Village'* (Paris, 1781) [the controversy involving Grenet's name and the authorship of *Le devin du village*; A. Pougin, *Jean-Jacques Rousseau, musicien* (Paris, 1901), 82ff, cites the relevant parts of Marignan's text]

L. Vallas: *Un siècle de musique et de théâtre à Lyon, 1688–1789* (Lyons, 1932/*R*), 231–3

EDWARD HIGGINBOTTOM

Grenier. *See* GARNIER.

Grenier, François. *See* GRANIER, FRANÇOIS.

Grenier, Louis. *See* GRANIER, LOUIS.

Grenon, Nicolas (*b c*1375; *d* 1456). French composer. He was not a member of the chapel of the Duke of Burgundy in 1385, as has often been stated. The first extant record of his activities dates from 1399, when he was listed as a clerk at the Cathedral of Notre Dame in Paris and named as the replacement for his deceased brother Jean Grenon as a canon at St Sépulchre in Paris. In 1401 Grenon was elevated to sub-deacon and then deacon of St Sépulchre. By 1403 he had moved to Laon Cathedral to be master of the choirboys, a position he held until 1408. For a short period in 1408–9 Grenon was in Cambrai where he taught grammar to the six choirboys of the cathedral and sang in the choir. He resigned this post in July 1409 and the following month took the place of Cesaris as *maître des enfants* in the Ste Chapelle, Bourges, in the service of the Duke of Berry. By 1 August 1412 he had been taken into the service of John the Fearless, Duke of Burgundy, as master of the choirboys of the Burgundian chapel. His duties required that he feed, clothe and house his wards and instruct them 'in the art of music'. After the death of Duke John on 10 September 1419, Grenon returned to Cambrai Cathedral for a short time, and then from 1425 to 1427 worked in Rome as master of the choirboys of the chapel of Pope Martin V. After his stay in Italy he returned to Cambrai where he stayed until his death in 1456.

Grenon composed in all three genres of polyphonic vocal music of the early 15th century: the secular song, the motet and the mass. His five surviving French chansons include three rondeaux, one ballade and one virelai. The virelai, *La plus belle et doulce figure*, is written in the so-called 'treble-dominated' style in which the highest voice carries the melody and the two lower parts are accompanimental in style. His ballade *Je ne requier de ma dame* survives with a contratenor supplied by the Italian composer Matteo da Perugia. Grenon's motets employ the technique of isorhythm rigidly in all voices. His four-part Christmas motet *Ave virtus virtutum/Prophetarum fulti suffragio/Infelix* typifies his strict application of the isorhythmic principle: the tenor melody, which is the final phrase of the popular medieval sequence *Letabundus*, is repeated in a series of rhythmic diminutions (8/1, 6/1, 2/1, 1/1); above the tenor the upper three parts sing a talea, repeat it once, and then sing and repeat three new taleae (in each of the last two sections the tenor melody is repeated; for further discussion see C.L. Turner, *MAn*, x, 1991, pp.89–124). In another Christmas motet by Grenon, the three-part *Nova vobis gaudia*, the voices signal the end of each of the four isorhythmic sections with cries of 'Noël'. Grenon's sole extant mass setting, a Gloria, survives incomplete.

The text of the anonymous motet *Argi vices/Cum Pilemon* that praises the antipope John XXIII and opens the Aosta codex (*I-AO* 15) credits the music to a certain 'Nicolao'. De Van tentatively identified this as Nicolaus Zacharie; but Cobin (257–79) has argued that a more plausible candidate would be Grenon, and the occasion the opening of the Council of Konstanz, 5 November 1414 (a further attribution, to one Nicolaus Frangens de Leodio, by Fischer and Gallo, PMFC, xiii, 1987, seems unlikely). The work shares with Grenon's ascribed motets panisorhythm throughout, though its tenor has no diminution or pitch-repetition – a feature it shares with Du Fay's *Vasilissa ergo gaude* of 1419. On balance, Grenon seems the more likely composer, particularly in view of similarities in his *Ad honorem Sancte Trinitatis*.

WORKS

Edition: *Early Fifteenth-Century Music*, ed. G. Reaney, CMM, xi/7 (1983)

SACRED

Gloria, ?4vv, only the triplum and motetus survive (edn in CMM adds tenor only)
Ad honorem Sancte Trinitatis/Celorum regnum/Iste semper, 4vv (for All Saints' Day)
Ave virtus virtutum/Prophetarum fulti suffragio/Infelix, 4vv (for Christmas, c.f. final phrase of seq 'Letabundus')
Nova vobis gaudia, 3vv (for Christmas)
Plasmatoris humani/Verbigine mater ecclesia, 4vv (for Easter)

SECULAR

Je ne requier de ma dame (ballade), 3vv (Ct by Matteo da Perugia)
Je suy defait (rondeau), 3vv, S
La plus belle et doulce figure (virelai), 3vv
La plus jolie et la plus belle (rondeau), 3vv
Se je vous ay bien (rondeau), 2 versions, 2vv, 3vv

DOUBTFUL

Argi vices Poliphemus/Cum Pilemon rebus paucis, 4vv (in honour of John XXIII), 4vv, ed. in Cobin, no.9; also in PMFC, xiii (1987)

BIBLIOGRAPHY

PirroHM
E. Dannemann: *Die spätgotische Musiktradition in Frankreich und Burgund vor dem Auftreten Dufays* (Strasbourg, 1936/*R*)
J. Marix: *Histoire de la musique et des musiciens de la cour de Bourgogne sous le règne de Philippe le Bon* (Strasbourg, 1939/*R*)
G. De Van: 'A Recently Discovered Source of Fifteenth Century Polyphonic Music: the Aosta Manuscript', *MD*, ii (1948), 5–74
M.W. Cobin: *The Aosta Manuscript: a Central Source of Early-Fifteenth-Century Sacred Polyphony* (diss., New York U., 1978)
C. Wright: *Music at the Court of Burgundy, 1364–1419: a Documentary History* (Henryville, PA, 1979)
P. Higgins: 'Music and Musicians at the Sainte-Chapelle of the Bourges Palaces, 1405–1515', *IMSCR XIV: Bologna 1987*, iii, 689–701
A.E. Planchart: 'Guillaume Du Fay's Benefices and his Relationship to the Court of Burgundy', *EMH*, viii (1988), 117–71
D. Fallows: *A Catalogue of Polyphonic Songs, 1415–1480* (Oxford, 1999)

CRAIG WRIGHT/R

Grenouillet, Jean, de. *See* GRANOUILHET, JEAN DE.

Grenser. German family of wind instrument makers and musicians.

(1) **(Carl) August(in) Grenser (i)** (*b* Wiehe, Thuringia, 11 Nov 1720; *d* Dresden, 4 May 1807). Flute and bassoon maker. When he was 13 he apprenticed himself to the well-known instrument maker Johann Poerschmann in Leipzig, and in 1739 he moved to Dresden, establishing his own workshop there in 1744. He became famous throughout Europe as an 'excellente artiste' and in 1753 received the title of 'Kurfürstliche-Sächsischer Hofinstrumentenmacher'. In 1796 he handed over his shop to his nephew (2) Johann Heinrich Wilhelm Grenser, who became his son-in-law. Grenser was not only a careful and ingenious craftsman but also a sensitive musician, and his surviving instruments have exceptionally good tone and intonation as well as superb workmanship. Flutes and bassoons were his speciality, and his instruments were considered the best of the period: he made his flutes with up to seven exchangeable centrepieces and fitted them with one to five keys, and the 'Dresden bassoon' derived its reputation mainly from instruments made in his workshop. He also made oboes, clarinets and basset-horns (full list in Young, 1978; for illustration *see* BASSET-HORN). One of his sons, Johann Friedrich Grenser

(1758–94), was an oboist and composer at the Swedish court.

(2) **(Johann) Heinrich (Wilhelm) Grenser** (*b* Lipprechtsroda, 5 March 1764; *d* Dresden, 12 Dec 1813). Instrument maker and inventor, nephew of (1) August Grenser (i). He was apprenticed to his uncle from 1779 to 1786 and continued to increase the fame of the workshop, taking it over in 1796. In 1793 he invented the 'clarinettbass' (not to be confused with the later bass clarinet), and in 1808 he improved the then popular basset-horn by making it straight rather than bent and fitting it with 16 keys.

Grenser wrote several articles for the *Allgemeine musikalische Zeitung* defending his work skilfully and sometimes sharply, as in 1800 against Tromlitz:

> To add a key for the improvement of this or that tone is neither difficult nor skilful. Keys are also nothing new, and as a young boy I used these to strengthen the weak notes. It was easy for me to find their correct location. However, since the greatest art is to make flutes without [extra] keys, it is necessary to correct notes with particular weakness in a way that would be comparable to the addition of keys.

He also wrote: 'Not in the number of keys, no, but in the greater simplicity of the flute, without sacrificing its elegance, must we find true perfection of this beautiful instrument'. He had the title Hofinstrumentenmacher, and after Saxony became a kingdom in 1806 his instruments were stamped with a crown above the name. His surviving instruments include flutes, oboes, clarinets, basset-horns, three *fagottini* and bassoons (full list in Young, 1978; for illustration *see* BASS CLARINET).

The flautist and composer Anton Bernhard Fürstenau published an article (1825) stating a preference for the smaller-bored flutes for their easier upper register; this change in design made Grenser's flutes old-fashioned. His son Heinrich Otto Grenser (*b* Dresden, 14 Feb 1808) inherited the workshop, but it soon passed to others, continuing under the name Grenser & Wiesner into the mid-19th century.

(3) **(Carl) August(in) Grenser (ii)** (*b* Dresden, 2 May 1756; *d* Dresden, 8 Jan 1814). Instrument maker, son of (1) August Grenser (i). He had a workshop of his own but was not well known. His three sons were active as musicians in the Leipzig Gewandhaus Orchestra and one of them, (Carl) August(in) Grenser (iii) (*b* Dresden, 14 Dec 1794; *d* Leipzig, 26 May 1864), gained considerable fame as a flautist, teacher, composer, and 'inspector' at the Leipzig Conservatory.

BIBLIOGRAPHY

Waterhouse-LangwillI; MGG1 (P. Rubardt); *YoungHI*

J.G.A. Kläbe: *Neuestes gelehrtes Dresden* (Leipzig, 1796)

A. Dörffel: *Geschichte der Gewandhausconcerte zu Leipzig* (Leipzig, 1884/*R*)

F.A. Drechsel: 'Zur Geschichte des Instrumentenbaues in Dresden', *ZI*, xlix (1928–9), 995–1000

H. Kölbel: *Von der Flöte: Brevier für Flötenspieler* (Cologne, 1951, 2/1966)

P.T. Young: 'Inventory of Instruments: J.H. Eichentopf, Poerschman, Sattler, A. and H. Grenser, Grundmann', *GSJ*, xxxi (1978), 100–41

H. Heyde: 'Die Werkstatt von Augustin Gresner d.Ä. und Heinrich Grenser in Dresden', *Tibia*, xviii (1993), 593–602

FRIEDRICH VON HUENE

Grequillon, Thomas. *See* CRECQUILLON, THOMAS.

Grešák, Jozef (*b* Bardejov, 30 Dec 1907; *d* Bratislava, 17 April 1987). Slovak composer. He received his musical education at the teachers' institute of the Spiš Chapter, where his teachers included Fraňo Dostalík, a former pupil of Janáček. By the time Grešák was 13 he had completed his first chamber works and at 16 the Chamber Symphony, the first modern Slovak symphony. His first opera, *Zlatulienka*, composed 1925–6, received praise from all quarters, particularly from critics who thought the work's musical language highly original. Most of his early works, however, have since been lost.

Despite this initial success, Grešák stopped composing for over 20 years; his life was dogged by hardship and in his immediate homeland his works met with total indifference. The long period of silence was broken with the opera *Neprebudený* ('The Unawakened', 1952), a work influenced by Janáček (there are instances of speech-song and colourful but economic instrumentation) and east Slovakian folk music, but which illustrates also the composer's own theory on the essence of musical syntax; applied to rhythm, this has the effect of creating in the work a constantly changing metre.

The peak of Grešák's compositional activities came in the 1960s when he was at his most prolific and when his compositional style reached its maturity; landmarks include the *Symfónia quasi una fantasia*, the *Morceau I* for violin and orchestra and *Hexody* for clarinet and piano. During this same period Grešák gave performances of his own pieces for piano, works which require a certain amount of skill at performing motoric rhythms and emphasizing the percussive character of the instrument.

His masterpieces, however, considered by some to be among the greatest achievements in Slovak music, were written during the 1970s. These include the opera *Zuzanka Hraškovie* the Requiem *Panychída*, the Organ Symphony and *Organová kniha pre Ivana Sokola* ('Organ Book for Ivan Sokol', 1979). It was around this time that the conductor Bystrík Režucha transcribed Grešák's scores into notation that could be read by all and hence performed, the originals having been notated in an unusual form of shorthand. As well as representing the ideal of composer-performer collaboration, this enabled dissemination Grešák's music which in turn prompted a rush of creativity on the part of the composer. In later years Grešák succeeded in realizing music he had envisaged that betrayed influences of Janáček, Bartók and Webern.

WORKS
(*selective list*)

STAGE

Stage: Zlatulienka (Príchod Slovákov) [The Arrival of the Slovaks] (op, Grešák, after J. Hollý), 1925–6, lost; Neprebudený [The Unawakened] (op, Grešák, after M. Kukučín), 1952, rev. 1982; Radúz a Mahuliena (ballet), 1955; S Rozarkou [With Rozarka] (op, Gresák, after V. Šikula), 1970–73; Zuzanka Hraškovie (monodrama, P. Országh Hviezdoslav), 1973

VOCAL

2 balady, S, pf, 1928; 2 slovenské l'udové balady [2 Slovak Folk Ballads], chorus 1953; Bardejovská balada, chorus, 1954; 3 slovenské balady, chorus, 1957; Povstanie: pieseň o zemi zajtrajška [Uprising: a Song about the Land of Tomorrow] (M. Procházka), T, Bar, SATB, 4 hn, 2 tpt, 4 trbn, perc, 1958–9; Madrigal (A. Obšutová), chorus, 1959; Pesnička o východoslovenskej nížine [Song about the East Slovakian Lowlands], SATB, orch, 1960; Vyst'ahovalecké piesne [Emigrants' Songs], S, A, TTBB, orch, 1961; Nové Slovensko [New Slovakia] (V. Mihálik), chorus, 1963; Zemplínske variácie [Zemplín Variations] (P. Horov), solo vv, SATB, orch, 1965; Stretnutie na Ringstrasse [A Meeting in Ringstrasse] (M. Rúfus), after 1963; Katka na omši [Kate in Church] (J. Smrek), 1967; Krvavé sonety [Blood Sonnets] (P. Országh Hviezdoslav), lv, pf, 1969; Piesne na

svadbe [Wedding Songs], chorus, 1970; Vokálna symfónia 'Robotnícke piesne' [Workers' Songs] (folk texts), S, T, SATB, orch, 1970; Bájky [Fairy Tales] (J. Záborský), 1973; Panychída (requiem, J. Wolker), S, T, SATB, orch, 1976

INSTRUMENTAL

Orch: Chbr Sym., 1922–3, rev. 1982; Sinfonia concertante, vn, orch, 1954, rev. 1976; Malá suita [Little Suite], str, 1957; Východoslovenská symfónia [East Slovak Sym.], 1957, rev. as Symfónia quasi una fantasia, 1962; Sym. Ov., 1959; Morceau I, vn, orch, 1963, rev. 1978; Pf Conc., 1965; Rotory II, 1969; Améby [Amoebas], ov., 1972; Org Sym., 1975; Sym. no.1 'Vyst'ahovalecká' [Emigrants], 1976; Music for Pf and Orch, 1980; Prelúdium, intermezzo a tanec [Prelude, Intermezzo and Dance], 1982 [from op Neprebudený]

Chbr and solo: Pf Trio, 1920; Karička, C, pf, 1921; 3 skladby [3 Pieces], pf, 1927; Sonatina, pf, 1928; 10 skladieb, pf, 1954; Karičky, pf, 1956; Divertimento, pf, 1957; Morceau I, vn, pf, 1963, rev. 1978; Rotory I, pf, 1966; Hexody, cl, pf, 1967; Impulzy, org, 1967; Sonata, pf, 1970; Organová kniha pre Ivana Sokola [Organ Book for Ivan Sokol], org, 1979

BIBLIOGRAPHY

E. Nižňanský: 'Zuzanka Hraškovie: miniopera Jozefa Grešáka', *SH*, xx (1994), 33–43

VLADIMÍR GODÁR

Gresemund, Dietrich (*b* Speyer, 1472; *d* Mainz, 1512). German humanist and theologian. He was the son of the personal physician of the same name to the Elector of Mainz, and therefore was sometimes referred to as 'the younger'. He studied theology and law at the universities of Mainz, Heidelberg, Padua and Bologna and took the doctorate in law at Ferrara University in 1498. After returning to Germany from a fairly protracted journey through Italy, he settled in Mainz where he was active from 1506 as general curate, from 1508 as principal clerk and from 1510 as *scholasticus* at St Stephan. He was constantly exchanging ideas with the Alsatian group of humanists that included Johann Geiler von Kaisersberg and Jakob Wimpheling. Apart from several small theological and historical works, he wrote the treatise *Lucubratiunculae bonarum septem artium liberalium* (Mainz, 1494), dedicated to Johannes Trithemius, which appeared in four editions. Written in dialogue form, it discusses the educational value of the *artes liberales*. The fifth chapter, on music (ed. in Wagner), contains neither a definition nor a classification of music, nor even detailed theoretical observations: instead the author contented himself with general remarks on the effect of music and on its place in the system of the *artes liberales*. The treatise is important for belonging to an age in which the educational ideals embodied in the *artes liberales* were declining.

BIBLIOGRAPHY

ADB (L. Geiger)
P. Wagner: 'Aus der Musikgeschichte des deutschen Humanismus', *ZMw*, iii (1920–21), 21–9 [incl. edn of *Lucubratiunculae*, chap. 5]
G. Pietzsch: 'Zur Pflege der Musik an den deutschen Universitäten bis zur Mitte des 16. Jahrhunderts', *AMf*, v (1940), 65–83; vi (1941), 23–56

HEINRICH HÜSCHEN

Gresham Chair of Music. One of the seven Gresham professorships established in the City of London in 1596. *See* LONDON (i), §VIII, 1.

Gresnick [Gresnich, Gressenich], **Antoine-Frédéric** (*b* Liège, bap. 2 March 1755; *d* Paris, 16 Oct 1799). Flemish composer. He was a chorister at St Lambert's Cathedral in Liège at the age of nine, and from 1772 to 1779 studied in Naples at the S Onofrio Conservatory, first as a cellist and later as a *maestro di cappella*. He had *opere buffe* performed with success in Turin and Florence in 1779 and 1780; his *Il francese bizzarro* was revived several times in the following years in small towns in the north of Italy. Despite many journeys to Paris and Italy, as well as, probably, Berlin and London, Gresnick apparently settled in Lyons in 1780. On Gresnick's arrival in London in 1786, he was hailed by the press and probably enjoyed the protection of the Prince of Wales. During the production of *Alceste* (1786), he was compared to Haydn and Sacchini but was fiercely attacked by the Italians in London. From 1787 to 1789 he directed the Lyons theatre orchestra, but from then until about 1793 his whereabouts are unknown.

In June 1794, at the height of the Reign of Terror, Gresnick began his Paris career, which was to continue with mixed success. Some of his works saw over a hundred performances at the Théâtre de la rue de Louvois. In 1797, after this theatre ceased performances, he devoted himself to concert and salon works, but later wrote many *opéras comiques* using different scenes of Paris. Some achieved considerable fame, while others failed owing to difficult circumstances or even to ill-will: *Le rêve* (1799) was the subject of an obscure intrigue, mentioned by the newspapers after the composer's death; *Léonidas, ou Les Spartiates* (1799) received only three performances at the Opéra because of illness among the actors and a change in the directorship of the theatre; *La forêt de Brama* was never produced. This series of disappointments undermined his strength and may have caused his early death, though he was highly regarded during his lifetime in Paris, London, Berlin, Moscow, and perhaps Stockholm (where several of his works are found).

Gresnick's versatile talent adapted easily to all genres, and his contribution to the *opéra comique* was substantial though not sufficient to distinguish him from the best of his contemporaries. Nevertheless, his works show considerable melodic resource in the tradition of Grétry and Dalayrac, Classical harmony and phrasing, a good dramatic sense, complete mastery of the French and Italian operatic styles, and a refined simplicity. He also contributed to the development of the newly evolved melodrama.

WORKS

OPERAS

opéras comiques first performed in Paris, and printed works published there, unless otherwise stated

Il francese bizzarro (ob, 2), Turin, Carignano, 1779, only lib. extant
L'ortolana di spirito (ob, 2), Florence, S Maria, 1780, only lib. extant
Alceste (opéra, 2, C.F. Badini, after P. Metastasio: *Demetrio*), London, King's, 23 Dec 1786, excerpts (London, *c*1787)
Les petits commissionnaires (2, J.-B.-C. Vial), Louvois, 12 June 1794, *F-R*
Le savoir faire (2, A. Lebrun-Tossa), Louvois, 4 April 1795, *B-Bc*
Le baiser donné et rendu (1, J.-H. Guy), Louvois, 16 Feb 1796 (1796)
Les faux mendians (2, Lebrun-Tossa), Louvois, 23 Nov 1796 (1797); rev., in 1 act
Eponine et Sabinus (opéra, 2, Vial), Louvois, 1796, lost
Les extravagances de la vieillesse (1), Montansier, 1796, lost
La tourterelle, ou Les enfans dans le bois (3, N.-E. Framery), Feydeau, 1796, lost
Les faux monnayeurs, ou La vengeance (drame lyrique, 3, J.-G.-A. Cuvelier de Trie), Montansier, 1 May 1797, *Ba*, *F-R*
L'heureux procès, ou Alphonse et Léonore (1, C. Le Prévost d'Iray), Feydeau, 29 Nov 1797 (1797)
La grotte des Cévennes (1, Sewrin [C.-A. Bassompierre]), Montansier, 6 Jan 1798, lost, 1 excerpt *B-Lc*
La forêt de Sicile (drame lyrique, 2, R.C.G. de Pixérécourt), Montansier, 23 April 1798 (1798)
Le rêve (1, C.-G. Etienne), Favart, 27 Jan 1799 (1799), lost
Le tuteur original (3, Joigny), Amis-des-arts (Molière), 21 March 1799, lost

Léonidas, ou Les Spartiates (opéra, 1, Pixérécourt), Opéra, 15 Aug 1799, collab. L.-L. de Persuis, *F-Po*
Rencontre sur rencontre (1), Montansier, 1799
La forêt de Brama (opéra, 3, H. Bourdic-Viot), unperf., lost

Spurious: Alessandro nell'Indie; Demetrio; La donna di cattivo umore; L'amour exilé de Cythère; Le petit page, ou La prison d'état

OTHER WORKS

Sacred: Decora lux, hymn, Onze-Lieve-Vrouwekerk, Maastricht
Secular vocal: numerous airs, duos, trios, romances, ariettes; most pubd in Lyons or Paris
Orch: Sinfonia, op.1, 1771, *B-Lc*; Hpd Conc. (Lyons, 1782); Bn Conc., lost; Simphonie concertante, cl, bn, orch (*c*1797)
Chamber: Duos, 2 vc, lost
Doubtful: Valse, orch, excerpts from S. and P. Gaveaux: L'amour à Cythère

BIBLIOGRAPHY

Choron-FayolleD; VannesD
A. Pougin: *Gresnick* (Paris, 1862); also in *RGMP* (1862), 52, 77, 153, 185
E.G.J. Gregoir: *Les artistes-musiciens belges au XVIIIme et au XIXme siècle* (Brussels, 1885–90, suppl. 1887)
C. van den Borren: *Geschiedenis van de muziek in de Nederlanden* (Antwerp, 1948–51)
P. Mercier: 'Recherches récentes concernant … Antoine-Frédéric Gresnick', *Fédération archéologique et historique de Belgique: Congrès XL: Liège 1968*, i, 225–33
P. Mercier: *Antoine-Frédéric Gresnick, compositeur liégeois* (Leuven, 1980)

PHILIPPE MERCIER

Gresse, Jan Barent (*fl* 2nd half of the 17th century). Dutch composer. He came from Groenlo [Overijssel] and became a citizen of Amsterdam in 1658. His works appear in a 17th-century Netherlands keyboard manuscript, which Curtis has named the 'Gresse Manuscript' (Letteren-Bibliotheek, Utrecht; selections ed. in MMN, iii, 1961). The first section of the manuscript, presumably compiled about 1660–70, contains simple settings of song- and dance-tunes. The second and more important section, dating from the last quarter of the century, includes suites, preludes, canzonas and single dance pieces, as well as settings of operatic *airs* by Lully. Alongside anonymous pieces and pieces attributable to other composers are a number ascribed to Gresse. They are arranged in suites, following French keyboard practice and the style of the third quarter of the 17th century, but they maintain a northern vein. The musician Franciscus Grebbe, employed by the Amsterdam Theatre in 1681, was certainly related to him.

BIBLIOGRAPHY

ApelG
A. Curtis: Introduction to *Nederlandse Klaviermuziek uit de 16e en 17e eeuw*, MMN, iii (1961)

RUDOLF A. RASCH

Grétry, André-Ernest-Modeste (*b* Liège, 8 Feb 1741; *d* Montmorency, Seine-et-Oise, 24 Sept 1813). Liégeois, later French, composer of Walloon descent. He made decisive contributions to the scope and style of the 18th-century *opéra comique*, and to technical aspects such as musical 'local colour' and the design of overtures. His *opéras comiques* and recitative comedies for the Paris Opéra enjoyed unparalleled success in the 20 years up to the French Revolution. Many of his works were staged abroad, and a number were revived in the early 19th century in Paris: several survived through the middle decades, albeit with updated orchestration.

1. LIFE. Grétry was the second of six children, the son of a professional musician and violinist at the collegiate church of St Denis in Liège. As a boy he entered the choir school of St Denis, where he later learnt the violin. Because the choirmasters were inexperienced, Grétry was sent to H.J. Renkin and Henri Moreau for counterpoint and composition lessons. But a crucial experience was the visit of Crosa and (?Natale) Resta's Italian comic-opera troupe from 1753 to 1755.

After producing a Mass, given at St Denis, and a set of six symphonies given at the house of its provost, Grétry was awarded a place at the Collège Darchis in Rome, a benefaction for Liège boys. He departed in spring 1760. In Rome he studied mainly with Giovanni Casali, producing more church music and six string quartets (later published as op.3). Eventually he gained a commission for Carnival 1765, when *La vendemmiatrice* was given. (Ginguené said that this followed some months of lessons with Sacchini.) Grétry moved to Geneva in 1766, wrote concertos for Lord Abingdon, and got to know Voltaire and his circle at Ferney. In Geneva Grétry first heard and saw *opéra comique* performed by a troupe for whom he provided a score (partially extant) in December 1766: *Isabelle et Gertrude*.

The path to success in Paris, where Grétry arrived the following year, was not smooth, but the young composer had the manners and personality to win necessary patronage and support. Backed by the Swedish Count of Creutz, Grétry established a partnership with the well-known writer and critic Jean François Marmontel, who had collaborated with Rameau (1751–3) and Josef Kohaut (*La bergère des alpes*, after his own moral tale). Their sequence of *six opéras comiques* was exceedingly successful, and work together stopped only when Marmontel's projects failed to pass the reading-committees of the Comédie-Italienne.

The impact of these works and *Le tableau parlant* (1769) made Grétry a popular figure, and he became ultimately a quite wealthy and influential man. In 1771 he married Jeanne-Marie Grandon (1746–1807), daughter of a painter, who bore him three daughters; all died young. Lucile Grétry, the second child, wrote two operas, which her father orchestrated and revised. Family life was central to Grétry's existence: his mother came to live with him, and in 1796 he took responsibility for the children of his recently deceased brother. His homespun sense of probity did not hinder a great sense of pride in his own achievements. Grétry's *Mémoires* are essential reading for the detailed account of his operas, his musical and dramatic theories and his unabashed self-projection. In his text *De la vérité* (Paris, 1801) he makes himself into a born republican, though in reality he had been on close terms with the French royal family, as well as other grandees. *Les deux avares* and *L'amitié à l'épreuve* were first given in 1770 during court celebrations of the wedding of the Dauphin and Marie Antoinette; the latter work was dedicated to her. *L'ami de la maison* and *Zémire et Azor* were first given the following year at court, and the latter was dedicated to the king's mistress, Mme du Barry. Marie Antoinette showed a marked liking for Grétry's music and appointed him as her personal director of music once she had acceded as queen in 1774. The composer's support for Louis XVI is still overt in *Pierre le Grand* (1790).

Grétry's fame spread throughout France, to the Low Countries, Germany, parts of Italy, Austria, Sweden and elsewhere. The Grand Théâtre in Brussels obtained the

rights to new, unpublished works and Grétry made triumphal trips to Liège in 1776 and 1782 to receive official honours. He was made an inspector of the Comédie-Italienne in 1787, and was pensioned by the Opéra and made Royal Censor for Music. His portrait was painted and engraved; he was sculpted by Pajou, Rutxhiel, Stouf and many others (see lists in Brenet, 1884, and Lenoir, 1989).

The apex of Grétry's career saw *L'épreuve villageoise* and *Richard Coeur-de-lion* (both 1784), together with contemporary successes at the Opéra: *La caravane du Caire* (1783) and *Panurge* (1785). Thereafter the popularity of his new works declined sharply, giving way before those by Dalayrac and, to a lesser extent, by Dezède. Adapting to the changes in taste, Grétry complicated the texture of such works as *Raoul Barbe-bleue* (1789) and *Guillaume Tell* (1791), with results that found favour. Yet he was also producing slacker work, generally with inferior librettos: but not even the 'republican' *pièces d'occasion* of 1794 lack his stamp. He continued to plan new operas, and in fact both *Lisbeth* (1797) and *Elisca* (1799) had success. The same mental energy was manifested in his programme of writing. *De la vérité* concentrates on philosophical speculation. *Réflexions d'un solitaire* (of which important manuscript sources have come to light) is a fascinating amalgam in which ideas, memories, whimsical thoughts and even dreams set a whole consciousness before us.

Grétry was honoured under the Revolution and the Empire, but declined to contribute to the basic work of the Paris Conservatoire. He had few pupils; Dalayrac was admitted to his study informally.

2. WORKS. Grétry's mission was to create a musical-theatrical language that the French would enjoy, once the path for composed *opéra comique* had been opened up by Duni, Philidor and Monsigny. It therefore had to contain italianate melody, a post-Mannheim symphonic forward impulse and an acute response to the poetry of a text. Grétry was thinking about these criteria as early as December 1767; in a letter to Padre Martini he wrote, 'Many [in France] have tried to write music in the Italian taste, but have had no success, since the prosody of the language was incorrect; I believe I have overcome this problem'. Harmony was less important to him; like Rousseau, he placed his faith in the expressive power of melody. In addition, Grétry conceived his art to be entirely at one with the dramatic style and substance of his chosen libretto. Music had to bend faithfully to the character, the incident, the utterance and even the background shown on stage. All these tendencies reveal his art as a true forerunner of Romanticism, as does his belief that he should not tackle the same operatic theme twice (Charlton, 1986 and Schneider, 1988).



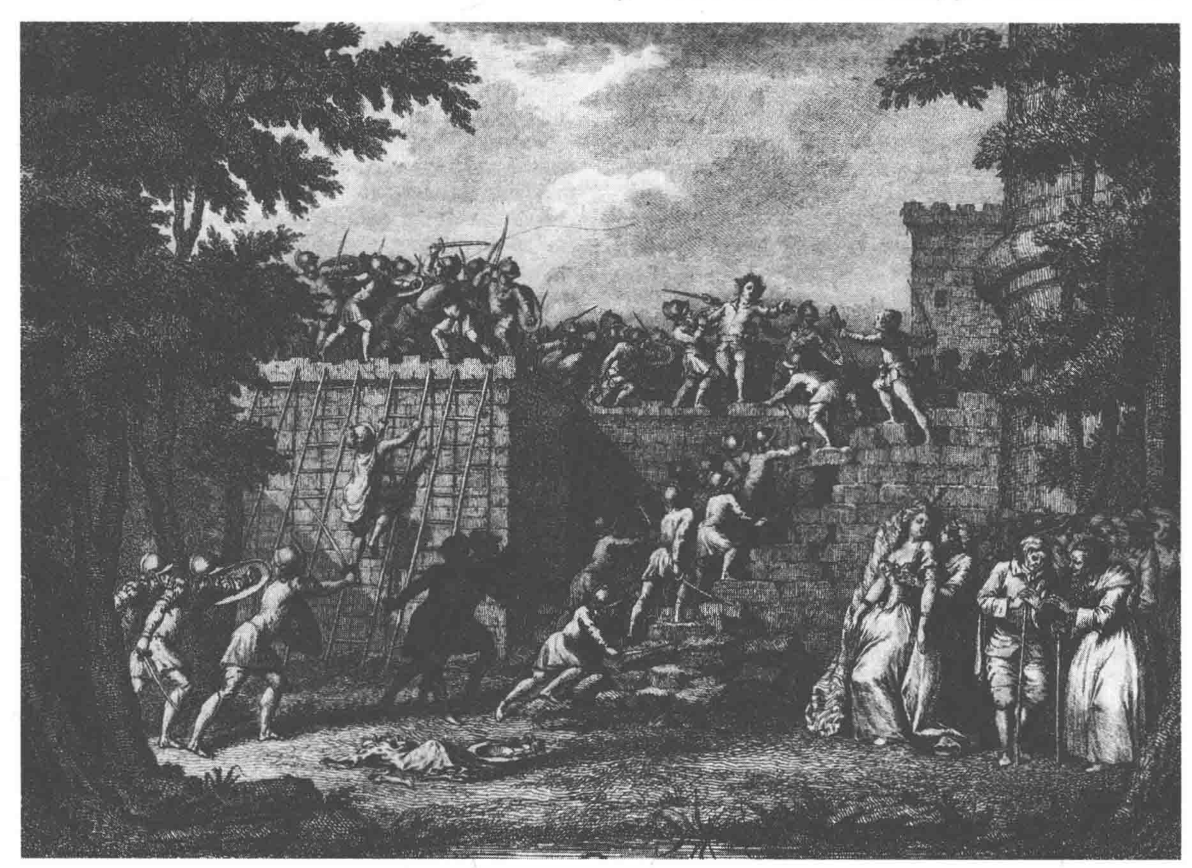
1. *André-Ernest-Modeste Grétry: portrait by Elisabeth-Louise Vigée Le Brun, 1785 (Château de Versailles)*

One of Grétry's proposals in the *Mémoires* was for a concealed orchestra and a plain theatre; his was an art that responded minutely to the nuances of words, to the power of irony and to small illustrative details. He was instinctively musical, but had a strong tendency to intellectualize his responses to dramaturgy. The latter are channelled mainly into the foreground of the music, while the orchestral filling remains minimal and the bass functional. Thus the overall balance of Grétry's music is unique: it was tightly fitted to the theatrical practice that was its *raison d'être*.

In keeping with this was Grétry's unshackled approach to musical form. Many pieces avoid regular *ABA* and sonata forms in favour of adaptations that avoid literal repetition. Some early solos and duets use *ABA'B'* form, for example, and Grétry occasionally adopts a loose rondo structure. Other pieces are not classifiable, deriving musical form from the stage situation above a scaffolding of basic tonal modulations.

Grétry entered *opéra comique* when all the resources of Classical opera became applicable to the burgeoning French genre: sonata development; duets and ensembles of every kind; italianate chain finales; new ideas for entr'actes and overtures; and extended choral writing. Grétry absorbed all of them and created memorable results. But he also contributed certain musical innovations: 'local colour', especially medieval imagery for *Aucassin et Nicolette* and *Richard Coeur-de-lion*, and the idea of sophisticated recollection of material, sometimes occurring over the entire span of a work. The most influential example of this was the ninefold use of the *romance* 'Une fièvre brûlante' in *Richard*, where the theme is subjected to systematic variety of treatment, being on one occasion transformed into a sung conversation with new words. Grétry was the first French comic-opera composer to adopt the chain-finale technique for Paris. Because it was against his principles to subordinate a drama to the demands of a stereotyped plan, the form of a Grétry finale is not predictable. He created important examples in *Le magnifique*, *La fausse magie*, *Les fausses apparences* and *L'épreuve villageoise*.

From 1768 to 1775 Grétry's chief collaborator was Marmontel. As a solid Encyclopedist, Marmontel chose themes that were never far from preaching enlightenment, improvement, the need for religious toleration and moral breadth of understanding: for him, hypocrisy existed to



2. Assault on Linz Castle, Act 3 scene ii of Grétry's 'Richard Coeur-de-lion': engraving by Claude Bornet, 1786

be exposed. Of his works for Grétry, only *La fausse magie* is chiefly comic. *Le Huron* derived from a story by Voltaire satirizing French society and the Church. *Silvain* broaches the question of the rights of peasant hunters and poaching restrictions. *Lucile* concerns the daughter of a working man who enters a bourgeois family. *L'ami de la maison* is a social comedy centred on a hypocritical tutor. These librettos gave Grétry the opportunity to depict a wide range of situations and to develop his italianate music for the leisured characters. In *Zémire et Azor* (the story of Beauty and the Beast), where compassion and *sensibilité* are to the fore, Grétry's music found its fullest outlet so far. Marmontel's moral tales furnished other librettists with two works for Grétry: *L'amitié à l'épreuve* and *Les mariages samnites*. Both portrayed dilemmas challenging common moral assumptions by reference to the alien worlds of India and ancient Samnium.

Marmontel's *Mémoires* (1804) proved dismissive of Grétry and *opéra comique*, projecting them as part of a longer-term plan to convert French music to the Italian taste. (Marmontel later became librettist for Piccinni and Cherubini.) The period 1773–9 saw Grétry working with different writers on a range of stage subjects that broke new ground. These works also contained technical advances and further musical developments. *Le magnifique* is remarkable for the functional dramatic role of its overture and entr'actes, as well as for the long 'rose scene' where the Magnifico wins Clémentine's love and the music 'speaks' for Clémentine, who remains silent. In *La rosière de Salency*, *Les mariages samnites* and *La fausse magie* the chorus takes on a new, important role, adding a vital dimension of colour and depth. (In this period, however, the Comédie-Italienne had no permanent established chorus and was still performing on the restricted stage of the Hôtel de Bourgogne.) The first two works extended the genre's historical terms of reference and each included a near-tragic incident. Grétry's scores comprised music of wide scope (with trumpets and clarinets) and also developed the principles of 'functional recollection' of motifs. The three librettos by Thomas d'Hèle (1778–9) emphasized different values: mordant satire, robust characters derived from the English stage and intelligent methods of incorporating Italian finales. *Le jugement de Midas* burlesques the musical conventions of *tragédie lyrique*, while *Les événemens imprévus* parodies the gestures of *opera buffa*; but both achieve their effect by ingenious integration of music and drama.

After Monsigny was threatened with blindness from constant work, the librettist Michel-Jean Sedaine had to seek a new composer. Partnership with Grétry permitted the continued growth of Sedaine's ambitions and the continued record of his successes. With *Aucassin et Nicolette* and *Richard Coeur-de-lion*, 'gothic' subject matter acted as a catalyst for the coming-of-age of *opéra comique*. No comparable earlier work showed the flexibility and imagination found in Grétry's music. The first version of *Aucassin* faced opposition on account of its strange archaisms and its verse text; *Richard* proved more congenial.

After these, Sedaine worked up *Le comte d'Albert*, a modern parable about the great being rewarded for

assisting the humble, and the more original *Raoul Barbe-bleue*, based on the Bluebeard story. The latter broke convention on account of its violent subject and the final murder of Raoul after the rescue of his wife, Isaure. The suspense, gloom and power of the fable were well captured by the music, which found especial success on the German stage. In *Guillaume Tell* a highly wrought score showed that Grétry could compete with the most recent achievements of Méhul and Cherubini. Indeed, many of Grétry's Sedaine operas incorporated instrumental effects (e.g. muted brass and timpani in *Richard*) and a full complement of wind instruments (piccolo in *Raoul Barbe-bleue* and *Guillaume Tell*). The chorus, particularly after the opening of the new Comédie-Italienne theatre in 1783, formed an essential ingredient of all later works by Grétry, and his choral writing was as original and apt as his vocal ensembles had been.

Grétry's gift for comedy extended widely. In the quartet 'Il a les traits' and Gilotin's slightly imbecilic music in *Le Huron*, he evinced great skills of timing and characterization. The epitome of his simpler comedy was *Les deux avares*, where the physical stage situations are very well captured in music. *Le tableau parlant* crossed *commedia dell'arte* characters with gentle sentiment, while the much later *L'épreuve villageoise* expanded its rustic comedy through clever social irony and worldly-wise characters. In a different league altogether were the spectacular recitative works for the Paris Opéra (1782–5). Essentially, they reproduced techniques of his earlier comedies, but exploited choral and dance episodes to great effect, as, for example, in *La caravane du Caire*. The various temptations to create further large-scale entertainments for the Opéra led to *Amphitryon*, *Aspasie*, *Anacréon chez Polycrate* and *Delphis et Mopsa*. These classical subjects failed to inspire either Grétry or his critics; only *Anacréon* endured, and that for almost 25 years.

Severe problems affected the librettos of *Le prisonnier anglais* and *Le rival confident*; *Cécile et Ermancé* received only one showing and had to be reworked twice, yet gained merely 12 performances; *Basile* was seen twice; *Joseph Barra* four times; *Callias* 14 times; *La rosière républicaine* seven times; *Denys le tyran* ten times. Attempts were made to revive *Les mariages samnites* as *Roger et Olivier*, and *La rosière républicaine* as *Le barbier du village*. Of these scores only *Le rival confident* was published, but important musical manuscripts have recently reappeared and will permit further study of this complex period for the first time (Lenoir, 1989).

Grétry's operas, which enjoyed such a vogue in France (Charlton, 1986, gives statistics), cannot be judged without the contribution of his librettists. Nevertheless, full credit must be given to his own contributions to the planning (partly revealed in his *Réflexions d'un solitaire*), as well as his unrelenting desire to extend the scope of both *opéra comique* and *opéra*. Grétry's very attractive melodic gift was an essential ingredient and helps justify the occasional revival of his music. With his librettists he brought to life a range of splendidly imagined characters, ranging from bumpkins to monarchs, or from a rebellious female warrior to the murderous Bluebeard. His best scores had wide currency, especially in Germany: it is hard to imagine the evolution of *opéra comique*, and Romantic opera in general, without the part played by his works.

WORKS

STAGE

Editions: *A.-E.-M. Grétry: Collection complète des oeuvres*, ed. F.A. Gevaert, E. Fétis, A. Wotquenne and others (Leipzig, 1884–1936/*R*) [CC]

first performed and published in Paris unless otherwise stated; only major revisions are cited (for others, particularly cuts, in works to 1790 see Charlton, 1986). Dates in parentheses indicate the publication in Paris of the full score; numerous extracts, particularly instrumental dance suites and solo songs, published in arrangements

PCI – *Paris, Comédie-Italienne* POC – *Paris, Opéra-Comique*

Title	*Genre, acts*	*Libretto*	*First performance*	*Sources and remarks*	CC
La vendemmiatrice	2 intermezzos	Labbate	Rome, Alberti, carn. 1765	lib (Rome, 1765)	
Isabelle et Gertrude, ou Les sylphes supposés	cmda, 1	C.-S. Favart, after Voltaire: *Gertrude, ou L'éducation d'une fille*	Geneva, Dec 1766	orch pts (nearly complete) and vocal pts for 4 nos. *F-Pn*; orig. set by A.B. Blaise, 1765	
Les mariages samnites [1st version]	opéra, 1	P. Légier, after J.F. Marmontel	Prince of Conti's château, *c*Jan 1768	see also 2nd version, 1776	
Le Huron	cmda, 2	Marmontel, after Voltaire: *L'ingénu*	PCI (Bourgogne), 20 Aug 1768	(1768)	xiv
Le connaisseur	cmda, 3	Marmontel, after his *conte*	unperf.	1768; lib destroyed after objections by PCI committee; 8 pieces set (see Marmontel (1804, ed. 1891), ii, 330–31, and Grétry, *Réflexions* (1801–13, ed. 1919–22), ii, 104])	

Title	*Genre, acts*	*Libretto*	*First performance*	*Sources and remarks*	CC
Lucile	comédie mise en musique, 1	Marmontel, after his *conte L'école des pères*	PCI (Bourgogne), 5 Jan 1769	(1769)	ii
Le tableau parlant	comédie-parade, 1	L. Anseaume	PCI (Bourgogne), 20 Sept 1769	(1769)	ix
Momus sur la terre	prol.	C.H. Watelet	Chateau de la Roche-Guyon, ?1769	cited by Grétry, *Mémoires* (2/1797) in list of works	
Silvain	cmda, 1	Marmontel, after S. Gessner: *Erast*	PCI (Bourgogne), 19 Feb 1770	(1770)	xxvii
Les filles pourvues	compliment de clôture	Anseaume	PCI (Bourgogne), 31 March 1770	lib partly pubd in *Mercure de France* (April 1770), 145–9	
Les deux avares	opéra bouffon, 2	C.G. Fenouillot de Falbaire	Fontainebleau, 27 Oct 1770	for marriage celebrations of the dauphin and Marie Antoinette; rev. version, PCI (Bourgogne), 6 Dec 1770 (1771); PCI (Bourgogne), 6 June 1773 (1773)	xx
L'amitié à l'épreuve	cmda, 2	Favart and C.-H. Fusée de Voisenon, after Marmontel	Fontainebleau, 13 Nov 1770	PCI (Bourgogne), 24 Jan 1771 (1772); rev. version (1, Favart alone), Versailles, 29 Dec 1775, PCI, 1 Jan 1776; as Les vrais amis, ou L'amitié à l'épreuve (3), Fontainebleau, 24 Oct 1786, rev. version, PCI, 30 Oct 1786 (1787)	xlii–xliii
L'ami de la maison	cmda, 3	Marmontel, after his *conte moral Le connaisseur*	Fontainebleau, 26 Oct 1771	rev. version, PCI (Bourgogne), 14 May 1772; PCI, 12 Nov 1772 (1773)	xxxviii
Zémire et Azor	comédie-ballet mêlée de chants et de danses, 4	Marmontel, after M. Le Prince de Breaumont: *La belle et la bête*	Fontainebleau, 9 Nov 1771	PCI (Bourgogne), 16 Dec 1771 (1772)	xiii
Le magnifique	comédie mise en musique, 3	M.-J. Sedaine, after La Fontaine	PCI (Bourgogne), 4 March 1773	(1773)	xxxi
La rosière de Salency	pastorale, 4	A.F.J. Masson de Pezay	Fontainebleau, 23 Oct 1773	*Pn*; PCI (Bourgogne), 28 Feb 1774; rev. version (3), PCI, 18 June 1774 (1774)	xxx
Céphale et Procris, ou L'amour conjugal	ballet-héroïque, 3	Marmontel, after Ovid: *Metamorphoses* (bk 7)	Versailles, 30 Dec 1773	for marriage celebrations of Count of Artois and Marie Thérèse of Savoy; *Pn*; rev. version, Opéra, 2 May 1775, *Po*; (1775); Opéra, 23 May 1777, *Po*	iii–iv
La fausse magie	comédie mêlée de chants, 2	Marmontel	PCI (Bourgogne), 1 Feb 1775	rev. version (1), PCI, 9 Feb 1775 (1775); in 2 acts, PCI, 18 March 1776; PCI, 8 Jan 1778 (?1778) (see Charlton, 1986)	xxv

Title	*Genre, acts*	*Libretto*	*First performance*	*Sources and remarks*	CC
Les mariages samnites [2nd version]	drame lyrique, 3	B.F. de Rosoi, after Marmontel	PCI (Bourgogne), 12 June 1776	lib new, music partly from 1768 version (see Grétry, *Mémoires* 2/1797, i, 288); (1776); rev. version, PCI, 22 May 1782; see also parodies Roger et Olivier, 1792–3, and L'inquisition de Madrid, 1793–4	xxxv
Amour pour amour	3 divertissements	P. Laujon	Versailles, 10 March 1777	added to P.C.N. de La Chaussée's comédie (Paris, 1777)	
Matroco	drame burlesque, 5	Laujon	Prince of Condé's château, 3 Nov 1777	incl. vaudeville tunes; rev. version (4), Fontainebleau, 21 Nov 1777; PCI (Bourgogne), 23 Feb 1778; lib (Paris, 1777, 2/1778)	
Le jugement de Midas	cmda, 3	T. D'Hèle, after K. O'Hara	Mme de Montesson's apartments in the Palais Royal, 28 March 1778	versification partly by Anseaume; rev. version, PCI (Bourgogne), 27 June 1778 (1779)	xvii
Les trois âges de l'opéra (Le génie de l'opéra; Les trois âges de la musique)	prol.	A.M.D. Devismes de Saint-Alphonse	Opéra, 27 April 1778	incl. music by Lully, Rameau, Gluck, and others (see Bartlet, 1989); *Pn*, *Po* (mostly autograph)	xlvi
Les fausses apparences, ou L'amant jaloux	cmda, 3	D'Hèle, after S. Centlivre: *The Wonder, a Woman Keeps a Secret*	Versailles, 20 Nov 1778	versification by F. Levasseur; rev. version, PCI (Bourgogne), 23 Dec 1778 (1779)	xxi
Les statues	opéra féerie, 4	Marmontel, after *The Thousand and One Nights*	unperf.	composed 1776–8; intended for PCI but only 2 acts set; see Grétry, *Réflexions* (1801–13, ed. 1919–22), ii, 104	
Les événemens imprévus	cmda, 3	D'Hèle	Versailles, 11 Nov 1779	PCI (Bourgogne), 13 Nov 1779; rev. version, PCI, 12 Oct 1780 (1781)	x
Aucassin et Nicolette, ou Les moeurs du bon vieux tems	comédie mise en musique, 4	Sedaine, after J.-B. de la Curne de Sainte-Palaye, ed.: *Les amours du bon vieux tems*	Versailles, 30 Dec 1779	PCI (Bourgogne), 3 Jan 1780; rev. (3), PCI, 7 Jan 1782 (1783)	xxxii
Andromaque	tragédie lyrique, 3	L.G. Pitra, after J. Racine	Opéra, 6 June 1780	*Po*; Act 3 rev. version, Opéra, 15 May 1781, *Po*; (1781)	xxxvi–xxxvii
Emilie, ou La belle esclave	comédie lyrique, 1	N.-F. Guillard	Opéra, 22 Feb 1781	added as Act 5 to the ballet pantomime La fête de Mirza; *Po*	xlvii

Title	Genre, acts	Libretto	First performance	Sources and remarks	CC
Colinette à la cour, ou La double épreuve	comédie lyrique, 3	J.B. Lourdet de Santerre, after Favart: *Ninette à la cour*	Opéra, 1 Jan 1782	*Po*; (1782)	xv–xvi
L'embarras des richesses	comédie lyrique, 3	Lourdet de Santerre, after L.J.C.S. d'Allainval: *Le savetier et le financier*	Opéra, 26 Nov 1782	*Po*; (1783)	xi–xii
Electre	tragédie lyrique, 3	J.C. Thilorier, after Euripides	unperf.	composed 1781–2; intended for the Opéra; lib (Paris, 1808); cited by Grétry, *Mémoires* (2/1797) in list of works	
Les colonnes d'Alcide	opéra, 1	Pitra	unperf.	composed 1782; intended for the Opéra; *Po* (inc. score, complete pts)	
Thalie au nouveau théâtre	prol.	Sedaine	PCI (Favart), 28 April 1783	for opening of PCI at Théâtre Favart; mostly vaudevilles; lib. (1783)	
Le caravane du Caire	opéra-ballet, 3	E. Morel de Chédeville	Fontainebleau, 30 Oct 1783	rev. version, Opéra, 15 Jan 1784, *Po*; (1784); ov., as Sym., D, *CH-N* xxii–xxiii	xxii–xxiii
Théodore et Paulin	comédie lyrique, 3	Desforges [P.J.B. Choudard]	Versailles, 5 March 1784	frags. *B-Bc*, lib. *F-Pn*; PCI (Favart), 18 March 1784; much rev. as L'épreuve villageoise	
L'épreuve villageoise	opéra bouffon, 2	Desforges	PCI, 24 June 1784	rev. of Théodore et Paulin, 1784 (1784)	vi
Richard Coeur-de-lion	comédie mise en musique, 3	Sedaine, after account in *Bibliothèque universelle des romans*, ii (July 1776) [attrib. A.R. Voyer d'Argenson, Marquis de Paulmy]	PCI (Favart), 21 Oct 1784	rev. (4), Fontainebleau, 25 Oct 1785; PCI, 22 Dec 1785; in 3 acts, PCI, 29 Dec 1785 (1786)	i
Panurge dans l'île des lanternes	comédie lyrique, 3	Morel de Chédeville, after F. Parfaict	Opéra, 25 Jan 1785	*Po*; (1785)	xix, xxiii
Oedipe à Colonne	tragédie lyrique, 3	Guillard, after Sophocles	unperf.	composed 1785, inc.; intended for the Opéra; Act 1 written but destroyed; set by Sacchini in 1786	
Amphitryon	opéra, 3	Sedaine, after Molière	Versailles, 15 March 1786	rev. version, Opéra, 15 July 1788; *Pn*, *Po*	xxxiii–xxxiv
Les méprises par ressemblance	cmda, 3	J. Patrat, after Plautus: *Menaechmi*	Fontainebleau, 7 Nov 1786	PCI (Favart), 16 Nov 1786; rev. version, PCI, 30 Nov 1786 (1791)	v
Le comte d'Albert	drame mis en musique, 2; 'suite', oc, 1	Sedaine, after J. de La Fontaine: *Le lion et le rat*	Fontainebleau, 13 Nov 1786	perf. with 'suite'; PCI (Favart), 8 Feb 1787 (1787); rev. as Albert et Antoine, ou Le service récompensé, POC (Favart), 7 Dec 1794	xxvi

Title	*Genre, acts*	*Libretto*	*First performance*	*Sources and remarks*	CC
Le prisonnier anglais	cmda, 3	Desfontaines [F.G. Fouques], after a *cause célèbre*	PCI (Favart), 26 Dec 1787	rev. version, PCI, 18 Feb 1788; as Clarice et Belton, ou Le prisonnier anglais, PCI, 23 March 1793; *B-Br* (Acts 2 and 3, partly autograph), *Lg* (partly autograph)	xlviii–xlix
Le rival confident	comédie mise en musique, 2	N.J. Forgeot	PCI (Favart), 26 June 1788	rev. version, PCI, 6 Oct 1788 (1789)	xlv
Raoul Barbe-bleue	comédie mise en musique, 3	Sedaine, after C. Perrault	PCI (Favart), 2 March 1789	(*c*1790–91)	xviii
Aspasie	opéra, 3	Morel de Chédeville	Opéra, 17 March 1789	*F-Po*	
Pierre le Grand	comédie mêlée de chants, 4	J.N. Bouilly, after Voltaire: *Histoire de Russie sous Pierre le Grand*	PCI (Favart), 13 Jan 1790	rev. (3), PCI, 2 Nov 1790 (1791); *B-Lg** (1 air)	xl
Guillaume Tell	drame mis en musique, 3	Sedaine, after A.-M. Lemierre	PCI (Favart), 9 April 1791	(1794)	xxiv
Cécile et Ermancé, ou Les deux couvents	cmda, 3	C.J. Rouget de Lisle and J.-B.-D. Desprès	PCI (Favart), 16 Jan 1792	*Br* (inc.; partly autograph), ov, *F-Pn*; rev. as Le despotisme monacal, PCI, 1 Nov 1792	
Basile, ou A trompeur, trompeur et demi	cmda, 1	Sedaine, afer M. de Cervantes: *Don Quixote*	PCI (Favart), 17 Oct 1792	*B-Br** (inc.), *Lg** (inc.)	
L'officier de fortune	drame, 3	E.-G.-F. de Favières	unperf.	composed 1792; intended for PCI; *Lg**; not to be confused with A. Bruni's L'officier de fortune, ou Les deux militaires, 1782	
Roger et Olivier	opéra, 3	J.M. Souriguère de Saint-Marc, after L. d'Ussieux: *Roger et Victor de Shabran*	unperf.	composed 1792–3; intended for POC; *F-Pn**, *Pn* (printed score with autograph addns), *CDN-Lu** (1 air); mostly parodied on Les mariages samnites, 1776 (see Bartlet, 1984)	
Séraphine, ou Absente et présente	comédie mêlée de chants, 3	A.J. Grétry	unperf.	composed 1792–3; intended for PCI; *B-Lg**; see A.J. Grétry, 1814, p.28	
L'inquisition de Madrid	drame lyrique, 3	A.J. Grétry	unperf.	composed 1793–4; intended for PCI; mostly parodied on Les Mariages samnites, 1776, with 1 piece from Les deux couvents, 1792; see Froidcourt, 1962, p.164	

Title	Genre, acts	Libretto	First performance	Sources and remarks	CC
Le congrès des rois	cmda, 3	Desmaillot [A.F. Eve]	POC (Favart), 26 Feb 1794	collab. H.-M. Berton, F. Blasius, L. Cherubini, N.-M. Dalayrac, P.-D. Deshayes, F. Devienne, L.-E. Jadin, R. Kreutzer, E.-N. Méhul, J.-P. Solié, A.-E. Trial; suspended after 2nd perf., later banned; *F-Pn** (Berton's duo)	
Joseph Barra	fait historique, 1	G.D.T. Levrier Champ-Rion	POC (Favart), 5 June 1794	*B-Br**	
Denys le tyran, maître d'école à Corinthe	opéra, 1	P.S. Maréchal	Opéra, 23 Aug 1794	*F-Pn, Po*	xxviii
La rosière républicaine, ou La fête de la vertu	opéra, 1	Maréchal	Opéra, 2 Sept 1794	orig. entitled La fête de la raison; *B-Br** (1 duo), *F-Pn, Po*	xxix
Callias, ou Nature et patrie	opéra, 1	F.-B. Hoffman	POC (Favart), 19 Sept 1794	*B-Br** (1 air), *F-Mc* (see Bartlet, 1987)	
Diogène et Alexandre	opéra, 3	Maréchal	unperf.	composed 1794, unfinished; intended for the Opéra; *B-Lg** (Act 1); cited by Grétry, *Mémoires* (2/1797) in list of works	
Lisbeth	drame lyrique, 3	Favières, after J.P.C. de Florian: *Claudine*	POC (Favart), 10 Jan 1797	(1798)	lxiv
Anacréon chez Polycrate	opéra, 3	J.H. Guy	Opéra, 17 Jan 1797	*F-Po*; (1799)	vii–viii
Le barbier du village, ou Le revenant	oc, 1	A.J. Grétry	Feydeau, 6 May 1797	*B-Br* (inc.); lib (Paris, 1797); music partly from La rosière républicaine, 1794	
Elisca, ou L'amour maternel	drame lyrique, 3	Favières	POC (Favart), 1 Jan 1799	*Bc* (inc.); rev. (A.J. Grétry) as Elisca, ou L'habitante de Madagascar, PCI, 5 May 1812 (1812)	xxxix
Le casque et les colombes	opéra-ballet, 1	Guillard	Opéra, 7 Nov 1801	to celebrate peace with England; *F-Po*	
Zelmar, ou Les Abencerages (Zelmar, ou L'asile)	drame lyrique, 2	A.J. Grétry	unperf.	comp. 1802; intended for the Opéra; lib. Archives Nationales, Paris; see A.J. Grétry, 1814, p.28	
Delphis et Mopsa	comédie lyrique, 2	Guy	Opéra, 15 Feb 1803	orig. entitled Le ménage; *Po*	xli

Doubtful: Pygmalion, 1776 (comédie lyrique, 1, Rosoi): according to Moreau (see Froidcourt, 89) begun by Grétry; later set by Bonesi

Spurious: Alcindor et Zaïde (opéra, 3 Bouquet *fils*); cited in *FétisB*, lib rejected by the Opéra 1787–8, never set; Iphigénie en Tauride (opéra, 4, Guillard), cited in Brenet, 1884, p.121, but set by Gluck (see Froidcourt, 1962, p.95); Les maures d'Espagne, cited in *FétisB*; a confusion with Zelmar, ou Les Abencerages; Le sage dans sa retraite (comédie, 5, Dalaïval, after J.-M. Fragoso), The Hague, Français, 19 Sept 1782, attrib. Grétry in lib; incl. 3 airs from Les mariages samnites, 1776; Ziméo (opéra, 3, Lourdet de Santerre), cited in *FétisB*, but set by J.-P.-E. Martini, 1800

According to Grétry, *Mémoires* (2/1797), he did not set Voltaire's *Le baron d'Otrante* (rejected by the PCI) or *Les deux tonneaux*; libs written in 1767–8 and pubd in P.A. Caron de Beaumarchais and others, ed.: *Oeuvres complètes de Voltaire*, ix (Kehl, 1785)

Works by Lucile Grétry, orchd and rev. by A.-E.-M. Grétry: Le mariage d'Antonio (cmda, 1, Mme de Beaunoir [A.L.B. Robineau]), PCI, 29 July 1786 (?1786); Toinette et Louis (divertissement, 2, Patrat, after his *Le mariage de Tonette, ou La fête bretonne*, 1781), PCI, 22 March 1787 [Julien et Colette (oc, 1), parodied on the music of Toinette et Louis, intended for PCI, 1787, was unperf.]

ROMANCES

Les caprices (Mon destin auprès de Climène) (J.F. de Saint-Lambert), 1v, hpd/pf, in *Journal de musique* (1773), no.5, pp.5–7, suppl.1; Air (Doux plaisir, l'Amour te rapelle) (de R.), 1v, bc, in *Mercure de France* (Dec 1775), 61–3; Air pour la fête de Mme. P*** (Vous connoissez, mes amis) (Mars), 1v, bc, in *Mercure de France* (Feb 1776), 59–62; Romance du roman de l'histoire du chevalier du soleil (Quand on est belle) (O. de Calahorra, trans. A.G.C. d'Orville and A.R. de Voyer d'Argenson), 1v, in *Mercure de France* (Dec 1779), 64–6; Le marché de Cythère (Savez-vous qu'il tient tous les jours), ode anacréontique, 1v, hpd/pf, in A. de Piis: Chansons nouvelles (Paris, 1783), 5–8, appx 2

Romance du saule (Au pied d'un saule), S, orch/pf, in J.F. Ducis: *Othello … tragédie … représentée sur le théâtre de la République le 26 Novembre 1792* (Paris, 1793), 106; Aux mânes de son fils Godefroi (De l'Elysée) (O. de Corancez), 1v, pf/hp, in 6 romances de différens auteurs, ii (Paris, 1796); Aux mânes de M.E. Joly (Après vingt ans de mariage) (E.J.B. Delrieu), 1v, in *Journal des théâtres*, no.630 (1799), 129–33, appx 15–16, also for 1v, pf in N.F.R.F. Dulomboy: *Aux mânes de Marie-Elisabeth Joly, artiste célèbre du Théâtre Française* (Paris, 1799); L'éducation de l'Amour (Quand l'Amour déjà plein d'adresse) (A.J. Grétry), 1v, pf/hp (Paris, *c*1803)

6 nouvelles romances (A.J. Grétry), 1v, pf/hp (Paris, *c*1803) [La gaiété villageoise (Pour animer toujours la danse), ronde; Le départ inutile (Riants côteaux); La carrière (S'en allant au moulin), chansonnette; L'amant rassuré (Pourquoi douter de ma tendresse); Le jour de noce ou le vieux serviteur (Partout la gaiété), cavatine; Le tombeau de Thisbé (O ma Thisbé), no.6 for 1–4vv, pf/hp]; Le charme de s'entendre (Il est bien doux) (O.C.A. Rousselin), 1v, pf/hp (Paris, 1809); Marie-Louise, impératrice-reine, à l'éternel (Toi qui formas le coeur des mères), hymne (A.J. Grétry, 1v, pf/hp (Paris, 1811); Le berger délaissé (Mirtil, errant à l'aventure) (A.J. Grétry), 1v, pf/hp, in *Le troubadour des salons*, i/4 (?1824), 2–3

3 romances, 1v, pf/hp [Algar et Anissa (Il est donc), romance écossaise; La mère devant le lion (Un lion affreux); Le pont des mères (Dans la fleur de l'adolescence)], in *Oeuvres de J.F. Ducis* (Paris, 1827), 328–31; Le chevalier et la pastourelle (Je vous promets), 1v, pf, *F-Pn*; L'île de Cythère (C'est un charmant pays) (J.B.J.W. de Grécout), chanson badine, 1v, pf, *Pn*; Le rossignol, 4vv, *B-Lg*; Stances du lys de l'opéra, lost, cited by Bouilly: *Mes récapitulations*, i, (Paris, 1836), 393, doubtful

Spurious: 3 romances nouvelles, op.1 (Paris, 1805), 3 romances, op.2 (Paris, 1806): text and music by A.J. Grétry

OTHER WORKS

Sacred: O salutaris hostia, 5vv, bc (org), *c*1760, St Paul, Liège; Confitebor tibi, Domine, 4vv, orch, *c*1762, *B-Bc*, *Lc*, *F-Pc*, *Pn**; De profundis, inc., see A.J. Grétry (1814), pp.19–20; Dixit Dominus, 4vv, orch, *c*1762–3, *B-Lc** (inc.); Laetatus sum, S, orch, *c*1765, *c*1765, Notre Dame, Maastricht; Laudate, S, orch, *c*1765, Notre Dame, Maastricht; Laudate, T, orch, *c*1765, Notre Dame, Maastricht; Mirabilis Deus, 4vv, orch, *c*1765, Notre Dame, Maastricht; 2 ants for admission to the Accademia Filarmonica, Bologna: Euge serve bone, Haec est virgo, SATB, 1765, *I-Baf**

Revolutionary chansons: Couplets du citoyen patriophile dédiés à nos frères de Paris (Qu'entends-je), 1v, bc (Paris, 1792); Hymne en honneur de Marat et Le pelletier (O Liberté) (C.J.L. Davrigny), SATB, band, 30 Nov 1793, *B-Br** [re-used in Joseph Barra]; Hymne à l'éternel (Je te salue) (R.), arr. 1v, gui, by J.B. Bédard (Paris, 1794); Ronde pour la plantation de l'arbre de la liberté (Unissez vos coeurs) (J.F.R. Mahérault), 1v, orch/bc, 6 March 1799 (Paris, 1799); Eloge à Bonaparte (Le plus grand des héros), 2vv, pf, ?1801, *Lg*, *F-Pn*; arr. of Dalayrac: Veillons au salut l'empire, B, chorus, orch, ?*Pn*, see de Curzon (1907), 73

Other vocal: Cantate pour célébrer la naissance du premier enfant de Monsieur et Madame de La Ferté (Quels accords ravissans), 3vv, chorus, orch, *B-Lg* (facs. in Vendrix, 1977)

Inst: 6 quartetti, str qt, op.3, *c*1765 (Paris, 1773), ed. M. Barthélémy (Versailles, 1997) [Sinfonia, D, listed by S. Clercx, 1944, = arr. of str qts nos.2 and 4]; 6 sinfonie, 2 hn, str, *c*1765, *I-Rdp*; Fl conc., C, *US-Wc* (pts), *c*1766, ed. O.H. Noetzel (Wilhelmshaven, *c*1961); Sinfonia, 2 ob, str, 1769, *I-Rc*; Str Qt, G, *c*1769, *US-NYcub*; sonatas, opp.1–2 (Offenbach, 1773) are arrs. of selections from L'amitié à l'épreuve, see Vander Linden (1958)

Doubtful inst works: 2 syms., D, B♭, *D-Rtt*, also attrib. F.X. Pokorny, see J. LaRue, *JAMS*, xiii (1960), 188–94; 6 duos, 2 vc, *B-Lg*, see Quitin: *Les maîtres* (1964), 71–2; pieces for hp, incl. variations on Ah! vous dirais-je maman', see Mercier (1978–9)

For full details of student works, see Grétry, *Mémoires* (2/1797)

WRITINGS

Mémoires, ou Essai sur la musique (Paris, 1789, enlarged 2/1797/*R*)

De la vérité, ce que nous fûmes, ce que nous sommes, ce que nous devrions être (Paris, 1801)

Réflexions d'un solitaire (MS, 1801–13, inc.); ed. L. Solvay and E. Closson (Brussels, 1919–22/*R*); ed. M. Brix and Y. Lenoir (Namur, 1993)

Méthode simple pour apprendre à préluder en peu de temps, avec toutes les ressources de l'harmonie (Paris, 1802/*R*)

BIBLIOGRAPHY

Grove6 (José Quitin, M.E.C. Bartlet)

A. D'Origny: *Annales du théâtre italien depuis son origine jusqu'à ce jour* (Paris, 1788)

P.L. Ginguené: 'France', *Encyclopédie méthodique*, i (Paris, 1791), 621

J.-F. de La Harpe: *Lycée ou cours de littérature ancienne et moderne*, xii: *De l'opéra* (Paris, 1801)

J.-F. de La Harpe: *Correspondance littéraire* (Paris, 1801–7)

J.-F. Marmontel: *Mémoires d'un père*, Oeuvres posthumes, i–iv (Paris, 1804); ed. M. Tourneux (Paris, 1891)

A.J. Grétry: *Grétry en famille* (Paris, 1814)

J.N. Bouilly: *Mes récapitulations* (Paris, 1836–7)

F. van Hulst: *Grétry* (Liège, 1842)

M. Tourneux, ed.: *Correspondance littéraire, philosophique et critique par Grimm, Diderot, Raynal, Meister, etc.* (Paris, 1877–82)

M. Brenet: *Grétry: sa vie et ses oeuvres* (Paris, 1884)

M. Dietz: *Geschichte des musikalischen Dramas in Frankreich während der Revolution* (Vienna, 1885, 2/1886/*R*)

H. de Curzon: *Grétry* (Paris, 1907)

P. Long des Clavières: *La jeunesse de Grétry et ses débuts à Paris* (Besançon, 1920)

H. Wichmann: *Grétry und das musikalische Theater in Frankreich* (Halle, 1929)

S. Clercx: *Grétry, 1741–1813* (Brussels, 1944/*R*)

A. Vander Linden: 'La première version d' *Elisca* de Grétry', *Académie royale de Belgique: bulletin de la classe des beaux-arts*, xxxv (1953), 135–82

C.D. Brenner: *The Théâtre Italien: its Repertory 1716–1793* (Berkeley, 1961)

G. de Froidcourt, ed.: *La correspondance générale de Grétry* (Brussels, 1962)

R.D. Jobe: *The Operas of André-Ernest-Modeste Grétry* (diss., U. of Michigan, 1965)

C.E. Koch: 'The Dramatic Ensemble Finale in the Opéra Comique of the Eighteenth Century', *AcM*, xxxix (1967), 72–83

K. Pendle: 'The Opéras Comiques of Grétry and Marmontel', *MQ*, lxii (1976), 409–34

K. Pendle: '*Les philosophes* and *opéra comique*: the Case of Grétry's *Lucile*', *MR*, xxxviii (1977), 177–91

P. Culot: *Le jugement de Midas: opéra-comique d'André-Ernest-Modeste Grétry* (Brussels, 1978)

P. Mercier: 'Les symphonies de Grétry: quelques énigmes résolues', *RBM*, xxxii–xxxiii (1978-9), 164–73

J.B. Kopp: *The 'Drame lyrique': a Study in the Esthetics of Opéra-comique, 1762–1791* (diss., U. of Pennsylvania, 1982)

M.E.C. Bartlet: 'Politics and the Fate of *Roger et Olivier*, a Newly Recovered Opera by Grétry', *JAMS*, xxxvii (1984), 98–138

M.E.C. Bartlet: 'Grétry, Marie-Antoinette and *La rosière de Salency*', *PRMA*, cxi (1984–5), 92–120

D. Charlton: *Grétry and the Growth of Opéra-Comique* (Cambridge, 1986)
G.R. Marschall: 'Zum Verhältnis von Text und Musik in der französischen Oper: Bemerkungen zu Grétrys Ansichten über die Umsetzung von Sprache in Musik', *Aufklärungen: Studien zur deutsch-französischen Musikgeschichte im 18. Jahrhundert*, ed. W. Birtel and C.-H. Mahling (Heidelberg, 1986), 55–71
M.E.C. Bartlet: 'Patriotism at the Opéra-Comique during the Revolution: Grétry's *Callias, ou Nature et patrie*', *IMSCR XIV: Bologna 1987*, iii, 839–52
D. Charlton: 'The Dramaturgy of "Grand Opera": some Origins', ibid., 853–8
D. Charlton: '"L'art dramatico-musical": an Essay', *Music and Theatre: Essays in Honour of Winton Dean*, ed. N. Fortune (Cambridge, 1987), 229–62
M.E.C. Bartlet: 'Revolutionschanson und Hymne im Repertoire der Pariser Oper, 1793–1794', *Die französische Revolution als Bruch des gesellschaftlichen Bewusstseins*, ed. R. Reichardt and R. Koselleck (Munich, 1988), 479–507
M. Noiray: 'L'opéra de la Révolution (1790–1794): un "tapage de chien"?', *La Carmagnole des muses*, ed. J.-C. Bonnet (Paris, 1988), 359–79
H. Schneider: 'Tradition und Fortschritt in Grétrys Poetik', *Florilegium musicologicum: Hellmut Federhofer zum 75. Geburtstag*, ed. C.-H. Mahling (Tutzing, 1988), 327–74
M.E.C. Bartlet: 'A Musician's View of the French Baroque after the Advent of Gluck: Grétry's *Les trois âges de l'opéra* and its Context', *Jean-Baptiste Lully and the Music of the French Baroque: Essays in Honor of James R. Anthony*, ed. J.H. Heyer and others (Cambridge, 1989), 291–318
Y. Lenoir, ed.: *Documents Grétry dans les collections de la Bibliothèque Royale Albert 1er* (Brussels, 1989)
P. Vendrix, ed.: *Grétry et l'Europe de l'opéra-comique* (Liège, 1992)
J. Solum: 'Concerning the Authenticity of Grétry's Flute Concerto', *Revue de la Société liégeoise de musicologie*, vii (1997), 75–85
P. Vendrix, ed.: *André-Modeste Grétry: Cantate pour célébrer la naissance du premier enfant de Monsieur et Madame de La Ferté*, ibid., 5-74 [incl. facs.]

DAVID CHARLTON (text, bibliography), M. ELIZABETH C. BARTLET (work-list)

Grétry, Lucile [Angélique-Dorothée-Louise] (*b* Paris, 15 July 1772; *d* Paris, March 1790). French composer, second daughter of ANDRÉ-ERNEST-MODESTE GRÉTRY. Like her two sisters, she was a youthful victim of tuberculosis. Lucile was named in the family after the heroine of Grétry's second Parisian opera (1769). Some details of her life emerge from her father's letter to the *Journal de Paris* of 29 July 1786, the day of the première of her *Le mariage d'Antonio*. She had received early lessons from her father in counterpoint and declamation, and from Tapray in harmony. Bouilly's memoirs inform us of her unhappy marriage, as does Grétry's letter of 12 February 1790.

Le mariage d'Antonio takes its point of departure from Sedaine's libretto to *Richard Coeur-de-lion* (1784), in which the young Antonio had acted as Blondel's guide. Blondel now facilitates Antonio's betrothal. Lucile Grétry composed the vocal parts, the bass and a harp accompaniment, which her father scored for orchestra. The *Correspondance littéraire* praised its musical aptness, attractive melody, and freshness. The work was relatively successful, gaining 47 performances to February 1791. However, *Toinette et Louis*, whose libretto was criticized, had only a single performance.

WORKS

Le mariage d'Antonio (cmda, 1, Mme de Beaunoir [A.L.B. Robineau]), fs (Paris, *c*1786); Paris, Comédie-Italienne, Salle Favart, 29 July 1786
Toinette et Louis (divertissement mêlée d'ariettes, 2, J. Patrat), Paris, Comédie-Italienne, Salle Favart, 22 March 1787

BIBLIOGRAPHY

Choron-FayolleD; *FétisB*; *GerberL*; *Grove1* (G. Chouquet); *SainsburyD*; *SchillingE*
A.-E.-M. Grétry: *Mémoires, ou Essais sur la musique* (Paris, 1789, enlarged 2/1797)
J.-N. Bouilly: *Mes récapitulations* (Paris, 1836–7)
D. Charlton: *Grétry and the Growth of Opéra-Comique* (Cambridge, 1986)

DAVID CHARLTON

Gretsch. American firm of instrument makers, importers and distributors. In 1883 Friedrich Gretsch, a German emigrant, established the Fred Gretsch Manufacturing Company in Brooklyn, New York. When Friedrich died in 1895 his son Fred(erick) Gretsch sr took over the firm. At first the company's own products bore the Rex and 20th Century brands, but from the 1920s the Gretsch brand name was used for drums and, from the 1930s, guitars. Fred sr's son Fred Gretsch jr (*d* 1980) became president in 1948. Many jazz and popular music drummers favoured Gretsch's small-scale drum kits which pioneered the use of staggered-ply shells and die-cast rims; the company's 'round-badge' drums are still sought after for their fine sound. The musician Jimmie Webster developed a luxurious electric guitar, the White Falcon (1955), and persuaded the renowned country player Chet Atkins to endorse several electric models, including the 6120 Hollow Body (1955) and the Country Gentleman (1957; see illustration). When the latter was played by George Harrison in the 1960s Gretsch achieved a new level of sales success. The firm was bought by the musical instrument manufacturer D.H. BALDWIN of Ohio in 1967;



Gretsch Country Gentleman, hollow-body electric guitar, 1963

in 1970 production was moved to Booneville, Arkansas. Guitar production ceased in 1980 and Gretsch was sold to Charles Roy of Nashville, Tennessee two years later. In January 1985 Gretsch returned to family ownership when another Fred Gretsch, the nephew of Fred Gretsch jr, took over the firm. The company was renamed Fred Gretsch Enterprises and at the end of the 20th century was located in Savannah, Georgia, manufacturing Gretsch drums and guitars in the USA and Japan.

BIBLIOGRAPHY

J. Scott: *The Guitars of the Fred Gretsch Company* (Fullerton, CA, 1992)
T. Bacon and P. Day: *The Gretsch Book: a Complete History of Gretsch Electric Guitars* (London, 1996)
G. Nicholls: *The Drum Book: a History of the Rock Drum Kit* (London, 1997)

TONY BACON

Grevillius, Nils (*b* Stockholm, 7 March 1893; *d* Mariefred, 15 Aug 1970). Swedish conductor. A violin pupil of Fridolf Book at the Swedish Royal Academy of Music, he was leader of the Royal Opera orchestra from 1911 to 1914. He studied conducting in Germany, England (London, 1914) and elsewhere, and became assistant conductor of the Stockholm Concert Society 1914–20, and coach at the opera. In 1924 he was appointed conductor of the Royal Court Orchestra, with the title of musical director from 1931, remaining until 1953; he was also music director of the radio orchestra in Stockholm from 1927 to 1939. He conducted a Ballet Suédois season in Paris (1922–3) and at the concerts of the Wiener Tonkünstlerverein in Vienna (1923). Grevillius made a number of recordings, chiefly of Swedish orchestral music and of opera excerpts with Jussi Björling and other Swedish singers.

ARTHUR JACOBS

Grey, Madeleine [Grunberg, Madeleine Nathalie] (*b* Villaines-la-Juhel, Mayenne, 11 June 1896; *d* Paris, 13 March 1979). French soprano. At the Paris Conservatoire she studied the piano with Cortot and singing with Hettich. An early appearance with the Pasdeloup Orchestra attracted the attention of Ravel, who in 1921 recommended her to Ansermet as an exceptionally fine interpreter of French song. She became closely associated with Ravel's songs and recorded the *Chansons hébraïques* and *Chansons madécasses* with the composer as accompanist in 1932. She also toured Spain with him, took part in the 1928 festival with which he was honoured by his home town, Ciboure, and sang in memorial concerts after his death in 1937. Many other composers chose her to give the first performances of their songs, among them Fauré, who accompanied her in his *Mirages* cycle (1919), and Canteloube, whose *Chants d'Auvergne* (dedicated to her) she first sang in 1926, later making their first recording. Her long concert tours abroad, and especially her successful appearances in Italy and the USA, helped greatly to further the appreciation of modern French song. Her voice was strong and clear, her diction excellent; her interpretations were individual and intelligent.

BIBLIOGRAPHY

M. Grey: 'Souvenirs d'une interprète', *ReM*, nos. 185–7 (1938), 367

J.B. STEANE

Grgičević, Athanasius. *See* GEORGICEUS, ATHANASIUS.

Gribenski, Jean (*b* Castelmoron-sur-Lot, Lot-et-Garonne, 5 Aug 1944). French musicologist. He attended the Sorbonne, where he studied first history, gaining the degree in 1966, and then musicology with Jacques Chailley and Barry S. Brook (1966–8). He was appointed to teach at the University of Paris IV-Sorbonne in 1970. From 1974 to 1986 he was editor-in-chief of the *Revue de musicologie*. He was vice-president of the Société Française de Musicologie from 1988 to 1991, becoming its president in 1995. His main field of research is music in France during the Classical period, particularly chamber music, music publishing and the reception of Mozart in France.

WRITINGS

'L'enseignement de la musicologie dans les universités françaises: journées d'études de Strasbourg (27–28 Sept. 1971)', *RdM*, lvii (1971), 217–21
'Bibliographie des écrits de Marc Pincherle', *RdM*, lxi (1975), 178–96
Thèses de doctorat en langue française relatives à la musique: bibliographie commentée/French Language Dissertations in Music: an Annotated Bibliography (New York, 1979)
'A propos des *Leçons de clavecin* (1771): Diderot et Bemetzrieder', *RdM*, lxvi (1980), 125–78
'La période classique', *Précis de musicologie*, ed. J. Chailley (Paris, 2/1984), 229–37, 244–60
'Le trio avec clavier à Paris pendant la Révolution et l'Empire', *RdM*, lxxiii (1987), 227–48
'Images, musiques, société: la musique d'ensemble avec clavier de la fin du XVIIIe au milieu du XIXe siècle', *Musiques-signes-images: liber amicorum François Lesure*, ed. J.-M. Fauquet (Geneva, 1988), 143–57
'Un métier difficile: éditeur de musique à Paris sous la Révolution', 'D'un centenaire à l'autre (1889–1989): bibliographie des travaux relatifs à la musique en France sous la Révolution', *Le tambour et la harpe: oeuvres . . . musicales sous la Révolution: Lyons 1989*, 21–36, 279–316
'Les oeuvres pour piano de Mozart publiées à Paris, 1764–1815', *Mozart: les chemins de l'Europe: Strasbourg 1991*, 169–78
'La recherche musicologique en France depuis 1958: les institutions', *AcM*, lxiii (1991), 211–23
ed.: *D'un opéra l'autre: hommage à Jean Mongrédien* (Paris, 1996) [incl. 'Les premières éditions françaises de *La flûte enchantée*', 265–74]

□

Grieg, Edvard (Hagerup) (*b* Bergen, 15 June 1843; *d* Bergen, 4 Sept 1907). Norwegian composer, pianist and conductor. He was the foremost Scandinavian composer of his generation and the principal promoter of Norwegian music. His genius was for lyric pieces – songs and piano miniatures – in which he drew on both folktunes and the Romantic tradition, but his Piano Concerto found a place in the central repertory, and his String Quartet foreshadows Debussy.

1. EARLY YEARS AND APPRENTICESHIP, 1843–64. His mother, Gesine Judith Grieg, was a daughter of a provincial governor named Hagerup, whose father had heen adopted in boyhood by Bishop Hagerup of Trondheim and had assumed the name of his patron. Gesine's father provided her with an excellent musical training under Albert Methfessel at Hamburg, with the result that she was much in demand at Bergen as a pianist. In 1836 she had married Alexander Grieg, merchant and British consul at Bergen. His father, John Grieg, had held the same appointment before him, and had also interested himself as an amateur in the musical life of the city, playing in the orchestra of the Bergen Harmonic Society under his father-in-law, Niels Haslund (*b* 1747). John's father, Alexander Grieg (originally spelt Greig), was of

Scottish extraction, but left his native country around 1770, probably as the result of economic rather than political pressure.

Edvard was the fourth of the five children born to John and Gesine Grieg. The story of his childhood and student years is told in his autobiographical sketch *Min første succes*. From the age of six he had piano lessons from his mother, was present at the regular musical gatherings held in the house and gained special affection for the works of Mozart, Weber and Chopin; his earliest extant compositions date from about 1858. From 1853 the family took up residence at the mother's estate at Landås, 2 km or so outside Bergen, and Edvard and his elder brother John walked daily to the city to attend school there.

The first turning-point in Grieg's career occurred in the summer of 1858, when Ole Bull visited the Griegs, heard Edvard play and persuaded the parents to send him to the Leipzig Conservatory. Thus the boy of 15 came to be enrolled at the institution of which he was always afterwards to speak with distaste. His first piano teacher there was Louis Plaidy, but Grieg found his pedantic methods of instruction so irksome and his teaching repertory of Czerny, Kuhlau and Clementi so sterile that he applied to be transferred to another teacher. He was then placed under E.F. Wenzel, who had been a close friend of Schumann and succeeded in arousing in his pupil an enthusiasm for Schumann's music that never left him. Later still Grieg had piano instruction from Moscheles. His teachers for harmony and counterpoint were E.F. Richter, Robert Papperitz and Moritz Hauptmann.

In his last year at the conservatory Grieg studied composition with Carl Reinecke, who gave him the tasks of writing a string quartet and an overture, although he had learnt little about either instrumental style or formal construction. More valuable were the opportunities of hearing public music-making at Leipzig; at the Gewandhaus concerts, for example, Grieg heard Clara Schumann play her husband's Piano Concerto, and he was present at several performances of Wagner's *Tannhäuser*. He fell ill in 1860 with an attack of pleurisy that laid the foundations of the respiratory troubles which were to hamper him for the rest of his life. After a summer in Norway to recuperate he was able to return to the conservatory, which he finally left in the spring of 1862; at the students' examination in the Gewandhaus his *Vier Stücke* (for piano, dedicated to Wenzel) had been played. These, with the four songs for alto to German texts, were soon afterwards published in Leipzig as his opp.1 and 2; they are well-made student works, showing little of his artistic individuality.

By May 1862 Grieg was back in his native city and lost no time in bringing himself before the public with a successful concert at which he played his piano pieces op.1 and took part in Schumann's Piano Quartet. Later in the same season (March 1863) he played Beethoven's C minor Concerto with Maezewski, the Polish conductor of the Harmoniske Selskab, and a month later his *Rückblick*, a short piece for chorus and piano, was performed by the society. In May 1863, not feeling satisfied with his musical training and having been refused a government stipend, he sought wider experience in Copenhagen, then the main cultural centre of Norwegian as well as Danish life. Among the Danish musicians who gave him encouragement and advice was Niels Gade. Gade's reputation already shone with a double lustre: he was the recognized leader of the Scandinavian Romantic school, and he had been the friend and trusted colleague of Schumann and Mendelssohn. His reception of Grieg, though kindly, was tempered by some disdain of the Norwegian's meagre output of published work, and he soon sent him away to compose a symphony. Neither by temperament nor by training did Grieg feel himself fitted for such a task. The manuscript of the completed exercise is dated a year later (2 May 1864), and is docketed with a direction from the composer that it is not to be performed. Evidently Grieg made this decision some years later, since a number of performances of the immature symphony undoubtedly took place up to 1867. The two middle movements were published as *Deux pièces symphoniques* for piano duet op.14.

Other outstanding figures in the cultural life of Copenhagen were the musicians Emil Hartmann, C.F.E. Horneman, Gottfred Matthison-Hansen, Julius Steinberg (the singer) and the authors Benjamin Feddersen and Hans Christian Andersen. It was at this time also that Grieg met his cousin, Nina Hagerup, a talented singer; her engagement to Grieg took place in July of the following year (1864). The *Poetiske tonebilleder* ('Poetic Tone-Pictures') for piano op.3 and a number of songs were written at this period, of which *Hjertets melodier* ('The Heart's Melodies') op.5, to Danish poems by Andersen, was the first of Grieg's works to exhibit a more personal style.

2. Nationalism and fame, 1864–79. With the latter part of 1864 his artistic life entered a new phase. He had been brought up in the environment of middle-class Norwegian urban society, with its predominantly Danish speech, traditions and cultural outlook. Except for the years spent at Leipzig his musical associations were Danish in character; he knew next to nothing of the Norwegian nationalist tendencies of his time and had scarcely heard any genuine Norwegian folk music. During that summer, however, he stayed with Ole Bull at Osterøy, played the classics with him, and caught some of the violinist's enthusiasm for Norwegian peasant culture; and on a second visit to Copenhagen in the autumn and winter of 1864–5 he met the man on whom the Norwegian nationalists set their chief hope for a national school of music. Rikard Nordraak was 22 at that time, had been working in association with Bjørnson, had produced incidental music for the dramatist's *Sigurd Slembe*, and was at work on *Maria Stuart i Skotland*. After their meeting Nordraak dragged Grieg round to his lodgings and sang and played him fragments of these and other examples of his own work. Thenceforward Grieg felt that his path was clear: it was that of a musician dedicated to Romantic nationalism. He acknowledged his debt to Nordraak in the *Humoresker* for piano op.6, the first of his compositions to show the influence of Norwegian folk idioms. He also joined Nordraak, Horneman and Matthison-Hansen in founding a society, known as Euterpe, for the promotion of Scandinavian music. It was some time, however, before Grieg's reorientation towards a distinctively Norwegian style was complete. His next important works, the Piano Sonata op.7 and the First Violin Sonata op.8, both written in Denmark in the summer of 1865, still show Danish affinities.

A plan for a tour of Germany and Italy in the company of Nordraak was frustrated by Nordraak's fatal illness.



1. Edvard and Nina Grieg: portrait by Peder Severin Krøyer, 1895 (Nationalmuseum, Stockholm)

Grieg, after visiting Leipzig and taking part in performances of the two sonatas at a conservatory concert, reached Rome towards the end of the year. The chief events of his winter's stay there were his first meeting with Ibsen, the composition of the fantasy *I höst* ('In Autumn') op.11, based on the song *Efteraarsstormen* ('Autumn Storms') op.18 no.4, and the news of Nordraak's death in Berlin. The manuscript of Grieg's march in memory of Nordraak is dated 6 April 1866, a month after the young man's death.

Grieg now set himself in earnest to make a livelihood in his own country. After failing in attempts to obtain the post of musical director at the Christiania Theatre, of which Bjørnson had recently been placed in charge, he gave a concert of Norwegian music (songs by Nordraak, Kjerulf and himself, and *Humoresker* and the two sonatas) on 15 October 1866. Given with Nina Hagerup and the violinist Wilma Neruda, this concert resulted in the acceptance of Grieg as one of the foremost young musicians in the country: he obtained pupils and was made conductor of the Philharmonic Society. In collaboration with the critic Otto Winter-Hjelm, he launched a project for a Norwegian Academy of Music, which opened on 14 January 1867. On 11 June he and Nina Hagerup were married. In July, the second Violin Sonata op.13 was completed, and dedicated to Johan Svendsen, who arrived from Leipzig in October to conduct his Symphony in D major, a work which made a profound impression on Grieg and no doubt weighed with him in deciding to relinquish further attempts to write on a symphonic scale.

Before the end of 1867 Grieg had composed the first set of *Lyric Pieces* for piano (op.12). Signs of his awakened nationalism are apparent in the titles of no.6 (*Norsk*), no.5 (*Folkevise*) and no.8 (*Faedrelandssang*), to the last of which Bjørnson was soon afterwards to write patriotic verses. In June 1868 Grieg and Nina, with their two-month-old daughter Alexandra, again sought the milder air of Denmark, where, at Søllerød, the Piano Concerto in A minor was composed.

In the autumn of 1868 Grieg, back at Christiania, advertised a further series of subscription concerts and persevered in his attempts to secure a financial subsidy for further travel and study. He received support from Liszt, who wrote at the end of the year warmly commending his earlier Violin Sonata (op.8) and inviting him to visit Weimar. The following summer was spent on the family estate at Landås, where the op.18 songs were completed. It was there that Grieg first came across a copy of Lindeman's folksong collection, *Aeldre og nyere norske fjeldmelodier* ('Older and Newer Mountain Melodies'), and thus gained a new insight into Norwegian folk music; his piano versions of 25 of Lindeman's melodies were published as op.17. In the autumn of 1869 the Griegs were able at last to set out on a journey to Italy with the help of a state bursary. While in Rome Grieg



2. *Poster by Edvard Munch for the 1896 Paris production of 'Peer Gynt' (Munch-Museum, Oslo)*

called on Liszt and played him the Second Violin Sonata, the *Humoresker*, part of the Piano Sonata and the Nordraak march. On a subsequent occasion Liszt played through the Piano Concerto at sight and gave Grieg the warmest encouragement.

During the two years following his return to Christiania in the autumn of 1870 Grieg collaborated with Bjørnson in a number of works, setting his *Foran sydens kloster* ('Before a Southern Convent'), from *Arnljot Gelline*, as a cantata for female voices, his *Bergliot* as an accompanied declamation, his *Landkjending* ('Land-Sighting') as a cantata for male voices with orchestra and organ, and a number of his shorter lyrics as songs. He also made his first attempts at writing for the stage. His music to Bjørnson's *Sigurd Jorsalfar* was written at the beginning of 1872 and performed in May at the Christiania Theatre. Composer and author then began to make plans for an opera on a Norwegian subject.

In the meantime Grieg continued to give a considerable part of his time and energies to conducting and concert-giving, and in the autumn of 1871 he helped found the Christiania Music Society for the promotion of orchestral music. On 10 July 1873 Bjørnson sent him the first three scenes of an opera text, *Olav Trygvason*, on which he set to work at once, requesting Bjørnson to let him have the remainder of the text without delay. A long correspondence followed, with composer and author reproaching each other for hindering the completion of the opera. Meanwhile, in January 1874, Grieg received from Ibsen an invitation to write incidental music for *Peer Gynt*, and he accepted the commission believing that only a few fragments of music were required. Finally both he and Bjørnson lost interest in the operatic project.

The *Peer Gynt* music occupied Grieg for a much longer period than he had expected. Having obtained a further government grant giving him freedom to compose, he left Christiania in the beginning of June 1874 to spend the summer in the west. Landås had been sold, but a convenient place for working had been found for him at Sandviken, and there – and during the following autumn in Denmark and later in Leipzig – he laboured at *Peer Gynt*, completing the score by July 1875. Its first performance, with Ibsen's drama in its revised stage version, took place on 24 February 1876.

In August that year Grieg was at Bayreuth attending the first performance of Wagner's *Ring*, about which he sent a series of critical notices to the journal *Bergensposten*. Second piano parts to four of Mozart's sonatas were written during the winter of 1876–7. The influence of an ever-growing love of the scenery of his native country

began to show itself more markedly in his compositions at this period. In June 1877 he took a lodging at Lofthus, in the beautiful Hardanger district, and there he set *Langs ei å* ('Beside the River'), a poem by the peasant poet A.O. Vinje. So much inspired and invigorated by his surroundings did he find himself that he prolonged his stay in the district through the winter and until the autumn of the following year. During this time he completed the folksong choruses for male voices op.30, *Den bergtekne* ('The Mountain Thrall') op.32 for solo baritone, two horns and strings, the String Quartet in G minor op.27, the *Albumblade* op.28 and the *Improvisata over to norske fokeviser* op.29.

Thereafter he wrote nothing for more than a year. But as his periods of artistic sterility, which he himself attributed to chronic ill-health, tended to increase, his reputation as composer and exponent of his own works expanded both at home and abroad. During the winter of 1878–9 the new quartet was performed in Cologne and Leipzig, and royalty patronized a concert given in Copenhagen on 30 April 1879, when Grieg conducted the first performance of *The Mountain Thrall* and played the solo part in his Piano Concerto.

3. MATURITY, 1880–1907. The spring of 1880 brought new creative vigour, with the completion of the songs to words by Vinje (op.33). Grieg also became for a time closely associated with the music of his native city, as conductor of the Bergen Harmonic Society (1880–82). This was the last official appointment he was to hold. Freedom from such commitments enabled him to embark, at the beginning of 1883, on a second piano concerto, commissioned by the firm of Peters but never finished, and to complete the Cello Sonata op.36, the *Walzer-Capricen* for piano duet op.37 and a second set of *Lyric Pieces* op.38.

1883 was a critical year in his life. His relationship with his wife was strained, and he was dissatisfied with his work as a composer. In the summer he left, possibly not intending to return to Nina. He paid another visit to Bayreuth to hear *Parsifal*, and the following autumn began a long concert tour that included visits to Weimar, Dresden, Leipzig, Meiningen, Breslau, Cologne, Karlsruhe, Frankfurt, Arnhem, The Hague, Rotterdam and Amsterdam. Meanwhile Nina moved in with their friends Marie and Frants Beyer, who did their best to reconcile the couple. They succeeded. In January 1884 the Griegs and the Beyers met in Leipzig, and the Griegs then spent four months together in Rome.

Part of the summer of 1884 was spent executing commissions for the Holberg bicentenary celebrations. Grieg's contribution included a male-voice cantata and the suite *Fra Holbergs tid* ('From Holberg's Time'), written originally for piano and scored for strings the following year. He now resolved to settle altogether in the Westland and began to build the house at Troldhaugen that was to be his permanent home for the rest of his life. The Griegs took up residence there in April 1885.

For the next 20 years the pattern of Grieg's life was subject to few variations. Spring and early summer were usually given up to composition or the revision of older work. Later in the summer he would make a tour on foot in the mountains, often in the company of Frants Beyer, a neighbour as well as an intimate friend, or with visitors from abroad like Julius Röntgen or Percy Grainger. Autumn and winter were spent in the lengthy concert tours which Grieg, in spite of his delicate constitution, seemed unable to resist. One reason for this was undoubtedly the great success he achieved as conductor and pianist – a success he shared with his wife, for though Nina had no great voice, she sang her husband's songs with incomparable feeling and grace. Grieg performed only his own music, and, with few exceptions, notably in Leipzig, gained positive reviews. A particular effect of his extensive travels, and of his wide circle of friends and correspondents, was that he gained a more cosmopolitan outlook than he had adopted at the outset of his career, when he had worked under strong nationalist influences.

What may be described as a second nationalist period began, however, in the 1890s, with a fresh exploitation of Norwegian folk idioms in characteristic miniatures like *Gjaetergut* ('Herdboy') and *Klokkeklang* ('Bellringing') from the fifth set of *Lyric Pieces* op.54, as well as in the folksong variations for two pianos op.51, the 19 *Norske folkeviser* for piano (on folksongs collected by Beyer in the Jotunheimen mountains) op.66, the children's songs op.61 and, most distinguished of all, the *Haugtussa* song cycle op.67, on poems by Arne Garborg.

During this time numerous distinctions were conferred on Grieg from abroad, including honorary doctorates from Cambridge and Oxford and membership of the Institut de France, and prominent musicians he met included Tchaikovsky and Brahms. He also produced a certain amount of critical writing, contributing articles on Mozart, Schumann and Verdi to foreign journals. The culmination of his efforts to raise standards of performance and criticism in Norway came in 1898, when the Norwegian Music Festival was held at Bergen, and he, Svendsen and other Norwegian composers shared with Mengelberg the conducting of the Amsterdam Concertgebouw orchestra which he, in defiance of chauvinistic opinion, had insisted on inviting for the occasion.

In September 1899 he conducted his music to Bjørnson's *Sigurd Jorsalfar* at the opening of the National Theatre at Christiania. During 1900 his health deteriorated; yet by the 1902–3 season his concert tours were taking him as far afield as Prague, Warsaw and Paris, and his birthday was celebrated by a great concourse of friends, Bjørnson making a notable speech on the occasion. The most interesting of his compositions during these final years were the *Slåtter*, or peasant fiddle-tunes, written down by him and the violinist Johan Halvorsen from the playing of Knut Dale, one of the exponents of the traditional style of playing on the Hardanger fiddle; these tunes he arranged for piano as op.72. His last work, *Fire salmer* ('Four Psalms'), was based on folk melodies and written in the summer and autumn of 1906.

Finding that the climate of the Westland had an adverse effect on the pulmonary disorders from which he increasingly suffered, he took rooms in a Christiania hotel during the winter of 1906–7. Even in the last year of his life, however, he was able to make a tour to Copenhagen, Munich, Berlin and Kiel, and he was on the point of leaving for England when he was ordered to hospital, where he died the following day. His funeral was on a national scale; the body was cremated, and in April 1908 the urn containing the composer's ashes was placed in a rock-hewn recess overlooking the fjord at Troldhaugen.

4. STYLE. During his student years in Leipzig and later in Copenhagen, Grieg became intimately familiar with early Romantic music, especially Schumann's, and this

became the point of departure in his works up to *The Heart's Melodies* op.5, the songs of 1863–4. The change in style already apparent in 1865 in the *Humoresker*, Piano Sonata, and First Violin Sonata came with his turning towards folk music as a direct source of inspiration. While his interest in Norwegian folk music was probably already aroused in early youth by his acquaintance with Ole Bull, the breakthrough came with his renewed meeting with Bull in the summer of 1864 and introduction to Rikard Nordraak in Copenhagen in 1865. Nordraak had a passionate faith in the possibility of developing a distinctively Norwegian musical style, and he imparted something of this ideal to Grieg.

The new involvement with folk music seems to have had its strongest effect on Grieg's harmonic imagination, and the most radical advances in his harmonic language are frequently found in his numerous folksong arrangements. These are to be found in the *Album for mandssang* op.30 (1877–8), the *Norwegische Tänze* op.35 for piano four hands (1881), the *Symphonische Tänze* op.64 (1896–7, orchestral arrangements of four folktunes) and finally the *Four Psalms* op.74 for baritone solo and mixed chorus (1906). But the most characteristic such works are the three sets of piano arrangements – the 25 *Norske folkeviser og dandse* op.17 (1869), 19 *Norske folkeviser* op.66 (1896) and *Slåtter* op.72 (1902–3) – which present a cross-section of Grieg's evolving harmonic style.

While Nordraak's ideas were of great importance to Grieg in the early development of his interest in folk music, Nordraak's musical style influenced Grieg only slightly; the two musicians proceeded in entirely different directions. In the op.17 pieces, Grieg's richly chromatic but clearly functional harmony is coupled with rhythmic and melodic folk elements strongly emphasized by the use of pedal points. Wagner too played a role, though limited, in Grieg's subsequent development; he found the German's style both attractive and repellent and mostly managed to keep his distance.

Impressionist features began to appear in Grieg's music as early as the String Quartet in G minor op.27 (1877–8), and emerged more clearly in the 1890s with the op.66 folksong arrangements and *Haugtussa* song cycle op.67. As the functional relationship between chords gradually weakened in these works, a freer handling of dissonance became evident, including parallel non-triadic progressions. The final stage in Grieg's stylistic development was a bolder, linear treatment of harmony, pointing forward to 20th-century neo-classicism. This progressive feature is manifest in the texture of the *Four Psalms* and especially in the *Slåtter* (ex.1), whose dissonance treatment was possibly influenced by the double-stopping technique of the folk instrument, the Hardanger fiddle. But Grieg's innovations had little or no effect on the compositions of his conservative Norwegian contemporaries.

Ex.1 *Slåtter* op.72 no.12



5. SONGS. In 1900 Grieg wrote to his American biographer Henry Finck:

> How does it happen that my songs play such an important part in my production? Quite simply owing to the circumstances that even I, like other mortals, was for once in my life endowed with genius (to quote Goethe). The flash of genius was: love. I loved a young girl who had a wonderful voice and an equally wonderful gift of interpretation. That girl became my wife and my lifelong companion to this very day. For me, she has been – I dare admit it – the only genuine interpreter of my songs.

Even if one cannot conclude from this letter that Nina Grieg was the direct source of inspiration for all of her husband's 170 songs, she was at least for the early songs *The Heart's Melodies* op.5, and it was through their collaboration that Grieg came to his remarkable understanding of the capabilities and expressive possibilities of the human voice. Not surprisingly, when one element or another has occasion to dominate in his songs, it is the vocal line, especially in the earlier works; sheer melodic inspiration has kept some of these early songs alive in spite of their mediocre texts. However, in many other songs the piano accompaniment is highly developed, with short preludes and interludes and motifs imitated from the voice part.

Formally, the songs are mainly simple: usually strophic, sometimes with strophic variations. This folklike simple form is especially characteristic and appropriate in the Vinje and Garborg settings, where the texts are modelled after Norwegian folk poetry, and where form is integral to stylistic distinctiveness, to what makes them folksong transmuted into art music.

Grieg's songs encompass a wide range of emotional expression, from the deep pain of such Vinje settings as *Den særde* ('The Wounded Heart') op.33 no.3 to the racy humour of *Og jeg vil ha mig en hjertenskjaer* ('And I Will Take a Sweetheart'), the fifth of the op.60 Krag settings. In larger pieces there is often a motivic development mirroring the content of the poem. A good example of this, and of Grieg's refined sense of sonority, is in the passionately intense Vinje song 'Beside the River'.

Impressions of nature frequently provide an atmospheric background in the songs, as in several of these op.33 Vinje settings and in most of the eight songs of *Haugtussa* op.67, one of Grieg's finest works. Garborg's *Haugtussa* is a long epic, strongly influenced by Norwegian folk poetry, and in his settings Grieg used only a small portion of the action. From remarks in his letters, from the existence of another eight *Haugtussa* songs left in manuscript, one of them for women's chorus, and from some sketches for instrumentation, it appears that Grieg

had originally planned a larger work. The *Haugtussa* cycle contains some impressionistic uses of harmony and piano sonority, and these features are even more striking in the op.70 settings of Otto Benzon poems. In the fourth of these, *Lys nat* ('Summer Night'), interest is concentrated on the evocative impressionistic piano writing, while the vocal part is largely relegated to the role of recitative. An essential element of Grieg's songwriting achievement was his ability to reinterpret a lyrical impression, to create or reflect a definite atmosphere by simple melodic and harmonic means, and it is this atmospheric quality in his best songs, particularly the late ones, that places them among the finest examples of Romanticism.

6. PIANO MUSIC. Grieg was a fine pianist and appeared at his concerts both as soloist and as accompanist to his singers; understandably his large body of piano works occupies a position in his output comparable in importance to that of the songs. Among them his only completed concerto takes a special place. A work of youthful exuberance, it opens with an impetuous solo passage built of a descending 2nd followed by a descending 3rd; this melodic motif, which recurs throughout Grieg's works (as in the String Quartet) is characteristic of Norwegian folk music and its borrowing typifies the pervasiveness of folk influence in his music. The concerto's first movement is made up of seven different thematic ideas, and though some of them are motivically related, there is also much contrasting material. It is to this proliferation of attractive ideas that the work finally owes its great conviction and popularity.

Of Grieg's works for solo piano and for piano duet, the most important is the Ballade in G minor op.24 (1875–6). It was composed two years before the quartet in the same key, and is closely akin to the later work in spirit. The Ballade is a set of variations on the folksong *Den nordlandske bondestand* ('The Northland Peasantry') from Lindeman's collection. The theme is announced in a rich chromatic harmonization and is followed by nine distinct character variations, which illuminate various aspects of the folksong while retaining its formal structure. Variations 10 to 14 are freely based on individual motifs from the theme and are joined to form two dynamic waves; nos.10 and 11 lead directly into no.12, which presents a major-mode version of the theme, while nos.13 and 14 culminate in a climax which is suddenly broken off by a single deep bass note. This interrupted climax acts as a dramatic necessity; the concluding reappearance of the first part of the theme in its original form now has the sense of a tragic return to the starting point and gives the whole work a feeling of unresolved struggle. It is darkly coloured music, but glows with intensity and seems to bear witness to profoundly tragic events in the artist's life. There are indications that Grieg considered the Ballade to be an unusually personal composition; he never played it at his concerts.

Another large-scale set of variations, *Altnorwegische Romanze* op.51 for two pianos (1891), is based on a folksong, *Sjugur og trollbrura* ('Sjugur and the Troll-bride'), which is also taken from the Lindeman collection. It has some outward points of similarity to the Ballade, but its more reflective mood has failed to establish it in the concert repertory in either its original or orchestrated versions. Far more successful is the neo-Baroque suite *From Holberg's Time*, composed in 1884 while Grieg was working on a cantata for the bicentenary of Holberg's birth. In the suite's five movements – Praeludium, Sarabande, Gavotte, Air and Rigaudon – Grieg skilfully adopted formal principles from an earlier period to create a charming work, equally popular in a version for string orchestra.

Many of Grieg's best-known works are contained in the ten sets of *Lyric Pieces*, as well as in the *Humoresker* op.6, *Folkelivsbilleder* ('Pictures from Country Life') op.19, *Stimmungen* op.73 and several other collections of miniature character-pieces. Within the simple outlines of traditional small forms (*ABA* and especially the extended *ABABA*, often with varied reprises), he managed to create a wealth of mood-sketches. These pieces, along with the three sets of folksong arrangements opp.17, 66 and 72, span the whole of Grieg's development as a composer for the piano.

7. CHAMBER MUSIC. Grieg's chamber music comprises only three violin sonatas, a cello sonata and two string

Ex.2 String Quartet in G minor op.27, 1st movt



Ex.3 *Spillemaend* (Minstrels) op.25 no.1





quartets, one of these unfinished, as well as one movement of a piano trio and part of one movement of a piano quintet. He did not find it easy to enter into the classical spirit which the medium requires, and his lyrical thematic ideas, often self-contained despite their brevity, lent themselves to elaboration only with difficulty. In earlier years he more or less uncritically took over the early Romantic formal principles he found in the music of Schumann and Schubert; he filled these moulds with a profusion of melodic invention, creating works of enduring appeal, but whose individual movements sometimes lack organic coherence and continuity. This problem is particularly noticeable in outer movements, where the demands of thematic concentration and a sure handling of formal ideas are paramount.

The first two violin sonatas (1865 and 1867) demonstrate that Grieg could overcome this original limited control of formal procedures by his fertile melodic, harmonic and rhythmic invention. But in 1877 when he undertook the String Quartet in G minor, his development had brought him to a new perspective, and he was either unable or unwilling to confront compositional problems in the same way as he had done in his youth. He had a clearer grasp of the problems involved and wrote in a letter to his Danish friend Matthison-Hansen in the summer of 1878, after the quartet's completion:

> I have recently finished a string quartet which I still haven't heard. It is in G minor and is not intended to bring trivialities to market. It strives towards breadth, soaring flight and above all resonance for the instruments for which it is written. I needed to do this as a study. Now I shall tackle another piece of chamber music; I think in that way I shall find myself again. You can have no idea what trouble I had with the forms, but this was because I was stagnating, and this in turn was in part on account of a number of occasional works (*Peer Gynt*, *Sigurd Jorsalfar* and other horrors) and in part on account of too much popularity. I have thought of saying 'Farewell, shadows' to all this – if it can be done.

Here Grieg put his finger on two of the most significant requirements of the string quartet medium: in both tonal and structural matters he was a pioneer, and his quartet undoubtedly constituted an important precedent for Debussy when he came to write his own G minor quartet ten years later. Among the many interesting harmonic

Ex.4 String Quartet op.27

(a) 1st movt
Andante
x f ff 1 5 10

(b) 1st movt
Allegro
pp x y 95 105

(c) 2nd movt
Allegro agitato
f x fz 20

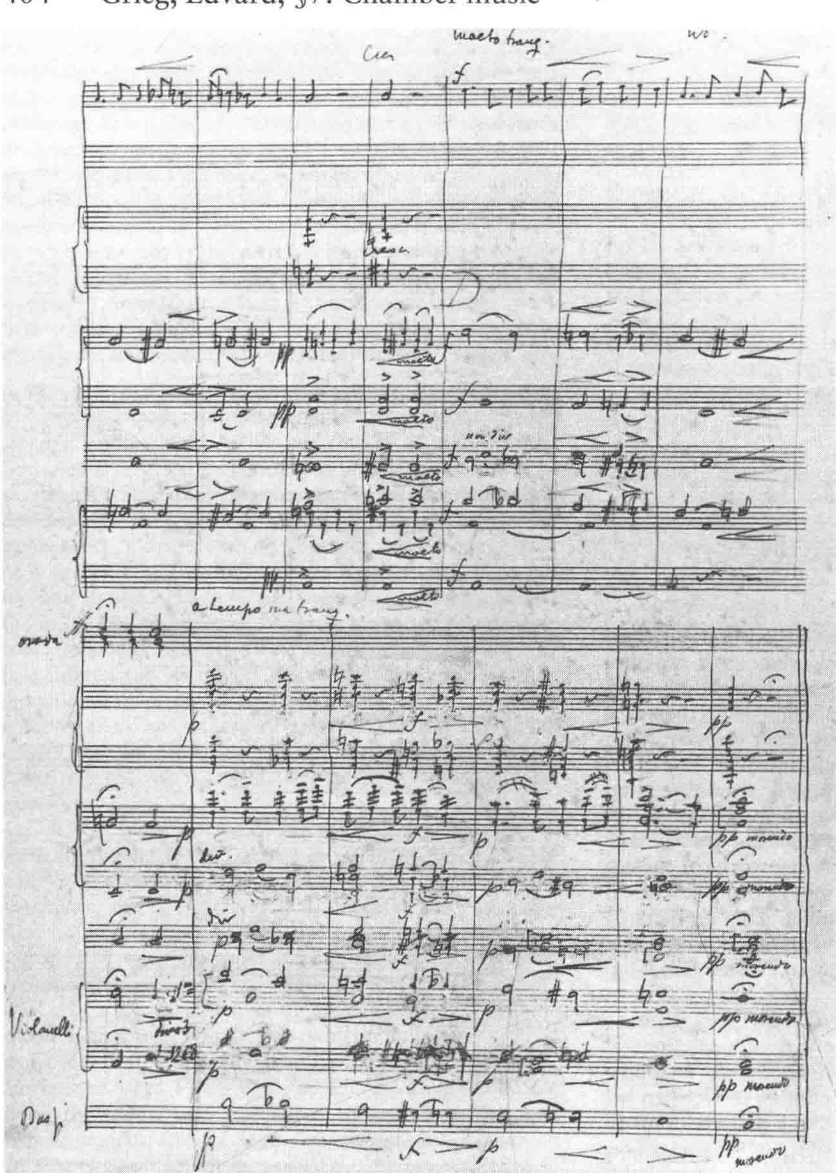
(d) 3rd movt
Allegro molto marcato
x ff 1 5 fz

(e) 4th movt
Presto con fuoco
ff x 270

(f) 1st movt
Allegro molto ed agitato
pp y 20

(g) 2nd movt
Andantino
p dolce y 3 5

(h) 3rd movt
Più vivo e scherzando
y 170



3. Autograph MS of part of 'Solveig's Cradle Song' (as revised in 1892) from Grieg's 'Peer Gynt', composed in 1874–5 (N-Bo)

features of Grieg's quartet is a prominent use of chromatically inflected chords within a functioning sense of tonal unity. But there are other instances of non-functional parallel part-writing with dissonant chords, and also long sustained blocks of sound, stationary chords which form passing consonances and dissonances with the moving parts and which are prolonged until their functional significance is weakened (ex.2). These last two features are of primary importance for impressionism.

The chief formal distinction of the quartet comes from its strong motivic cohesion, not only within each of the four movements, but also connecting them. A melodic fragment from one of Grieg's op.25 Ibsen songs, *Spillemaend* ('Minstrels') (ex.3), frames the entire work. It appears in the minor mode as the first movement's introduction (ex.4*a*) and concludes the piece in the major mode. It is employed with slight modifications as the first movement's second subject (ex.4*b*) and as the introduction to the finale. Moreover, it furnishes material for other themes in the quartet: the motif denoted 'x' in exx.4*a* and 4*b* recurs in the contrasting theme of the second movement (ex.4*c*), in the principal subject of the third movement (ex.4*d*) and in the theme of the middle section of the last movement (ex.4*e*). There is also a connection between motif 'y' in ex.4*b* and the principal themes of the first movement (ex.4*f*), the second movement (ex.4*g*) and the middle section of the third movement (ex.4*h*). Because of this exceptional unity, and the expressive and at times dramatic musical language, the quartet is one of the composer's most effective and attractive works.

Neither of Grieg's last two completed chamber works, the Cello Sonata in A minor (1883) and the Third Violin Sonata in C minor (1886–7), is endowed with the quartet's overall unity, but the latter's first movement shows an even greater degree of thematic concentration than the corresponding movement of the quartet. This work's sonata movements are among the most boldly original structures in Grieg's output, but the unfinished string

quartet (1891) is relatively conservative. The two movements published (soon after the composer's death) exhibit neither the cohesiveness nor the expressiveness of the earlier quartet.

8. OTHER WORKS. Most of Grieg's large-scale vocal works date from his sojourn in Christiania, early in his career, when his composing was significantly influenced by his association with the poet Bjørnson. Two choral works which became very popular, *Before a Southern Convent* op.20 for women's voices and orchestra (1871) and *Land-Sighting* op.31 for men's voices and orchestra (1872, later revised), are attractive, if unadventurous. The melodrama *Bergliot* op.42 is also a product of this period, as are the incidental music to *Sigurd Jorsalfar* op.22 and the abortive opera project *Olav Trygvason*, of which the three completed scenes were later published as op.50.

At once more unusual and more important than these Bjørnson collaborations is *The Mountain Thrall* op.32, written during Grieg's stay in Lofthus in 1877–8. A setting of folk poetry for baritone solo, string orchestra and two horns, the work is simply constructed yet has a vivid expressive power. The haunting sense of loneliness and a mystical communion with nature depicted in the words, as in Norwegian folk art generally, is ingeniously mirrored by the music.

The most extensive and best-known of Grieg's dramatic and large vocal works, the incidental music to Ibsen's *Peer Gynt*, was his first composition after leaving Christiania in 1874. It was not completed until the summer of 1875, and Grieg worked at it more slowly and seriously than had been the case with most of his earlier works, although it shares with them a direct melodic charm and perennial freshness. The familiar concert suites (opp.46 and 55) include only eight of the 26 numbers, and as the order of the pieces within them is completely independent of the sequence of events in the play, they give no idea of the sustained dramatic impact of the entire work. The music to the scene with Peer and the sæter-maidens and *I Dovregubbens hal* (famous as 'In the Hall of the Mountain King'), both from Act 2, display a forceful side of Grieg's art which seldom found expression elsewhere. All the same, he was first and foremost a lyrical composer, and perhaps the finest music from *Peer Gynt* is contained in Solvejg's songs and in the poetic introduction to Act 4, *Morgenstemning* ('Morning Mood'). Here Grieg's unique gifts are given their fullest voice.

9. INFLUENCE AND REPUTATION. Grieg anticipated Debussy not only in his String Quartet but in other works of the late 1870s and later, and there are plausibly Griegian features in pre-1900 Debussy works besides the quartet. Debussy's silence on the matter need not be considered disproof when it is countered by Ravel's outspokenness. Ravel's remark that he 'had not written a single work that had not been influenced by Grieg' need not be taken too seriously, but Percy Grainger reported a more striking admission in a conversation Ravel had with Delius. 'Modern French music', Delius ventured, 'is simply Grieg plus the prelude to the third act of *Tristan*', and Ravel replied: 'You are right. We have always been most unjust towards Grieg.' Delius and Grainger, both of them more generous, were close friends of Grieg's and Delius especially was clearly influenced by him. So too was Bartók, by the later music. The *Slåtter* and *Four Psalms* look forward to traits in such works as the *Allegro barbaro*.

Grieg's music spread rapidly through Europe during the latter part of the 19th century. His concert tours and the efficient follow-up marketing of his publisher, Peters, no doubt played a part in this, but no less important was his strong appeal to public taste. His *Lyric Pieces* were exactly adjusted to the limitations and desires of amateur pianists (and have remained essential to that repertory), while the melodic charm and straightforward manner of his earlier orchestral compositions, especially the *Peer Gynt* suites, assured them abundant life on orchestral programmes. Around 1900 Grieg was one of the most popular composers in western homes and concert halls, and though there was some falling off after 1920, his music was well back in favour by the time of his sesquicentenary, in 1993, which brought a peak in scholarship and general enthusiasm.

WORKS

Peters (Leipzig) eventually published nearly all works, but only first editions are cited here; opus numbers are given in brackets when they duplicate, in the case of arrangements, the opus numbers of original versions; for clarification see Fog (1966)

Edition: *Edvard Grieg: Gesamtausgabe/Complete Works* (Frankfurt, 1977–95) [GGA]

EG numbers are given as listed in GGA xx

STAGE

— Arnljot Gelline (op, B. Bjørnson), sketch frag. Bjarkemål, 1872, *N-Bo* [See also Foran sydens kloster op.20]

22 Sigurd Jorsalfar (incid music, Bjørnson), 1v, TTBB, orch, 1872, Christiania, 10 April 1872, vs (Copenhagen, 1874), rev. 1892, fs, nos.4, 8 (Leipzig, 1893), GGA xix: 1 Innledning til Akt I, 2 Borghilds drøm [Borghild's Dream], 3 Ved mannjevningen [At the Matching Game], 4 Norrønafolket [The Northland Folk], 5 Hyldningsmarsj [Homage March], 6 Mellomspill I [Interlude I], 7 Mellomspill II, 8 Kongekvadet [The King's Song], Hornsignaler [Horn Signals]

23 Peer Gynt (incid music, H. Ibsen), solo vv, chorus, orch, 1874–75, Christiania, 24 Feb 1876, vs, nos.1, 4, 8, 9, 12, 13, 15, 16, 17, 19, 21, 26 (Copenhagen, 1876), rev. 1885, 1891–2, 1902, fs, vs (Leipzig, 1908), GGA xviii
Act 1: I bryllupsgården [At the Wedding, Prelude to Act 1], 2 Halling, 3 Springar [Nor. dances]
Act 2: 4 Bruderovet. Ingrids klage [The Abduction of the Bride. Ingrid's Lament], 5 Peer Gynt og seterjentene [Peer Gynt and the Herd Girls], 6 Peer Gynt og Den grønnkledte [Peer Gynt and the Woman in Green], 7 Peer Gynt: 'På ridestellet skal storfolk kjendes!' [Peer Gynt: 'You can tell great men by the style of their mounts!'], 8 I Dovregubbens hall [In the Hall of the Mountain King], 9 Dans av Dovregubbens datter [Dance of the Mountain King's Daughter], 10 Peer Gynt jages av troll [Peer Gynt hunted by the Trolls], 11 Peer Gynt og Bøygen [Peer Gynt and The Bøyg]
Act 3: 12 Åses død [The Death of Åse, Prelude to Act 3]
Act 4: 13 Morgenstemning [Morning Mood], 14 Tyven og heleren [The Thief and the Receiver], 15 Arabisk dans [Arabian Dance], 16 Anitras dans [Anitra's Dance], 17 Peer Gynts serenade [Peer Gynt's Serenade], 18 Peer Gynt og Anitra [Peer Gynt and Anitra], 19 Solveigs sang [Solveig's Song], 20 Peer Gynt ved Memnonstøtten [Peer Gynt at the Statue of Memnon]
Act 5: 21 Peer Gynts hjemfart. Stormfull aften ved havet [Peer Gynt's Homecoming. Stormy Evening on the Sea, Prelude to Act 5], 22 Skipsforliset [The Shipwreck], 23 Solveig synger i hytten [Solveig sings in the Hut], 24 Nattscene [Night Scene], 25 Pinsesalme: Velsignede morgen [Whitsun Hymn: Oh Blessed Morning], 26 Solveigs vuggevise [Solveig's Cradle Song]

50 Olav Trygvason (op, Bjørnson), inc., 1873, rev. and orchd 1888–89, vs (Leipzig, 1889), fs (Leipzig, 1890), GGA xix: Scene i: Skjult i de mange manende navne [Though to Whom Fancy Lends Many Titles], Scene ii: Ej er det nok naevne ved Navn [Tis not Enough that ye Invoke], Scene

iii: Giv alle Guder gammens og gledesskål [Give to all Gods a Grace-Cup of Gratitude]

OTHER VOCAL WORKS WITH ORCHESTRA

— Christie-Kantate (Munch), TTBB, military band, EG 158 [for unveiling of Christie monument in Bergen], 1868, GGA xvi

20 Foran sydens kloster [Before a Southern Convent] (from Bjørnson: *Arnljot Gelline*), S, A, female chorus, orch, 1871, vs (Copenhagen, 1871), fs (Leipzig, 1876), GGA xvi

31 Landkjending [Land-Sighting] (Bjørnson), Bar, TTBB, orch, org ad lib, 1872, rev 1873, 1881 (Leipzig, 1881), GGA xvi [also with hmn/org acc. in Sangbog for mandssangforeninger, ed. J.D. Behrens, vi/55 (Christiania, 1881)]

32 Den bergtekne [The Mountain Thrall] (Nor trad.), Bar, 2 hn, str, 1877–8 (Copenhagen, 1882), GGA xvi

42 Bergliot (Bjørnson), melodrama, spkr, orch, 1871, orchd 1885 (Leipzig, 1887), GGA xvi

— Sechs Lieder mit Orchester, v, orch, EG 177, 1894–5 (Leipzig, 1895–6), GGA xvi: 1 Solveigs sang (Ibsen), 1874–5, rev. 1892 [op.23/19], 2 Solveigs vuggevise (Ibsen), 1874–5, rev. 1892 [op.23/26], 3 Fra Monte Pincio (Bjørnson), 1870 [op.39/1], 4 En svane (Ibsen), 1876 [op.25/2, 5 Våren (A.O. Vinje), 1880 [op.33/2], 6 Henrik Wergeland (J. Paulsen), 1893–4 [op.58/3]

ORCHESTRAL

— Ouverture, 1862, inc., lost

— Symphony, c, EG 119, 1863–4, *N-Bo*, GGA xi [slow movt and scherzo arr. pf 4 hands as op.14]

11 I høst [In Autumn; Im Herbst], ov., 1866, rev., orchd 1887 (Leipzig, 1888), GGA xi [orig. for pf 4 hands]

— Sørgemarsj over Rikard Nordraak [Funeral March in Memory of Rikard Nordraak; Trauermarsch zum Andenken an Richard Nordraak], EG 107, 1866, rev. 1878, orchd 1892 (Leipzig, 1899), GGA xiii [orig. for pf]

16 Piano Concerto, a, 1868 (Leipzig, 1872), rev. 1907, GGA x

34 To elegiske melodier [Two Elegiac Melodies; Zwei elegische Melodien], str, 1880 (Leipzig, 1881), GGA ix, 1 Hjertsår [from song op.33/3], 2 Våren [from song op.33/2]

— Piano Concerto, EG 120, b, 1882–3, inc., *N-Bo*, GGA x

[40] Fra Holbergs tid [From Holberg's Time; Aus Holbergs Zeit], str, 1885 (Leipzig, 1885, GGA ix [orig. for pf]

46 Peer Gynt, suite no.1, 1874–5, rev. 1885, 1888 (Leipzig, 1888), GGA xii [op.23/13, 12, 16, 8]

[51] Gammelnorsk romanse med variasjoner [Old Norwegian Melody with Variations; Altnorwegische Romanze mit Variationen, 1890, orchd 1900–05 (Leipzig, 1906), GGA xiii [orig. for 2 pf]

53 To melodier [Two Melodies; Zwei Melodien], 1891 (Leipzig, 1891), GGA ix: 1 Norsk [from song op.33/12] 2 Det første møde [from song op. 21/1]

[54] Lyrisk suite [Lyric Suite; Lyrische Suite] 1891, orchd 1904 (Leipzig, 1905), GGA xiii [from pf pieces op.54/1, 2, 4, 3]; also no.6, GGA xiii

55 Peer Gynt, suite no.2, 1874–5, rev. 1885, 1890–92 (Leipzig, 1893), GGA xii [op.23/4, 15, 21, 19]

56 Sigurd Jorsalfar, 3 orch pieces, 1872, rev. 1892 (Leipzig, 1893), GGA xii

63 To nordiske melodier [Two Nordic Melodies; Zwei nordische Weisen], str, 1895 (Leipzig, 1896), GGA ix: 1, I folketonestil [melody by Fredrik Due], 2 Kulok & Stabbelåten [Cow-Call and Peasant Dance, from op.17/22, 18]

64 Symfoniske danser [Symphonic Dances; Symphonische Tänze], 1896–8 (Leipzig, 1898), GGA xi: Allegro moderato e marcato, Allegretto grazioso, Allegro giocoso, Andante-Allegro risoluto

68 To lyriske stykker [Two Lyric Pieces; Zwei lyrische Stücke], 1898–9 (Leipzig, 1899), GGA ix: 1 Aften på høyfjellet [Evening in the Mountains], ob, hn, str [from pf piece op.68/4], 2 Bådnlåt [At the Cradle], str orch [from pf piece op.68/5]

CHORAL WITH PIANO OR UNACCOMPANIED
for unaccompanied male voices unless otherwise stated
all in GGA xvii

— Dona nobis pacem, mixed vv, EG 159, 1862

— Fire sanger [Four Songs], EG 160, 1863: 1 Norsk Krigssang [Norwegian War-Song] (H. Wergeland), 2 Fredriksborg (C. Richardt), 3 Studereliv [Student Life] (Richardt), 4 Den sildige Rose [The Late Rose] (Munch)

— Rückblick, mixed vv, pf, 1863, lost

— (H.C. Andersen), EG 161, 1864 Danmark [Denmark]

— Aftenstemning [Evening Mood] and Bjørneskytten [The Bear-Hunter] (J. Moe), EG 162, 1867, in Samling af flerstemmige mandssange, ed. Behrens, v/454–5 (Christiania, 1867)

— Faedrelandssang (Bjørnson), 1867, arr. 1868, [from pf piece op.12/8] in Samling af flerstemmige mandssange, ed. Behrens, v/479 (Christiania, 1868)

— Serenade til J.S. Welhaven (Bjørnson), 1868, in Samling af flerstemmige mandssange, ed. Behrens, v/474 (Christiania, 1868), arr. with Bar, 1869 (Copenhagen, 1869) [version for 1v, pf op. 18/9]

— Norsk sjømandssang [Norwegian Sailors' Song] (Bjørnson), EG 163, 1869, in Sangbog for mandssangforeninger, ed. Behrens, vi/15 (Christiania, 1870)

— Kantate til Karl Hals, (Bjørnson), T, female vv, mixed vv, EG 164, 1874

— Ved Welhavens baare [At Welhaven's Grave] (Moe), EG 165, 1873, in Firstemmig mandssangbog, ed. Behrens, vii/8 (Christiania, 1876)

— Opsang til frihedsfolket i Norden [Song of the Supporters of Freedom in Scandinavia] (Bjørnson), EG 166, 1874, in Dansk folketidende, ix (1874) no.30

— Ved Halfdan Kjerulfs Mindestøtte [At the Halfdan Kjerulf Statue] (cant., Munch), T, male vv, EG 167, 1874, in Sangbog for mandssangforeninger, ed. Behrens, vi/734 (Christiania, 1875)

— Inga Litamor [Little Inga], with Bar, EG 168, ?1878 [?from folksong]

30 Album for mandssang, fritt efter norske folkeviser [Album for Male Voices, Freely Arranged from Norwegian Folksongs], 1877–8 (Christiania, 1878): 1 Jeg lagde mig så sildig [I Lay Down so Late], 2 Bådn-låt [Children's Song], 3 Torø liti [Little Torø], 4 Kvålins halling [Kvålin's Halling], 5 Dae ae den største dårleheit [It is the Greatest Foolishness], 6 Springdans, 7 Han Ole [Young Ole], 8 Halling, 9 Dejligst blandt kvinder [Fairest among Women], 10 Den store, hvide flok [The Great White Host], 11 Fantegutten [The Gipsy Lad], 12 Røtnams-Knut

— Ved Rondane [At Rondane] (A.O. Vinje) female vv [from song op.33/9, year of arr. unknown]

— Min dejligste Tanke [My Finest Thought] and Vårt Løsen [Our Watchword] (O. Lofthus), EG 169, 1881, in Firstemmig kor- og kvartet-sangbog, ed. Behrens, viii/4, 19 (Christiania, 1882)

— Sangerhilsen [Greeting to the Singers] (S. Skavlan), EG 170, 1883, in Firstemmig mandssangbog, ed. Behrens, vii/97 (Christiania, 1883)

— Holberg-kantate (N. Rolfsen), with Bar, EG 171, 1884 (Christiania, 1896)

— Valgsang: hvad siger de dog om dig [Election Song: What are they saying about you?] (Bjørnson), EG 149, 1893 (Christiania, 1894) [also for 1v, pf]

— Flaggvise [Song of the Flag] (J. Brun), EG 172, 1893

— Kristianiensernes sangerhilsen [Greeting from Christiania's Singers] (J. Lie), EG 173, with Bar, 1895 (Christiania, 1896)

— Sporven [The Sparrow], female vv, 1895 [arr. of song, EG 152d]

— Jaedervise [Westerly Wind] (J. Dahl), EG 174, 1896

— Impromptu (Bjørnson), EG 175, 1896

— Til Ole Bull [To Ole Bull] (Welhaven), EG 176, 1901

74 Fire salmer [Four Psalms; Vier Psalmer], Bar, mixed vv, 1906, (Leipzig, 1907): 1 Hvad est du dog skjøn [How Fair is Thy Face] (H.A. Brorson), 2 Guds Søn har gjort mig fri [God's Son hath Set me Free] (Brorson), 3 Jesus Kristus er opfaren [Jesus Christ Our Lord is Risen] (H. Thomissøn,

	after Luther), 4 I Himmelen [In Heaven above] (Laurentius Laurentii Laurinus)

SONGS
with piano

in GGA xiv–xv, unless otherwise stated

English translations as given in GGA

—	Ser du havet? [Look at the Sea] (E. Geibel), EG 121, 1859
—	Den syngende Menighed [The Singing Congregation] (N.F.S. Grundtvig), EG 122, 1860
2	Vier Lieder, A, pf, 1861 (Leipzig, 1863): 1 Die Müllerin (A. von Chamisso), 2 Eingehüllt in graue Wolken (H. Heine), 3 Ich stand in dunkeln Träumen (Heine), 4 Was soll ich sagen? (Chamisso)
4	Seks digte, 1863–4 (Copenhagen, 1864): 1 Die Waise (Chamisso), 2 Morgentau (Chamisso), 3 Abschied (Heine), 4 Jägerlied (L. Uhland), 5 Das alte Lied (Heine), 6 Wo sind sie hin? (Heine)
5	Hjertets melodier [Melodies of the Heart] (Andersen), 1864 (Copenhagen, 1865): 1 To brune øjne [Two Brown Eyes], 2 Du fatter ei bølgernes evige gang [The Poet's Heart], 3 Jeg elsker dig [I Love but Thee], 4 Min tanke er et maegtigt fjeld [My Mind is like the Mountain Steep]
—	Til kirken hun vandrer [Devoutest of Maidens] (B. Feddersen, after Groth), EG 123, 1864
—	Klaras sang af 'Frieriet paa Helgoland' [Clara's Song from 'Courting on Helgoland'] (Feddersen, after L. Schneider), EG 124, 1864
—	Soldaten [The Soldier] (Chamisso), EG 125, 1865 (Copenhagen, 1908)
—	Min lille fugl [My Little Bird] (Andersen), EG 126, 1865 (Copenhagen, 1895)
—	Dig elsker jeg! [I Love You, Dear] (Caralis [Preetzmann]), EG 127, 1865 (Copenhagen, 1908)
—	Taaren [Tears] (Andersen), EG 128, 1865 (Copenhagen, 1908)
9	Romancer og ballader (Munch), 1863–6 (Copenhagen, 1866): 1 Harpen [The Harp], 2 Vuggesang [Cradle Song], 3 Solnedgang [Sunset], 4 Udfarten [Outward Bound]
10	Fire Romancer (C. Winther), 1864–6 (Copenhagen, 1866): 1 Taksigelse [Thanks], 2 Skovsang [Woodland Song], 3 Blomsterne tale [Song of the Flowers], 4 Sang paa fjeldet [Song on the Mountain]
—	Vesle gut [Little Lad] (K. Janson), EG 129, 1866
—	Den blonde pige [The Fair-Haired Maid] (Bjørnson), first setting, EG 130, 1867 (Copenhagen, 1908)
15	Romancer, 1864–8 (Copenhagen, 1868): 1 Margretes vuggesang [Margaret's Cradle Song] (Ibsen), 2 Kjaerlighed [Love] (Andersen), 3 Langelandsk folkemelodi [Folksong from Langeland] (Andersen), 4 Modersorg [A Mother's Grief] (Richardt)
18	Romancer og. sange, 1865–9 (Copenhagen, 1869): 1 Vandring i skoven [Moonlit Forest] (Andersen), 2 Hun er saa hvid [My Darling is as White as Snow] (Andersen), 3 En digters sidste sang [The Poet's Farewell] (Andersen), 4 Efteraarsstormen [Autumn Storms] (Richardt), 5 Poesien [Posy] (Andersen), 6 Ungbirken [The Young Birch] (Moe), 7 Hytten [The Cottage] (Andersen), 8 Rosenknoppen [The Rosebud] (Andersen), 9 Serenade til Welhaven (Bjørnson)
—	Odalisken synger [The Odalisque] (C. Bruun), EG 131, 1870 (Copenhagen, 1872)
—	Bergmanden [The Miner] (Ibsen), EG 132, inc., *c*1870
—	Prinsessen [The Princess] (Bjørnson), EG 133, 1871 (Copenhagen, 1871)
21	Fire Dagte fra 'Fiskerjenten' [Four Songs from 'The Fisher Maiden'] (Bjørnson), 1870–72 (Copenhagen, 1873): 1 Det første møde [The First Meeting], 2 God morgen! [Good Morning!], 3 Jeg giver mit digt til våren [To Springtime my Song I'm Singing], 4 Takk for dit råd [Say What You Will]
—	Suk [Sighs] (Bjørnson), EG 134, 1873 (Copenhagen, 1908)
—	Til L.M. Lindemans Sølvbryllup [For L.M. Lindemans's Silver Wedding Anniversary] (V. Nikolajsen), EG 135, 1873
—	Til Generalkonsul Chr. Tønsberg [To Chr. Tønsberg] (J. Bøgh), EG 136, 1873 (Christiania, 1873)
—	Den hvide, røde rose [The White and Red Roses] (Bjørnson), EG 137, 1873
—	Den blonde Pige (Bjørnson), second setting, EG 138, 1874
—	Morgenbøn paa skolen [Morning Prayer at School] (F. Gjertsen), EG 139, 1875 (Copenhagen, 1875)
25	Sex digte (Ibsen), 1876 (Copenhagen, 1876): 1 Spillemaend [Fiddlers], 2 En svane [A Swan], 3 Stambogsrim [Album Lines], 4 Med en vandlilie [With a Waterlily], 5 Borte! [Departed!], 6 En fuglevise [A Birdsong]
26	Fem digte (J. Paulsen), 1876 (Copenhagen, 1876): 1 Et håb [Hope], 2 Jeg reiste en deilig sommerkvaeld [I Walked One Balmy Summer Eve], 3 Den aergjerrige [You Whispered that You Loved Me], 4 Med en primula veris [The First Primrose], 5 På skogstien [Autumn Thoughts]
33	Tolv melodier (Vinje), 1873–80 (Copenhagen, 1881): 1 Guten [The Youth], 2 Våren [Last Spring], 3 Den Saerde [The Wounded Heart], 4 Tyteberet [The Berry], 5 Langs ei å [Beside the Stream], 6 Eit syn [A Vision], 7 Gamle mor [The Old Mother], 8 Det første [The First Thing], 9 Ved Rondane [At Rondane], 10 Et vennestykke [A Piece on Friendship], 11 Trudom [Faith], 12 Fyremål [The Goal]
—	Paa Hamars Ruiner [On the Ruins of Hamar] (Vinje), EG 140, 1880 (Copenhagen, 1908)
—	Jenta [The Lass] (Vinje), EG 141, 1880
—	Attegløyma [The Forgotten Maid] (Vinje), EG 142, 1880 (Oslo, 1880)
—	Dyre Vaa (Welhaven), EG 143, inc., *c*1880
39	Romancer (aeldre og nyere), 1869–84 (Copenhagen, 1884): 1 Fra Monte Pincio [From Monte Pincio] (Bjørnson), 2 Dulgt kjaerlighed [Hidden Love] (Bjørnson), 3 Iiden højt deroppe [Upon a Grassy Hillside] (J. Lie), 4 Millom rosor [Neath the Roses] (Janson), 5 Ved en ung hustrus båre [At the Grave of a Young Wife] (O.P. Monrad), 6 Hører jeg sangen klinge [Hearing a Song or Carol] (Heine)
—	Under juletraeet [Beneath the Christmas Tree] (Rolfsen), EG 144, 1885 (Bergen, 1885)
44	Rejseminder fra fjeld og fjord [Reminiscences from Mountain and Fjord] (H. Drachmann), 1886 (Copenhagen, 1886): 1 Prolog, 2 Johanne, 3 Ragnhild, 4 Ingebjørg, 5 Ragna, 6 Epilog
—	Ragnhild, EG 181, GGA xx [same text as op.44/3]
—	Blåbaeret [The Blueberry] (D. Grønvold), EG 145, 1886
48	Seks sange 1884–8 (Leipzig, 1889): 1 Gruss (Heine), 2 Dereinst, Gedanke mein (Geibel), 3 Lauf der Welt (L. Uhland), 4 Die verschwiegene Nachtigall (Walther von der Vogelweide), 5 Zur Rosenzeit (J.W. von Goethe), 6 Ein Traum (F.M. Bodenstedt)
49	Seks digte (Drachmann), 1886–89 (Leipzig, 1889): 1 Saa du Knøsen, som strøg forbi? [Tell me now, Did You See the Lad?], 2 Vug, o vove [Rocking on Gentle Waves], 3 Vaer hilset, i damer [Kind Greetings, Fair Ladies], 4 Nu er aftnen lys og lang [Now is Evening Light and Long], 5 Jule-sne [Christmas Snow], 6 Foraarsregn [Spring Showers]
—	Påskesang [Easter Song] (A. Böttger), EG 146, 1889 (Leipzig, 1906)
—	Simpel sang [A Simple Song] (Drachmann), EG 147, 1889 (Copenhagen, 1908)
—	Du retter tidt dit øjepar [You Often Fix Your Gaze] (Drachmann), EG 148, inc., 1889
—	Valgsang [Election Song] (Bjørnson), EG 149, 1893 (Christiania, 1894) [also for male vv]
—	Ave, maris stella, EG 150, 1893 (Copenhagen, 1893)
—	Faedrelandssang [National Song] (Paulsen), EG 151, *c*1890
58	Norge (Paulsen), 1893–4 (Copenhagen, 1894): 1 Hjemkomst [Homeward], 2 Til Norge, 3 Henrik Wergeland, 4 Turisten [The Shepherdess], 5 Udvandreren [The Emigrant]
59	Elegiske digte (Paulsen), 1893–4 (Copenhagen, 1894): 1 Når jeg vil dø [Autumn Farewell], 2 På Norges nøgne fjelde [The Pine Tree], 3 Til Én, I [To Her], 4 Til Én, II, 5 Farvel [Goodbye], 6 Nu Hviler du i Jorden [Your Eyes are Closed Forever]
60	Digte (V. Krag), 1893–4 (Copenhagen, 1894): 1 Liden Kirsten [Little Kirsten], 2 Moderen synger [The Mothers

	Lament], 3 Mens jeg venter [On the Water], 4 Der skreg en fugl [A Bird Cried out], 5 Og jeg vil ha mig en Hjertenskjaer [Midsummer Eve]
61	Barnlige Sange [Children's Songs], 1894 (Christiania, 1895): 1 Havet [The Ocean] (Rolfsen), 2 Sang til juletraeet [The Christmas Tree] (J. Krohn), 3 Lok [Farmyard Song] (Bjørnson), 4 Fiskervise [Fisherman's Song] (P. Dass), 5 Kveldssang for Blakken [Goodnight Song for Dobbin] (Rolfsen), 6 De norske fjelde [The Norwegian Mountains] (Rolfsen), 7 Faedrelandssalme [Fatherland Hymn] (Rolfsen)
67	Haugtussa [The Mountain Maid] (A. Garborg), 1895 (Copenhagen, 1898): 1 Det syng [The Enticement], 2 Veslemøy, 3 Blåbaer-li [Blueberry Slope], 4 Møte [The Tryst], 5 Elsk [Love], 6 Killingdans [Kidlings' Dance], 7 Vond dag [Hurtful Day], 8 Ved gjaetle-bekken [At the Brook]
—	Other Songs from Garborg: *Haugtussa*, not incl. in op.67, EG 152, 1895: 1 Prolog, inc., 2 Veslemøy ved Rokken [Veslemøy at the Spinning-Wheel], inc., 3 Kvelding [Evening], inc., 4 Sporven [The Sparrow] [also for female vv], 5 Fyrevarsel [Warning], inc., 6 I slåtten [In the Hayfield], 7 Veslemøy undrast [Veslemøy Wondering], 8 Dømd [Doomed], 9 Den snilde guten [The Nice Boy], inc., 10 Veslemøy lengtar [Veslemøy Longing], 11 Skog-glad [Forest Joy], inc., 12 Ku-lok [Cow-Call]
—	Jeg elsket [I Loved Him] (Bjørnson), EG 153, 1896 (Copenhagen, 1908)
69	Fem Digte (O. Benzon), 1900 (Copenhagen, 1900): 1 Der gynger en båd på bølge [A Boat on the Waves Is Rocking], 2 Til min dreng [To my Son], 3 Ved moders grav [At Mother's Grave], 4 Snegl, snegl! [Snail, Snail!], 5 Drømme [Dreams]
70	Fem Digte (Benzon), 1900 (Copenhagen, 1900): 1 Eros, 2 Jeg lever et liv i laengsel [A Life of Longing], 3 Lys nat [Summer Night], 4 Se dig for [Walk with Care], 5 Digtervise [A Poet's Song]
—	To a Devil (Benzon), EG 154, 1900
—	Julens vuggesang [Yuletide Cradle-Song] (A. Langsted), EG 155, 1900 (Copenhagen, 1900)
—	Gentlemen-menige [Gentlemen Rankers] (R. Johnsen, after R. Kipling), EG 156, 1900
—	Jaegeren [The Hunter] (W. Schulz), EG 157, 1905 (Copenhagen, 1908)

CHAMBER

—	String Quartet, d, 1861, lost
—	Fuge, f, str, 1861, EG 114, GGA ix
8	Sonata no.1, F, vn, pf, 1865 (Leipzig, 1865), GGA viii
—	Intermezzo, a, vc, pf, EG 115, 1866, GGA ix
13	Sonata no.2, G, vn, pf, 1867 (Leipzig, 1871), GGA viii
—	Ved mannjevningen [At the Matching Game], march, vn, pf, 1867, GGA viii [from op.22/3]
27	String Quartet, g, 1877–8 (Leipzig, 1879), GGA ix
—	Andante con moto, pf trio, EG 116, 1878, GGA ix
36	Sonata, a, vc, pf, 1882–3 (Leipzig, 1883), GGA viii
45	String Quartet, F, EG 117, inc., 1891, movts 1–2 (Leipzig, 1908), GGA ix, movts 3–4, GGA xx
—	Piano Quintet, B♭, EG 118, inc., GGA ix

PIANO SOLO

—	Larvikspolka, EG 101, 1858, GGA xx
—	Tre klaverstykker, EG 102, 1858–9 [= EG 104/2, 6, 5]
—	Ni barnestykker, EG 103, 1858–9 [=EG 104/4, 9, 10, 19, 21, 18, 13, 16, 7]
—	23 småstykker, EG 104, 1858–9, GGA xx: 1 Allegro agitato, 2 Allegro desiderio (Sehnsucht), 3 Scherzo: Molto allegro vivace, 4 Andante, quasi allegretto, 5 Allegro assai, 6 Allegro con moto, 7 Andante, quasi allegretto (Ein Traum), 8 Allegro assai, 9 Andante moderato (Perlen), 10 Andante con gravità (Bei Gellerts Grab), 11 Vivace, 12 Präludium: Largo con estro poetico, 13 Allegretto con moto, 14 Allegretto con moto, 15 Zwei-stimmiges Präludium: Con passione, 16 Allegro assai, quasi presto (Scherzo), 17 Molto adagio religioso, 18 Allegro molto (Der fünfte Geburtstag), 19 Andante moderato (Gebet), 20 Allegro vivace, 21 Andante moderato (Verlust), 22 Nicht zu schnell, ruhig, 23 Assai allegro furioso
—	Tre klaverstykker, EG 105, 1860, GGA xx
1	Vier Stücke, 1861–3 (Leipzig, 1863), GGA ii
2	[6] poetiske tonebilleder, 1863 (Copenhagen, 1864), GGA ii
6	[4] Humoresker, 1865 (Copenhagen, 1865), GGA ii
7	Sonata, e, 1865 (Leipzig, 1866), GGA ii, rev. 1887 (Leipzig, 1887)
—	Agitato, EG 106, 1865, GGA xx
—	Sørgemarsj over Rikard Nordraak [Funeral March in Memory of Rikard Nordraak], EG 107, 1866 (Copenhagen, 1866), GGA ii
12	Lyriske småstykker [Lyric Pieces, i], 1864–7 (Copenhagen, 1867), GGA i: 1 Arietta, 2 Vals, 3 Vaegtersang [Watchman's Song], 4 Alfedans [Fairy Dance], 5 Folkevise, 6 Norsk, 7 Albumblad, 8 Faedrelandssang
17	25 norske folkeviser og dandse, 1869 (Bergen, 1870), GGA iii [after L.M. Lindeman: *Aeldre og nyere norske fjeldmelodier*]: 1 Spring laat, 2 Ungersvenden [The Swain], 3 Springdands, 4 Nils Tallfjoren, 5 Jølstring [Dance from Jølser], 6 Brulaat [Wedding Tune], 7 Halling, 8 Grisen [The Pig], 9 Naar mit øje [Religious Song], 10 Aa Ole engang i Sinde fik at beile [The Wooer's Song], 11 Paa Dovrefjeld I Norge [Heroic Ballad], 12 Solfager og Ormekongen [Solfager and the Snake-King], 13 Reiselaat [Wedding March], 14 Jeg sjunger med sorrigfuldt hjerte [I Sing with a Sorrowful Heart], 15 Den sidste laurdags kvelden [Last Saturday Evening], 16 Je vet en liten gjente [I know a Little Maiden], 17 Aa kleggen han sa no te flugga si [The Gadfly and the Fly], 18 Stabbe-laaten [Peasant Dance], 19 Hølje dale, 20 Halling, 21 Saebygga [The Woman from Setesdal], 22 So lokka me over den myra [Cow-Call], 23 Saag du nokke kjaerringa mi [Peasant Song], 24 Brulaatten [Wedding Tune], 25 Rabnabryllup i Kraakalund [The Raven's Wedding in Kraakalund]
19	Folkelivsbilleder, 1869–71 (Copenhagen, 1872), GGA ii: 1 Fjeldslåt [In the Mountains], 2 Brudefølget drager forbi [Bridal Procession], 3 Fra karnevalet [From the Carnival]
[22]	Sigurd Jorsalfar, 1874 (Copenhagen, 1874), GGA iv [from op.22/2, 3, 5]
—	Norges melodier, 154 arrs., EG 108, 1874–5 (Copenhagen, 1875) GGA iii, 6 pubd. as Sex norske Fjeldmelodier (Copenhagen, 1886)
[23]	Peer Gynt, 1876 (Copenhagen, 1876), GGA iv [from op.23/12, 15, 16, 19]
24	Ballade in Form von Variationen über eine norwegische Melodie, 1875–6 (Leipzig, 1876), GGA ii
—	Albumblad, EG 109 (Christiania, 1878), GGA xx
28	Fire/albumblade (Christiania, 1878), GGA ii: 1 Allegro con moto, A♭, 1864, 2 Allegro espressivo, F, 1874, 3 Vivace, A, 1876, 4 Andantino serioso, c♯, 1878,
29	Improvisata over to norske folkeviser, 1878 (Christiania, 1878), GGA iii
[34]	Zwei elegische Melodien, 1887 (Leipzig, 1887), GGA iv [red. of orch score]
[35]	Norwegische Tänze, 1887 (Leipzig, 1887), GGA iv [orig. for 4 hands]
[37]	Walzer-Capricen, 1887 (Leipzig, 1887), GGA iv [orig. for 4 hands]
38	Neue lyrische Stückchen [Lyric Pieces, ii] (Leipzig, 1884), GGA i: 1 Berceuse, 1883, 2 Volksweise, ?1883, 3 Melodie, 1883, 4 Halling, 1883, 5 Springtanz, 1883, 6 Elegie, 1883, 7 Walzer, 1866, rev. 1883, 8 Canon, *c*1877–8
40	Fra Holberg tid [From Holberg's Time], 1884 (Copenhagen, 1885), GGA ii: 1 Preludium, 2 Sarabande, 3 Gavotte, 4 Air, 5 Rigaudon
41	Klavierstücke nach eigenen Liedern, 1884 (Leipzig, 1885), GGA ii: 1 Vuggesang [from op.9/2], 2 Margretes vuggesang [from op.15/1], 3 Jeg elsker dig [from op.5/3], 4 Hun er saa hvid [from op.18/2], 5 Prinsessen [from EG 133], Jeg giver mit digt til våren [from op.21/3]
43	Lyrische Stückchen [Lyric Pieces, iii], 1886 (Leipzig, 1887), GGA i: 1 Schmetterling, 2 Einsamer Wanderer, 3 In der Heimat, 4 Vöglein, 5 Erotik, 6 An den Frühling
[46]	Peer Gynt, suite no.1, 1888 (Leipzig, 1888), GGA iv [red. of orch score]

47 Lyrische Stückchen [Lyric Pieces, iv], 1886–8 (Leipzig, 1888), GGA i: 1 Valse-Impromptu, 2 Albumblatt, 3 Melodie, 4 Halling, 5 Melancholie, 6 Springtanz, 7 Elegie

[50] Gebet und Tempeltanz aus Olav Trygvason, 1893 (Leipzig, 1893), GGA iv [from Olav Trygvason, op.50]

[53] Zwei Melodien, 1890 (Leipzig, 1891), GGA iv [red. of orch. score]

54 Lyrische Stücke [Lyric Pieces, v], 1889–91 (Leipzig, 1891), GGA i: 1 Gjaetergut [Shepherd's Boy], 2 Gangar [Nor. march], 3 Troldtog [March of the Dwarfs], 4 Notturno, 5 Scherzo, 6 Klokkeklang [Bell Ringing]

[55] Peer Gynt, suite no.2, 1893 (Leipzig, 1893), GGA iv [red. of orch score]

[56] Drei Orchesterstücke aus 'Sigurd Jorsalfar', 1892 (Leipzig, 1893), GGA iv [red. of orch score]

57 Lyrische Stücke [Lyric Pieces, vi], 1890–3 (Leipzig, 1893), GGA i: 1 Entschwundene Tage, 2 Gade, 3 Illusion, 4 Geheimniss, 5 Sie tanzt, 6 Heimweh

62 Lyrische Stücke [Lyric Pieces, vii], 1893–5 (Leipzig, 1895), GGA i: 1 Sylfide [Sylph], 2 Tak [Gratitude], 3 Fransk serenade, 4 Baekken [Brooklet], 5 Drømmesyn [Phantom], 6 Hjemad [Homeward]

[63] Zwei nordische Weisen, 1895 (Leipzig, 1896), GGA iv [red. of orch score]

65 Lyrische Stücke [Lyric Pieces, viii], 1896 (Leipzig, 1897), GGA i: 1 Fra ungdomsdagene [From Early Years], 2 Bondens sang [Peasant's Song], 3 Tungsind [Melancholy], 4 Salon, 5 I balladetone [Ballad], 6 Bryllupsdag på Troldhaugen [Wedding-Day at Troldhaugen]

66 19 norske folkeviser, 1896–7 (Leipzig, 1897), GGA iii: 1 Kulok [Cow-Call], 2 Det er den største dårlighed [It is the Greatest Foolishness], 3 En konge hersket i Østerland [A King Ruled in the East], 4 Siri Dale-visen [The Siri Dale Song], 5 Det var i min ungdom [It was in my Youth], 6 Lok og bådnlåt [Cow-Call and Lullaby], 7 Bådnlåt [Lullaby], 8 Lok [Cow-Call], 9 Liten va guten [Small was the Lad], 10 Morgo ska du få gifte deg [Tomorrow you shall Marry her], 11 Der stander to piger [The Stood Two Girls], 12 Ranveig, 13 En liten grå man [A Little Grey Man], 14 I Ola-dalom, i Ola-kjønn [In Ola Valley, in Ola Lake], 15 Bådnlåt, 16 Ho vesle Astrid vår [Little Astrid], 17 Bådnlåt, 18 Jeg går i tusen tanker [I Wander Deep in Thought], 19 Gjendines bådnlåt [Gjendine's Lullaby]

— Hvide skyer [White Clouds], EG 110, 1898 (Copenhagen, 1908), GGA xx

— Tusselåt [Procession of Gnomes], EG 111, 1898 (Copenhagen, 1908), GGA xx

— Dansen går [In the Whirl of the Dance], EG 112, 1898 (Copenhagen, 1908), GGA xx

68 Lyrische Stücke [Lyric Pieces, ix], 1897–9 (Leipzig, 1899), GGA i; 1 Matrosernes opsang [Sailors' Song], 2 Bedstemors menuet [Grandmother's Minuet], 3 For dine fødder [At your Feet], 4 Aften på højfjeldet [Evening in the Mountains], 5 Bådnlåt [Lullaby], 6 Valse mélancolique

71 Lyrische Stücke [Lyric Pieces x], 1901 (Leipzig, 1901), GGA i: 1 Det var engang [Once upon a Time], 2 Someraften [Summer's Eve], 3 Småtrold [Puck], 4 Skovstilhed [Peace of the Woods], 5 Halling, 6 Forbi [Gone], 7 Efterklang [Remembrances]

72 Slåtter [Nor. dances], 1902–3 (Leipzig, 1903), GGA iii: 1 Gibøens bruremarsch [Gibøen's Bridal March], 2 Jon Vestafes springdans, 3 Bruremarsch fra Telemark [Bridal March from Telemark], 4 Haugelåt: halling [Halling from the Fairy Hill], 5 Prillaren fra Os Prestegjeld: Springdans [The Prillar from Os Parish], 6 Gangar (etter Myllarguten) [Myllarguten's Gangar], 7 Røtnams-Knut: halling, 8 Bruremarsch (etter Myllarguten), 9 Nils Rekves halling, 10 Knut Luråsens halling, I, 11 Knut Luråsens halling, II, 12 Springdans (etter Myllarguten), 13 Håvard Gibøens draum ved Oterholtsbrua: Springdans [Håvard Gibøen's Dream at the Oterholt Bridge], 14 Tussebrurefaerda på Vossevangen: Gangar [The Goblins' Bridal Procession at Vossevangen], 15 Skuldalsbruri: Gangar [The Skuldal Bride], 16 Kivlemøyane: Springdans [The Maidens from Kivledal], 17 Kivlemøyane: Gangar

73 Stimmungen [Moods], 1898–1905 (Leipzig, 1905), GGA ii: 1 Resignation, 2 Scherzo-Impromptu, 3 Natligt ridt [A Ride at Night], 4 Folketone, 5 Studie (Hommage à Chopin); 6 Studenternes serenade, 7 Lualåt [The Mountaineer's Song]

— Ved Halfdan Kjerulfs mindestøtte, EG 167, GGA iv [orig. for male vv, 1874]

WORKS FOR TWO/FOUR PIANISTS

piano 4 hands, all in GGA v

11 I høst [In Autumn], fantasy, 1866 (Stockholm, 1867)

14 Deux pieces symphoniques, 1869 (Copenhagen, 1869) [red. of movts 2 and 3 from Sym., c, EG 119]

— Allegretto quasi andantino, 1869 [from Violin Sonata no.1, movt 2]

[19/2] Norwegischer Brautzug (Leipzig, 1894) [orig. for 2 hands]

[22] Sigurd Jorsalfar, 1874 (Copenhagen, 1874) [from op.22/2, 3, 5]

[23] Peer Gynt, 1876 (Copenhagen, 1876) [from op.23/1, 4, 8, 9, 12, 13, 15, 16, 27]

[34] Zwei elegische Melodien, 1887 (Leipzig, 1887) [red. of orch score]

35 Norwegisch Tänze, 1880 (Leipzig, 1881): 1 Allegro marcato, 2 Allegretto tranquillo e grazioso, 3 Allegro moderato alla marcia, 4 Allegro molto

37 Walzer-Capricen, 1883 (Leipzig, 1883): 1 Tempo di Valse moderato, 2 Tempo di Valse

[46] Peer Gynt, suite no.1, 1888 (Leipzig, 1888) [red. of orch score]

[55] Peer Gynt, suite no.2, 1893 (Leipzig, 1893) [red. of orch score]

[56] Drei Orchesterstücke aus 'Sigurd Jorsalfar', 1892 (Leipzig, 1893) [red. of orch score]

[63] Zwei nordische Weisen, 1895 (Leipzig, 1896) [red. of orch score]

64 [4] Symfoniske danser, 1896 (Leipzig, 1897) [red. of orch score]

2 pianos

— Klaviersonaten von Mozart mit frei hinzukomponierter Begleitung eines zweiten Klaviers, EG 113, 1876–7 (Leipzig, 1879–80), GGA vii: 1 Sonata, F, K533/494, 2 Phantasia und Sonata, C, K475 and 457, 3 Sonata, C, K545, 4 Sonata, G, K283

51 Altnorwegische Romanze mit Variationen, 1890 (Leipzig, 1890), GGA vii

2 pianos 8 hands

11 I høst, GGA v [orig for pf 4 hands]

OTHER WORKS

all are exercise books from Grieg's period of study in Leipzig

i Harmony exercises for R. Papperitz and E.F. Richter, 1858–9, MS in Troldhaugen, Grieg's home in Bergen

ii Theory exercises for Richter, 1852–62, *N-Bo*

iii Harmony exercises for Papperitz and M. Hauptmann, 1859–62, *Bo*

iv Counterpoint exercises for Richter, 1859–60, *Oum*

WRITINGS

ed. Ø. Gaukstad: *Artikler og taler* [Articles and speeches] (Oslo, 1957)

ed. B. Kortsen: *Grieg the Writer*, i: *Essays and Articles* (Bergen, 1972)

BIBLIOGRAPHY

CATALOGUES AND BIBLIOGRAPHIES

Edvard Grieg (Bergen, 1962) [exhibition catalogue, incl. letters and other documents]

D. Fog: *Grieg-katalog: en fortegnelse over Edvard Griegs trykte kompositioner* (Copenhagen, 1980)

Edvard Grieg: katalog over manuskripter, Bergen offentlige bibliotek: Griegsamlingen (Bergen, 1986)

Other important bibliographies in Abraham (1948) and Benestad and Schjelderup-Ebbe (1980)

LETTERS AND OTHER AUTOBIOGRAPHICAL WRITINGS

'Brever fra Edvard Grieg og Nina Grieg til Presten Louis Monastier-Schroeder', *NMÅ 1946*, 54–63

Ø. Anker: 'Knut Dale – Edvard Grieg – Johan Halvorsen: en brevveksling', *NMÅ 1946*, 71–90

A.M. Abell: *Talks with Great Composers* (Garmisch-Partenkirchen, 1964)

H.J. Hurum: *Vennskap: Edvard Grieg og Frants Beyer i lys av glemte brev* (Oslo, 1989)
F. Benestad and B. Kortsen, eds.: *Edvard Grieg: Brev til Frants Beyer 1872–1907* (Oslo, 1993)
F. Benestad, ed.: *Edvard Grieg: Dagbøker: 1865, 1866, 1905, 1906 og 1907* (Bergen, 1993)
L. Carley, ed.: *Grieg and Delius: a Chronicle of their Friendship in Letters* (London, 1993)
E.A.C. Eikenes: *Edvard Grieg fra dag til dag* (Stavanger, 1993)
F. Benestad and H. Brock: *Edvard Grieg: Briefwechsel mit dem Musikverlag C.F. Peters 1863–1907* (Leipzig, 1997)
F. Benestad and H. de Vries Stavland: *Edvard Grieg und Julius Röntgen: Briefwechsel 1883–1907* (Utrecht, 1997)
F. Benestad: *Brev i utvalg*, i–ii (Oslo, 1998) [*c*1500 letters]

GENERAL STUDIES

B. Bjørnson: 'Edvard Grieg', *Norsk folkeblad*, iv (1869), 101–2
A. Grønvold: *Norske musikere* (Christiania, 1883)
W. Mason: 'Edvard Grieg', *Century Magazine*, xlvii (1894), 701–5
H.T. Finck: *Edvard Grieg* (London, 1906, enlarged 2/1909/*R* as *Grieg and his Music*)
E. Sjögren: 'Edvard Grieg: några erinringar', *Ord och Bild* (1907)
J. Röntgen, ed.: *Edvard Grieg* (The Hague, 1930, 3/1954)
D. Monrad Johansen: *Edvard Grieg* (Oslo, 1934, 3/1956; Eng. trans., 1938/*R*)
G. Abraham, ed.: *Grieg: a Symposium* (London, 1948/*R*)
H.J. Hurum: *I Edvard Griegs verden* [In Grieg's world] (Oslo, 1959)
J. Horton: *Grieg* (London, 1974/*R*)
F. Benestad and D. Schjelderup-Ebbe: *Edvard Grieg: Mennesket og kunstneren* (Oslo, 1980, 2/1990; Eng. trans., 1988)
B. Asafjev: *Grieg: innledning, oversettelse og kommentarer ved Asbjørn Ø. Eriksen* (Oslo, 1992)
D. Bredal and T. Strøm-Olsen: *Edvard Grieg: 'Musikken er en kampplass'* (Oslo, 1992)
A. Kayser: *Edvard Grieg i ord og toner* (Bergen, 1992)
R.J. Andersen: *Edvard Grieg: et kjempende menneske* (Oslo, 1993)
J.N. Baumann, P. Buer and Ø. Norheim, eds.: *Det var dog en herlig tid, trods alt: Edvard Grieg og Kristiania* (Oslo, 1993)
K. Falch Johannessen: *Edvard Grieg* (Bergen, 1993)
R. Matthew-Walker: *Edvard Grieg: a Biographical Study* (Kenwyn, 1993)
E. Solås: *Ensom vandrer: fantasier og refleksjoner i Edvard Griegs landskap* (Oslo, 1993)
A. Kayser: *Troldhaugen: Nina and Edvard Grieg's Home* (Bergen, 1994)
K. Baekkelund: *Edvard Grieg: a Harbinger of Spring from the North* (Oslo, 1995)

STUDIES ON LIFE AND WORKS

O. Winter-Hjelm: 'Om norsk musik og nogle kompositioner af Edvard Grieg', *Morgenbladet* (14 and 16 Sept 1866)
O.M. Sandvik: 'Det religiøse i Griegs musikk', *Gamle Spor: Festskrift til Lyder Brun* (Oslo, 1922)
T. Fischer: 'Den instrumentale viseform hos Grieg', *NMÅ 1942*, 15–26
O.M. Sandvik: 'Griegs melodikk', *NMÅ 1942*, 8–14
O. Gurvin: 'Three Compositions from Edvard Grieg's Youth', *NMÅ 1951–3*, 90–104
J.R. Greig: 'Grieg and his Scottish Ancestry', *Music Book*, vii (1952), 510–23
D. Schjelderup-Ebbe: *Edvard Grieg 1858–1867: with Special Reference to the Evolution of his Harmonic Style* (Oslo, 1964)
K. Skyllstad: 'Theories of Musical Form as Taught at the Leipzig Conservatory, in Relation to the Musical Training of Edvard Grieg', *SMN*, i (1968), 70–77
Ø. Gaukstad: 'Edvard Grieg og Adolf Brodsky', *Norsk musikktidsskrift*, iv (1967), no.1, pp.1–15; no.2, pp.41–50
L. Mowinckel: 'Grieg og Debussy', *Norsk musikktidsskrift*, x (1973), 68–75 and 123–9
L. Reznicek: *Edvard Grieg og tsjekkisk kultur* (Oslo, 1975)
J.-R. Bjørkvold: 'Peter Cajkovskij og Edvard Grieg en kontakt mellom to ändsfrender', *SMN*, ii (1976), 37–50
K. Skyllstad: 'Thematic structure in relation to form in Edvard Grieg's works', *SMN*, iii (1977), 75–94 and vi (1980), 97–126
F. Benestad: 'Edvard Grieg og Henrik Ibsen: to ulike kunstnernaturer i samarbeid', *Nordisk tidsskrift* (Stockholm, 1987)
M.-L.G. Mydske, ed.: *Grieg og folkemusikken: en artikkelsamling*
R. Matthew-Walker: *The Recordings of Edvard Grieg: a Tradition Captured* (St Austell, 1993)
F. Benestad, ed.: *International Edvard Grieg Symposium: Bergen 1993* [*SMN*, xix (1993)]
W.H. Halverson, ed.: *Edvard Grieg Today: a Symposium* (Northfield, 1994)

STUDIES ON SONGS

A.Ø. Eriksen: 'Griegs mest impresjonistiske romanse?', *Norsk musikktidsskrift*, xiii (1976), 9–11
A.Ø. Eriksen: 'Forholdet mellom harmonikk og tekst i noen Grieg-romanser', *SMN*, vii (1981), 29–57
B. Foster: *The Songs of Edvard Grieg* (Aldershot, 1990)
P. Dahl: *Jeg elsker dig på 252 måter: et sangerleksikon og en diskografi over grammofoninnspillinger av Edvard Griegs romanse opus 5 nr. 3* (Oslo, 1993)

STUDIES ON PIANO MUSIC

W. Niemann: 'Kjerulf und Grieg', *Die nordische Klaviermusik* (Leipzig, 1918)
J. Horton: 'Grieg's "Slaatter" for Pianoforte', *ML*, xxvi (1945), 229–35
S.R. Reynolds: *The 'Lyric Pieces' of Edvard Grieg* (diss., U. of Kansas, 1979)
E. Stewart-Cook: *Grieg, Norwegian Folk Music, and 19 Norwegian Folksongs, opus 66* (diss., U. of Oregon, 1985)
E. Bailie: *Grieg: a Graded Practical Guide* (London, 1993)
E. Steen-Nøkleberg: *Med Grieg på podiet: til spillende fra en spillende* (Oslo, 1992)

STUDIES ON OTHER WORKS

J. Horton: 'Ibsen, Grieg and "Peer Gynt"', *ML*, xxvi (1945), 66–77
P.A. Grainger: 'Grieg's Last Opus', *Music Book*, vii (1952), 524–9
B. Kortsen: *Four Unknown Cantatas by Grieg* (Bergen, 1972)
F. Benestad: 'Et ukjent Grieg-brev om strykekvartetten i g-moll', *Norsk musikktidsskrift*, x (1973), 188–92
G. Johnson: 'Edvard Griegs c-moll symfoni som mediabegivenhet', *SMN*, vii (1982), 53–68
F. Benestad: 'A Note on Edvard Grieg's "Forbidden" Symphony', *Analytica: Studies in the Description and Analysis of Music Festskrift til Ingemar Bengtson*, ed. A. Lönn and E. Kjellberg (Stockholm, 1985)
J.H. Peed: *Edvard Grieg: an Analytical Survey of Unaccompanied Partsongs for Male Chorus* (diss., U. of Northern Colorado, 1989)
A. Yarrow: *An Analysis and Comparison of the Three Sonatas for Violin and Piano by Edvard Grieg* (diss., New York, U., 1985)
F. Benestad and D. Schjelderup-Ebbe: *Edvard Grieg: Chamber Music: Nationalism, Universality, Individuality* (Oslo, 1993)
P.O. Höcker: *Ich liebe dich: ein Grieg-Roman* (Berlin, 1940)
C.L. Purdy: *Song of the North: the Story of Edvard Grieg* (New York, 1946)
S. Deucher: *Edvard Grieg: Boy of the Northland* (New York, 1946)
Y. Armand: *Edvard fra Strandgaten* (Bergen, 1994)
K. Bjørnstad: *G-moll balladen* (Oslo, 1986)

JOHN HORTON/NILS GRINDE (1–3), NILS GRINDE (4–9)

Grieg [Hagerup], **Nina** (*b* Bergen, 24 Nov 1845; *d* Copenhagen, 9 Dec 1935). Norwegian singer. She was a cousin of Edvard Grieg, whom she married on 11 June 1867. Her parents were Herman Hagerup (a brother of Grieg's mother) and the Danish actress Madame Werligh. When she was eight they moved to Denmark and settled near Elsinore. She studied singing under Carl Helsted and developed a fineness of artistry that more than compensated for the small power of her voice. She became the most sensitive interpreter of Grieg's songs, and the joint recitals she gave with her husband in various European countries, including England, were highly successful. Delius dedicated two sets of songs to her in 1888–90. Nina Grieg was also an able pianist. In later years, after she had finished her singing career, she instructed young singers in Grieg's songs and occasionally accompanied them in recitals. Especially after her husband's death, she did much to promote Grieg's compositions, particularly his songs.

BIBLIOGRAPHY

J. Grieg Kippenbroeck: *Nina Grieg, skisse av en kunstner* (Bergen, 1995) [incl. Eng. summary]

L.T. Simonsen and M.-L.G. Mydske, eds.: *Din hengivne Nina: Nina Griegs brev til Hanchen Alme 1864–1935* [Nina Grieg's letters to Hanchen Alme] (Oslo, 1995)

JOHN HORTON/NILS GRINDE

Griepenkerl, Friedrich (Conrad) (*b* Peine, 10 Dec 1782; *d* Brunswick, 6 April 1849). German music scholar. At Göttingen he studied philosophy and pedagogy principally with J.F. Herbart, and music theory, the organ and the piano with J.N. Forkel. In 1808 he was appointed to the Fellenberg Institute in Hofwyl, where he taught German language and literature and led the musical life of the community. He returned to Brunswick in 1816 and taught in the Catherineum. In 1821 he was also appointed lecturer in philosophy and fine arts at the Carolineum, becoming professor in 1825. In 1828 he became concurrently teacher of German language and literature, mathematics and philosophy in the Gymnasium in Brunswick.

His musical importance rests on his activities promoting the works of J.S. Bach, copies of which he had received from Forkel. He performed the B minor Mass and other choral works in Brunswick, apparently before Zelter and Mendelssohn. With the harpsichordist F.A. Roitzsch he published the keyboard works of Bach (Leipzig, 1847), and a critically corrected complete edition of Bach's organ works (1844; expanded by Roitzsch after Griepenkerl's death). He was a friend of Zelter, Weber, Spontini, Spohr, Meyerbeer and Mendelssohn.

WRITINGS

Lehrbuch der Ästhetik (Brunswick, 1826)
Lehrbuch der Logik (Brunswick, 1828, 2/1831)
Centifolie: ein Taschenbuch für das Jahr 1830 (Brunswick, *c*1830)
Briefe an einen jüngeren gelehrten Freund über Philosophie und besonders über Herbant's Lehren (Brunswick, 1832)

MARK HOFFMAN

Griepenkerl, Wolfgang Robert (*b* Hofwyl, nr Berne, 4 May 1810; *d* Brunswick, 16 Oct 1868). German critic and writer, son of Friedrich Griepenkerl. He studied in Berlin, took his degree in Jena in 1839 and then worked with his father as a lecturer in the history of art at the Brunswick Carolinum. In 1840 he concurrently accepted a teaching post in German language and literature in the Military Institute, becoming a lecturer there in 1844. In 1848 he resigned from both positions. His writings, influenced by E.T.A. Hoffman and Jean Paul, were among the earliest to explore the role of humour in the music of Beethoven and Berlioz. He became a close friend of the latter, whose career he fostered in Germany, often placing himself at odds with his fellow contributors to the *Neue Zeitschrift für Musik*. Litolff wrote an overture to his five-act tragedy *Robespierre* (Leipzig, 1851).

WRITINGS

Das Musikfest, oder Die Beethovener (Leipzig, 1838, 2/1841)
Ritter Berlioz in Braunschweig (Brunswick, 1843)
Die Oper in Gegenwart (Leipzig, 1847)
Many articles in *NZM*

BIBLIOGRAPHY

O. Sievers: *Robert Griepenkerl* (Wolfenbüttel, 1879)
T.W. Werner: 'Wolfgang Robert Griepenkerls Schriften über Musik', *ZMw*, ii (1919–20), 361–84
F.C. Graham: *Wolfgang Robert Griepenkerl's Novelle 'Das Musikfest, oder Die Beethovener'* (Cincinnati, 1964)
D.B. Levy: 'Wolfgang Robert Griepenkerl and Beethoven's Ninth Symphony', *Essays on Music for Charles Warren Fox* (Rochester, NY, 1979), 103–13
L. Buttner: *Robert Griepenkerl: das Schicksal eines freien deutschen Schriftsellers* (Nuremberg, 1980)
D.B. Levy: '"Ritter Berlioz" in Germany', *Berlioz Studies*, ed. P.A. Bloom (New York, 1994), 136–47

MARK HOFFMAN/DAVID B. LEVY

Griesbach, John Henry (*b* Windsor, 20 June 1798; *d* Kensington, London, 9 Jan 1875). English pianist and composer of German descent. He was the son of Justus Heinrich Christian Griesbach (*b* Hanover, bap. Coppenbrügge, 26 April 1762; *d* ?Windsor, after 1818) who came to England in 1780 at George III's instigation and took cello lessons from John Crosdill, later (*c*1783) becoming principal cellist in Queen Charlotte's private band at Windsor. Three of his paternal uncles also settled in England and became prominent court musicians: Georg Ludolph [Leopold] Jacob Griesbach (*b* ?Hanover, 10 Oct 1757; *d* ?London, Dec 1824), who studied the violin with Wilhelm Cramer and went on to become the leader of George III's band; Johann Friedrich Alexander Griesbach (*b* ?Coppenbrügge, 2 June 1769; *d* ?London, Jan 1825), who had oboe lessons with J.C. Fischer and became principal oboist in Queen Charlotte's band and a member of the Philharmonic Society's orchestra (1813); and Johann Wilhelm Griesbach (*b* Coppenbrügge, 10 Jan 1772; *d* ?London, after 1832), a violinist, viola player and cellist who played in the queen's band and also worked as an orchestral musician, appearing at the Ancient Concerts, the Philharmonic Society and the King's Theatre. John Henry Griesbach received his general music tuition and piano lessons from his uncle Georg; at the age of 12 he became a cellist in the queen's band and from 1811 served as her 'appointed pianist'.

Soon after the break-up of the queen's band in 1818, Griesbach moved from Windsor to London, where he studied the piano with Kalkbrenner and earned his living as a pianist, teacher and composer. In 1822 he composed his First Symphony and Capriccio for piano and orchestra. The Philharmonic Society commissioned him to write a second symphony in 1832 and gave the work a trial performance (31 Jan 1833); cuts and emendations made to the society's conducting score (in *GB-Lbl*) indicate a number of structural deficiencies in the work, and the society never included it in an official concert. There were, however, formal Philharmonic performances of several of Griesbach's overtures, including *Belshazzar's Feast* (in 1834), *Titania* (in 1848) and *The Tempest* (in 1850), and performances at the Society of British Musicians of his Decet (1842) and Second Piano Sextet (1843); his oratorio *Daniel* (a revision of *Belshazzar's Feast*) was given by the Sacred Harmonic Society in 1854. Griesbach's published compositions date from the early 1820s and include a piano quartet, small-scale piano pieces, arrangements of opera arias, piano tutors and harmony books; his *Analysis of Musical Sounds* (1867) was renowned during his lifetime. Griesbach was skilled in mathematics, astronomy and many other subjects; he was a member of the short-lived Musical Institute, 1851–3, and in 1856 became a director of the Philharmonic Society.

Many of the second-generation Griesbachs worked as musicians. Among them was George Adolphus Griesbach (*b* Windsor, 24 June 1801; *d* Windsor, 22 May 1875), son of Georg and godson of Prince Adolphus; a violinist in William IV's band, he played regularly in the orchestras at the Opera, the Ancient Concerts and the Philharmonic Society.

WORKS
(*selective list*)

lost unless otherwise indicated

Sacred: Belshazzar's Feast (sacred lyrical drama), 1834–5, rev. as Daniel (orat), perf. 1854; anthems; cants.

Orch: Sym. no.1, 1822; Capriccio, pf, orch, 1822; Sym. no.2, E♭, op.23, 1832, *GB-Lbl*; Titania, ov., op.33, 1848, *Lbl*; The Tempest (W. Shakespeare), ov., incid music, op.34, 1850, *Lbl*

Chbr: Pf Qt, op.1 (London, *c*1822); Sextet no.2, pf, 2 vn, va, vc, db, *c*1837; Decet, pf, 2 vn, va, vc, db, ob, cl, hn, bn, *c*1841

Didactic and theoretical works: The Pianoforte Students' Companion (London, *c*1825); Analysis of Musical Sounds (London, 1867); Elements of Musical Notation (London, n.d.)

Other: pubd pf pieces, songs, glees

BIBLIOGRAPHY

Grove1 (W.H. Husk); *MGG1* (C. Cudworth)

Quarterly Musical Magazine and Review, iv (1822), 354–5; v (1823), 96–7 [reviews]

B. Matthews, comp.: *The Royal Society of Musicians of Great Britain: List of Members 1738–1984* (London, 1985)

CHRISTINA BASHFORD

Griesbach, Karl-Rudi (*b* Breckerfeld, Westphalia, 14 June 1916; *d* Dresden, 8 May 2000). German composer. He studied at the Cologne Hochschule für Musik (1937–9, graduated 1941), where his teachers included Jarnach (composition) and Eugen Körner (conducting). After ten years of army service (1939–49), during which he was a prisoner of war in Tchelyabinsky, USSR, he made a new professional start in Dresden (from 1950), where he worked as a music and theatre critic for the *Sächsische Zeitung*. He taught at the Musikhochschule in Dresden (lecturer 1966, professor 1968) until his retirement in 1981, and served as music dramaturg for the Metropoltheater, Berlin, and the Dresden Staatstheater (1963–6).

Griesbach's development as a composer began under the influence of the *Jugendmusik* movement. While he made deliberate use of German folksong in his compositions, he also referred to Russian, African, Black American and Indian folklore. His works are distinguished by their originality and vitality, catchy melodies, sound colour, dramatic contrasts and economy of material. His stage works cover a broad spectrum of operatic genres and subjects. The fairy tale ballet *Schneewittchen* was particularly popular, receiving 40 choreographic treatments. His later compositions are more chromatic, and display greater harmonic density and formal variety than his works of the 1950s and 60s.

WORKS
(*selective list*)

STAGE

Ops (librettos by composer, unless otherwise stated): Johannistag (Singspiel, 4 scenes, T. Zahn, after J.N. Nestroy), Berlin, 1953, rev. as Die Weibermühle, Weimar, 1960; Kolumbus (prol, 4 scenes, epilogue), Erfurt and Neustrelitz, 1958; Marike Weiden (3), Weimar, Görlitz and Frankfurt, 1960; Der Schwarze, der Weisse und die Frau (Musiktheaterstück, 4 scenes), Dresden, 1963; Aulus und sein Papagei (3), Dresden-Radebeul, 1982; Florian (3), 1984; Noah (3), 1987; Belle und Armand (2, after G.-S. de Villeneuve), 1988, unperf.

Ballets: Kleider machen Leute (7 scenes, A. Peterka, after G. Keller), Berlin, 1954; Schneewittchen (7 scenes, A. Mönch), Berlin, 1956; Reineke Fuchs (Vokalballett, 5 scenes, after trad. text 'Reynke de Vos'), Görlitz, 1978 [without chorus], Dresden-Radebeul, 1985 [with chorus]; Samson (5 scenes), 1983

OTHER WORKS

Orch: Kleine Sinfonie, 1951; Blues-Impressions, concertino, pf, str, 1962; Sym. 'Afrikanische', 1962; Konzertante Musik, pf, chbr orch, 1966; Ostinati, 1976; Kontakte, 1978; Kontemplationen, 1986; Konzertante Musik, vn, orch, 1993; suites from ballet scores, works for amateur orch

Vocal: 3 Lieder aus dem Russischen (M.J. Lermontow), high v, pf, 1946; Balladen vom Pagen (B. von Münchhausen), high v, pf/orch, 1949–50; Blumenlieder (J. Weinheber), high v, pf, 1949; Lieder von Liebe und Traum (Weinheber), high v, pf/orch, 1949–50; Die Amsel ruft den Tag herbei (H. Claudius), medium v, pf, 1950; Lieder im Jahreskreis (R. Huch), high v, pf, 1950; Shakespeare-Lieder, B, pf/orch, 1950; Kinderlieder (Claudius), medium v, pf, 1951; 7 Liebeslieder (Becher), 1962; Nacht der Farben (Becher), S, str qnt, hp, 1967; Liebeslieder (B. Brecht), high v, gui, 1973; Hoher Himmel (Becher), high v, pf, 1976; Trinke Mut des reinen Lebens (J.W. von Goethe), Bar, female vv, orch; other songs, choruses

Chbr and solo inst: Musik, fl, str trio, 1941; Miniaturen, pf, 1949; Variationen über Ein Jäger aus Kurpfalz, melody inst, pf, 1951; 6 kleine Stücke, pf, 1956; Kleine Olympiade, children's piece, pf, 1961; Blues-Impressions, pf, 1962; Str Qt, 1977; Frammenti, pf, 1983; Partita, pf, 1986

Principal publishers: Schott, Breitkopf & Härtel, Peters, Henschel, Verlag Neue Musik, Mitteldeutscher Verlag, Dresdner Verlag

BIBLIOGRAPHY

GroveO [incl. further bibliography]

G. Schmiedel: 'Komponistenporträt K.-R. Griesbach', *Der Musikalienhandel*, v (1959), 14–15

H. Schaefer: 'Im Dienste der Oper', *MG*, xvi (1966), 391–2

F. Streller: 'K.-R. Griesbach 70.', *MG*, xxxvi (1986), 315 only

VERA GRÜTZNER

Griesinger, Georg August (*b* Stuttgart, 8 Jan 1769; *d* Vienna, 9 April 1845). German diplomat and writer. He was Haydn's biographer and confidant. He went to Vienna in 1799 as tutor to the son of the Saxon ambassador and spent most of the rest of his life there, rising to become Saxon chargé-d'affaires to the imperial court in 1831. Through his acquaintance with G.C. Härtel, he was asked shortly after his arrival in Vienna to negotiate with Haydn on behalf of the Leipzig publishers Breitkopf & Härtel. The association was a fruitful one for both Haydn and the publishers, and what started as a business arrangement developed into a genuine friendship that lasted until Haydn's death. Griesinger's letters to Härtel contain valuable information on Haydn's last years, and his conversations with the composer eventually provided him with the material for a popular biography. His *Biographische Notizen über Joseph Haydn* first appeared serialized (in *AMZ*, xi, 1809) and after revision were published in book form the following year. For all its anecdotal tone, Griesinger's attractive little work, like the comparable *Biographische Nachrichten* (1810) by A.C. Dies, was largely based on Haydn's own account of his life and has remained an important biographical source.

WRITINGS

Denkwürdigkeiten aus der Geschichte der österreichischen Monarchie (Vienna, 1804)

Biographische Notizen über Joseph Haydn (Leipzig, 1810/*R*); ed. F. Grasberger (Vienna, 1954); Eng. trans., in *Joseph Haydn: Eighteenth-Century Gentleman and Genius*, ed. V. Gotwals (Madison, WI, 1963, 2/1968 as *Haydn: Two Contemporary Portraits*), 1–77

BIBLIOGRAPHY

E. Rheinwald: 'Die Brüder . . . Griesinger', *Schwäbische Lebensbilder*, v (1950), 115–38

E. Olleson: 'Georg August Griesinger's Correspondence with Breitkopf & Härtel', *Haydn Yearbook 1965*, iii, 5–53

G. Thomas: 'Griesingers Briefe über Haydn aus seiner Korrespondenz mit Breitkopf & Härtel', *Haydn-Studien*, i (1965–7), 49–114

O. Biba, ed.: *'Eben komme ich von Haydn . . .': Georg August Griesingers Korrespondenz mit Joseph Haydns Verleger Breitkopf & Härtel, 1799–1819* (Zürich, 1987)

EDWARD OLLESON

Grieviler, Jehan de. *See* JEHAN DE GRIEVILER.

Griff (Ger.). *See* FRET.

Griffbrett (Ger.). *See* FINGERBOARD, (i). In music for string instruments, the instruction *am Griffbrett* is usually given in Italian as SUL TASTO.

Griffes, Charles T(omlinson) (*b* Elmira, NY, 17 Sept 1884; *d* New York, 8 April 1920). American composer. His earliest musical studies were piano lessons with his sister Katharine. In about 1899 he began to study the piano with Mary Selena Broughton, who taught at Elmira College and who had a profound influence on his personal and musical development; she both suggested and financed his musical studies in Berlin. When Griffes left for Germany in August 1903 his goal was to prepare himself for a career as a concert pianist. In Berlin he enrolled at the Stern Conservatory, then directed by Gustav Hollaender. There he studied the piano with Ernst Jedliczka and Gottfried Galston, composition with Philippe Rüfer, and counterpoint with Max Loewengard and Wilhelm Klatte.

In spite of some recognition at the conservatory as a performer, Griffes became more and more interested in composition and, in September 1905, against the advice of Miss Broughton, he left the conservatory for study in composition with someone more progressive than Rüfer. Between October 1905 and April 1906 he took about a dozen lessons with Humperdinck; other demands on Humperdinck's time precluded any more. He continued to study the piano with Galston, until July 1907, taught the piano and gave harmony lessons to about six private students; he also appeared in public a few times as accompanist and piano soloist. During his four years in Berlin he was active as a composer; among the extant works from this period are several German songs and the *Symphonische Phantasie* for orchestra.

Griffes returned to the USA in July 1907 and in September of that year became director of music at the Hackley School in Tarrytown, New York, a post he held until 1920. His years at Hackley have been described as grim and unrewarding, but the picture of Griffes as a starving, frustrated, overworked artist trapped in the cultural wasteland of Hackley is not altogether true. The job may not have offered many challenges or rewards, but his modest salary, room and board in a beautiful and protected environment, leisure time, the esteem in which he was held by students and colleagues and the prestige of Hackley itself gave him a sense of security and satisfied his need for environmental and financial stability in no small way. Griffes often remarked to his sister, Marguerite, 'I am not the kind of artist who is willing to starve in a garret'. He spent his free time at Hackley composing, and most of his summers in New York both composing and promoting his music. His first published works, five German songs, appeared in 1909. There were several important premières of his music during his lifetime: *Sho-jo* and *Five Poems of Ancient China and Japan*, 1917; the Piano Sonata, 1918; and *The Pleasure-Dome of Kubla Khan* (in the orchestral version) and the *Notturno für Orchester*, 1919. These performances established Griffes as one of the major American composers of the time.



Charles Griffes

Griffes was a sensitive, modest, and somewhat shy man who often seemed aloof to those who knew him casually. However, he had a genuine interest in people, and the gift of establishing close and lasting friendships. His friends were impressed by his lack of pretence, his honesty, and delightful sense of humour which seemed to balance perfectly the more serious aspects of his personality. His interests were wide and varied, encompassing photography, delicately conceived watercolours, etchings and drawings. He loved the theatre and was fascinated by the colour and excitement of a circus or parade.

Griffes's early works are strongly influenced by German Romanticism. His songs for voice and piano, with German texts are representative of this period. Although they are harmonically conservative and show the influence of both Brahms and Richard Strauss, they bear strong evidence of an intense sensitivity to text and mood, an uncommon melodic gift, skill in creating appropriate and effective accompaniments, rhythmic vitality, and exquisite and refined workmanship – all of which Griffes developed to perfection in his later works.

In about 1911 Griffes began to abandon the German style. The works written from then until about 1917 are highly coloured, free in form, and generally reflect many other elements of musical Impressionism. The piano pieces, for example, are pictorial and employ descriptive titles and/or poetic texts (e.g. *Three Tone-Pictures and Roman Sketches*). But as often as not Griffes added the texts and titles after he had completed the works. Impressionistic moods are established by gliding parallel chords, whole-tone scales, augmented triads, ostinato figures across the bar-line, and other devices. Of the songs from this period, the *Tone-Images* and *Four Impressions* most clearly reflect Griffes's brand of Impressionism. The *Three Poems* op.9, on the other hand, are extremely dissonant, tonally obscure, and stylistically experimental.

In November 1916 and 1917 Griffes composed settings of five oriental poems for voice and piano, based on five- and six-tone scales. Published in 1917 as *Five Poems of Ancient China and Japan* op.10, they were the first works in Griffes's 'oriental' style. Among the artists who were important to this aspect of his career were the Ballets Russes dancer Adolf Bolm, the Japanese dancer and pantomimist Michio Ito and the soprano Eva Gauthier. Gauthier spent several years in the orient, and she gave Griffes some Japanese melodies which she had copied in Japan. These he used for *Sho-jo*, a Japanese pantomime in one scene, commissioned by Bolm for the Ballet-Intime and featuring Ito. He achieved an oriental effect in *Sho-jo* through the use of harmonies that suggest quarter-tones, a delicate orchestration, and the use of muted strings which serve as a neutral tinted background like the empty spaces in a Japanese print. In 1917 Griffes prepared the imaginative and colourful orchestral version of his best-known oriental work, *The Pleasure-Dome of Kubla Khan* (originally written for piano).

The late Piano Sonata, (1917–18), is one of Griffes's most powerful and striking works. It shows him at the peak of his creative power and is a complete break from the style and approach of his earlier works: not only is it uncompromisingly dissonant, but it is absolute music with no imagery intended, no poetic programme, and no descriptive title; moreover, unlike the earlier works for piano, which were rhapsodic one-movement forms, it is cast in three movements with the two outer movements in recognizable sonata structure. The *Three Poems of Fiona MacLeod* (1918) represent Griffes at the climax of his achievements as a composer of art songs. The style distinctly resembles that of the sonata in the use of disjunct melodic shapes and sharp dissonances, the harmonic treatment, and the boldness of conception.

The Three Preludes for piano (1919), Griffes's last completed works, mark yet another turn in his brief career in the search for a musical language which would best express his individuality. They retain the abstract harmonic language of the sonata but represent him as a miniaturist writing within the confines of 32 bars or less. At the time of his death he was working on a festival drama for the Neighborhood Playhouse based on texts of Walt Whitman, *Salat au monde*.

WORKS
(*selective list*)

STAGE

The Kairn of Koridwen (dance drama, 2 scenes, after E. Schuré), fl, 2 cl, 2 hn, hp, cel, pf, 1916, New York, 10 Feb 1917; arr. pf, 1916
Sho-jo (Jap. pantomime, 1 scene), fl, ob, cl, hp, Chin. drum, tam-tam, timp, 4 str, 1917, rev. ?1919, Atlantic City, NJ, 5 Aug 1917
Sakura-sakura, fl, cl, hp, 2 vn, vc, db, ?1917, Atlantic City, NJ, 5 Aug 1917 [arr. of Jap. folkdance]
The White Peacock (solo ballet), orch, ?1919, New York, 22 June 1919 [version of pf piece, 1915]: see ORCHESTRAL
Salut au monde (festival drama, 3, after W. Whitman), fl, cl, 2 hn, tpt, 2 trbn, timp, drums, 2 hp, pf, 1919, inc., New York, 22 April 1922

ORCHESTRAL

Overture, *c*1905
Symphonische Phantasie, 1907, arr. 2 pf, ?1910
The Pleasure-Dome of Kubla Khan, op.8, 1917, Boston SO, cond. P. Monteux, Boston, 28 Nov 1919 [version of pf piece, 1912]
Notturno für Orchester, ?1918, Philadelphia Orch, cond. L. Stokowski, Philadelphia, 19 Dec 1919; arr. pf/str orch
Poem, fl, orch, 1918, G. Barrère, New York SO, cond. W. Damrosch, 16 Nov 1919
Bacchanale, ?1919, Philadelphia Orch, cond. Stokowski, Philadelphia, 19 Dec 1919 [version of Scherzo, pf, 1913]
Clouds, ?1919, Philadelphia Orch, cond. Stokowski, Philadelphia, 19 Dec 1919 [version of pf piece, 1916]
The White Peacock, ?1919, Philadelphia Orch, cond. Stokowski, Philadelphia, 19 Dec 1919 [version of pf piece, 1915]: see STAGE
Nocturne, 1919 [version of 2nd movt of Pf Sonata, 1917–18]
Notturno, str [version of orch piece, ?1918]

CHAMBER

3 Tone-Pictures,ww, hp, 1915: The Lake at Evening, The Vale of Dreams, The Night Winds, nos.1–2 Barrère Ens, New York, 19 Dec 1916; arr. wind qnt, str qnt, pf, ?1919, New York Chamber Music Society, Greenwich, CT, 4 June 1920 [versions of pf pieces, 1910–12]
Komori uta, Noge no yama, fl, ob, cl, hp, 2 vn, vc, db, ?Chin. drum, ?1917 [Jap. melodies]
2 Sketches based on Indian Themes: Lento e mesto, Allegro giocoso, str qt, 1918–19; ?première, Flonzaley Qt, New York, 24 Nov 1920

SONGS
sets

Tone-Images, op.3: La fuite de la lune (O. Wilde), 1912; Symphony in Yellow (Wilde), 1912; We'll to the Woods, and Gather May (W.E. Henley), 1914
2 Rondels, op.4, c1914: This Book of Hours (W. Crane), Come, Love, across the Sunlit Land (C. Scollard)
4 Impressions (Wilde): Le jardin, 1915; Impression du matin, 1915; La mer, 1912, new setting 1916; Le réveillon, 1914
3 Poems, op.9, 1916: In a Myrtle Shade (W. Blake); Waikiki (R. Brooke), E. Gauthier, M. Hansotte, New York, 22 April 1918; Phantoms (A. Giovannitti)
5 Poems of Ancient China and Japan, op.10: So-fei Gathering Flowers (Wang Chang-Ling), 1917; Landscape (Sada-ihe), 1916; The Old Temple among the Mountains (Chang Wen-Chang), 1916; Tears (Wang Seng-Ju), 1916; A Feast of Lanterns (Yuan Mei), 1917; E. Gauthier, Griffes, New York, 1 Nov 1917
2 Poems (J. Masefield): An Old Song Re-Sung, 1918; Sorrow of Mydath, 1917, E. Gauthier, M. Hansotte, New York, 22 April 1918
3 Poems of Fiona MacLeod, op.11, 1918: The Lament of Ian the Proud, Thy Dark Eyes to Mine, The Rose of the Night; V. Janacopulos, Griffes, New York, 22 March 1919; orch 1918, M. Dresser, Philadelphia Orch, cond. T. Rich, Wilmington, DE, 24 March 1919

SINGLE SONGS

Si mes vers avaient des ailes (V. Hugo), 1901; Sur ma lyre l'autre fois (C.A. Sainte-Beuve), ?1901; Auf dem Teich, dem Regungslosen (N. Lenau), Auf geheimen Waldespfade (Lenau), Nacht liegt auf den fremden Wegen (H. Heine), Der träumende See (J. Mosen), Wohl lag ich einst in Gram und Schmerz (E. Geibel), *c*1903–9
Am Kreuzweg wird begraben (Heine), An den Wind (Lenau), Auf ihrem Grab (Heine), Das ist ein Brausen und Heulen (Heine), Das sterbende Kind (E. Geibel), Des müden Abendlied (Geibel), Elfe (J. von Eichendorff), Entflieh mit mir (Heine), Es fiel ein Reif (Heine), Frühe (Eichendorff), Gedicht von Heine (Mit schwarzen Segeln), Ich weiss nicht, wie's geschieht (Geibel), Könnt' ich mit dir dort oben gehn (Mosen), Meeres Stille (J.W. von Goethe), Mein Hetz ist wie die dunkle Nacht (Geibel), Mir war, als müsst' ich graben (Das Grab) (F. Hebbel), So halt' ich endlich dich umfangen (Geibel), Winternacht (Lenau), Wo bin ich, mich rings umdunkelt (Heine), *c*1903–11
Zwei Könige sassen auf Orkadal (Geibel), before 1910; The Water-Lily (J.B. Tabb), 1911; The Half-Ring Moon (Tabb), 1912; Nachtlied (Geibel), 1912; Pierrot (S. Teasdale), 1912; Les ballons (Wilde), ?1912, rev. 1915; Cleopatra to the Asp (Tabb), Evening Song (S. Lanier), The First Snowfall (Tabb), Phantoms (Tabb), *c*1912; The War-Song of the Vikings (F. MacLeod), 1914; Two Birds flew into the Sunset Glow (Rom. trad.), 1914; Song of the Dagger (Rom. trad.), 1916; In the Harem (Chu Ch'ing-yü), ?1917; Hampelas, Kinanti, Djakoan (Javanese trad.), *c*1917

PIANO
sets

6 Variations , Bp, op.2, 1898, 4 Preludes, op.'40', 1899–1900
3 Tone-Pictures, op.5: The Lake at Evening, 1910, L. Hodgson, New York, 3 April 1914; The Vale of Dreams, 1912; The Night Winds, 1911; arr. ens, 1915, ?1919

Fantasy Pieces, op.6: Barcarolle, 1912, Griffes, Lowell, MA, 3 Nov 1914; Notturno, 1915; Scherzo, 1913, orchd as Bacchanale, ?1919
Roman Sketches, op.7: The White Peacock, 1915, W. Christie, New York, 23 Feb 1916, orchd ?1919; Nightfall, 1916; The Fountain of the Acqua Paola, 1916; Clouds, 1916, orchd ?1919
Children's pieces first pubd under name of Arthur Tomlinson: 6 Short Pieces, 1918; 6 Patriotic Songs, 1918; 6 Bugle-Call Pieces, 1918; 6 Familiar Songs (1919); 6 Pieces for Treble Clef (1919)

SINGLE PIECES

Mazurka, 1898–1900; Sonata, f, ?1904, Griffes, Berlin, 22 June 1905; Sonata, D♭, 1 movt, ?1910; Symphonische Phantasie, 2 pf, ?1910 [version of orch piece, 1907]; Sonata, D♭, 2 movts, ?1911; The Pleasure-Dome of Kubla Khan, 1912, rev. 1915, orchd 1917; Sonata, f♯, ?1912; Rhapsody, b, 1914; Piece, B♭, ?1915; De profundis, 1915; Legend, 1915; Piece, d, 1915; Winter Landscape, *c*1912; Piece, E, 1916; Dance, a, ?1916; Sonata, 1917–18, Griffes, New York, 26 Feb 1918, 2nd movt orch as Nocturne, 1919; 3 Preludes, 1919; Notturno [arr. of orch piece, ?1918]
Arrs. of J. Offenbach: Barcarolle, Belle nuit, o nuit d'amour, pf, perf. 1910; E. Humperdinck: Hänsel und Gretel, ov., 2 pf, 1910

OTHER WORKS

Choral: Passionlied (O Haupt voll Blut) (P. Gerhardt), SSATB, 1906; Lobe den Herren (J. Neander), SSATB, 1906; Dies ist der Tag (I. Watts), SSATB, 1906; These things shall be (J.A. Symonds), unison chorus, 1916
Org: Chorale on "Allein Gott in der Höh' sei Ehr," 1910
MSS in *US-Wc*, *NYp*, Elmira College, NY
Principal publishers: Peters, G. Schirmer, Scribner

BIBLIOGRAPHY

F.H. Martens: 'Folk-Music in the "Ballet Intime"', *New Music Review and Church Music Review*, xvi (1917), 762–65
W.T. Upton: 'The Songs of Charles T. Griffes', *MQ*, ix (1923), 314–28
M. Bauer: 'Charles Tomlinson Griffes as I Remember him', *MQ*, xxix (1943), 355–80
E.M. Maisel: *Charles T. Griffes: the Life of an American Composer* (New York, 1943, updated 3/1984)
D.K. Anderson: *Charles T. Griffes: an Annotated Bibliography-Discography* (Detroit, 1977)
G.E. Clarke: 'Charles Tomlinson Griffes', *Essays on American Music* (Westport, CT, 1977)
D.K. Anderson: 'Charles T. Griffes: American Composer', *Peters Notes*, iii (1979), 1
D.K. Anderson: *The Works of Charles T. Griffes: a Descriptive Catalogue* (Ann Arbor, 1984)
C.T. Griffes: *A Life in Music* (Washington DC, 1993)
M. Lewin: 'Rediscovering Griffes', *Piano & Keyboard*, no.186 (1997), 33–8

DONNA K. ANDERSON

Griffin, George Eugene (*b* London, 8 Jan 1781; *d* London, 28 May 1863). English pianist and composer. At the age of 16 he composed a Piano Concerto op.1, which incorporated the melody 'The Blue Bells of Scotland' and achieved some popularity, being published in London in about 1805. In 1813 he was one of the 30 founder members of the London Philharmonic Society. On 28 February 1814 and 24 May 1819 a string quartet, probably one of the three which formed his op.8 (London, ?1812), received performances at the Society's concerts. He appeared at the Philharmonic as pianist in a performance of his own Piano Quartet on 14 April 1817 and in performances of Beethoven's Quintet op.16 in 1818 and 1820.

Griffin's other compositions include an *Ode to Charity* (1806), dedicated to the Patriotic Fund, a Second Piano Concerto op.4 (?1813), four piano sonatas opp.2, 7, 9 and 11, divertimentos for piano, other short piano pieces, songs, glees, and piano and piano duet arrangements of well-known works by Beethoven, Haydn and Mozart. In 1832 the Philharmonic Society commissioned him to compose an instrumental composition, but there is no evidence that any work resulted, and at about this time he abandoned composition in order to concentrate on the more lucrative occupation of piano teaching. His music is conservative in style and was esteemed at the time, but is now forgotten.

BIBLIOGRAPHY

Grove1 (W. Husk)
G. Hogarth: *The Philharmonic Society of London, from its Foundation, 1813, to its Fiftieth Year, 1862* (London, 1862)
M.B. Foster: *The History of the Philharmonic Society of London, 1813–1912* (London, 1912)
R. Elkin: *Royal Philharmonic: the Annals of the Royal Philharmonic Society* (London, 1947), 10–11, 20
C. Ehrlich: *First Philharmonic: a History of the Royal Philharmonic Society* (Oxford, 1995)

ROSEMARY WILLIAMSON

Griffin, Thomas (*d* *c*1771). English supplier (and perhaps builder) of organs. He was originally a barber (a Thomas Griffin was admitted to the freedom of the Barber Surgeons Company on 3 Dec 1728) and carried on his organ building business from Fenchurch Street. He provided organs for certain City churches, and had agreements with the parishes to arrange for tuning and maintenance of the organs and for the attendance of an organist each Sunday in return for an annuity. He came to these terms, or was a party to agreements, with the churches of St Katharine Coleman (1743), St Mildred Bread Street (1745; the angelic statue originally on the organ case survives in St Anne and St Agnes, Gresham Street), St Helen, Bishopsgate (1744; case survives) and St Margaret Pattens (1749; case survives); dates recorded are installation dates. He also provided an organ for St Michael Bassishaw (1764), where it seems that no annuity arrangements were made. Other builders or private individuals were later engaged in the same way in certain City churches (see Plumley).

BIBLIOGRAPHY

D. Dawe: *Organists of the City of London, 1666–1850* (Padstow, 1983)
N. Plumley: *The Organs of the City of London* (Oxford, 1996)

NICHOLAS PLUMLEY

Griffini, Giacomo (*fl* 1691–7). Italian composer. He wrote most of his known operas for Lodi, where in 1697 he was *maestro di cappella* of the church of the Incoronata.

WORKS

OPERAS

all lost

Le fede ne' tradimenti (G. Gigli), Lodi, 1691, mentioned by Gerber; lib of 1695 perf., *I-Mb* (anon.)
Endimione (F. de Lemene), Lodi, 24 Nov 1692, lib *Bc* [last 2 acts only, Act 1 by P. Magni]
La Gosmena, Lodi, 1693, mentioned by Gerber
La fortunata sventura di Medoro o La pazzia d'Orlando (G. Giovanalli), Lodi, 1697

Aria in L'Arione, Milan, 1694, for the birthday of the Emperor Leopold I (see Sartori)

BIBLIOGRAPHY

GerberL
C. Sartori: '*Dori* e *Arione*: due opere ignorate di Alessandro Scarlatti', *NA*, xviii (1941), 35–42

THOMAS WALKER

Griffis, Elliot (*b* Boston, 28 Jan 1893; *d* Los Angeles, 8 June 1967). American composer, pianist and teacher. He graduated in music from Ithaca College (1913) and continued his studies with Horatio Parker at Yale University (1915–16) and with Chadwick, Stuart Mason

and Pattison at the New England Conservatory (1917–18). In 1919 his Piano Sonata attracted considerable attention, and he won a Juilliard scholarship (1922) and a Pulitzer scholarship prize (1931). He appeared frequently as a recitalist and lecturer, and taught at various institutions, including Grinnell College, Iowa (1920–22), the Brooklyn Settlement School (1923–4), the St Louis School of Music (head of theory 1935–6) and the Westchester Conservatory of Music, White Plains, New York (director 1942–3). He received the doctorate from the New York College of Music (1937). After two years in Vienna he settled in Los Angeles, where he composed numerous songs and produced a large number of oil paintings and several volumes of verse. His compositional style was melodic and tonal, clear in structure, and Romantic in its use of tone-colour.

WORKS
(selective list)

Stage: The Blue Scarab (operetta), 1934; Port of Pleasure (op, 1), Los Angeles, 1963

Orch: A Persian Fable, 1925; Paul Bunyan, Colossus, sym. poem, 1926–34; Sym. no.1, 1931; Fantastic Pursuit, sym., str, 1941; Yon Green Mountain, suite, 1943; Montevallo, conc. grosso, org, pf, str, 1945; The Fox and the Crow, after Aesop, chbr orch, 1950

Chbr: Str Variations, 1924; Str Qt no.1, 1926; Str Qt no.2, 1930; Sonata, vn, pf, 1931; Str Qt no.3, 1937; To the Sun, sym. fray., pf trio, 1940; Suite, pf trio, 1941; The Aztec Flute, fl, pf trio, 1942; 6 pieces for str trio

Other works: many songs and song cycles, pf pieces

Principal publishers: Composers Press, Composers' Music Corp.

BARBARA A. RENTON

Griffith, R(obert) D. (*b* Cwm-y-glo, Caernarvonshire, 1877; *d* Old Colwyn, 21 Oct 1958). Welsh music historian. He was one of a large musical family; brothers of his were organists at Cwm-y-glo, Tregarth and Bethesda. In 1890 he moved with his parents to Bethesda, where he took up the viola and from the age of 15 started holding music classes. He believed firmly in the tonic sol-fa system as a valuable means of learning music, particularly of developing a good sense of relative pitch. He was elected precentor at Jerusalem Chapel, Bethesda, in 1906 and three years later had established an 80-voice mixed choir which gave regular performances of oratorios. Subsequently he conducted many other amateur music societies, including the Bethesda Choral Society (from 1921) and the Colwyn Bay and District Choral Society (1929–36), and was a guest conductor at singing Festivals in nonconformist chapels. He earned his living as a salesman for a paint company. Griffith wrote extensively on Welsh music and musicians, concentrating on church music especially in his *Hanes canu cynulleidfaol Cymru* (Cardiff, 1948). He published many articles in Welsh music journals and was responsible for most of the composer articles in the *Dictionary of Welsh Biography*. His large collection of manuscripts and research notes is now in the library of the University of Wales, Bangor.

BIBLIOGRAPHY

Obituaries: *North Wales Weekly News* (23 Oct 1958); *Y Goleuad* (29 Oct 1958); *Liverpool Post* (7 Nov 1958)

OWAIN EDWARDS

Griffith, Robert (*b* Llangernyw, 1 March 1847; *d* Manchester, 9 Oct 1911). Welsh music historian. A carpenter by profession, he served his apprenticeship in Llanrwst and began work there. In 1872 he moved to Manchester where he worked as a carpenter for the Lancashire and Cheshire Railway Co. and lodged with the renowned Welsh harpist Idris Fychan, who taught him to play the harp and the art of *penillion* singing. Griffith devoted a lifetime's research to this form of music, the fruits of which were published in *Llyfr Cerdd Dannau* ('The Book of Cerdd Dannau') (Caernarvon, 1913). This history of the instruments and the performing practice of Welsh folk music is an important secondary source for historians in this field.

BIBLIOGRAPHY

R. Griffith: *Autobiography* (MS, University College of North Wales, Bangor)

R.D. Griffith: 'Griffith, Robert', *The Dictionary of Welsh Biography down to 1940*, ed. J.E. Lloyd and R.T. Jenkins (London, 1959)

OWAIN EDWARDS

Griffiths, Paul (Anthony) (*b* Bridgend, Glamorgan, 24 Nov 1947). British critic and writer on music. He studied biochemistry and chemical microbiology at Lincoln college, Oxford (BA, MSc) and was area editor, 20th-century music, for *The New Grove* (1972–80). He was music critic at *The Times* (1982–92), the *New Yorker* (1992–7) and the *New York Times* (from 1997), at the same time contributing numerous short articles and reviews to many other journals, including *Musical Times*, *Nutida musik*, *Neue Zeitschrift für Musik* and *Tempo*.

Griffiths has written extensively on 20th-century music, particularly on new music and the avant garde, and is one of the most influential critics of his generation. His books are lucid and accessible and his *A Concise History of Modern Music* is a widely-read introduction to its subject. His monograph on the string quartet was the first comprehensive survey of the genre from the ensemble's origins to the present time. *Modern Music and After* is a guide to the varied and complex topography of contemporary composition.

Opera is another of Griffiths's enthusiasms, and his novel, *Myself and Marco Polo* (London, 1990), became the basis of his libretto for Tan Dun's music theatre piece *Marco Polo* (1996). He has also compiled librettos for opera pasticcios based on the music of Mozart (*The Jewel Box*, 1991) and Purcell (*Aeneas in Hell*, 1995) and has written two other novels.

WRITINGS

'Art and Science in Varèse', *American Music: Keele 1975*, 120–33

A Concise History of Modern Music: from Debussy to Boulez (London, 1978/*R* 1985 as *Modern Music: a Concise History*, 2/1994; Fr., Jap. transs., 1978, 2/1992; Dutch trans., 1980, 2/1988; Welsh trans., 1985; Port. trans., 1987; Greek trans., 1990; Finnish trans., 1992)

Boulez (London, 1978)

A Guide to Electronic Music (London, 1979)

Cage (London, 1981)

Modern Music: the Avant Garde since 1945 (London, 1981; enlarged 2/1995 as *Modern Music and After: Directions since 1945*)

ed., with others: *Igor Stravinsky: The Rake's Progess* (Cambridge, 1982)

Peter Maxwell Davies (London, 1982, 2/1985)

The String Quartet (London, 1982)

György Ligeti (London, 1983, 2/1997)

Bartók (London, 1984)

'Le marteau de son maître or Boulez selon Boulez', *Pierre Boulez: ein Festschrift zum 60. Geburtstag*, ed. J. Häusler (Vienna, 1985), 154–64

New Sounds, New Personalities: British Composers of the 1980s (London, 1985)

Oliver Messiaen and the Music of Time (London and New York, 1985)

The Thames and Hudson Encyclopaedia of 20th-Century Music (London, 1986)

'Schoenberg and Webern', *Heritage of Music*, ed. M. Raeburn and A. Kendall, iv (Oxford, 1989), 186–205
'The 20th Century: Since 1940', *Performance Practice: Music after 1600*, ed. H.M. Brown and S. Sadie (Basingstoke, 1989), 483–91
Stravinsky (London, 1992)
'The Twentieth Century: to 1945', 'The Twentieth Century: 1945 to the Present Day', *The Oxford Illustrated History of Opera*, ed. R. Parker (Oxford, 1994), 279–316, 317–49

ROSEMARY WILLIAMSON

Griffiths, Robert (*b* Carmarthen, 21 May 1824; *d* Ilford, 1 Jan 1903). Welsh musician. He was educated in Bristol and spent most of his life in England. He composed some religious music, but is chiefly remembered as a disciple of John Curwen, whom he first heard lecture in 1851. A lecturer and organizer for Curwen's Tonic Sol-fa method, Griffiths was Manchester regional organizer from 1854 to 1865 and secretary to Curwen from 1865 to 1875, and became secretary of the Tonic Sol-fa College, London, from its foundation in 1869 (the college became formally incorporated in 1875) to 1900. He contributed significantly to the rapid rise of the choral movement in Wales and other places where Curwen's methods had a popular following.

BIBLIOGRAPHY

M.O. Jones: *Bywgraffiaeth cerddorion Cymreig* (Cardiff, 1887)
J.S. Curwen and J. Graham: *The Tonic Sol-fa Jubilee* (London, 1891)
R.D. Griffith: 'Griffiths, Robert', *The Dictionary of Welsh Biography down to 1940*, ed. J.E. Lloyd and R.T. Jenkins (London, 1959)

OWAIN EDWARDS/TREVOR HERBERT

Griffoni, Matteo (*b* Bologna, 1351; *d* Bologna, 1426). Italian poet and author of *Memoriale historicum rerum bononiensum*. Of his poems (many of which were written for a lady called Tadea), three balleta, *Chi tempo à il per viltade* set to music by Bartolino da Padova, *Se questa dea* set to music by Johannes Baçus Correçarius de Bononia, and *Amor, i' mi lamento* in a musical setting by Andrea dei Servi, have come down to us.

BIBLIOGRAPHY

A. Sorbelli, ed.: 'Poesie di Matteo Griffoni', *Atti e memorie della R. Deputazione di storia patria per le provincie di Romagna*, 3rd ser., xix (1901), 417–49
G. Corsi, ed.: *Poesie musicali del Trecento* (Bologna, 1970), pp.xcviii–c
P. Petrobelli: 'La musica nelle cattedrali e nelle città', *Storia della cultura veneta*, ii, ed. G. Folena (Vicenza, 1976), 440–68, esp. 462–4

W. THOMAS MARROCCO/GIANLUCA D'AGOSTINO

Grignani, Lodovico (*fl* Rome, 1624–50). Italian printer and publisher. He was active in Rome from 1624 to 1650. He seems to have had some contact with Vincenzo Bianchi, bookseller and later (from 1628) publisher of music, and who himself printed a few books in the years around 1640. Grignani published a few treatises (mostly by Romano Micheli) before 1638 when he began to print music. In a dozen years he printed nearly 50 books of music or treatises, among them a number of Micheli's canons. He seems to have published only two books of secular music and two reprints of instrumental works. The rest was characteristically Roman: a collection of sacred works by local composers (Cifra, Francesco Foggia, Massenzio and both Mazzocchis), and a collection edited by Florido de Silvestris. He also reprinted works by Palestrina and Anerio in 1646 and 1649, and published several volumes of music by Diruta and treatises by Kircher and Sabbatini.

STANLEY BOORMAN

Grigny, Nicolas de (*b* Reims, bap. 8 Sept 1672; *d* Reims, 30 Nov 1703). French organist and composer. He came from a family several of whom were organists and town musicians: his father and grandfather and one of his paternal uncles were all organists in Reims. From 1693 to 1695 he was organist at the abbey church of St Denis in Paris, where his brother André was sub-prior; he was apparently a pupil of Lebègue at this period. In 1695 he married a Parisian merchant's daughter. The record of the birth of the first of his seven children shows that by 1696 he was back in Reims, and within a year he was organist at the cathedral, although the exact date of his appointment is unknown. He held this position until his death, the year before which he agreed to give his services as organist to the parish church of St Symphorien in Reims.

Grigny's volume consists mainly of nine groups of pieces – the four sections of the Ordinary of the Mass and five hymns; there are also four single numbers. Each of the nine groups begins with a plainsong movement in which the chant appears in long notes in either the bass or the tenor. The mass draws upon the plainsong Mass IV of the Vatican edition familiar from the organ masses of Nivers, Lebègue and Couperin. Accompanying voices are set in animated harmony, at times engaging in free imitation. Each cantus firmus movement is followed by a fugue based upon one or more motifs of the plainsong. The remaining movements are in the familiar forms of Grigny's predecessors – duos, trios, *récits*, various other embellished solos and dialogues. These movements rarely echo the plainsong, though the *récit* for the *Pange lingua* is a striking exception in which the entire hymn melody is paraphrased with embellishment.

Although Grigny introduced no new forms he enriched the traditional ones in various ways. A number of his fugues are in five parts, requiring two manuals and pedals, and so are some of the dialogues and plainsong versets. Several of the *récits* call for a pair of solo voices rather than for a single solo against the accompaniment. Fugal treatment appears in movements other than fugues, nor is dialogue treatment – the alternation between manuals of contrasting registration – confined to dialogues. No composer of the French classical organ school demanded more of the pedals, and few exploited the contrasting colours of the organ more vividly. In other respects too Grigny's work is more distinguished than that of his predecessors and contemporaries: in richness of texture, complexity of counterpoint, expressiveness of melodic embellishment, seriousness of purpose and intensity of feeling. He had no immediate French successors either in these aspects or in his use of liturgical material: rather is his work a summation of that of his predecessors. Bach paid it the tribute of copying it in its entirety for his own study and use about 1713. There is also a copy in the hand of J.G. Walther, probably taking that of Bach as its source.

WORKS

Editions: *Nicolas de Grigny: Livre d'orgue*, ed. A. Guilmant and A. Pirro, Archives des maîtres de l'orgue, iv (Paris, 1904/*R*)
Nicolas de Grigny: Premier livre d'orgue, ed. N. Dufourcq and N. Pierront (Paris, 1953)
Livre d'orgue: Nicolas de Grigny, ed. C.-L. Koehlhoeffer (Paris, 1986)
Organ Book: Nicolas de Grigny, ed. N. Gorenstein (Fleurier, 1994)

Premier livre d'orgue contenant une messe et les hymnes des principalles festes de l'année (Paris, 1699/*R*), contents: mass: Kyrie

(5 versets), Et in terra pax (9 versets), Offertoire, Sanctus (3 versets), Elévation, Agnus Dei (2 versets), Communion; hymns: Veni Creator (5 versets), Pange lingua (3 versets), Verbum supernum (4 versets), Ave maris stella (4 versets), A solis ortus (3 versets), Point d'orgue

BIBLIOGRAPHY

ApelG
A. Pirro: 'Nicolas de Grigny (1671–1703)', *Tribune de Saint-Gervais*, xi/1 (1905), 14–21
G. Frotscher: *Geschichte des Orgel-Spiels und der Orgel-Komposition*, ii (Berlin, 1935–6, enlarged 3/1966)
N. Dufourcq: *La musique d'orgue française de Jehan Titelouze à Jehan Alain* (Paris, 1941, 2/1949)
N. Dufourcq: 'Mariage de Nicolas de Grigny', *RMFC*, ii (1961–2), 235–42
W.J. Maul: 'Some Observations on the French Organ School of the Seventeenth Century', *American Organist*, lii/3 (1969), 17–24, lii/4 (1969), 14–16
N. Dufourq: *Le livre de l'orgue français*, iv: *La musique* (Paris, 1972)
B. François-Sappey: 'Nicolas de Grigny', *Guide de la musique d'orgue*, ed. G. Cantagrel (Paris, 1991)
F. Sabatier: 'Nicolas de Grigny', *Dictionnaire de la musique en France au XVIIe et XVIIIe siècles*, ed. M. Benoit (Paris, 1992)
N. Gorenstein: Preface to *Organ Book: Nicolas de Grigny* (Fleurier, 1994), 3–15

ALMONTE HOWELL/FRANÇOIS SABATIER

Grigorian, Gegam (*b* Erevan, 29 Jan 1951). Armenian tenor. Studies at the Erevan Conservatory and La Scala's Scuola di Perfizionamento Artistico laid the foundation for a career that has embraced the Russian and Italian repertory of the 19th century. Following his début in 1971 at the Erevan National Theatre as Edgardo in *Lucia di Lammermoor*, and a short apprenticeship with the Lithuanian Opera in Vilnius, he appeared regularly at the Bol′shoy and in other Soviet theatres, singing such roles as the Pretender (*Boris Godunov*), Radames, Cavaradossi and Pollione (which he recorded with the Bol′shoy). He became a Kirov Opera principal in 1989, and with the company at home, on tour and on record has sung many roles, including Lensky, Hermann, Andrey (*Mazepa*), Vaudémont (*Iolanta*), Vladimir (*Prince Igor*), Princeling Vsevolod (*Legend of the Invisible City of Kitezh*), Pierre Bezukhov (*War and Peace*) and Alvaro (*La forza del destino*, in the original version). Significant débuts included Covent Garden (1993, as Lensky) and the Metropolitan (1995, as Hermann), and he has also appeared in Washington, Buenos Aires, Monte Carlo, Paris, Rome and Genoa. Grigorian's other roles include Riccardo, Ernani, Canio and Turiddu, all notable for their idiomatic style. A stocky presence on the stage, Grigorian is capable of vocal refinement, although he is admired most of all for the exciting thrust of his singing.

JOHN ALLISON

Grigoriu, Teodor [Theodor] (*b* Galaţi, 25 July 1926). Romanian composer. He studied at the Bucharest Conservatory with George Enacovici (1935–6), and then privately with Romeo Alexandreson (1939–49) and Jora (1949–54); his training was completed at the Moscow Conservatory (1954–5) under Khachaturian, Golubov and Rogal-Levitsky. After an early creative phase based on folk music, he turned to serial technique in the *Vis cosmic* ('Cosmic Dream') and the cantata *Odă oraşului meu* ('Ode to my Town'). The composer of many incidental scores for the theatre, he has also collaborated successfully with leading Romanian film directors. After a thorough study of Enescu's music (he orchestrated that composer's *Sept chansons de Clement Marot*), he has been concerned with combining with recent procedures, elements from archaic popular music and Byzantine music. The resulting works are clear and neo-classical in form with striking ideas and a refined lyrical invention. He is a member of the Académie Française.

WORKS
(*selective list*)

Orch: Sinfonia cantabile, op.1, 1950, rev. 1966; Dans tătar [Tartar Dance], 1953; Variaţiuni simfonice pe un cîntec de Anton Pann [Sym. Variations on a Song by A. Pann], 1955; Suita teatrală în stil clasic, 1956; Conc., double chbr orch, ob, 1957; Vis cosmic [Cosmic Dream], 1959; Omagio lui Enescu, 1960; Melodie infinită, 1969; Tristia, 1972; Pastorale şi idile transilvane, 1986; Anotimpuri româneşti; 4 Concerte, vn, chbr orch, 1989; Vn Conc., 'Bizanţ după Bizanţ', 1994
Vocal: Odă oraşului meu [Ode to my Town] (cant, N. Cassian), 1963; Elegia Pontica, female chorus, B, chbr orch, 1969; Canti per Europa, mixed chorus, orch, 1971; Les vocalises de la mer, vocal-inst, sym., 1984; Poeţi şi abisul timpului, v, pf, 1993; Psalmi, mixed chorus, 1995; Requiem for a Poetess, v, orch, 1999; Aetema verba im 2000, mixed chorus, orch, 2000
Chbr and solo inst: Str Qt no.1, 1943; Pf Trio, 1943; Pe Argeş în sus [Up on the Argeş], str qt, 1953; Columna modală, pf, 1985; Partita a sonar, fl, 1987; Str Qt no.2, 1992; Sonata, vn, 1998
Film scores: Eruption, 1957; The Danube Waves, 1960; Lupeni '29, 1963; Codin, 1963; The Şoimaru Family, 1964; The Forest of the Hanged, 1965; Dancii, 1966; The Column, 1968; Ştefancel Mare, 1974; Bureblista, 1980; La legende des Carpates, 1982
Incid music to plays by Sophocles, Molière, Shakespeare etc.
Principal publisher: ESPLA, Muzicală (Bucharest), Ars Sonora (Bucharest), Editions Musicales Transatlantiques

BIBLIOGRAPHY

W.G. Berger: *Ghid pentru muzica instrumentală de cameră* [Guide to instrumental chamber music] (Bucharest, 1965), 376–7
V. Cosma: *Muzicieni români: lexicon* (Bucharest, 1970), 229–30
A. Dogaru: 'Profunzimea de gândire - garanţia unor succese viitoare ale muzicii noastre', *Muzica*, xxiii/8 (1973), 5–6
W.G. Berger: *Muzica simfonică contemporană 1950–1970*, (Bucharest, 1977)
V. Tomescu: 'Nouvelles musicales de Roumanie: L'oratorio *Canti per Europa* par Theodor Grigoriu', *Muzica*, xxviii/8 (1978), 45–7
F. Popovici: 'Theodor Grigoriu', *Muzica*, xxix/4 (1979), 39–47 [part 1 of 2]; also 'Nouvelles musicales de Roumanie: Theodor Grigoriu', *Muzica*, xxix/5–6 (1979), 84–94 [part 2]
A.M. Orendi: 'Theodor Grigoriu: Euterpe şi criticii săi', *Cultura Naţională* (12 Sept 1996)
F. Popovici: 'Portrete componistice: dialog cu Theodor Grigoriu', *Muzica*, new ser., vii/3 (1996), 4–34

VIOREL COSMA

Grigor′yeva, Galina Vladimirovna (*b* Moscow, 18 Dec 1935). Russian musicologist. She graduated from the Moscow Conservatory in 1959 after studying with V.A. Zuckermann, and completed her postgraduate studies there in 1963; she then took the *Kandidat* degree in 1969 and the doctorate in 1987. She taught music analysis at the Moscow Conservatory from 1962 and was appointed senior lecturer in 1973 and professor in 1991. In 1992 she won both the Boris Asaf′yev and the George Soros competitions for musicological studies. The focus of her scholarship is the question of style in the music of leading 20th-century Russian composers, including Sviridov, Peyko, Denisov, Schnittke and Nikolay Sidel′nikov. According to Grigor′yeva, the 20th century does not have a single 'style of the epoch', but is 'an epoch of styles', i.e. an era characterized by stylistic pluralism. She believes that the dominant tendency of contemporary Russian music is the movement away from stylistic demarcation, as in the early 1960s, towards stylistic interaction and synthesis.

WRITINGS

N.I. Peyko (Moscow, 1965)
'Die erste Oper von D. Shostakovitsch "Die Nase"', *Res facta: teksty o muzyce wspókzesnej*, ii (1968), 63–78
'Osobennosti tematizma i formï v sochineniyakh Shostakovicha 60-kh godov' [The particular features of thematicism and form in Shostakovich's works of the 1960s], *O muzïke: problemï analiza*, ed. V.P. Bobrovsky and G.L. Golovinsky (Moscow, 1974), 246–71
'Zur Wechselbeziehung zwischen Kompositionstechnik und Kompositionsstil in der sowjetischen Musik der sechziger und siebziger Jahre', *Sowjetische Musik: Betrachtungen und Analyse*, ed. H. Gerlach (Berlin, 1984), 25–32
Nikolay Sidel'nikov (Moscow, 1986)
'Die Literatur über der sowjetischen Musik', *BMw*, xxx (1988), 177–93
Stilevïye problemï russkoy sovetskoy muzïki vtoroy polovinï XX veka: 50–80-e godï [Stylistic problems of Russian Soviet music of the second half of the 20th century: the 1950s–80s] (Moscow, 1989)
'Poly- und Monostilistik in der sovjetische Musik der achtziger Jahre', *Sowjetische Musik im Licht der Perestoika: Interpretationen – Quellentexte – Komponistenmonographien*, ed. H. Danuser, H. Gerlach and J. Köchel (Laaber, 1990), 91–9
Russkaya khorovaya muzïka 1970–80-kh godov [Russian choral music in the 1970s and 80s] (Moscow, 1991)
'Stylistic Aspects of Soviet Music', *CMc*, no.52 (1993), 44–7
Analiz muzïkal'nïkh proizvedeniy: rondo v muzïke XX veka [Analysis of musical works: the rondo in 20th century music] (Moscow, 1995)
'Luciano Berios Skizzen zu "O King"', *Mitteilungen der Paul Sacher Stiftung*, viii (1995), 12–16
'Istinno russkiy kompozitor: o muzïke N. Sidel'nikova' [A truly Russian composer: on the music of Nikolay Sidel'nikov], *Muzïka iz bïvshego SSSR*, ii (Moscow, 1996), 75–92

TAT'YANA S. KYUREGYAN

Grigsby [née Pinsky], **Beverly** (*b* Chicago, 11 Jan 1928). American composer. She studied ballet and frequently attended theatrical performances in Chicago before moving to Los Angeles in 1941. After three years of premedical study she changed to composition and became a pupil of Krenek, who introduced her to electronic music in 1958. She attended California State University, Northridge (BA 1961, MA 1963). Grigsby's further studies included computer music at Stanford University and Carnegie Mellon University (Pittsburgh), where she was a fellow, and medieval music at Solesmes, France, and the RCM in London. In 1963 she returned to California State University, Northridge, where she founded the computer music studio and taught until she retired in 1992. She was awarded the DMA from the University of Southern California in 1986.

Grigsby's operas and dramatic cantatas have been produced in the USA, Europe and Brazil. The complex melodic and rhythmic elements of her music are tempered by its lyricism. She often uses a synthesizer to generate sonic layers horizontally interwoven with either acoustic or electronically altered sounds produced by live performers, as in *Shakti*, a series of pieces for instruments, voices and computer.

WORKS
(*selective list*)

Stage: Augustine the Saint (dramatic cant.), frags., 1975; Moses (op), 1978, unperf; The Mask of Eleanor (op), 1984; The Vision of Saint Joan, 1v, live/cpr-generated orch, 1987
Vocal: Songs on Shakespeare Texts, S, 1949; Love Songs, T, gui, 1974
Orch: Conc., kbd, orch, 1993; Conc. for Orch, 1994
Chbr and solo inst: 2 Faces of Janus, str qt, 1963; 5 Studies on 2 Untransposed Hexachords, pf, 1971; Dithyrambos, vn, vc, 1975; 3 Movements, gui, 1982; Trio, vn, cl, pf, 1984; Wind Qnt, 1990; Duo, va, pf, 1993; Trio, va, cl, pf, 1996
Cptr (some with live performers): A Little Background Music, 1976; Shakti I, fl, tape, 1983; Occam's Razor, 1985; Shakti II, S, tape, 1985; Shakti III, cl + tabla, tape, 1989; Shakti IV, ob, tape
Also music for film, TV and video
MSS in California State University, Northridge

CATHERINE PARSONS SMITH

Grijp, Louis Peter (*b* The Hague, 23 Jan 1954). Dutch musicologist and lutenist. He studied the lute with Toyohiko Satoh at The Hague Royal Conservatory (1975–82), and musicology with Willem Elders and Kees Vellekoop at the University of Utrecht (1972–81). He took the doctorate at Utrecht in 1991 with a dissertation on the contrafactum mechanism in 17th-century Dutch song. Since 1990 he has been a research fellow at the P.J. Meertens Institute for Dialectology, Folklore and Onomastics at the Royal Netherlands Academy of Science. He is artistic director of the Camerata Trajectina ensemble, which specializes in Dutch music from the 16th and 17th centuries.

Grijp's research focusses on Dutch musical culture, particularly 16th-and 17th-century song and lute music. He has studied the function of the contrafactum mechanism in songs and their political, religious and social contexts, and has prepared a facsimile edition of the works of Nicolas Vallet (Utrecht, 1986–92). In addition, he has studied the use of Dutch and regional dialects in Dutch popular musical practice in the 20th century and edited, with Paul Scheepers, a history of Western musical theory (1990). He was a recipient of the Medal of the Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis in 1995.

WRITINGS

'Fret Patterns of the Cittern', *GSJ*, xxxiv (1981), 62–97
'VOETENBANK: een methode om melodieën te zoeken bij liedteksten, beproefd op de reien in de Geeraerdt van Velsen van P.C. Hooft (1613)' [Strophic repertory: a method to find melodies to song texts, tried out on the choruses of P.C. Hooft's Geeraerdt van Velsen (1613)], *TVNM*, xxxiv (1984), 26–48
ed., with W. Mook: *Lute Symposium: Utrecht 1986* [incl. 'The Ensemble Music of Nicolaes Vallet', 64–85]
'Te voila donc, bel oeil: an Autograph Tablature by Constantijn Huygens', *TVNM*, xxxvii (1987), 170–74
ed., with P. Scheepers: *Van Aristoxenos tot Stockhausen* (Groningen, 1990)
Het Nederlandse lied in de Gouden Eeuw: het mechanisme van de contrafactuur [Dutch song in the Golden Age: the contrafactum mechanism] (diss., U. of Utrecht, 1991; Amsterdam, 1991)
'De Rotterdamsche Faem-Bazuyn: de lokale dimensie van liedboeken uit de Gouden Eeuw' [The Rotterdam Faem-Bazuyn: the local dimension of songbooks from the Golden Age], 'Spotliederen in de Gouden Eeuw' [Satirical songs in the Golden Age], *Volkskundig Bulletin*, xviii (1992), 23–78, 340–66
'De zingende Hadewych: op zoek naar de melodieën van haar strofische gedichten' [The singing Hadewych: looking for the melodies of her strophic poems], *Een zoet akkoord: middeleeuwse lyriek in de Lage Landen*, ed. F. Willaert (Amsterdam, 1992), 72–92
'A Different Flavour in a Psalm-Minded Setting: Dutch Mennonite Hymns from the Sixteenth and Seventeenth Centuries', *From Martyr to Muppy (Mennonite Urban Professionals)*, ed. A. Hamilton, S. Voolstra and P. Visser (Amsterdam, 1994), 110–32
'The Souterliedekens by Gherardus Mes (1561): an Enigmatic Pupil of Clemens non Papa, and Popular Song of the Mid-16th Century', *From Ciconia to Sweelinck: donum natalicium Willem Elders*, ed. A. Clement and E. Jas (Amsterdam, 1994), 245–54
'Van Geuzenlied tot Gedenck-clanck' [From beggar song to Gedenck-clanck], *De zeventiende eeuw*, x (1994), 118–32, 266–76
ed., with E. Buijsen: *The Hoogsteder Exhibition of Music & Painting in the Golden Age* (The Hague, 1994)
ed.: 'Zingen in een kleine taal: de positie van het Nederlands in de muziek', *Volkskundig Bulletin*, xxi/2 (1995) [incl. 'Zingen in een kleine taal: de muzikale taalkeuze van Nederland' [Singing in a

small language: the musical choice of language in the Netherlands], 153–84; 'Is zingen in dialect normaal? Muziek, taal en regionale identiteit' [Is it normal to sing in dialect? Music, language and regional identity], 304–27]

'Muziek op het toneel van de Gouden Eeuw: eerste vruchten van een Vlaams-Nederlands samenwerkingsprojeckt' [Music on the stage in the Golden Age: first results of a Flemish-Dutch cooperative project], *Kort Tijt-verdrijf: opstellen over Nederlands toneel (vanaf ca 1550) aangeboden aan Mieke B. Smits-Veldt*, ed. W. Abrahamse, A.C.G. Fleurkens and M. Meijer Drees (Amsterdam, 1996), 119–31

'Voer voor zanggrage kropjes: wie zongen uit de liedboekjes van de Gouden Eeuw?' [Nourishment for throats that love singing: who did people sing from the songbooks of the Golden Age?], *Bladeren in andermans hoofd*, ed. T. Bijvoet (Nijmegen, 1996), 96–125

JOOST VAN GEMERT

Grille, Sieur de la. *See* NORMANDIN, DOMINIQUE.

Griller String Quartet. English string quartet. It was founded in 1928 by Sidney Griller (*b* London, 10 Jan 1911; *d* London, 20 Nov 1993); Jack O'Brien (*b* Grahamstown, South Africa, 25 Oct 1909); Philip Burton (*b* Daventry, 1 May 1907; *d* Berkeley, CA, 19 May 1961); Colin Hampton (*b* London, 6 June 1911; *d* Oakland, CA, 10 Aug 1996). Griller studied with Hans Wessely and Editha Knocker. For a short time he was a pupil of Rowsby Woof, with whom O'Brien and Burton also studied at the RAM. Hampton was a pupil of Herbert Walenn. Lionel Tertis, in whose chamber music class at the RAM they first played together, encouraged them to form a permanent quartet. They were also coached by Arthur Williams, former cellist of the Klingler Quartet. After the success of their first London appearance in 1928 they began a career that rapidly brought them to the forefront of contemporary quartets. Their first tour in Europe in 1930 was followed by highly successful tours in America, starting in 1938–9. A close collaboration with Ernest Bloch began in 1937. During World War II they joined the RAF on the musical establishment and played for troops all over the country. They also appeared frequently at the National Gallery Concerts organized by Dame Myra Hess in London. In 1940 they played for Queen Elizabeth at Buckingham Palace while Augustus John painted her portrait. From 1949 to 1963 they were the quartet-in-residence at the University of California (until 1961 at Berkeley, then at Davis) but they continued to tour in many countries, including Australia and New Zealand. Noted especially for their playing of Mozart and Bloch and their championship of British music, they played most of the standard Classical and Romantic quartets as well as many modern works, of which more than 20 were dedicated to them by Bloch, Milhaud, Bax, Bliss and other composers; they also made many recordings. In 1951 Griller was made a CBE. In 1960 O'Brien and Burton resigned and, after trying various substitutes for the inner parts, Griller disbanded the ensemble in 1963. Griller taught at the Royal Irish Academy of Music in Dublin, 1963–73, and became professor of chamber music at the RAM. O'Brien taught in California in the Bay Area, and Hampton at Mills College, Oakland.

BIBLIOGRAPHY

T. Potter: 'Farewell to Academia', *The Strad*, xcvi (1985–6), 680–84

RONALD KINLOCH ANDERSON/TULLY POTTER

Grillet, Laurent (*b* Sancoins, Cher, 22 May 1851; *d* Paris, 4/5 Nov 1901). French violinist, conductor, composer and writer. As a youth he played the violin in the orchestra of the Grand Théâtre, Lyons. He later went to Paris and became conductor first of the Folies-Bergères and later, in 1886, of the newly built Nouveau Cirque. For these and other theatres he composed many instrumental pieces: waltzes, polkas, galops, marches etc. In addition he wrote light stage works of various kinds, including ballets, pantomimes (notably *Papa Chrysanthème*, Nouveau Cirque, 4 Nov 1892 and *Le roi Dagobert*), operettas and the opera *Graziosa* (1892). He published numerous piano pieces which often had their origin in his stage music, as well as the vocal score of Gaston Serpette's *Fanfreluche*.

In contrast to the activities listed above was Grillet's interest in medieval and Renaissance instruments and their music. He played the vielle in consort, and with van Waefelghem (viola d'amore), Diémer (harpsichord) and Delsart (viola da gamba) founded the Société des Instruments Anciens. This group, the first of its kind, made its début on 2 May 1895 at the Salle Pleyel, Paris. In the summer of 1897 and on other occasions it performed successfully in London. Grillet's two-volume study *Les ancêtres du violon et du violoncelle: les luthiers et les fabricants d'archets* (Paris, 1901) discusses, in the first part, both European and oriental bowed instruments and, in the second, provides lists of instrument makers and their characteristics, grouped by nationality; areas included are Europe, Russia and America. Although now superseded as a work of organology, this carefully prepared and well-illustrated book is not without interest.

BIBLIOGRAPHY

MGG1 (E. Haraszti); *PazdírekH*

L.A. Vidal: *Les instruments à archet* (Paris, 1876–8/*R*)

Obituary, *Le ménestrel*, lxvii/45 (1901), 360

DAVID CHARLTON/R

Grillo, Giovanni Battista (*b* late 16th century; *d* Venice, mid-Nov 1622). Italian organist and composer. He seems to have spent part of his early life in Austria, possibly in Graz, for some of his compositions were presented in manuscript form by the Graz court musician Francesco degli Atti to Duke Ferdinand of Austria in 1613, and Grillo's only surviving printed church music was dedicated to the same prince five years later. A Venetian chronicler, Giovanni Nicolò Doglioni, also reports that he was called to Italy from the service of German princes. But nothing is known for certain until 1612, when on 28 August he was elected organist to the Venetian religious confraternity, the Scuola Grande di S Rocco. His election was later challenged by one of his competitors, Giovanni Picchi, but Grillo's appointment was confirmed on 17 March 1613. He seems to have remained in this post until his death, for he took part in the celebrations of the festival of S Rocco each year. In 1615, according to Romano Micheli's *Musica vaga et artificiosa*, he was also organist at the church of the Madonna dell'Orto, and he became first organist of S Marco on 30 December 1619. Grillo was one of the composers to write music for the requiem in Venice for Cosimo II of Tuscany (Monteverdi was another) in 1621. His successor at S Marco was appointed in 1623, but from both the records of the Scuola Grande di S Rocco and a letter of Monteverdi (dated 31 December 1622) it seems that he died in mid-November 1622.

Grillo's music suggests the influence of Giovanni Gabrieli. His *Sacri concentus ac symphoniae* is very much modelled on the latter's *Sacrae symphoniae* and includes a 'Canzon pian e forte' for double choir in the same style as Gabrieli's. The church music is also in the traditional Venetian manner for *cori spezzati*, though five works in

this volume are marked 'concertata' and require the organ accompaniment which is supplied, fully figured, in the basso continuo partbook. Grillo was not as forward-looking as Gabrieli in these works, since he did less to differentiate between solo and tutti (although he recommended doubling parts in the latter by instruments); but he handled the duet idiom efficiently, and several of his motets are attractive. His instrumental music is also worthy of revival: he experimented with formal patterns, using refrain techniques (again after the manner of Gabrieli) and sometimes suggesting dance rhythms in the various sections of a canzona.

WORKS

Sacri concentus ac symphoniae, 6–8, 12vv, bc (org) (Venice, 1618); partially ed. J. Ladewig (New York, 1989)
3 canzonettas, 3vv, in Il secondo libro delle canzonette, ed. C. Baselli (Venice, 1600[12])
3 inst pieces with bc, in Canzoni per sonare con ogni sorte di stromenti (Venice, 1608[24])
2 motets, 2 vv, bc (org), in Symbolae diversorum musicorum, ed. L. Calvi (Venice, 1621[4])
2 motets, 2 vv, bc (org), in Seconda raccolta de' sacri canti, ed. L. Calvi (Venice, 1624[2])

BIBLIOGRAPHY

CaffiS
L. Goldioni [G.N. Doglioni] and Z. Zittio [G. Ziotti]: *Le cose notabili et maravigliose della città di Venetia* (Venice, 1655, later edns to 1675)
E. Vogel: 'Claudio Monteverdi', *VMw*, iii (1887), 315–450
H. Federhofer: *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Innerösterreich (1564–1619)* (Mainz, 1967)
J.L.A. Roche: *North Italian Church Music in the Age of Monteverdi* (Oxford, 1984)

DENIS ARNOLD/R

Grillparzer, Franz (*b* Vienna, 15 Jan 1791; *d* Vienna, 21 Jan 1872). Austrian dramatist and poet. He studied law at Vienna University, then in 1813 became a civil servant, rising to the rank of *Archivdirektor* before retiring in 1856. A series of sketches and youthful works from his student days was followed in 1817 by the première and brilliant success of the fate-tragedy *Die Ahnfrau*. The next few years saw a remarkable series of completed works, or sketches that were worked up in later years (including *Melusina*, the only completed libretto of several that Grillparzer projected for Beethoven). Travels to Italy (1819), Germany (1826, to visit Goethe), France and England (1836) and Greece (1843) were events in an otherwise settled existence marked by limited public success for the series of dramas that posterity has recognized to be the supreme achievement in Austrian literature.

Although songs and incidental music play a comparatively small part in most of his plays, Grillparzer's love of and interest in music throughout his life are evident. His favourite early reading was the copy of *Die Zauberflöte* owned by his nurse, who had played a monkey in it and kept the libretto as a prized possession. In his youth Grillparzer studied music with Mederitsch, and in or around 1832 with Sechter. He composed some creditable songs (now in the Stadtbibliothek, Vienna), and a rhapsody for piano was published by Haslinger in 1832. During his early and middle years he was a keen operagoer, and it seems likely that he derived the inspiration for his impressive simultaneous presentation of contrasting dramatic effects (e.g. in *König Ottokars Glück und Ende*, 1823, and *Des Meeres und der Liebe Wellen*, 1829) from the ensembles in the Mozart operas he admired so profoundly. Grillparzer first met Beethoven at his uncle Joseph Sonnleithner's house in 1805, and although Beethoven never set the libretto Grillparzer wrote for him, they continued to meet periodically (Grillparzer wrote in one of Beethoven's *Konversationshefte* (April 1826): 'If only I had the thousandth part of your power and steadfastness!'.) As Austria's leading poet and man of letters Grillparzer was the natural choice as author of the oration for Beethoven's funeral; in 1830 his epitaph for Schubert, beautiful but hardly perceptive, was chiselled on the memorial stone; and he also devoted a number of poems and epigrams to other musicians among his contemporaries.

Rather few of Grillparzer's lyrics have been put to music. Schubert set *Berthas Lied* (D653) from *Die Ahnfrau* in 1819, the serenade *Zögernd leise* (D920 and 921) in 1827 and *Miriams Siegesgesang* (D942) in March 1828. The libretto *Melusina* was ultimately set to music by Conradin Kreutzer and performed at Berlin in 1833 and at Vienna's Theater in der Josefstadt in 1835. Bretón, Mraczek and Mikorey wrote operas based on *Die Jüdin von Toledo*, Braunfels and Franz Mixa on *Der Traum ein Leben*, Kaun on *Sappho*, and Frank and Nezeritis on *Des Meeres und der Liebe Wellen*. Grillparzer made parodistic versions of scenes from *Die Zauberflöte* and *Der Freischütz* for private purposes. His most searching comments on music are contained in the story *Der arme Spielmann* (1842), which, despite a superficial similarity to the fate of Ferdinand Kauer, is an ironic, deeply moving analysis of the problem of the artist who perceives ultimate truths yet cannot transmit them.

BIBLIOGRAPHY

A. Sauer and R. Backmann, eds.: *Franz Grillparzer: Sämtliche Werke* (Vienna, 1909–48)
A. Orel: 'Grillparzers Verhältnis zur Tonkunst', *Grillparzer-Studien*, ed. O. Katann (Vienna, 1924), 278–98, 326
A. Orel: *Grillparzer und Beethoven* (Vienna, 1941)
W.E. Yates: *Grillparzer* (Cambridge, 1972)
K. Schmidt: 'Franz Grillparzer und die Musik', *Musikerziehung*, xxvi (1972), 3–6, 34–58
G. Steinringer: *Grillparzers Beziehung zur Musik* (diss., U. of Vienna, 1977)
O.E. Deutsch: 'Schubert und Grillparzer', *ÖMz*, xxxii (1977), 497–505
D. Monson: 'The Classic-Romantic Dichotomy: Franz Grillparzer and Beethoven', *International Review of the Aesthetics and Sociology of Music*, xiii (1982), 161–75
C.-H. Mahling: '"Das Übrige so unbedeutend als die Komposition ..." Gedanken und Beobachtungen Franz Grillparzers zur Musik und zum Musikleben seiner Zeit', *De musica et cantu: Studien zur Geschichte der Kirchenmusik und der Oper: Helmut Hucke zum 60. Geburtstag*, ed. P. Cahn and A.-K. Heimer (Hildesheim, 1993), 543–78

PETER BRANSCOMBE

Grimace [Grymace, Grimache, Magister Grimache] (*fl* mid- to late 14th century). French composer. He is known from five sources and must have been a contemporary of Machaut, for his five works (three ballades, one rondeau and one virelai) are free of the rhythmic complications of the Ars Subtilior. Syncopation occurs only occasionally and the value of the shortest note does not vary within a piece. In addition, the style of the amorous texts and the musical form of the ballades conform very closely to those of Machaut. The similarity is specially evident in the bitextual *Se Zephirus/Se Jupiter* with musical rhymes at the main cadences. In the four-voice ballade *Des que buisson* the use of hocket in the triplum is striking and contributes to the complementary rhythm of the piece.

The virelai, which has nearly the same text in the two upper voices, is unique and extremely interesting: textual imitations extend into the otherwise untexted accompanying voices. Two anonymous 'realistic' virelais (in *F-Pn* 6771) which have similar imitative passages may have been composed by Grimace or by one of his imitators.

WORKS

Editions: *French Secular Compositions of the Fourteenth Century*, ed. W. Apel, CMM, liii/1, 3 (1970–72) [A]
French Secular Music, ed. G. Greene, PMFC, xviii–xxii (1981–9) [G]

BALLADES

Dedens mon cuer, 2vv; A no.34; G xx, no.14
Des que buisson, 4vv; A no.35; G xix, no.86
Se Zephirus/Se Jupiter, 3vv; A no.36; G xviii, no.15; ed in Wilkins, no.17

RONDEAU

Je voy ennui, 3v; A no.38; G xxii, no.5 (text: incipit only)

VIRELAI

A l'arme/A l'arme/Tru tru, 3 or 4vv; A no.37; G xix no.91 and G xxi, no.22

DOUBTFUL WORKS

C'estoit ma douce, 3vv; ed. in CMM, xxxvi (1966), no.29; A no.186; G xxi, no.22 (virelai)
Rescoés: Horrible feu d'ardent desir/Rescoés: Le feu de mon loyal servant, 3vv, A no.222; G xxi, no.57 (virelai)

BIBLIOGRAPHY

MGG1 (G. Reaney) [incl. facs.]
U. Günther: 'Bemerkungen zum älteren französischen Repertoire des Codex Reina', *AMw*, xxiv (1967), 237–52, esp. 247
N. Wilkins, ed.: *Armes, amours, dames, chevalerie: an Anthology of French Songs from the Fourteenth Century* (Fulbourn, Cambs., 1987)

URSULA GÜNTHER

Grimaldi, Nicolo. *See* NICOLINI.

Grimani. Italian noble family of theatre proprietors. They were the most powerful and influential dynasty of Venetian theatre proprietors, owning at different times four separate theatres. The earliest was SS Giovanni e Paolo, named in Venetian fashion after the parish in which it was situated. It was built by Giovanni Grimani (1603–63) and Antonio Grimani (1605–59) especially for opera and opened its doors in Carnival 1639 with Manelli's *La Delia*. In 1655 the brothers opened a second theatre, S Samuele, which specialized in comedy.

Following an interregnum after Antonio's death during which SS Giovanni e Paolo was managed by the impresario Marco Faustini, Antonio's sons Giovanni (Gian) Carlo (1648–1714) and Vincenzo (1652–1710) took up the reins in 1668. Under the brothers the family's involvement with opera reached its greatest height. In 1677 they built the Teatro S Giovanni Grisostomo, which immediately became the leading opera house of Venice, exceeding all its rivals in magnificence. As a result, the prestige of SS Giovanni e Paolo declined; it was inactive during the 18th century, except in Carnival 1715 when S Giovanni Grisostomo was closed, and it was finally sold in a half-ruined state.

Both Gian Carlo and Vincenzo took a personal interest in operatic theory and practice. Gian Carlo's house in the parish of S Maria Formosa, furnished in mock-antique style, was the meeting-place of the Accademia degli Animosi, founded by Zeno in 1691. This academy, which became a local branch of the Roman Arcadia in 1698, strongly promoted the 'reform' tendencies in opera advocated by such librettists as Domenico David and Zeno; the new principles are clearly evident in five miniature operas performed under the auspices of the Animosi at the turn of the century.

Vincenzo, made a cardinal in 1697, was the anonymous author of three librettos for operas staged at S Giovanni Grisostomo: Carlo Pallavicino's *Elmiro re di Corinto* (1686), G.F. Tosi's *Orazio* (1688) and Handel's *Agrippina* (1709). He undertook diplomacy on behalf of the Habsburgs and in 1690 was a signatory to the treaty binding Savoy to the Grand Alliance. Between 1690 and 1698 he was banished from Venice in accordance with the law forbidding Venetian patricians to serve foreign powers. Undeterred, he accepted appointment in 1706 as imperial ambassador to the Holy See; from 1707 he served concurrently as ambassador of the Archduke Charles, pretender to the throne of Spain. In 1708 Charles awarded him the viceroyalty of Naples. Vincenzo is believed to have enabled Handel's visits to Naples and Venice.

For some time after Gian Carlo's death S Giovanni Grisostomo continued to keep its pre-eminent position through the efforts of his sons, among whom Michele (1696–1775) was the leading figure. It maintained its high ticket prices and disdained (except once, in 1734) to admit comic operas or intermezzos. However, economic difficulties caused it to be turned over to spoken comedies in 1751; it was finally sold by the family in 1819. S Samuele, on the other hand, became increasingly hospitable to opera. From 1720 onwards it frequently hosted the annual Ascension opera and after 1748 enjoyed a period of success with works in the comic genre. A financial crisis caused the family to sell it in 1768.

The fourth theatre, S Benedetto, opened in 1755. It filled the void left by the desertion of opera by S Giovanni Grisostomo. In 1766 Michele Grimani ceded it to an association of box-holders, a step that marked the end of his family's century-long ascendancy over the Venetian stage.

BIBLIOGRAPHY

N. Mangini: *I teatri di Venezia* (Milan, 1974)
G. Morelli: 'Morire di prestazioni: sulla condizione intelletuale del musicista (teatrale, al tempo di Vivaldi)', *Antonio Vivaldi: Venice 1981*, 389–414
R. Strohm: 'Händel und seine italienischen Operntexte', *HJb*, xxi–xxii (1975–6), 101–59; rev. and Eng. trans. in *Essays on Handel and Italian Opera* (Cambridge, 1985), 34–79
M. Talbot: 'Musical Academies in Eighteenth-Century Venice', *NA*, new ser., ii (1984), 21–65
H.S. Saunders: *The Repertoire of a Venetian Opera House (1678–1714): the Teatro Grimani di San Giovanni Grisostomo* (diss, Harvard U., 1985)
H.S. Saunders: 'Handel's *Agrippina*: the Venetian Perspective', *IMSCR XIV: Bologna 1987*, 251–61

MICHAEL TALBOT

Grimani, Maria Margherita (*fl* early 18th century). ?Italian composer, active in Austria. Between 1713 and 1718 she may have lived, at least intermittently, at the court in Vienna. According to Köchel, three of her works (now in *A-Wn*) were performed in the Vienna court theatre. The first of these, *Pallade e Marte*, a *componimento dramatico* dedicated from Bologna on 5 April 1713, was performed on 4 November 1713 for Charles VI's nameday; this was the first operatic work by a woman composer to be given there. Her two oratorios were also performed at the imperial court: *La visitazione di Elisabetta* immediately after *Pallade e Marte* in 1713, repeated in 1718, and *La decollazione di S Giovanni Battista* in 1715. The librettists

are unknown (Köchel's statement that the text of *La decollazione* was written by Domenico Fillipeschi rests on a confusion with A.M. Bononcini's oratorio of the same name, of 1709).

Grimani was the last of a line of female oratorio composers at the Viennese court including Maria di Raschenau, C.B. Grazianini and Camilla de Rossi; Wellesz believed them to be regular canonesses. She was probably related to the art-loving Venetian patrician family Grimani; as ambassador extraordinary, Pietro Grimani, later doge, negotiated the alliance between the republic and Emperor Charles VI against the Turks in 1713, the year Maria Margherita Grimani wrote *Pallade e Marte* as a tribute to Charles. Handel's patron Cardinal Vincenzo Grimani was Viceroy of Naples at that time. Genealogical research has not produced any precise facts about the relationship between the composer and the other members of the family.

Grimani's three surviving works follow the pattern established by Alessandro Scarlatti. The da capo aria is prominent, usually with continuo accompaniment only, but occasionally with obligato instruments. In the extreme simplicity of their descriptive techniques and in their renunciation of dramatic effects the arias show 'an impressive command of the art of expression' (Schering), though, unlike works in the Viennese tradition by Fux and Caldara, there is virtually no counterpoint. The recitatives, almost all secco, are schematic and uninteresting.

BIBLIOGRAPHY

ScheringGO; WurzbachL

L. von Köchel: *Johann Josef Fux* (Vienna, 1872/*R*), suppl. viii

A. von Weilen: *Zur Wiener Theatergeschichte* (Vienna, 1901)

E. Wellesz: 'Die Opern und Oratorien in Wien von 1660–1708', *SMw*, vi (1919), 5–138

U. Manferrari: *Dizionario delle opere melodrammatiche* (Florence, 1955)

RUDOLF KLEIN

Grimaud, Hélène (*b* Aix-en-Provence, 7 Nov 1969). French pianist. She studied with Jacqueline Courtin in Aix, Pierre Barbizet in Marseilles and Jacques Rouvier at the Paris Conservatoire, where she received a *premier prix* in 1985. She continued her studies in the Conservatoire's *cycle de perfectionnement* with Rouvier and was also coached by György Sándor and Leon Fleisher. Her international career developed quickly after the release of her début recording of Rachmaninoff's Second Sonata and *Etudes-tableaux* op.33, made at the age of 15. She has appeared as soloist with many of the world's leading orchestras and has toured throughout Europe, Japan, the USA and Canada. She is particularly successful in her interpretation of the German Romantic repertory, and her recordings of Schumann's *Kreisleriana*, Strauss's *Burleske* (under David Zinman) and the second and third sonatas of Brahms reveal remarkable keyboard authority, expressive freedom and a wide range of tonal colour. She is also an accomplished chamber musician and has performed with Gidon Kremer, Shlomo Mintz and the Hagen Quartet.

CHARLES TIMBRELL

Grimm, Friedrich Melchior, Baron von (*b* Regensburg, 26 Dec 1723; *d* Gotha, 19 Dec 1807). German critic and diplomat. He was active in Paris from 1750 to the Revolution. A disciple of Gottsched, he studied at Leipzig and published a five-act tragedy, *Banise*, at the age of 20. His extensive training in literature was not complemented by any formal training in music. As secretary to Count Friese of Saxony he went to Dresden in 1748, a time when the Italian opera there under the direction of Hasse was at its height. From this experience came his lifelong devotion to the bel canto style. Count Friese took him to Paris in 1749 and installed him in his house in the Faubourg St Honoré; this soon became a favourite rendezvous for the Encyclopedists, who adopted Grimm and formed many of his ideas.

Two essays on German literature in the *Mercure de France* in 1750–51 represented Grimm's début as a critic. His first essay in music criticism followed in the same journal early in 1752: an inaccurate and insolent review of Destouches' *Omphale*, then being revived. In it he belaboured the older style of French opera and heaped inordinate praise upon Rameau. Masson has shown that this essay consecrated the final victory of the supporters of Rameau over those of Lully and should not be confused with subsequent controversies.

In 1753, with the participation of Diderot and several others, Grimm began the *Correspondance littéraire*, a chronicle of Parisian events and journal of the arts and letters that was kept up for nearly four decades. Handwritten copies went on subscription to most of the sovereigns and princes of northern Europe, but the complete chronicle was not printed until 1882.

Grimm patronized Rameau up to the time of the Querelle des Bouffons, in line with the Encyclopedists. But then, as the war of polemics began to range Italian opera against French, Grimm followed Rousseau and adopted a tone of excessive hostility to Rameau. French pride responded to the attacks of these two foreigners, one Swiss, the other Bavarian. Grimm's main contribution was a satirical tract of 1753 in biblical style. He adopted the persona of a Bohemian musician (generally supposed to be Stamitz) who is miraculously flown to Paris to witness an operatic performance. This wholesale condemnation of French opera was subsequently extended by Grimm to French music of any kind, regardless of the composer.

Grimm was a focal personality for the many German musicians who came to Paris to perform or to have their compositions published. French music lovers turned to him for information about music in Germany. Lesure discovered a letter written to Grimm in 1763 asking for news of the 'terribles compositeurs de Mannheim' (in the sense of *élan terrible*) and mentioning Cannabich, Fils, Toeschi and Holzbauer by name. Other documents show that Grimm furnished his aristocratic patrons in Germany with music printed in Paris by German keyboard composers including Schobert and Eckard, as well as symphonies by Cannabich and Toeschi.

During the first visit of the Mozarts to Paris in 1763–4 Grimm was a sympathetic friend who smoothed the way for the appearance of the children at court. When Wolfgang returned with his mother in 1778 Grimm was not so helpful. He mistook the genius of the young composer altogether and was indecently eager to send him on his way back to Salzburg.

Grimm's position on the operatic reform of Gluck was as variable as Rousseau's. When *Orfeo ed Euridice* was first printed at Paris in 1764 Grimm's announcement of the event in the *Correspondance* said of the score, 'it seems almost barbarous to me; music will be lost if this genre catches on'. Ten years later, upon experiencing the

French version of the opera under Gluck's direction, he reversed his position completely and called it the best music yet heard in France, a further blow in his attempts to discredit all native French composers. When Piccinni was later brought to Paris to rival Gluck, Grimm reverted to his original position: music by Italians was naturally superior to any other. Yet he did a certain justice to Gluck's *Iphigénie en Tauride*, though with an initial phrase intended to justify his italophile leanings: 'it may not be melodious, but perhaps it is something better; it makes me forget that I am at the opera and believe rather that I am at a Greek tragedy'. Grimm had been an enthusiastic partisan of the neo-classical movement in the arts and architecture from the 1750s. Not until this statement of 1778 did he admit that Gluck's 'return to antiquity' ran parallel to the currents he so much admired in other fields.

WRITINGS

'Lettre . . . sur Omphale', *Mercure de France* (Jan 1752); pubd separately (Paris, 1752); repr. in Launay (1973)
Lettre . . . à M. l'Abbé Raynal au sujet de sa lettre d'Omphale (Paris, 1752); repr. in Launay (1973)
Le petit prophète de Boehmischbroda (Paris, 1753); repr. in Launay (1973); Eng. trans. of excerpts in *StrunkSR1* and in Fubini and Blackburn (1994) [also pubd as *Les vingt-un chapitres de la prophétie de Gabriel-Joannes-Nepomucenus-Franciscus de Paula Waldstroch, dit Waldstoerchel* (Paris, n.d.)]
'Poème lyrique', *Encyclopédie*, ed. D. Diderot and others, xii (Paris, 1763; Eng. trans. of excerpt in Fubini and Blackburn)
Correspondance littéraire, philosophique et critique (Paris, 1812–14); complete version, ed. M. Tourneux (Paris, 1877–82/*R*)
Correspondence with Catherine II, Frederick II etc, see A. Cioranescu: *Bibliographie . . . du dix-septième siècle* (Paris, 1965–6/*R*), ii

BIBLIOGRAPHY

J. Carlez: *Grimm et la musique de son temps* (Caen, 1872)
H. Kretzschmar: 'Die Correspondance littéraire als musikgeschichtliche Quelle', *JbMP 1903*, 77–92
A. Cazes: *Grimm et les Encyclopédistes* (Paris, 1933)
P.-M. Masson: 'La "lettre sur Omphale"', *RdM*, xxiv (1945), 1–19
A.R. Oliver: *The Encyclopedists as Critics of Music* (New York, 1947)
B. Fitger: *Friedrich Melchior Grimm und seine 'Correspondance littéraire'* (diss., U. of Cologne, 1955)
J.P.A. Koelink: 'Mozart en Friedrich Melchior Grimm', *Mens en melodie*, x (1955), 41–5
F. Lesure: 'Mozartiana gallica', *RdM*, xxxviii (1956), 115–24
D. Launay, ed.: *La Querelle des Bouffons* (Geneva, 1973)
R. Pečman: 'Baron Friedrich Melchior Grimm und die Musik: ein Kapitel aus der Geschichte der Französischen und italienischen Oper', *Der Einfluss der französischen Musik auf die Komponisten der ersten Hälfte des 18. Jahrhunderts: Blankenburg, Harz, 1981*, 39–42
E. Otto: 'Ein Oberpfalzer in Paris: am 26. Dezember vor 260 Jahren wurde Friedrich Melchior Grimm geboren', *Musik in Bayern*, xxvii (1983), 75–9
J.-E. Doussot: *Grimm et la musique d'après 'La correspondance'* (Paris, 1994)
E. Fubini and B.J. Blackburn, eds.: *Music and Culture in Eighteenth-Century Europe: a Source Book* (Chicago, 1994)

DANIEL HEARTZ

Grimm, Heinrich (*b* Holzminden, 1592–3; *d* Brunswick, 10 July 1637). German composer and theorist. He was a pupil of Michael Praetorius, who referred to 'Henr. Grimm, discip. mei, pueri 14. annor.' in the fifth volume of his *Musae Sioniae* (RISM 1607[12]). He later studied at the university at Helmstedt before taking his first appointment at Magdeburg, succeeding Friedrich Weissensee. He served there not only as Kantor of the Gymnasium but also of the Johanniskirche and the Jacobikirche, and he taught singing and composed service music too. Through these activities he became well known in the area and his compositions were well received throughout Lutheran Germany.

When Magdeburg was destroyed by the Catholic army under Count Johann Tilly on 10 May 1631, Grimm fled to Brunswick. His reputation earned him a position as one of the 'outstanding contrapuntists' of Duke Friedrich Ulrich. After a brief tenure as Kantor of St Katharina he was Kantor of St Andreas from 1632 until his death. Among his pupils were Otto Gibelius and Conrad Matthaei.

Grimm's output embraces the principal genres of early 17th-century Lutheran church music: motets, short masses, Passion music, bicinia and tricinia with basso continuo, chorale arrangements and pieces in cantional style. His music reflects the traditions of Protestant music that reached back to the time of Luther. The settings of Latin texts and the 42 settings of Cornelius Becker's German translation of the psalter (1624) are written in the 'Praenestine' motet style.

Like Scheidt and Schütz, Grimm was an early exponent of the concertato style in Germany; his sacred concertos have much in common too with those of Schein and show his evident concern for the expressive treatment of the texts. His pieces for single and double choir represent the newest expression of long-standing practices of setting psalm tunes and chorale melodies. These compositions are also notable for their occasional inclusion of idiomatic parts for a wide range of instruments, including strings, cornetts, trombones and trumpets; some pieces are also prefaced by an introductory instrumental symphonia. The small-scale chorale arrangements are tightly constructed and pleasing works, whereas the large-scale chorale, polychoral compositions are more loosely organized and often overdo the antiphony between high- and low-sounding choirs.

WORKS

printed works published in Magdeburg unless otherwise stated

Missae aliquot ... una cum psalmis nonnullis germanicis, 4–6vv, 1628[1] [contains 5 masses and 5 other liturgical pieces by Grimm]
Passion, deutsch gesangweise ... wie sie der Evangelist Matthäus beschrieben hat, 4vv (1629, 2/1636)

Das alte Jahr ist nun vergahn, 4vv, 1607[12]
Melos gratulatorium Ex 118. Davidis Psalmo, 6vv (Wittenberg, 1622), lost
Der CXVII. Ps., Lobet den Herren, 9vv (1623)
[42] Psalmorum melodiae ad simplicis contrapuncti formam, 4vv, in V. Cremcovius: Cithara Davidica (1624)
Der schöne Ps., Auf meinen lieben Gott, 4vv (1625)
Singet dem Herrn ein neues Lied, 10, 12, 14, 20vv (?Magdeburg, *c*1618)

[32] Tyrocinia seu exercitia tyronum musica, 3vv (1624, 2/1632) [also pubd in O. Gibelius, Seminarium modulatoriae vocalis (Bremen, 1657)]; 1 piece in 1646[13]
Vestibulum hortuli harmonici sacri, hoc est fasciculus [12] triciniorum sacrorum, 3vv, some with bc (Brunswick, 1643) [also incl. 8 tricinia by 'incertorum autorum']
Prodromus musicae ecclesiasticae, das ist ... [12] concertirende Fest-Bicinia, 2vv, bc (Brunswick, 1636); 3 pieces also in 1638[5]
2 pieces, 2vv, bc, 1637[3]

Threnodia, das ist, der klägliche und doch trostreiche Bet-Psalm des Königlichen Propheten Davids (Ach Herr straff mich nicht in deinem Zorn), funeral song, 6vv (1618)
Vota Magdeburgensis (Elegi gratiam Christi salvatoris mei), wedding music, 7vv (1624)

Herrlicher Ruhm und Preis, wedding song, 8vv (1627), lost [double choir]
Dialogus nuptialis (Meine Schwester, liebe Braut), wedding song, 5vv, 5 insts (1628)
Anmutiges Lieb-Gespräch (Siehe, mein Freund), wedding song, 4/5vv (1628)
Vis ignea amoris (Setze mich wie ein Siegel), wedding music, 8vv, bc (1629)
Trost Gesänglein (Wer in der Welt wol leben will), funeral song, 8vv (Celle, 1633)
Christliches Leich Gesänglein (Unser Leben währet), funeral song, 8vv (Celle, 1637)
Fasciculus cant. sacro in festivitatibus anniversariis usitatorium (1627), lost
Sacer septenarius musicus primus, 7 sacred concs., 7, 10vv, bc (Leipzig, ?1635), lost

82 pieces for 1–3 choirs, 2–16vv, incl. 8 large-scale polychoral works, 11 concs., chorale arrangements and motets (some with intsts) in MSS: *A-Wgm*, *CH-Bab*, *D-BDk*, *Bsb*, *Dl*, *HSk*, *Lr*, *MÜG*, *W*, *S-Uu*
2 symphonie, insts, *D-HSk*

WRITINGS

Unterricht, wie ein Knabe nach der alten Guidonischen Art zu solmisieren leicht angeführt werden kann (Magdeburg, 1624)
Instrumentum instrumentorum, hoc est, Monochordum, vel potius Dodecachordum (MS, *D-Wa*, 1629)

BIBLIOGRAPHY

EitnerQ
O. Riemer: 'Heinrich Grimm, ein mitteldeutscher Musiker', *Festschrift Arnold Schering*, ed. H. Osthoff, W. Serauky and A. Adrio (Berlin, 1937/*R*), 180–93
H. Lorenzen: *Der Cantor Heinrich Grimm (1593–1637): sein Leben und seine Werke mit Beiträgen zur Musikgeschichte Magdeburgs und Braunschweigs* (diss., U. of Hamburg, 1940)
F. Blume: *Protestant Church Music: a History* (London, 1975)
P. Downey: *The Trumpet and its Role in Music of the Renaissance and Early Baroque* (diss., Queen's U., Belfast, 1983)

CHRISTOPHER WILKINSON/PETER DOWNEY

Grimm, Karl (*b* Berlin, 1794; *d* Berlin, 16 June 1855). German string instrument maker and trumpet virtuoso. He was an instrument maker to the royal court in Berlin and had an instrument-making business producing about 30 instruments a year. His instruments were influenced by those of Stradivari and he devoted his attention to tonal quality and to perfecting the violin's internal construction and exterior varnishing. He also had a reputation for well-built, sonorous harps. His instruments were used by soloists of the day. The business was taken over by his son, LUDWIG GRIMM, who was not seriously interested in it; from 1851 Karl's son-in-law, C. Hellmig, was the practical head of the firm. They presented a quartet of instruments at the International Exhibition of 1862 in London and received accolades particularly for the rich tonal quality. See W. Henley: *Universal Dictionary of Violin and Bow Makers*, ii (Brighton, 1959–60)

ALICE LAWSON ABER-COUNT

Grimm, (Karl Konstantin) Ludwig [Louis] (*b* Berlin, 17 Feb ?1821; *d* Berlin, 23 May 1882). German harpist, teacher and composer, son of KARL GRIMM. He studied the harp with Josef Hasselmans at the Strasbourg Conservatory and perfected his skill in Leipzig with Elias Parish Alvars. From 1837 he performed with great success and was much in demand, particularly by Liszt and Bülow. In 1844 he was the principal harpist at the royal chapel in Berlin and 25 years later received the title *königliche Concertmeister*.

Grimm was the founder of the modern German school of harp playing. Among his pupils were Albert Zabel, Wilhelm Posse, Franz Poenitz, Rosalia Spohr (wife of Louis Spohr) and Ferdinand B. Hummel. His compositions for the harp are unpublished.

BIBLIOGRAPHY

B. Bagatti: *Arpa e arpisti* (Piacenza, 1932), 52
M.G. Scimeca: *L'arpa nella storia* (Bari, 1938), 145–6
W. Henley: *Universal Dictionary of Violin and Bow Makers*, ii (Brighton, 1960)
A.N. Schirinzi: *L'arpa* (Milan, 1961), 98
A. Holý: 'Parish-Alvars in Vienna', *United Kingdom Harpists Association Newsletter*, xvi/Oct (1969), 6
H.J. Zingel: *Die Entwicklung des Harfenspiels von den Anfängen bis zur Gegenwart* (Leipzig, 1969), 176
H. Charnassé and F. Vernillat: *Les instruments à cordes pincées* (Paris, 1970), 47

ALICE LAWSON ABER-COUNT

Grimm & Wirsung. German firm of music printers and publishers. In 1517 Sigmund Grimm, who had been an Augsburg town doctor since 1507, set up a printing press and took Marx Wirsung as his partner (1518–22), but after Wirsung left the firm it began to decline and was eventually sold in 1527 or 1528. Othmar Luscinius worked with the press for some time as a proofreader.

Of items printed by Grimm (nearly 300) the most important to the musicologist is the *Liber selectarum cantionum quas vulgo mutetas appellant* (1520), printed from woodcuts. A collection of 24 Latin hymns by such leading composers as Josquin, Senfl, Pierre de La Rue, Mouton and Obrecht, it includes the imperial motets *Virgo prudentissima* by Isaac and *Sancte Pater, divumque decus* by Senfl, and has woodcuts by Hans Weiditz. It also has the distinction of being the earliest printed choirbook with the separate parts set out on two facing pages. This collection was produced at the instigation of the Augsburg humanist Conrad Peutinger, edited by Ludwig Senfl and dedicated to the Archbishop of Salzburg, Matthäus Lang von Wellenburg, a patron and lover of music who had formerly been private secretary and ambassador to the Emperor Maximilian.

BIBLIOGRAPHY

BenzingB
A. Layer: 'Augsburger Musikdrucker der frühen Renaissancezeit', *Gutenberg Jb* (1965), 124
E.T. Nauck: 'Doktor Sigmund Grimm, Arzt und Buchdrucker', *Zeitschrift des Historischen Vereins für Schwaben*, lix–lx (1969), 311;
W. Senn: 'Maximilian und die Musik', *Ausstellung Maximilian I* (Innsbruck, 1969), 73–85, esp. 84
R. Steiner and J. Bellot: 'Zur Herkunft von Dr. Sigmund Grimm, Arzt und Buchdrucker zu Augsburg', *Zeitschrift des Historischen Vereins für Schwaben*, lxxvi (1982), 183
I. Bezzel: 'Grimm', *Lexicon des gesamten Buchwesens*, ed. S. Corsten, G. Pflung and F.A. Schmidt-Künsemüller (Stuttgart, 1985–), iii
T. Röder and T. Wohnhaas: 'Der Augsburger Musikdruck von den Anfängen bis zum Ende des Dreissigjährigen Krieges', *Augsburger Buchdruck und Verlagswesen: von den Anfängen bis zur Gegenwart*, ed. H. Gier and J. Janota (Wiesbaden, 1996/7), 291–321

THEODOR WOHNHAAS

Grinberg, (Rachel-)Mariya (Izrailevna) (*b* Odessa, 24 Aug/6 Sept 1908; *d* Moscow, 15 July 1978). Ukrainian pianist and teacher. She studied at the Odessa State Conservatory, and at the Moscow Conservatory with Felix Blumenfeld from 1926 and Konstantin Igumnov from 1931. She was appointed a soloist with the Moscow

Philharmonia in 1932. In 1959 she joined the staff at the Gnesin Institute of Musical Education and became a professor in 1970. An authoritative pianist with a large-scale approach, Grinberg played with considerable depth of feeling and poetic insight. Her performances of the 32 sonatas of Beethoven, which she gave as a cycle in 1968 and which were recorded, and of Schubert, Schumann, Prokofiev, Shostakovich and Weinberg are remarkable for their artistic penetration and absolute security. She was recorded more than most Soviet pianists of her generation, and her discs aptly represent the breadth of her repertory.

I.M. YAMPOL'SKY/JAMES METHUEN-CAMPBELL

Grinberg, Oleksandr (*b* Khar'kiv, 2 March 1961). Ukrainian composer. From 1976 to 1980 he studied in the theory department at the Khar'kiv Music College and then transferred to Igor' Korach's composition class in the faculty of the Khar'kiv State Institute of Arts (1980–85). He then taught at a children's music school (1987–95), at the Music College (1987–94) and Institute of Arts (1994 onwards) in Khar'kiv. In 1990 he became a member of the Union of Composers of Ukraine; a participant in masterclasses given by Ruders and Denisov, his music has been performed in many festivals throughout Europe.

Grinberg's preference for chamber and instrumental music stems from his consideration of poetry and prose as self-sufficient; he thus avoids vocal genres. In terms of his musical thinking, he is a constructivist composer, trying in each work to express the internal laws of the musical composition. With his use of 12-note, serial, aleatory and spectral techniques, parallels exist between his methods and those of such composers as Webern, Messiaen, Boulez, Feldman and Denisov. Despite his predilection for polyphonic thinking, sonoristic interpretations of musical sound characterize his writing.

WORKS

Polifonicheskiye igrï [Polyphonic Games], pf, 1987–9; 7 ėtyudov [7 Studies], cl, 1990; Kariyon [Carillon], small orch, 1990; Mobile-Immobile, pf, 1990–96; Mertsaniya [Shimmering], str qt, 1991; Muzïka dlya druga [Music for a Friend], perc, 1992; Mantrï [Mantras], 7 rec, 1992; Komnatnoye rasteniye [A House Plant], fl, cl, vn, vc, xylorimba, pf, 1993; Krugi na vodye [Circles on the Water], 2 gui, 1993 [in memory of O. Messiaen]; V Garmonii [In Harmony], 12 insts, 1994–6; Risunok perom [A Pen Drawing], cl, vn, 2 va, db, accdn, 1995; Zvuki goroda [Sounds of a Town], a sax, 1995; Iz Bezdnï [From the Abyss], str orch, 1995; Kaprichchio [Capriccio], vn, 1996; Pod pryamïn uglom [At Right Angles], vn, pf, 1996

LESYA LANTSUTA

Grinblat, Romual'd Samuilovich (*b* Tver', 11 April 1930; *d* St Petersburg, 14 Aug 1995). Russian composer. He studied composition with Adolfs Skulte at the Riga Conservatory (1950–55) before working as a sound engineer with Latvian Radio (1955–7) and as an editor with the Latvian State Publishers (1957–61). He moved in 1971 to Leningrad where he was later appointed, in 1982, senior editor of the city's division of the publishers Sovetskiy Kompozitor. He was awarded the Latvian State Prize in 1961 and became an Honoured Representative of the Arts of Russia in 1987. His work falls into two basic categories: instrumental, 'absolute' music and incidental music for films and for the stage. However, beginning with *Rigonda* (1959) – one of the first Latvian ballets – these two facets coexisted and interacted with one another. Thus, the incidental music for Bulgakov's play *Kabala svyatosh* (commonly known as 'The Life of Monsieur de Molière') served as the basis for an instrumental suite in which avant-garde and Baroque styles are set off against one another in a manner reminiscent of Schnittke's polystylism. Grinblat has also sought stylistic synthesis in works such as the rock opera *Flamandskaya legenda* ('The Flemish Legend'), in which the brutality of the vernacular musical source is combined with a subtly refined method of development. Conversely, many of his absolute works are notable for their vivid imagery which could be described as a type of instrumental theatre. He had recourse to organizational structures of both fixed and mobile varieties: strict dodecaphony would, for example, be combined with limited aleatory elements such as loosely defined piano clusters. Nono rated Grinblat's Fourth Symphony (1967) the most significant work of the Soviet era after Shostakovich's Eighth Symphony.

WORKS

(*selective list*)

Dramatic: Rigonda (ballet, 3), 1959; Riga (ballet, 1), 1965; Zelyonaya ptichka [The Green Bird] (musical, 3, R. Rayt, after C. Gozzi), 1970; Doch' bradobreya [The Barber's Daughter] (children's chbr op, 2, Grinblat and N. Sheyko, after H.C. Andersen: *The Elder Bush Fairy*), 1972; Teorema o lyubvi [The Theorem about Love] (musical comedy, 2, Yu. Dimitrin), 1975; Flamandskaya legenda/Til Eulenspiegel [The Flemish Legend] (rock op, 2, Yu. Kim, after C. de Coster), 1978; Vindzorskiye prokaznitsï [The Merry Wives of Windsor] (musical, Yu. Kim, after W. Shakespeare), 1981

Inst: Sym. no.1, orch, 1955; Vpechatleniya [Impressions], pf cycle, 1956; Sym. no.2, orch, 1957; Molodyozhnaya uvertyura [Youth Ov.], orch, 1958; Syuita iz baleta 'Rigonda', orch suite, 1961 [from ballet]; Pf Conc., 1963; Sym. no.3, orch, 1964; Ballada, orch, 1966; Noktyurn, 17 str, 1966; Poėma o Daugave [A Poem about Daugava], orch, 1966; Sym. no.4, orch, 1967; Conc., fl, chbr orch, 1970; Pf Sonata, 1971; Zhizn' Mol'yera [The Life of Molière], suite, hpd, chbr orch, 1973; Sym. no.5, orch, 1982; Sym. no.6, orch, 1992; Sym. no.7 'Dialogi', chbr orch, 1995

Vocal: Poėtï mira v bor'be za mir [Poets of the World in the Struggle for Peace], song cycle, 1953; Uprazhneniya po fonetike [Exercise in Phonetics] (cant. in 8 paragraphs, R. Rozhdestvensky), chbr chorus, 5 insts, 1969; Kot i ptitsa [The Tomcat and the Bird] (fable, J. Prévert), boys' chorus, 1970

Over 20 film scores, over 40 incid music scores

BIBLIOGRAPHY

Ye. Lobacheva: 'Latïshskiy balet "Rigonda"' [The Latvian ballet 'Rigonda'], *SovM* (1959), no.11, pp.111–14

A. Klotïn': 'Zametki o pribaltiyskom simfonizme' [Notes on the symphonic music of the Baltic area], *SovM* (1969), no.5, pp.19–25

Romual'd Grinblat: Kvatkiy biograficheskiy ocherk [a short biographical sketch] (Leningrad, 1987)

'Svetloy pamyati' [To the radiant memory], *Pro Musica*, no.6 (1996), 7 [obituary]

IOSIF GENRIKHOVICH RAYSKIN

Grinder organ. *See* BARREL ORGAN.

Grinke, Frederick (*b* Winnipeg, 8 Aug 1911; *d* Ipswich, 16 March 1987). British violinist of Canadian birth. A student in Winnipeg with John Waterhouse, at 16 he won a scholarship to the RAM, London, where he worked under Rowsby Woof; he later took lessons with Busch and Flesch. He played for six years with the Kutcher Quartet, and for ten was leader of the Boyd Neel Orchestra, with which he recorded solo parts in Bach's Brandenburg Concertos, Handel's concerti grossi and Vaughan Williams's *Concerto accademico*. A forthright and musicianly violinist, he gave many first performances, recorded piano trios by Bridge and Ireland, and inspired compositions by Berkeley, Gordon Jacob, Leighton and Vaughan Williams (the A minor Violin Sonata). He was

a Fellow of the RAM and joined the staff there in 1944. From 1967 he acted as judge at many international competitions. He was created a CBE in 1979.

BIBLIOGRAPHY

J. Creighton: *Discopaedia of the Violin* (Toronto, 1974, 2/1994)

ROBERT ANDERSON

Grīnups, Artūrs (*b* Riga, 2 Nov 1931; *d* Riga, 4 Dec 1989). Latvian composer and double-bass player. He graduated from Vilhelms Kumbergs's double-bass class (1955) and Skulte's composition class (1958) at the Latvian State Conservatory. Between 1954 and 1983 he was leader of the double-bass section of the Latvian National SO. Grīnups's music is post-Romantic, with a tendency towards monumental psychological drama and exaltation. His chamber music is more laconically expressive, yet retains an emotional pathos.

WORKS
(*selective list*)

9 syms.: 1958; 1959; 1959; 1960; 'Kaugurieši', 1961; 1962; 1963; 1967; 1988

Other orch: Hn Conc., 1969; Sinfonia, str, 1972; Trbn Conc., 1975; Quasi una sinfonia, 1981

Chbr and solo inst: 5 Pf Pieces, 1974; Pf Trio, 1974; Sonata no.2, vn, pf, 1974; 3 Visions, wind qt, 1976

Principal publisher: Muzyka

BIBLIOGRAPHY

L. Apkalns: 'Kāds "netaktisks" komponists: Arturs Grīnups' [Grīnups: a 'tactless' composer], *Latvju mūzika*, x (1978), 899–906

L. Mūrniece, ed.: *Muzyka sovetskoi Latvii* [The music of Soviet Latvia] (Riga, 1988), 69–73

ARNOLDS KLOTIŅŠ

Griot. A term that appeared first in the mid-17th century (as *guiriot*) in French writing about West Africa, and referred to a class of hereditary professional musical and verbal artisans in certain socially differentiated societies in the Senegambia region. *Griot* is a French rendering of local West African terms: Arabic *iggio*; Wolof *gewel*; Fulfulde *gawlo*; Maninka (Malinke)–Xasonke (Kassonke)–Bamana (Bamara) *jeli*; Mandinka *jali*; and Soninke *jaare*. *Griots* are found primarily in Senegal, The Gambia, Guinea and Mali and belong to a limited number of lineages with probable roots in ancient Ghana or Mali. They formerly enjoyed extensive royal patronage and still dominate the national ensembles in their countries. Certain instruments are exclusive to *griots* in accordance with the region and people: *ngoni/koni*, KORA, BALO, *tama* and *dunun* are used by *jeli/jali*; *xalam* and *tama* by *gewel*; *gambare* by *jaare*; *hoddu* by *gawlo*; and *tidinit* and *ardin* by *iggio*. Original references were extended by outsiders to refer to any African oral historian, praise-singer or musician, regardless of birthright. Within Africa, the term can have pejorative connotations inherited from European colonial writing.

BIBLIOGRAPHY

L.J.B. Bérenger-Féraud: 'Etude sur les griots des peuplades de la Sénégambie', *Revue d'anthropologie*, 2nd ser., v (1882), 266–79

R. Mauny: *Glossaire des expressions et termes locaux employés dans l'Ouest Africain* (Dakar, 1952)

T. Nikiprowetzky: *La musique des griots: Senegal*, Ocora OCR 15 (*c*1965) [disc notes]

H. Zemp: 'La légende des griots Malinké', *Cahiers d'études africaines*, vi (1966), 611–42

V. Monteil: 'Un cas d'économie ostentatoire: les Griots d'Afrique Noire', *Economies et sociétés*, ii (1968), 773–91

S. Camara: *Gensa de la parole: Essai sur la condition et le rôle des griots dans la société Malinké* (Paris, 1976)

D. Conrad: 'Islam in the Oral Traditions of Mali: Bilali and Surakata', *Journal of African History*, xxvi (1985), 33–49

L. Durán: 'Djely Mousso', *Folk Roots*, lxxv (1989), 34–39

B. Hoffman: *The Power of Speech: Language and Social Status among Mande Griots and Nobles* (diss., Indiana U., 1990)

T. Tamari: 'The Development of Caste Systems in West Africa', *Journal of African History*, xxxii (1991), 221–50

T. Hale: 'Griottes: Female Voices from West Africa', *Research in African Literatures*, xxv/3 (1994), 71–91

D. Conrad and B. Frank, eds.: *Status and Identity in West Africa: Nyamakalaw* (Bloomington, IN, 1995)

C.M.C. Keita: *Massa Makan Diabaté: Un Griot mandingue à la rencontre de l'écriture* (Paris, 1995)

T. Hale: *Griots and Griottes* (Bloomington, IN, 1998)

E. Charry: *Mande Music* (Chicago, 2000)

ERIC CHARRY

Grisar, Albert (*b* Antwerp, 26 Dec 1808; *d* Asnières, 15 June 1869). Belgian composer. A great admirer of Boieldieu and a pianist and amateur singer, he gave up the tradesman's career his family wished him to pursue in order to devote himself temporarily to music; his teacher was Joseph Janssens, a former pupil of Le Sueur. Although in 1829 he briefly resumed his commercial career, in Liverpool, the revolutions in France of 1830 attracted him to Paris, where he studied with Reicha for two years. The great success of his *romance La folle*, composed some years earlier, helped him to gain entry to La Monnaie, Brussels. His first opera produced there, *Le mariage impossible* (1833), in the style of Boieldieu, was rapturously received. Returning to Paris, he composed a number of popular romances of which thousands of copies were sold. Soon he made his début at the Opéra-Comique in 1836 with *Sarah*, a touching tale but a weak opera. *L'an mil* was worse, but from that point onwards Grisar's sense of comedy became sharper as he entered into the spirit of composers such as Rossini, Donizetti and, as certain arias show, Bellini. His feeling for humour and tempo variation improved, leading him to produce several increasingly amusing scores which, in their dynamic verve, clearly foreshadowed Hervé, Lecocq, Chabrier and even Offenbach.

In 1840 Grisar took up a grant from the Belgian government to study the music of Belgian composers in Italian church archives. However, in Rome, and then in Naples where he studied with Mercadante, he worked further on his compositional technique, immersing himself in the spirit of *opera buffa*. The eight years he remained in Italy yielded positive results. His *Gille ravisseur*, sent back from Naples (though he claimed to have written it in Paris before he left), may be regarded as his first small masterpiece; successfully produced in 1848, the work is remarkable for its intelligence, inspiration, subtlety, humour and sense of theatre. A stream of witty comedies followed, all characterized by variety, elegance and musical resourcefulness. Only one serious work briefly interrupted the flow, *Le carillonneur de Bruges*, produced in 1852 and inspired by a patriotic enthusiasm for the history of the composer's native Flanders; it was a kind of *drame lyrique* in the style of Meyerbeer, but it lacked the necessary breadth and, with a weak libretto, its success was limited.

Grisar was always in financial difficulty and had to work uninterruptedly until his sudden death. He had a mania for beginning pieces of work, and many of the scores he embarked upon never reached the stage. Some of them, nevertheless – *Riquet à la houppe*, *Le parapluie enchanté*, *Rigolo*, *L'âne et le prince* and *Afraja* – seem to

have been virtually finished by July 1868. He also collaborated on several works, particularly with his great friend Flotow.

An immediate precursor of Offenbach, Grisar always worked within the confines of French good taste which he inherited from Boieldieu. His comedy is never vulgar or completely burlesque, and the music, of considerable merit, may be compared to that of Ambroise Thomas who, unlike Grisar, has not fallen into oblivion.

WORKS

opéras comiques, first performed in Paris, unless otherwise stated

Le mariage impossible (2, Mélesville [A.-H.-J. Duveyrier] and Carmouche), Brussels, Monnaie, 4 March 1833, *B-Ba*

Sarah, ou L'orpheline de Glencoe (2, Mélesville), OC (Bourse), 26 April 1836 (Paris, ?1836)

L'an mil (1, Mélesville and P. Foucher), OC (Bourse), 23 June 1837, vs (Paris, ?1840)

La Suisse à Trianon (1, J.-H. Vernoy de Saint-Georges and A. de Leuven), Variétés, 8 March 1838

Lady Melvil (3, Saint-Georges and de Leuven), Renaissance, 15 Nov 1838, collab. F. Flotow [9 songs later used in Le joaillier de Saint-James, 1862]

L'eau merveilleuse (Das Wunderwasser) (opéra bouffe, 2, T.M.F. Sauvage), Renaissance, 30 Jan 1839, vs (Paris, ?1839), collab. Flotow

Les travestissements (1, P. Deslandes), OC (Bourse), 16 Nov 1839, vs (Paris, 1839)

Gille ravisseur (1, Sauvage), OC (Favart), 21 Feb 1848, vs (Paris, ?1848)

Les porcherons (3, Sauvage), OC (Favart), 12 Jan 1850, vs (Paris, ?1850)

Bonsoir, Monsieur Pantalon! (1, de Morvan and J.P. Lockroy), OC (Favart), 19 Feb 1851, vs (Paris, 1851)

Le carillonneur de Bruges (3, Saint-Georges), OC (Favart), 20 Feb 1852, vs (Paris, 1852)

Les amours du diable (opéra féerie, 4, Saint-Georges), Lyrique, 11 March 1853, vs (Paris, 1853)

Le chien du jardinier (1, Lockroy and E. Cormon), OC (Favart), 16 Jan 1855, vs (Paris, 1855)

Voyage autour de ma chambre (1, A.F. Duvert and Lauzanne, after X. de Maistre), OC (Favart), 12 Aug 1859, vs (Paris, 1859)

Le joaillier de Saint-James (3, Saint-Georges and de Leuven), OC (Favart), 17 Feb 1862, vs (Paris, ?1860); incl. 9 songs from Lady Melvil

La chatte merveilleuse (3, P.F. Dumanoir and A.P. Dennery), Lyrique, 18 March 1862, vs (Paris, 1862)

Les bégaiements d'amour (1, C. Deulin and E. de Najac), Lyrique, 8 Dec 1864, vs (?1900)

Les douze innocentes (opéra bouffe, 1, de Najac), Bouffes-Parisiens, 19 Oct 1865, vs (Paris, 1865)

Le procès (1), excerpts in *Journal des demoiselles* (July 1867)

Contribs. to: Flotow and A. Pilati: Le naufrage de la Méduse, 1839; L. Boieldieu and others: L'opéra à la cour, 1840; A. Karr: La Pénélope normande, 1860

Inc.: Riquet à la houppe, Le parapluie enchanté, Rigolo, L'âne et le prince, Afraja, L'oncle Salomon, Le mariage forcé (after Molière), Les contes bleus, Manon Giroux, La reine Mab, La mort du Cosaque

BIBLIOGRAPHY

FétisB; StiegerO

A. Pougin: *Albert Grisar* (Paris, 1870)

E. Gregoir: 'Lettres inédites d'Albert Grisar', *Littérature musicale: documents historiques relatifs à l'art et aux artistes-musiciens*, iv (Brussels, 1876), 73–86

PHILIPPE MERCIER

Grischkat, Hans (Adolf Karl Willy) (*b* Hamburg, 29 Aug 1903; *d* Stuttgart, 10 Jan 1977). German choral conductor and musicologist. He first studied natural science at Tübingen University, then musicology at the Musikhochschule in Stuttgart under K. Hasse, as well as the organ and piano, 1923–7. In 1924 he formed the Reutlingen Chorale, in 1931 the Swabian Chorale, and in 1936 the Grischkat Chorale in Stuttgart, all of which he continued to conduct. In 1938 he was appointed music director at the Bosch electrical works, conducting choirs and a symphony orchestra, and in 1945 he founded the Swabian SO at Reutlingen, which he conducted until 1950. From 1946 to 1968 he taught choral conducting at the Stuttgart Musikhochschule (from 1950 as professor), and from 1968 he taught orchestral conducting there. An outstanding choral conductor who helped to re-establish standards after the two world wars, Grischkat gained particular renown for his performances of Bach, including the complete cantatas at the collegiate church in Stuttgart between 1958 and 1970, and recordings of 30 of them, as well as of works by Schütz; several of his recordings received prizes. In 1955 he took over the work begun by Arnold Schering of editing the revised miniature scores of Bach's cantatas. In 1970 he received the Grosse Verdienstkreuz der Bundesrepublik Deutschland.

RUDOLF LÜCK

Grisey, Gérard (*b* Belfort, 17 June 1946; *d* Paris, 11 Nov 1998). French composer. After initial training in Germany at the Trossingen Conservatory (1963–5), he studied with Messiaen at the Paris Conservatoire (1965–7, 1968–72) and with Dutilleux at the Ecole Normale (1968), inheriting from both teachers a sensitivity to sound, harmony and orchestration. He later undertook further studies in electro-acoustics (with Jean-Etienne Marie, 1969), composition (with Xenakis and Ligeti at the Darmstadt summer courses, 1972) and acoustics (with Emile Leipp at the Faculté des Sciences, 1974). During a residency at the Villa Medici, Rome (1972–4), he struck up a friendship with Murail, with whom, along with Levinas, he founded the ensemble L'Itinéraire in 1973. He was an influential teacher: his wide musical sympathies – which embraced not only oriental and African music and the avant-garde but also figures often considered marginal to 20th-century modernism, such as Janáček and Sibelius – encouraged a stylistic diversity among younger pupils, who included Eric Tanguy and Magnus Lindberg. He taught at the Darmstadt summer courses (1976–82) and later held teaching posts at the University of California, Berkeley (1982–6), and the Paris Conservatoire (1987–98), where he was professor of orchestration and later of composition. He died suddenly of an aneurism at the age of 52.

Grisey's musical voice was one of the most distinctive and influential to emerge in France after Boulez. In his first mature works, dating from the early 1970s, he turned away from serialism towards techniques based on the exploration of the acoustic properties of sound and the nature of human perception. This tendency became known as *musique spectrale* (*see* SPECTRAL MUSIC) and was a dominant feature of French music from the 1980s onwards. His first major essay in the technique was *Dérives* (1973–4) for two orchestral groups, in which a recurring harmonic spectrum on E♭ serves as a focus of stability and consonance, against which other transformations are gauged. Encouraged by the possibilities of this new non-tonal use of consonance, he set about exploiting it further in a vast cycle, *Les espaces acoustiques*, which occupied him for 11 years (1974–85) and lasts over an hour and a half in performance: the forces of the component pieces range from the solo viola of the opening *Prologue* (1976) to the large orchestra of *Transitoires* (1980) and the concluding *Epilogue* (1985), and each save the last can be played separately or along with any adjacent work in the cycle (the ending of the first

piece, for instance, forms the beginning of the second). The entire cycle is based on a pattern of inhalation–exhalation–rest. The moments of rest are marked by regular, periodic patterns and a part of a harmonic spectrum on E (41.2 Hz); the inhalations develop these repetitive figures, pushing them into a state of maximum disorder and instability; the exhalations proceed from the resulting disorder back to a new state of rest on E. Especially characteristic is the blurring of the distinction between harmony and timbre to which Grisey gave the name 'instrumental synthesis'. The low E in the trombone at the opening of *Partiels* (1975) is followed by a chord which imitates the timbre of the trombone, modelled after a sonogram analysis of its sound. Long stretches of the same work employ harmonic transformations that simulate with purely instrumental forces the electro-acoustic technique of ring-modulation.

Among the major pieces from the 1970s that lie outside the *Espaces acoustiques* project, *Sortie vers la lumière du jour* and its sibling *Jour, contre-jour*, both for ensemble and electronics, are limited studies in harmony and timbre, which gradually drift around a central, harmonic spectrum. *Tempus ex machina* (1979) for six percussion explores streams of superimposed pulses and tempos, again within tightly controlled processes of transformation. The piece draws its title from a treatise on which Grisey worked throughout the decade (Grisey, 1986). It investigates the psychological and phenomenological properties of time, pulse and sound, incorporating a detailed examination of accelerating and decelerating patterns and their perceptual significance, and proved highly influential on Tristan Murail and other, younger composers.

While Grisey remained faithful to his precept that 'music is made with sounds, not with notes', a greater openness towards elements of unpredictability and volatility effected a substantial change of style after 1986. *Talea* (1986) abandons the rigorous linear processes of his earlier work, replacing them with a more abrupt, discontinuous musical rhetoric in which the form is less easily apprehended. *Le temps et l'écume* (1988–9) for large orchestra explores the dialectic of continuity and discontinuity: three states of time – extremely slow, extremely compressed and 'normal' – are superimposed and contrasted, the transitions between them ranging from the imperceptibly smooth to the dramatically abrupt. His very last works were all on a much larger scale than anything he had previously composed. The chamber piece *Vortex temporum* (1994–6) continued his preoccupations with stratifying different kinds of musical time, and also exhibits a greater simplicity of harmonic syntax – there are fewer microtones and the spectra are less dense. Both *L'icône paradoxale* (1992–4) and *Quatre chants pour franchir le seuil* (1997–8) demonstrated Grisey's increased interest in language and vocal writing. In *L'icône*, the spectra are derived from the name of Piero della Francesca, whose texts on perspective the piece sets. *Quatre chants* is a stark meditation on human mortality, using a predominantly bass-heavy ensemble and suggesting fresh harmonic techniques of compression and filtering which Grisey might have explored further had he lived.

WORKS

Orch: Vagues, chemins, le souffle, cl, orch, 1970–72; Dérives, 2 orch groups, 1973–4; Manifestations, youth orch, 1976; Modulations, 1976–7 [incl. in cycle Les espaces acoustiques]; Transitoires, 1980 [incl. in cycle Les espaces acoustiques]; Epilogue, 1985 [incl. in cycle Les espaces acoustiques]; Le temps et l'écume, 4 perc, 2 synth, chbr orch, 1988–9

Chbr: Echanges, prep pf, db, 1968; Mégalithes, 15 brass, 1969; Perichoresis, 3 inst groups, 1969–70; D'eau et de pierre, 2 inst groups, 1972 [incl. in cycle Les espaces acoustiques]; Périodes, fl, cl, trbn, vn, va, vc, db, 1974; Partiels, 18 players, 1975 [incl. in cycle Les espaces acoustiques]; Prologue, va, opt. el-ac environment, 1976 [incl. in cycle Les espaces acoustiques]; Sortie vers la lumière du jour, elec org, 14 players, 1978; Jour, contre-jour, elec org, 13 players, tape, 1978–9; Tempus ex machina, 6 perc, 1979; Solo pour deux, cl, trbn, 1981; Anubis-nout, b cl, 1983; Talea, vn, vc, fl, cl, pf, 1986; Accords perdus, 5 miniatures, 2 hn, 1989; Le noir d'étoile, 6 perc, tape, elecs, 1989–90; Anubis et nout, b sax, bar sax, 1990; Vortex temporum I–III, pf, 5 insts, 1994–6; Stèle, 2 perc, 1995

Vocal: Initiation, Bar, trbn, db, 1970; Les chants de l'amour, 12vv, tape, 1982–4; L'icône paradoxale (Hommage à Piero della Francesca), 2 female vv, 2 orch groups, 1992–4; 4 chants pour franchir le seuil, S, 5 insts, 1997–8

Principal publishers: Ricordi, Salabert

WRITINGS

'La musique, devenir des sons', *DBNM*, xix (1984), 16–23
'Tempus ex machina: a Composer's Reflections on Musical Time', *CMR*, ii/1 (1987–8), 238–75
Musique et psychologie (Paris, 1986)
'Autoportrait avec L'Itinéraire', *ReM*, nos.421–4 (1991), 41–50

BIBLIOGRAPHY

Entretemps, no.8 (1989) [spectral music issue, incl. articles on Grisey by G. Lelong, J. Anderson, J.-B. Barrière, C. Malherbe and P.N. Wilson]
T. Hirsbrunner: 'Die neue französische Spektralmusik und die ihre Väter', *ÖMz*, xliv (1989), 535–42
S. Nicéphor: 'Itinéraire de 1973 à 1983: le renouvellement du matériau sonore', *Revue internationale de musique française*, no.30 (1989), 63–72
D. Cohen-Levinas: 'Du spectralisme formel au spectralisme historisé', *ReM*, nos.421–4 (1991), 51–61
A. Orcalli: 'Gérard Grisey, "duré réelle", e dilatazione del tempo musicale', *Sonus* [Potenza], iii/4 (1991), 38–68; Eng. trans. in *Sonus* (1993), 48–75 [special issue]
J.-N. van der Weid: *La musique du XXème siècle* (Paris, 1992)
A. Orcalli: *Fenomenologia della musica sperimentale* (Potenza, 1993)
R. Rose: 'Introduction to the Pitch Organization in French Spectral Music', *PNM*, xxxiv/2 (1996), 6–39
N. Williams: 'In memoriam: Gérard Grisey', *MT*, cxl/spr. (1999), 6 only

JULIAN ANDERSON

Grisi, Carlotta [Caronne Adele Josephine Marie] (*b* Visinada, Istria [now Vizinada], 28 June 1819; *d* Geneva, 20 May 1899). Italian dancer, cousin of GIULIA GRISI and GIUDITTA GRISI. *See* BALLET, §2(ii).

Grisi, Giuditta (*b* Milan, 28 July 1805; *d* Robecco d'Oglio, nr Cremona, 1 May 1840). Italian mezzo-soprano, elder sister of GIULIA GRISI. The niece of Josephina Grassini, she studied with her aunt and at the Milan Conservatory. She made her début in Vienna in 1826 in Rossini's *Bianca e Falliero*. After engagements in Florence, Parma and Turin, she sang in Venice for several seasons. It was in Bellini's music above all that she excelled; in 1830 she appeared in *Il pirata* and sang Romeo in the première of *I Capuleti e i Montecchi*, which she also sang at La Scala. Another role at La Scala was Elisabetta in Donizetti's *Otto mesi in due ore*, given under its alternative title of *Gli esiliati in Siberia* (1831). During 1832 she appeared in *La straniera* in Venice, London and Paris. In 1833 she sang the title role of *Norma* at Bologna, and the following season sang Romeo and Norma in Madrid. She retired in 1838, after an engagement at the Teatro Valle in Rome.

ELIZABETH FORBES

Grisi, Giulia (*b* Milan, 22 May 1811; *d* Berlin, 29 Nov 1869). Italian soprano, sister of GIUDITTA GRISI. She studied in Milan with Marliani and with Giacomelli in Bologna, where she made her début in the 1828–9 season in Rossini's *Zelmira* (Emma) and also sang in his *Torvaldo e Dorliska* and *Il barbiere di Siviglia*, and in Cordella's *Lo sposo di provincia*. After singing at the Pergola, Florence, she made her début at La Scala in the first performance of Strepponi's *Ullà di Bassora*, also creating Adalgisa in *Norma* (1831) and Adelia in Donizetti's *Ugo, conte di Parigi* (1832). She then broke her contract and left Italy, never to sing there professionally again. Grisi made her Paris début at the Théâtre Italien in the title role of *Semiramide* (1832) and in the next two years sang Desdemona (Rossini's *Otello*), Giulietta (*I Capuleti e i Montecchi*), Anne Boleyn, Ninetta (*La gazza ladra*) and Ellen (*La donna del lago*). In 1834 she made her London début at the King's Theatre as Ninetta, and sang Donna Anna, Pamyre (*Le siège de Corinthe*) and Amina (*La sonnambula*).

From 1835 until 1847 (except for 1842) Grisi alternated between the two capitals. In Paris she created Elvira in *I puritani*, Elena in *Marino Faliero* (both 1835) and Norina in *Don Pasquale* (1843), also singing in Donizetti's *Parisina*, *Roberto Devereux*, *Belisario*, *Maria di Rohan* and *Gemma di Vergy*, in Bellini's *Il pirata* and in Verdi's *I due Foscari*. In London she sang the title roles in *Norma* and *Beatrice di Tenda*, Donizetti's *Lucrezia Borgia* and *Fausta* and Rossini's *La Cenerentola*, as well as Carolina and Elisetta (*Il matrimonio segreto*), Giselda (*I Lombardi*), Mozart's Susanna, and Mistress Ford in Balfe's *Falstaff*. Transferring to Covent Garden, she sang Semiramis at the opening of the Royal Italian Opera (1847). Later roles included Léonore (*La favorite*), Valentine (*Les Huguenots*), Fidès (*Le prophète*), Alice (*Robert le diable*) and Leonora (*Il trovatore*). Her professional partner in many of these operas, and her lifelong companion, was the tenor Giovanni Mario (she was separated, though not divorced, from the man she had married in 1836). Accompanied by Mario, she visited St Petersburg (1849), New York (1854) and Madrid (1859), before retiring in 1861. On the day of Rossini's funeral in Paris (21 November 1868), she sang in the *Stabat mater* at S Croce in Florence. Grisi's voice, perfectly placed and even over a range of two octaves, c' to c''', easily made the transition from the florid writing of Rossini and Donizetti to the more forceful style of Verdi and Meyerbeer. If she lacked the interpretative genius of Pasta or Malibran, she was an impressive singing actress, magnificent in such roles as Donna Anna, Semiramis and Norma, where her passionate involvement was allowed full scope.

BIBLIOGRAPHY

Castil-Blaze: *L'Opéra-Italien de 1548 à 1856* (Paris, 1856)
T. Gautier: *L'histoire de l'art dramatique en France depuis vingt-cinq ans* (Paris, 1858–9)
H.F. Chorley: *Thirty Years' Musical Recollections* (London, 1862)
B. Lumley: *Reminiscences of the Opera* (London, 1864)
E. Creathorne Clayton: *Queens of Song* (London, 1865)
H. Sutherland Edwards: *The Prima Donna* (London, 1886)
W. Beale: *The Light of Other Days* (London, 1890)
L. Arditi: *My Reminiscences* (London, 1896)
T.G. Kaufman: 'Giulia Grisi: a Re-Evaluation', *Donizetti Society Journal*, iv (1980), 180–96 [see also 'A Chronology of Grisi's Operatic Performances', ibid., 197–223; 'Grisi's Repertory', ibid., 224–5]
E. Forbes: *Mario and Grisi* (London, 1985)

ELIZABETH FORBES

Grisogono [Chrisogonus; Grisogono-Bartolačić], **Federik** [Federicus] (*b* Zadar, 1472; *d* Zadar, 1538). Croatian cosmographer, mathematician, astrologer and physicist. He is known particularly for his ingenious theory of ebb and flow. In 1507–8 he taught astrology and mathematics at the university of Padua and was later active as a physician in his own town. His ideas on music are contained in two published treatises: *Speculum astronomicum terminans intellectum humanum in omni scientia* (Venice, 1507), which includes a chapter 'De musica integritate', and *De modo colegiandi, pronosticandi et curandi febres* (Venice, 1528). He was not an original thinker and recapitulated some late-medieval ideas, mostly concerning neo-Pythagorean speculative numerology and the theory of musical ethos as conveyed by Boethius.

BIBLIOGRAPHY

I. Supičić: 'Glazba u djelu Federika Grisogona' [Music in F. Grisogono's writings], *Zbornik radova o Federiku Grisogonu, zadarskom učenjaku* [Collection of essays on F. Grisogono, the scholar from Zadar] (Zadar, 1974), 143–9
S. Tuksar: 'Federik Grisogono-Bartolačić (Federicus Chrisogonus): Pythagorean Cosmology and the Mysticism of Numbers', *Croatian Renaissance Music Theorists* (Zagreb, 1980), 11–34

STANISLAV TUKSAR

Grist, Reri (*b* New York, 29 Feb 1932). American soprano. She studied in New York while working in the theatre (she was in the first cast of *West Side Story*, 1957) and made her operatic début in 1959 at Santa Fe as Blonde. She sang the Queen of Night at Cologne (1960) and Zerbinetta at Zürich, where she was engaged from 1961 to 1964. She made her Covent Garden début in 1962 as the Queen of Shemakha (*The Golden Cockerel*), later singing Olympia, Gilda, Susanna and Oscar (*Un ballo in maschera*). At San Francisco (1963–9) she sang Rosina, Despina, Sophie, Burgundian Lady (*Carmina burana*), Adèle and Zerbinetta. She made her Salzburg début as Blonde (1965), returning there as Susanna and Despina. Having made her Metropolitan début in 1966 as Rosina, she returned as Sophie, Norina and Adina, which she also sang in Vienna (1973). With a light, silvery voice of wide compass and great agility, and an ebullient personality, Grist excelled as Zerbinetta and Oscar, both of which she recorded, and in the Mozart soubrette roles. She also sang frequently in concert and recital, with a repertory that included Berg and Webern.

ALAN BLYTH

Gritton, Susan (*b* Reigate, 31 Aug 1965). English soprano. She studied with David Mason (1984–7) and at the National Opera Studio (1992–3), and won the Kathleen Ferrier Prize in 1994. Her concert début was in Mozart's Requiem with John Eliot Gardiner in 1991, her stage début at Glyndebourne as Barbarina in the opening performances of the new house in 1994. She has subsequently sung Susanna and Zerlina at Glyndebourne, roles in *Platée*, *Paul Bunyan* and *The Pilgrim's Progress* with Covent Garden on tour, Belinda at the Berlin Staatsoper and Marzelline at the Rome Opera. She was a notable Sister Constance in *Dialogues des carmélites* at the ENO in 1999. She appears regularly in concert in Baroque music, to which her pure yet characterful soprano and fine-grained phrasing are ideally suited. Among the most notable of her many recordings are Vivaldi's *Ottone*

in villa, Handel's *Deborah*, a delightful Miss Wordsworth in Britten's *Albert Herring* and numerous Purcell discs.

ALAN BLYTH

Grković, Branko (*b* Mostar, 19 Feb 1920; *d* Sarajevo, 8 April 1982). Bosnian-Hercegovinan composer, pianist and writer on music. He studied the piano in Sarajevo (with Ljubo Bajac) and Belgrade, and took composition lessons with Kosta Manojlović and Josip Slavenski. He continued his studies in Vienna under Max Reidinger and Joseph Marx. From 1945 he taught the piano in Sarajevo, and from 1947 until his death he was co-répétiteur for the Sarajevo Opera. He gave concert appearances as a soloist and accompanist, and was a critic for the daily press as well as a contributor to learned journals. As a composer, he said he sought to emphasize the expression in a work's material purely through developmental and technical means, using neo-classical and neo-romantic frameworks where appropriate. Chamber and orchestral works form the core of his output, though he was also an accomplished composer of vocal music.

WORKS
(*selective list*)

Orch: Veliki valcer [The Great Waltzer] (ballet), 1945–52; Infantina [Infantina], suite, 1952; Simfonijske varijacije na Beethovenu temu, 1952; Perpetu mobile, pf, orch, 1953; Koncertni komad [Conc. Fragment], vc, orch, 1956; Simfonijske alternacije [Sym. Alternations], pf, orch, 1966

Vocal: 5 pjesama [5 Songs], Bar, orch, 1956; Pjesme, 1v, pf, 1959

Chbr and solo inst: Pf Sonata, 1938; Septuor u novoklasičnom stilu [Septet in a Neo-classical Style], cl, hn, bn, vn, va, vc, db, 1948; Kontemplacije o smrti antičkog pjesnika [Contemplation on the Death of an Ancient Poet], fl, cl, vc, hp, 1964; Trio u jednom stavku [Trio in 1 Movt], cl, vc, pf, 1965

WRITINGS

'O izrazu u pjevanju' [Expression in Singing], *Odjek*, viii/1–2 (1957), 4

'O romantizmu i romantičnom u muzici' [Romanticism and Romanticism in Music], *Odjek*, viii/11 (1957), 6

'Šta je muzika' [What is Music?], *Odjek*, ix/8–9 (1958), 6

'Uputstva za rad s horovima, 1–6' [Instructions for Work with Choirs, 1–6], *Odjek*, ix/5–12 (1958)

'Psiholoski problemi savremene muzike' [Psychological Problems in Modern Music], *Odjek*, xx/5 (1966), 12

'Razvoj muzicke drame' [Development of Musical Drama], *Odjek*, xxiv/11 (1971), 20

BIBLIOGRAPHY

Z. Kučkalić: *Savremeni bosanskohercegovački kompozitori* [Contemporary Bosnian composers] (Sarajevo, 1961)

M. Pozajić: 'Grković, Branko', *Muzička enciklopedija*, ii (Zagreb, 2/1971–7)

IVAN ČAVLOVIĆ

Gro, Johann. *See* GROH, JOHANN.

Grobe, Charles (*b* ?Saxe-Weimar, Germany, *c*1817; *d* Stroudsburg, PA, 20 Oct 1879). American composer, teacher and pianist of German birth. Soon after emigrating to the USA he became head of the music department at the Wesleyan Female College, Wilmington, Delaware (1840–61). From 1862 until 1870 he taught private lessons and sold instruments through his Musical and Educational Agency in Wilmington. He resumed full-time teaching at Pennington (New Jersey) Seminary and Female Collegiate Institute (1870–74), and at Centenary Collegiate Institute, Hackettstown, New Jersey (1874–9), where he instigated a curriculum that included harmony, composition and teacher training. His *New Method for the Pianoforte* (1859) sold well and remained in use for at least 30 years. He was also a frequent contributor to American music periodicals and edited a musical almanac for Lee & Walker.

Grobe was best known as a composer of predictable but pleasing piano music. Published between 1841 and 1879, his nearly 2000 works include dances, Civil War battle music, and 'variations brillantes' of opera, sacred, patriotic and popular melodies. They follow a successful formula he developed to meet his teaching needs and the tastes of the genteel households that bought pianos and sheet music in vast quantities. Written in a quasi-virtuoso style, they emphasize a right-hand melody and make use of limited harmonic resources and basic metrical rhythms. By 1858 his set of variations on sacred melodies, *Buds and Blossoms*, had sold more than 100,000 copies; many other compositions went through multiple editions in both the USA and the UK. With *Sweet Spirit, Hear my Prayer* (1879), his last published composition, Grobe reached op.1998, a prolificacy exceeded by very few. His compositions provide an index to melodies of the day as well as an indicator of mid-19th-century popular taste.

See also BATTLE MUSIC.

WORKS
(*selective list*)

unless otherwise stated, works for solo piano and published in Philadelphia

Grobe's Omnibus: a Selection of Favorite Pieces Arranged as Duetts, pf 4 hands (1850) [30 pieces]

Lindiana: a Choice Selection of Jenny Lind Songs (1850–60) [30 sets of variations]

Buds and Blossoms (1851–67) [150 sets of variations]

Ladies' Pets: a Series of Beautiful Waltzes, Marches, Polkas (New York, 1853) [12 pieces]

Melodies of the Day (Boston, 1855–7) [100 sets of variations]

Grobe's Parlour Music: Lessons for Ladies (1856) [13 pieces]

Beauties of Beethoven (1857–60) [6 sets of variations]

New Method for the Pianoforte, op.1100 (1859)

More than 1000 others, incl. Marche pour le piano forte composée sur les motifs de l'opera E Capuletti i Montecchi [sic], op.1 (1841); Mnemosyne [after Liszt, op.8], op.14 (1842); United States Grand Waltz, op.43 (1845), ed. J. Gillespie, Nineteenth-century American Piano Music (New York, 1978); The Battle of Buena Vista, op.101 (Baltimore, 1847); Variations on My Old Kentucky Home, Good Night, op.385 (New York, 1853), ed. E. Gold, The Bicentennial Collection of American Keyboard Music (Melville, NY, 1975); The Stars and Stripes Forever (Brilliant Variations on the Star-Spangled Banner), op.490 (Baltimore, 1854); Dixie's Land with Brilliant Variations, op.1250 (New York, 1860); Music of the Union, op.1348 (Boston, 1861); Home, Sweet Home, pf 4 hands (Boston, 1865); Come Home, Father! with Brilliant Variations, op.1805 (Chicago, 1866); Centennial Memorial March, 1776–1876, op.1986 (1875); Sweet Spirit, Hear my Prayer, op.1998 (Boston, 1879)

Principal publishers: Lee & Walker, Willig, Ditson

BIBLIOGRAPHY

PazdírekH; GroveA

Obituary, *Stroudsburg Jeffersonian* (23 Oct 1879)

A.M. Kane, jr.: *The Piano Music of Charles Grobe* (thesis, Ohio U., 1973)

J. and A. Gillespie: *A Bibliography of Nineteenth-Century American Piano Music* (Westport, CT, 1984), 72–7, 256

J. Gillespie: 'Charles Grobe: the Bard of Wilmington', *Delaware History*, xxi/1 (1984), 22–30

H.W. Hitchcock: *Music in the United States* (Englewood Cliffs, NJ, 3/1988), 79–82

ANN L. WILHITE, CHARLES S. WILHITE

Grobe, Donald (Roth) (*b* Ottawa, IL, 16 Dec 1929; *d* Berlin, 1 April 1986). American tenor. He studied at the Mannes College of Music, New York, and with Martial Singer. He made his début as Borsa (*Rigoletto*) in Chicago in 1952. After engagements at Krefeld-Mönchengladbach and Hanover, in 1960 he joined the Deutsche Oper,

Berlin. There he created Wilhelm in Henze's *Der junge Lord* (1965) and Arundel in Fortner's *Elisabeth Tudor* (1972); he was Aschenbach in the German première of Britten's *Death in Venice* (1974) and took part in the première of Reimann's *Die Gespenstersonate* (1984). He first appeared at the Edinburgh Festival in 1965 with the Munich company, as Ferrando in *Così fan tutte*; he returned, with the Deutsche Oper, in 1971 as Oleander in Reimann's *Melusine*, and in 1975 as Alwa in *Lulu*. He made his Covent Garden début with the Munich company in 1972, as Flamand in *Capriccio* and Henry Morosus in *Die schweigsame Frau*, and his Metropolitan Opera début during the 1968–9 season as Froh. His repertory also included Hoffmann, Eisenstein and Tom Rakewell. Although his voice was not outstandingly beautiful, he was a highly intelligent singer and a gifted actor.

HAROLD ROSENTHAL/R

Grobstimme. Formerly thought to be the family name of HENRICUS BARYPHONUS.

Grocheio [Grocheo], **Johannes de** (*fl c*1300). French music theorist. He probably belonged to the Norman family of de Grouchy. The reasons for accepting this identification are twofold: Normandy is the only region of France, apart from Paris, mentioned in the treatise, and Grocheio revealed that he had explored some of his thinking in a discourse addressed to Clement, a monk of Lessay in the diocese of Coutances. Since he referred to the division of the tempus 'into two, three, and in the same way up to six' his *De musica* may be tentatively dated to about 1300. In the Darmstadt manuscript (*D-DS* 2663) he is styled 'magister'; another hand added 'regens' and a third, perhaps appreciably later, has inserted a word that has been interpreted as 'Parisius' (although this may be open to question). There is no independent evidence that Grocheio was a Regent Master in Paris, but his treatise reveals a profound acquaintance with Aristotelian concepts consistent with a training in some *universitas scolarum*.

In a manner exceptional for a medieval theorist, Grocheio described the musical forms of a single city, namely Paris, acknowledging in the process that different traditions prevailed in other places. His aim was to meet a political and intellectual challenge. The political was to determine how music 'corrects and improves the character of men' in the life of the *civitas* (the community or polity). The intellectual challenge was to give a rigorous account of musical life in a vast and diversified community. Others before Grocheio had discerned the need for such a survey, at least in general terms. Albertus Magnus, in his commentary upon Aristotle's *Politics* (*c*1262), declared that 'singing, playing the fiddle ... and the recitation of epics' are things that a man entrusted with the welfare of a *civitas* should consider, so too 'the form of melodies and various kinds of poems'. Grocheio investigated all these matters, and in doing so he provided a unique discussion of narrative epics and instrumental music, gave a treatment of vernacular monody unparalleled in any other Latin treatise, and surpassed any other writer before the 16th century in his sense that the musical forms in use could be systematically correlated with the different human groups who cultivated them.

Three kinds of music are distinguished in the *De musica*: *musica civilis*, *musica canonica* and *musica ecclesiastica*. The various forms of civil music are for laymen and vary according to the appetencies instilled by age, by birth or by humour. They are monophonic (*simplex*) and the texts of the song forms are vernacular. This means that civil music is also *vulgaris*: 'in the native tongue' but also 'commonplace'. Grocheio emphasized that civil music is not as 'precisely measured' as polyphonic forms such as the motet. Basing his practice upon Old French chanson and *chansonete*, where the second term with its diminutive suffix implies a lighter courtly style, Grocheio distinguished two registers of civil music: cantus and cantilena (the latter has the diminutive). The forms of cantus begin with the sung epic, or *cantus gestualis* (*chanson de geste*), an important form that no other theorist described. Unfortunately, there may be a major textual disturbance in this passage, confusing the terms for a line (*versiculus*) and laisse (*versus*). This is followed by trouvère songs in the high style, here called *cantus coronatus* or 'crowned song', a terminology not unique to the *De musica* and based upon the usage of the *puys*. Grocheio noted that some Parisians also called this form a 'simplex conductus'. This type of cantus 'is made entirely from longs, perfect ones at that'. In a passage that may betray his dependence on a few famous examples for his sense of the trouvères' art, he stated that the *cantus coronatus* was customarily composed by and for 'kings and princes'. He may have been influenced by the opening leaves of a chansonnier akin to surviving examples where songs are attributed and arranged according to the status of the trouvère: one of the lyrics he cited by incipit is attributed in the sources to Thibaut IV, King of Navarre, a trouvère whose works he would have encountered in the first pages of such a manuscript. Next come songs that have elements of the lighter courtly style but not enough to be placed in the cantilena register: the *cantus versualis* or *cantus versiculatus*. Continuing his policy of moving from graver forms to lighter ones, Grocheio described the rondeau, 'customarily sung by girls and young men, especially in Normandy, in their celebrations', and the *stantipes*, whose name seems to be a Latin calque of the Old French *estampie*. This section of his treatise has been much discussed. The *ductia* follows, 'light and rapid in its ascents and descents'; Old French sources call this the 'carole', a company dance. Finally there is a form of lyric with material 'grafted' onto it, the *cantilena entata* (not 'entrata', as in Rohloff's edition), presumably encompassing the various song-forms that modern scholars call *chanson avec des refrains* and *chanson à refrain*. Turning to instrumental genres, Grocheio declared the fiddle to be the supreme instrument whose repertory encompasses every kind of cantus and cantilena, but the principal forms played before the wealthy in their celebration were the *cantus coronatus*, the *ductia* and the *stantipes*.

The second category, *musica canonica*, is essentially the music of clerics. In his discussion of the motet Grocheio called them the 'litterati', just as an Old French speaker would distinguish 'li lai' (the laity) and 'li lettré' (the clergy). With a richness of terminology that is characteristic of his broadest categories, he also called their music 'composita', 'regularis' and 'canonica'. 'Composita' balances *simplex* (monophonic) in lay music and means polyphony produced by assembling separate parts, while 'regularis' reflects the conception of polyphony as an art that is regulated in a way that monophonic music is not. This is partly a matter of strict measure, with everything that requires from composers, scribes and

singers in terms of notational expertise and acquaintance with treatises on mensural music. Having given a brief but arresting account of polyphonic genres conducted by ear as well as by written precept, including the technique of fifthing, Grocheio proceeded to music 'which is precisely measured'. He admired the polytextual motet 'where, even if poems differ in the number of syllables and words they include, you can still make them equal one another by putting down breves and semibreves'. In a famous passage he remarked that such motets should not be performed before those of commonplace ability but before clerics (*coram litteratis*) and those who are seeking subtlety in the arts. Somewhat surprisingly, perhaps, he regarded the polyphonic conductus as a living form, and in what is apparently the only known reference to the performing contexts of this genre he reported that conductus were performed 'before clerics and the powerful'. This section on *musica canonica* ends with a brief section on the hocket followed by an account of compositional procedure which is among the least original parts of the treatise but is of considerable interest.

The last category of music comprises all plainchant, *cantus ecclesiasticus*, which Grocheio regarded as a combination of *musica civilis* and *musica canonica*. This somewhat unexpected classification is substantiated as the treatise proceeds through the chants of the Mass and Hours, with Grocheio's occasional remarks on the secular form that they resemble in some way. Thus the Gloria and Kyrie are sung slowly and are made from perfect longs, like the *cantus coronatus*, 'so that the hearts of those who listen may be moved to devout prayer'. The sequence is sung in the manner of a *ductia* (described as 'light and rapid in its ascents and descents'). Grocheio's motive for making these comparisons was apparently to emphasize the affective power of plainchant over the minds of clergy and laity alike.

Grocheio's achievement would scarcely have been possible without contemporary Aristotelianism. The amount of unique information in the *De musica* owes much to his practice of describing each musical form three times, following Aristotle's pursuit of *cognitio universalis* (definition or description), *cognitio magis perfecta* (recognition of the parts of something) and *cognitio compositionis* (the study of how something is put together). In the case of the *chanson de geste*, for example, this required him to describe the characteristic subject matter and audience (*cognitio universalis*) and to define the way the lines of verse are set to music (*cognitio magis perfecta*). The final stage, *cognitio compositionis*, was reached when he made the comprehensive observation that in every cantus and cantilena the words are composed first 'representing the *materia*' and then the music is added 'to introduce *forma*'. This terminology shows how Aristotle gave Grocheio the means to attain a high level of abstract thought, making Grocheio the first (recorded) profound thinker about the full range of musical perception and experience in the Western tradition after antiquity. *Materia* is the continuity that persists from one state of change to another; *forma* represents the discontinuity in change and determines that something belongs to a certain class. In the monophonic song forms, therefore, it is not the verbal text but the music, with its patterns of repetition, stylistic level and rhythmic profile (to name no other properties), that establishes a determinate state; the words are a continuity that persists from one state to another. In monophonic song (Grocheio ignored *forma* and *materia* when he turned to polyphony), the musical setting therefore possesses more diagnostic properties than the words. This judgment presumably reflects the structure of Grocheio's listening.

BIBLIOGRAPHY

L. Hibberd: '"Estampie" and "Stantipes"', *Speculum*, xix (1944), 222–49
A. Seay, ed. and trans.: Johannes de Grocheo: *Concerning Music* (Colorado Springs, 1967, 2/1973)
H. Wagenaar-Nolthenius: 'Estampie/Stantipes/Stampita', *L'Ars Nova italiana del Trecento: Convegno II: Certaldo and Florence 1969* [*L'Ars Nova italiana del Trecento*, iii (Certaldo, 1970)], 399–409
E. Rohloff, ed.: *Die Quellenhandschriften zum Musiktraktat des Johannes de Grocheio* (Leipzig, 1972)
P.A. DeWitt: *A New Perspective on Johannes de Grocheio's 'Ars Musicae'* (diss., U. of Michigan, 1973)
C. Warren: 'Punctus organi and Cantus coronatus in the Music of Dufay', *Dufay Conference: Brooklyn, NY, 1974*, 128–43
D. Stockmann: 'Musica vulgaris bei Johannes de Grocheo (Grocheio)', *BMw*, xxv (1983), 3–56
H. Van der Werf: 'Cantus coronatus' (1983), *HMT*
M. Bielitz: 'Materia und Forma bei Johannes de Grocheo: zur Verwendung philosophischer Termini in der mittelalterlichen Musiktheorie', *Mf*, xxxviii (1985), 257–77
J. Stevens: *Words and Music in the Middle Ages: Song, Narrative, Dance and Drama 1050–1350* (Cambridge, 1986)
E. Fladt: *Die Musikauffassung des Johannes de Grocheo im Kontext der hochmittelalterlichen Aristoteles-Rezeption* (Munich, 1987)
M. Bielitz: 'Hat Johannes de Grocheo eigentlich auch über Musik geschrieben?', *Mf*, xli (1988), 144–50
H. Van der Werf: 'The "Not So Precisely Measured" Music of the Middle Ages', *Performance Practice Review*, i (1988), 42–60
T. McGee: 'Medieval Dances: Matching the Repertory with Grocheio's Descriptions', *JM*, vii (1989), 498–517
C. Page: *The Owl and the Nightingale: Musical Life and Ideas in France 1100–1300* (London, 1989)
M. Saponov: 'Ductia und Cantus insertus bei Johannes de Grocheio', *BMw*, xxxii (1990), 296–9
J. Stevens: 'Medieval Song', *NOHM*, ii (2/1990), 357–44
B. Gillingham: 'A New Etiology and Etymology for the Conductus', *MQ*, lxxv (1991), 59–73
C. Page: *Discarding Images: Reflections on Music and Culture in Medieval France* (Oxford, 1993)
C. Page: 'Johannes de Grocheio on Secular Music: a Corrected Text and a New Translation', *PMM*, ii (1993), 17–41
T. Brothers: *Chromatic Beauty in the Late Medieval Chanson: an Interpretation of Manuscript Accidentals* (Cambridge, 1997)
R. Mullally: 'Johannes de Grocheo's Musica vulgaris', *ML*, lxxix (1998), 1–26

CHRISTOPHER PAGE

Groe, Johann. *See* GROH, JOHANN.

Groenemann, Johann Albert Heinrich. *See* GRONEMAN, ALBERTUS.

Grofé, Ferde [Ferdinand] **(Rudolf von)** (*b* New York, 27 March 1892; *d* Santa Monica, CA, 3 April 1972). American composer, arranger, conductor and pianist. As a child he studied with Otto Leonhardt in Germany (1900–02). By 1907 he was performing professionally as a pianist and violinist at dances, and as an alto horn player in brass bands. Before moving east with Paul Whiteman in 1920, he played in the Los Angeles SO, the San Francisco SO, on film sets, and in cabarets, vaudeville houses and theatres throughout the American West and Southwest.

Grofé met Whiteman in 1915, while he was working as a pianist and arranger for Art Hickman. After arranging for Art Guerin, who led one of the first true jazz bands in Los Angeles, he was hired by Whiteman in 1920. The combination of Grofé's distinctive arrangements, the superb musicianship of the band members and White-

man's charisma and salesmanship proved a winning formula. The ensemble's recordings for Victor sold millions of copies. Grofé's arrangement of Gershwin's *Rhapsody in Blue* (1924) secured his reputation. The arrangement's success spurred Whiteman to seek out more works of what would become symphonic jazz and encouraged Grofé to compose such pieces for Whiteman's ensemble. His early achievements with such works as *Mississippi* (1925) and *Metropolis* (1928) culminated in the *Grand Canyon Suite* (1931). After an acrimonious split with Whiteman shortly after *Grand Canyon*'s première, Grofé spent the next decade working primarily as a radio arranger and conductor. He was named chief musical arranger and 'composer laureate' for Radio City Music Hall in 1932. In 1935 he became active in the American Bandmasters' Association and over the next 30 years wrote many works for concert band. He received commissions for a number of ballets in the 1930s and from 1939 to 1942 taught orchestration at the Juilliard Summer School. During the New York World's Fair (1939–40), Grofé and the all-electric New World Ensemble, comprised of four Novachords and a Hammond organ, were a featured attraction. From the 1940s onwards he devoted his time to large-scale compositions and guest conducting. His film score for *Minstrel Man* (1944) earned an Academy Award nomination.

As the first and principal arranger for what became the dominant band of the jazz age, Grofé's influence dictated and raised the standard for much jazz and dance band arranging of the decade. He was the first arranger to bring European orchestral techniques and sensibilities to what many Americans perceived as 'raucous' or 'vulgar' music. His arrangements, original because they were both written down and tailored to individual players, established the 'Whiteman sound'. His influence over radio orchestra arranging in the 1930s was just as profound. His compositions of lighter symphonic fare, with their colourful, programmatic Americana content, appealed to the many Americans who had no appreciation or understanding of music based on European classical models.

WORKS

DRAMATIC

Film scores: The King of Jazz (1930); Diamond Jim (1935); Yankee Doodle Rhapsody (American Fantasie) (1936); Minstrel Man (1944); Time out of Mind (1947); The Return of Jesse James (1950); Rocketship X-M (1950)

Stage: Hollywood Ballet (1936); Jungle Ballet (1937)

INSTRUMENTAL

Orch: The Elks Reunion March, brass band (1909); Broadway at Night (1924); Mississippi: A Journey in Tones (1925); Three Shades of Blue (1927); Metropolis: A Fantasie in Blue (1928); Grand Canyon Suite (1931); Knute Rockne (1931); Radio City Ov. (1932); Tabloid (1933); A Day at the Farm, *c*1935; Sym. in Steel, band (1935); Ode to Freedom (1937); 6 Pictures of Hollywood (1937) [based on Hollywood Ballet]; Kentucky Derby Suite (1938); Killarney: an Irish Fantasie (1938); Tin Pan Alley: The Melodic Decades (1938); Trylon and Perisphere (1938) [rev. Black Gold, 1945]; An American Biography (1939–40); Wheels (1939); Ode to the Star Spangled Banner (?1940); Aviation Suite (1944); March for Americans, band (1945); Deep Nocturne (1947); Death Valley Suite (1949); Atlantic Crossing, 2 nar, orch (1950); Owls to Parade, band (1953); Hudson River Suite (1955); Dawn at Lake Mead (1956); Scalawag, band (1956); Valley of the Sun (1957); N-E-W-S, band (1958); Ode to an American Soldier, band (?1958); Valley of Enchantment, band (1958); Pf Conc., d (1959–60); San Francisco Suite, (1960); Yellowstone Suite (1960); Niagara Falls Suite (1961); Trick or Treat (?1963–6); World's Fair Suite (1964); Hawaiian Suite, band (1965); Virginia City: Requiem for a Ghost Town (1968)

Chbr and solo inst: Diana, a sax, pf; Valse Annette, a sax, pf; Harlem Rag, ens (1908); Hobble Rag, ens (1908); Persimmon Rag, ens (1908); Souvenir, vc (*c*1908); Die Mutter, vc, pf (*c*1914); Rattlesnake Rag, cornet, pf (1915); Free Air (Variations on Noises from the Garage), ww, anvil, bicycle tire pump (1928); Table d'hôte, fl, vn, va (1945); Gallodoro's Serenade, a sax, pf (*c*1959); Valsanne, a sax, pf (1959); Christine, vc, pf (1967)

Pf: Black Sapphire; Festivian; Grofé's Serenade; Evening Shadows (1908); Under the Pines; Miss Mischief (1926–7) [orchd 1937]; Musette (1928); Blue Flame (1929); Christmas Eve (1934); Lonely Castle (1956)

VOCAL

Popular songs: Wonderful One (1920); Suez (1922); A Sailor's Reward, (1927); Count Your Blessings (1933); Daybreak (1943); Queen of Egypt; Stop Your Kidding

Other: Uncle Sam Stands Up (patriotic cant.), Bar, SATB, orch (1943); Secret from Heaven, SATB, fl, org (*c*1955); Lincoln's Gettysburg Address (A. Lincoln), Bar, orch (1954)

ARRANGEMENTS

Gershwin: Rhapsody in Blue, pf, jazz band, 1924 [rev. pf, orch, 1926; rev. concert band, opt. pf, 1938]; Gershwin: Conc., F, 1925; Rimsky-Korsokov: Hymn to the Sun, 1925; Taylor: Circus Day, 1925; D. Suesse: Conc. on Three Rhythms, 1932; over 300 popular songs, 1920–29

MSS in *US-Wc*, *US-DAu*, *US-TA*, Center for Popular Music, Middle Tennessee State U.

Principal publisher: Robbins

BIBLIOGRAPHY

Anderson2; EwenD; GroveA (R.M. Radano)
H. Osgood: *So This is Jazz* (Boston, 1926/*R*)
P. Whiteman and M. McBride: *Jazz* (New York, 1926/*R*)
E. Sparling: 'Ghost writer of Jazz', *Scribner's Magazine*, xc (1931), 594
A.H.: 'Jazz is Dead but Tang and Color will Survive in America's Future Classicism, says Grofé, Founder of the "New School"', *Musical Courier* (14 May 1932)
T. DeLong: *Pops: Paul Whiteman, King of Jazz* (Piscataway, NJ, 1983)
J. Farrington: *Ferde Grofé: an Investigation into his Musical Activities and Works* (thesis, Florida State U., 1985)

JIM FARRINGTON

Groh [Ghro, Gro, Groe, Grohe etc.], **Johann** (*b* Dresden, ?*c*1575; *d* probably at Weesenstein, Saxony, probably in 1627). German composer and organist. He may well have received his first musical education as a choirboy in the Saxon electoral Hofkapelle at Dresden under Rogier Michael. In 1604 he became organist of the electoral school of St Afra at Meissen. At about this time he came to the notice of the music-loving Rudolf von Bünau, whose seat was the castle at Weesenstein. Bünau expressed a favourable opinion of Groh's *Intraden* (1603), and Groh dedicated his 1604 collection to him. He remained in his post at Meissen until about 1621, when Bünau appointed him organist in his Kapelle at Weesenstein, where he was also charged with the reorganization of the church music. He probably died in 1627, since in that year his name disappears from the salary records, though he was conceivably the Johann Groh who worked at Oschatz, Saxony, and died there in 1641.

He was a popular composer in central Germany. His output of vocal music, virtually all of it sacred, is comparatively small but very varied. As the title-page explains, he wrote the 20 tricinia comprising his *Trifolium sacrum musicale* as daily exercises for his choirboys at Weesenstein; they are similar to the equally madrigalian pieces in the ninth volume of Michael Praetorius's *Musae Sioniae*. His double-choir motet *Lobet den Herrn* shows the influence of H.L. Hassler's *Cantiones sacrae* (1591) and is somewhat italianate in form and style but reveals

no trace of Giovanni Gabrieli's concerto-like writing. Groh's one secular piece, *Bettler Mantel*, is a lively contribution to the development of the quodlibet. His instrumental music is particularly interesting. His 36 intradas (1603) are fresh and attractive pieces in tripartite form. He composed his pavans and galliards 'in the German style' and, in accordance with German practice, in the proportion of three to two – 18 pavans and 12 galliards; the widely current English, French and Polish influences in such music are thus noticeably absent. The dances are reminiscent of German ensemble dance-songs; Hassler's *Lustgarten* (1601) is the most prominent influence. They are predominantly homophonic and symmetrical pieces, enlivened by short embellished motifs. Piquant rhythmic phrases either answer each other or are passed from one part to another, thus displaying possible influences from both double-choir music and Italian ricercares and canzonas. Another italianate feature is the way in which the top two parts sometimes move in 3rds against a background of the lower parts.

WORKS

VOCAL

Der 104. Psalm des Königlichen Propheten Davids . . . von Herrn D. Cornelio Beckern . . . gesangsweise zu 21. Versiculn gesetzet, 3–8vv (Nuremberg, 1613)

Trifolium sacrum musicale, oder Geistliches musicalisches Kleeblätlein . . . zum täglichem Exercitio zum besten componiret, 3vv (Nuremberg, 1625)

2 Ger. sacred works, 5, 8vv, 1618[1], 1623[14]; 1 ed. C. Wolff and D.R. Melamed in *Anguish of Hell and Peace of Soul* (Cambridge, MA, 1994)

Mass, 8vv; 6 Ger., 2 Lat. sacred works, 5, 6, 8vv, *D-Dl*

3 Ger., 4 Lat. sacred works, 6, 8, 12vv, *Dl, UDa*

12 Ger. sacred works, 6, 8vv, lost (listed in Nagel)

Bettler Mantel, von mancherley guten Flecklin zusammen gestickt und geflickt (quodlibet), 4vv (Nuremberg, 1606, 2/1612 as appx to 30 neue ausserlesene Padouane); ed. E. Bohn, *MMg*, xii (1880), music suppl., 293

INSTRUMENTAL

36 neue liebliche und zierliche Intraden, a 5 (Nuremberg, 1603); 1 ed. R. Eitner, *MMg*, vii (1875), music suppl., 126

30 neue ausserlesene Padouane und Galliard . . . auff allen musicalischen Instrumenten lieblich zugebrauchen, a 5 (Nuremberg, 1604, 2/1612 with quodlibet Bettler Mantel added); ed. H. Kümmerling (Halle, 1951)

4 intradas, 3 galliards, 2 pavans, in D. Oberndörffer: Allegrezza musicale (Frankfurt, 1620), inc.

BIBLIOGRAPHY

EitnerQ; WaltherML

R. Eitner: 'Johann Ghro aus Dresden', *MMg*, xviii (1886), 125–8

H. Kümmerling: 'Johann Groh: Leben und Schaffen eines sächsischen Musikers aus der Zeit des frühen Barock', *Festgabe des Musikwissenschaftlichen Instituts Halle zum 75. Geburtstag von Max Schneider* (MS, 1950, *D-HAmi*)

B. Delli: *Pavane und Galliarde: zur Geschichte der Instrumentalmusik im 16. und 17. Jahrhundert* (diss., Free U. of Berlin, 1957), 136ff, 159, 184–5

W. Rogge: *Das Quodlibet in Deutschland bis Melchior Franck* (Wolfenbüttel, 1965)

H. Kümmerling and W. Steude, eds.: *Die Musiksammelhandschriften des 16. und 17. Jahrhunderts in der Sächsischen Landesbibliothek zu Dresden* (Leipzig and Wilhelmshaven, 1974), 183, 194–5, 197

BERND BASELT, KARL-ERNST BERGUNDER

Gronamann, Sybilla. *See* SIBILLA.

Gronau, Daniel Magnus (*b c*1700; *d* Danzig [now Gdańsk], 2 Feb 1747). German organist and composer. He was unmarried, but apart from his professional appointments virtually no details of his life are extant. (Before World War II the library of St John's in Danzig owned several manuscripts bearing the signature 'M. Grunau'; this is not the same person.) Johann Gronau, a litigant in Danzig from 1700–02, may be a relative. Daniel Magnus Gronau's duties in various Danzig churches gradually increased in importance: 1717–19 at the small organ of the Polish chapel of St Anna; 1719–24 at the small organ of the church of St Catherine; 1724–30 at the choir organ of St Mary's; and, from 1730 until his untimely death, at the great organ of St John's, where he earned an exceptionally high salary. As a memorial the elders of St John's bought from his sister the manuscript of an unfinished cycle of variations on Danzig chorales, paid a third as much again to have it handsomely bound in two volumes, and deposited these in the church archives.

Gronau's successor at St John's, Friedrich Gottlieb Gleimann, called him 'the fairest musical soul ever to have graced Danzig's stones'. The truth of this statement is difficult to assess, as all traces of his manuscripts, four books of keyboard music and a small treatise for developing facility in transposition disappeared in World War II. Hermann Rauschning, who knew this material, considered him a member of the north German school, although there was no direct evidence for linking him with the Sweelinck tradition. The four sets of variations which Frotscher printed are probably typical: a rather square fugal treatment of the chorale, line by line, followed by from two to five variations. Gronau used the organ much more adventurously than his northern contemporaries. The variations on *Es wird schier der letzte Tag herkommen* and *Gott hat das Evangelium* require the right hand to play on two keyboards at once against a continuo-like accompaniment in the left hand and pedals. Other variations are played on the pedals alone. Even more important than his compositions perhaps are their detailed registration schemes: e.g. pedal variations tutti, including 32′ reed; duos for Principal 16′, Octava 8′, Flauto 8′ and Fagotto 16′ on Clavier I against Principal 4′, Flauto 4′, Octava 1′ and Regale 8′ on Clavier II. Thus Gronau's variations, together with Georg Friedrich Kauffmann's *Harmonische Seelenlust* (1733–6), become one of the most important sources in the history of 18th-century organ registration.

WORKS

84 [?86] Lieder Melody-en in in [sic] contrapuncte e variationen (vol.i), Ander Theil geistlicher Lieder mit Contrapuncte und Variationes (vol.ii); formerly in *PL-GD* and library of St John's, Danzig, now lost except 4 works in *Vier Choralvariationen für Orgel* (Augsburg and Kassel, 1927) and 1 in Frotscher Beispielband

60 preludiis, 516 Fugen, lost; Hpd Sonata, a, cited in Breitkopf catalogue

WRITINGS

Von Transitionen in der Musik, aus einem Thon in den anderen; formerly *PL-GD*, now lost

BIBLIOGRAPHY

BrookB; FrotscherG

H. Rauschning: *Geschichte der Musik und Musikpflege in Danzig* (Danzig, 1931)

T.F. Harmon: *The Registration of J.S. Bach's Organ Works* (Buren, 1978)

HUGH J. McLEAN

Grøndahl, Agathe (Ursula). *See* BACKER GRØNDAHL, AGATHE (URSULA).

Groneman, Albertus [Groenemann, Johann Albert Heinrich] (*b* Cologne, 1710/1712; *d* The Hague, bur. 1 June 1778). Dutch composer of German birth. On 15 February

1732 he enrolled at the University of Leiden and soon after appeared as a violin virtuoso. By 1736 he had moved to The Hague, where he became carilloneur (1741) and organist (1743) of the city's principal church. His career was interrupted for a while by mental illness. Works by him were printed in Amsterdam, London and Paris, and include, in various editions, a set of 12 somewhat virtuoso sonatas for violin and continuo op.1 modelled on Tartini, 6 simpler sonatas for two flutes or violins op.2, and 12 minuets for violin or flute and continuo.

BIBLIOGRAPHY

W.H. Thijsse: 'Albertus Groneman, een bijdrage tot de kennis van de Nederlandse muziekgeschiedenis', *Die Haghe, Jb 1948–9*, 82–114

W.H. Thijsse: 'Albertus Groneman', *Mens en melodie*, v (1950), 53–5

WILHELMUS HERMANUS THIJSSE

Grønland [Grönland], **Peter** (*b* Wilster, Holstein, 15 Oct 1761; *d* Copenhagen, 30 Dec 1825). Danish folklorist, teacher and composer of German birth. After studying in Kiel (1782–5), where he came to know C.F. Cramer, Grønland took up a post as an official of the German chancellery in Copenhagen. Though he remained a civil servant all his life, his musical activities covered a wide field: he was the teacher of C.E.F. Weyse and acted as correspondent for a number of German and Danish music periodicals. His most important work, however, was concerned with the preservation of Scandinavian folksongs. In about 1810 work on a wide scale had begun in Denmark to rescue extant traditions from the oblivion threatened by the development of communications, especially roads. A valuable outcome of this work was the recording of folksongs, both texts and tunes, and particularly their publication in five volumes (1812–14) by Abrahamson, Nyerup and Rahbek. This newly aroused interest in folksong further resulted in a number of piano arrangements of folktunes. Grønland's contributions include two manuscript collections, in the Royal Library of Copenhagen, and his publication (1818) of *Alte schwedische Melodien*, arrangements of a number of tunes collected by the Swedish folklorists Geijer and Afzelius. This work was important to the emergence of national Romanticism in Danish music around 1840, as can be seen in the works of Gade, who himself in 1842 produced a number of arrangements of folksongs for piano. Grønland's theoretical and historical folksong studies remain in manuscript. His original compositions, which reflect his strong feeling for 18th-century ideals, consist chiefly of songs: he set over 50 of Goethe's poems.

BIBLIOGRAPHY

A.P. Berggreen: *C.E.F. Weyse's biographie* (Copenhagen, 1876)

H. Fey: *Schleswig-Holsteinische Musiker* (Hamburg, 1922)

H.J. Moser: *Goethe und die Musik* (Leipzig, 1949)

G. Hahne: 'Peter Grönland in seiner Zeit', *Holsteinischer Courier* [Neumünster], no.88 (1955)

N.M. Jensen: *Den danske romance 1800–1850 og dens musikalske forudsaetringer* (Copenhagen, 1964) [with Ger. summary]

BO MARSCHNER

Groop, Monica (*b* Helsinki, 14 April 1958). Finnish mezzo-soprano. She studied in Helsinki at the Sibelius Academy and made her début in 1986 at Savonlinna, then joined the Finnish National Opera, where her roles have included Olga (*Yevgeny Onegin*), Charlotte (*Werther*), Sextus (*La clemenza di Tito*), Dorabella and Octavian. In 1989 she was a finalist in the Cardiff Singer of the World Competition. Groop sang Cherubino at Aix-en-Provence in 1991, and the same year made her Covent Garden début as Wellgunde and Waltraute, returning in 1994 as Varvara (*Kát'a Kabanová*). In 1995 she added two further roles to her repertory: the Composer (*Ariadne auf Naxos*) at Frankfurt and Mélisande at Los Angeles. Groop's rich, even, firmly focussed voice and elegant sense of phrase are no less admirably displayed on the concert platform. Her recordings include Bach's *Christmas Oratorio*, *Elijah*, Grieg and Sibelius songs and the chamber version of *Das Lied von der Erde*.

ELIZABETH FORBES

Grooverider [Bingham, Roger] (*b* 1967). English club and radio DJ. He began playing new wave and punk in the early 1980s for the Brixton-based pirate radio station, Phase One. He branched into dance, covering soul, funk, rap, electro and rhythm and blues. Inspired by Paul Oakenfold (DJ at London's Heaven nightclub), he became an acid house DJ at illegal parties and raves, and then a regular attraction at Heaven's 'Rage' nights. Through his four-year residency, rave transformed into techno then jungle, and eventually into drum 'n' bass when he began playing early demos from a fellow local pioneer, Goldie. As Metalheadz they worked together to create one of the biggest names of drum 'n' bass, a form which itself quickly gained mass appeal. He returned to radio for a long-running collaboration with Fabio first on Kiss FM and then on Radio One. Having recorded under various pseudonyms, he released his first solo album, *Mysteries of Funk* (1998), an unashamed funk album also influenced by his earlier interest in punk. It also owed a lot to his studio collaborator, Matt Quinn ('Optical') for its finished, cutting edge sound.

IAN PEEL

Groppetto [groppo]. *See* GRUPPETTO.

Groppo (It.). A cadential upper-note trill, often with a turn at the end. *See* ORNAMENTS, §§1, 4 and 8(iii, iv).

Groppo, Antonio (*fl* 1743–67). Italian theatre chronicler. His *Catalogo di tutti drammi per musica* (Venice, *c*1745) lists operas staged in Venice from 1637 to 1745; some copies have handwritten or printed additions up to 1752. Based on earlier works by Ivanovich and Bonlini, Groppo's catalogue goes beyond these in including a list of the Venetian banquet plays. The detailed bibliographic information he gives on the librettos suggests that it was meant to be used as a guide for collectors. It is not known whether the various other catalogues announced in the book were ever printed, but the *Catalogo purgatissimo* (MS, 1741–67, *I-Vnm*), a forerunner of the printed version and in large part copied from Bonlini, contains indexes of intermezzos. He also wrote *Notizie generali de' teatri della città di Venezia* (1766), supplemented by an essay on Greek and Roman theatre buildings by the French theatre historian Nicolas Boindin.

BIBLIOGRAPHY

P. Ryom: 'Les catalogues de Bonlini et de Groppo', *Informazioni e studi vivaldiani*, ii (1981), 3–30

A. Zaggia: '"La fiera della bagatelle": il teatro musicale per marionette di San Girolamo (Venezia 1746–1748)', *Rassegna veneta di studi musicali*, ii–iii (1986–7), 133–71

I. Alm: *Catalog of Venetian Librettos at the University of California, Los Angeles* (Berkeley, 1993)

NORBERT DUBOWY

Grosheim, Georg Christoph (*b* Kassel, 1 July 1764; *d* Kassel, 18 Nov 1841). German composer and writer on music. The son of a violinist, he studied with Christian

Kalkbrenner and Johannes Becker in Kassel, but was largely self-taught in music. In 1781 or 1782 he entered the Hofkapelle in Kassel as a viola player; he was director of music at the city's Hoftheater (1800–02) and was later active as a teacher, writer and publisher.

Grosheim is known for his correspondence with Beethoven on the relationship between the first movement of the 'Moonlight' Sonata and J.G. Seume's poem *Die Beterin*. In 1816 or 1817 he urged Beethoven to adapt the movement as a setting of the poem. Beethoven's reply is lost, but in a letter of 10 November 1819 Grosheim repeated his request, which later gave rise to speculation about the supposedly programmatic nature of the sonata.

His surviving published music, which hardly rises above the conventional, includes several collections of songs, church music, a setting of Schiller's *Hektors Abschied*, and two of his three operas. He edited the singing magazine *Euterpe* (Mainz, 1797–8) and later contributed to other periodicals and to Schilling's *Universal-Lexikon der Tonkunst* (Stuttgart, 1835–8). In his *Über den Verfall der Tonkunst* (1805) he attacked the operatic conditions and conventions of his day, as well as the tastelessness in church music and concert programmes. His writings on music are notable more for their contentiousness and rambling enthusiasm than for their critical analysis.

WORKS

OPERAS

Titania, oder Liebe durch Zauberei (Spl, 2 , O. von Weber), Kassel, 1792, vs (Bonn, ?1792)
Das heilige Kleeblatt (op, 2), Kassel, Oct 1794, MS score *D-Bsb* and *Dl*, inc. vs (Bonn, 1798), lib (Kassel, 1793)
Les esclaves d'Alger (op), Kassel, 14 Oct 1808, lost

SACRED CHORAL

Die Sympathie der Seelen, sacred drama (C.A. von Münchhausen), *c*1790, lost
24 Choräle, 3vv (Leipzig, 1820); Die zehn Gebote, 1–3vv, kbd (Leipzig, ?1820); 3 Psalmen, 4vv, org (Brunswick, ?1795); 6 Psalmen, 4vv; Passionsoratorium; other works, lost

OTHER VOCAL

Hessische Kadettenlieder (Kassel, 1782)
Hektors Abschied (F. von Schiller), 2vv, orch, vs (Kassel, ?1805)
Prolog und Epilog, bei der Vermählung des Erbprinzen von Gotha in Kassel, lost
Sammlung [97] teutscher Gedichte, 1v, pf: i, op.4 (Mainz, ?1791); ii–iii (Mainz, ?1793); iv–v (Kassel, ?1800); vi (Brunswick, *c*1810); vii (Mainz, *c*1810); viii (Kassel, ?1818)
Other songs, 1v, pf: Die tote Clarissa (F.G. Klopstock) (Kassel, ?before 1804); Die Rettung der Lieblinge (Grosheim) (Mainz, ?before 1804); Der Bienenstich (Kassel, ?before 1804), lost; Wiedersehen (Kassel, ?before 1804), lost; Der Edelknabe und die Müllerin (J.W. von Goethe) (Mainz, n.d.); Der Wunsch (Mainz, n.d.); Das kurze Glück, *D-Bsb*

INSTRUMENTAL

Numerous orchestral and chamber works, lost
Pf solo: Thema mit 12 Variationen (Kassel, 1793), lost; 3 fantasies (Mainz, after 1819); 6 petites fantasies (Bonn, ?1823); other works, lost
Org: Vorspiele zu sämtlichen Chorälen der reformierten Kirche in Kurhessen (Mainz, ?1817); Choralbuch der reformierten Kirche in Kurhessen (Leipzig, 1819)

WRITINGS

Über den Verfall der Tonkunst (Göttingen, 1805)
Das Leben der Künstlerin Mara (Kassel, 1823/*R*)
Über Pflege und Anwendung der Stimme (Mainz, 1830)
Chronologisches Verzeichniss vorzüglicher Beförder und Meister der Tonkunst (Mainz, 1831)
Fragmente aus der Geschichte der Musik (Mainz, 1832, ?2/1837)
Versuch einer ästhetischen Darstellung mehrerer Werke dramatischer Tonmeister älterer und neuerer Zeit (Mainz, 1834)

BIBLIOGRAPHY

SchillingE
G.C. Grosheim: *Selbstbiographie*, Hessische Gelehrtengeschichte, xxxvi, ed. W. Strieder (Kassel, 1819)
H. Kummer: *Beiträge zur Geschichte des Landgräflichen und Kurfürstlich-Hessischen Hoforchesters, der Hofoper und der Musik zu Kassel im Zeitraum von 1760–1822* (diss., U. of Frankfurt, 1922), 47–99
G. Heinrichs: *Beiträge zur Geschichte der Musik in Kurhessen* (Homberg, 1920–25) [incl. rev. edn of Grosheim's *Selbstbiographie*]
G. Heinrichs: 'Georg Christoph Grosheim', *Lebensbilder aus Kurhessen und Waldeck 1830–1930*, ed. I. Schnack, i (Marburg, 1939), 115–20

PHILIP ROBINSON

Gross, Eric (*b* Vienna, 16 Sept 1926). Australian composer of Austrian birth. He studied at Trinity College of Music, London (1946–7), with Wilfrid Dunwell (piano), among others, and at the University of Aberdeen (MA 1957), where his teachers included Reginald Barrett-Ayres. To finance his education, Gross performed as a pianist for the BBC in Aberdeen, and played with dance bands and at night clubs. Between 1950 and 1954 he lived in Ceylon (now Sri Lanka), where he performed in a big band and on Radio Ceylon broadcasts. In 1958, after fulfilling a commitment in New Caledonia, he settled in Australia. He created a niche for himself in Sydney, playing the piano at the Phillip Street Theatre, arranging music for ABC and composing film scores primarily for the Commonwealth Film Unit. After teaching briefly at the New South Wales Conservatorium (1959–60) he was appointed to a position at the University of Sydney (1960–1991). In 1967 he completed the Master of Literature degree in composition at the University of Aberdeen and in 1975 received the doctorate. His influence on Australian musical culture was demonstrated upon his retirement, when 22 composers (including Peter Sculthorpe and Anne Boyd) agreed to write short pieces in tribute to him. In 1998 Gross was made a Member of the Order of Australia.

Gross became acquainted with jazz while working as a freelance pianist, and that idiom subsequently became an important influence on his compositions. Improvisatory and intuitive writing, rather than the articulation of predetermined serial structures, characterizes his style. Unity is created through the layering of pitch sets derived from intervallic manipulation around the perfect 4th. He has not ventured into electronic composition, preferring to engage with live performers in a creative dialogue. His collaborations with mandolinists Paul and Adrian Hooper have been particularly fruitful. Many of his works have been recorded. (*CC*, I. Shanahan)

WORKS

(*selective list*)

Dramatic: The Amorous Judge (op, 1, L. McGlashan), op.51, 1965; The Ugly Duckling (pantomime, 2, A. Kitson), op.52, 1965; Adventures of the Seaspray (TV score), op.87, 1966; The Grand Adventure (incid music for marionette play, H. Saunders), op.101, 1977; numerous film and TV scores
Orch: Sinfonietta, op.9, 1961; Sym. no.1, op.20, 1967; Moonscape, op.32, str qt, str, 1972; 3 Dusedkianas, opp. 55, 56, 58, vn, chbr orch, 1975; Na Shledanou v Praze, op.94, 1976; Sym. no.2, op.123, 1980; Pf Conc., op.135, 1983; Vn Conc. no.1, op.137, 1983; Conc. no.1, op.141, mand, chbr orch, 1984; Vn Conc., no.2, op.144, 1985; Conc. no.2, op.151, mand, chbr orch, 1986; Conc., op.152, ob, str/chbr orch, 1987; Golden Jubilee Fantasy, op.158, 1992
Vocal: Pacem in terris (Pope John XXIII), op.15, S, B, SATB, chbr ens, 1966; The Shepherd of Bethlehem (Bible), op.16, B, SATB, boys' chorus, girls' chorus, orch, military band, org, 1968; 5 Burns

Settings (R. Burns), op.49, B, pf, 1970; Sunset, Moon, Dreams (V.J. Daley, H. Kendall), op.18, SATB, str orch, 1972; 6 Henry Lawson Settings, op.105, B-Bar, db, orch, 1979

Chbr and solo inst: Habanera-serenade, op.31, vn, pf, 1960; Trio, op.10, fl, ob, cl, 1960; Prelude to Paradise, op.100, org, 1977; Qnt, op.102, a sax, str qt, 1977; Klavierstück I–II, opp.120, 127, pf, 1982; Klavierstück III, op.150, pf, 1986; Qt, op.148, vn, va, vc, mand, 1986; Mandigar I, op.156, 2 mand, mandola, gui, 1987; Sonata piccola, op.188, pf, 1992; Tryptich, op.189, bn, 1992; Mandigar II, op.190, 2 mand, mandola, gui, 1993; Michael's Meanderings, op.202, vc, mandola, 1995

Principal publishers: Leeds Music Corporation (Sydney), Music Corporation America, P.J. Tonger, Currency, Australian Music Centre, Allans

Principal recording companies: Jade

JOEL CROTTY

Gross, Robert (Arthur) (*b* Colorado Springs, 23 March 1914; *d* Los Angeles, 6 Nov 1983). American violinist and composer. He studied the violin under Edouard Dethier and Leopold Auer, and composition under Bernard Wagenaar, at the Juilliard School of Music, New York (1926–34), and had further informal composition teaching from Schoenberg and Sessions. During an active concert career he introduced Hindemith's Concerto to New York in 1945, and gave numerous first performances, including concertos by Sessions (1940) and Imbrie (1958), introducing the latter to Britain at his début with the New Philharmonia Orchestra under Handford in 1967. Other works dedicated to him include sonatas by Kohs, Krenek and Sessions, and works by Bruno Bartolozzi, Jerome Rosen, Leonard Rosenman and Aurelio de la Vega. Gross was noted for his impeccable technique, refined phrasing and warmth of communication, and also for his generous encouragement of contemporary composers. He became professor of music at Occidental College, Los Angeles, in 1949, where he received the Distinguished Faculty Award in 1960 (he was chairman of the department, 1965–9 and 1973–6). He took the DMus at Colorado College in 1964. His compositions include two operas, a choral cycle and works for chamber ensemble.

JEROME ROSEN

Gross Cither (Ger.). *See* CETERONE.

Grosse caisse (Fr.). A bass drum. *See* DRUM, §II, 1.

Grosseteste, Robert [Lincolniensis] (*b* ?Stradbroke, ?*c*1168–75; *d* Buckden, 1253). English scholar, bishop and Greek translator. His name first appeared as Magister Robertus Grosteste between 1186 and 1188–90 in a list of witnesses at Lincoln; he may have been educated at Lincoln, Oxford or Paris. By 1198 he was a cleric in the household of William de Vere, Bishop of Hereford, and a few years later was teaching at Oxford. He probably interrupted his career there to study theology in Paris between about 1208 and about 1214, but returned to Oxford as regent-master in theology and also as the university's first chancellor. He had high esteem for the Dominican and Franciscan orders then emerging, and after the establishment of the Greyfriars in Oxford in 1224 was appointed their first reader. His impetus to their studies was considerable, and he continued to lecture for them until his elevation to the see of Lincoln in 1235.

An enemy of pluralism, in 1232 he resigned all his preferments except the archdeaconry of Leicester. This was an act consistent with the singleminded dedication of his future episcopal administration: he visited and administered his huge diocese with characteristic thoroughness and wisdom. Although a staunch supporter of the papacy, who regarded the pope as the centre of a universal empire, he could nevertheless challenge vigorously, if occasion demanded, any abuses of papal power. After his death several abortive attempts were made to obtain his canonization.

As a scholar Grosseteste's interests included theology, philosophy, mathematics and the natural sciences; he was to exercise a profound influence on future generations of students and scholars. His writings on music are contained in the short treatise *De artibus liberalibus*, and to a lesser degree in the treatise on phonetics *De generacione sonorum*, both probably written in his teaching days at Oxford. He gave music pride of place among the subjects of the Quadrivium, and indeed gave more consideration in general to music than to any other of the seven arts. Music, he stressed, gives order to every movement in time and space, whether celestial or non-celestial; it directs all knowledge and penetrates the inner structure of things, including even the elements. Music ministers to natural philosophy, and can produce healing, for it has the power to restore to its true state any deficiency of harmony or proportion.

BIBLIOGRAPHY

HarrisonMMB

F.S. Stevenson: *Robert Grossteste, Bishop of Lincoln* (London, 1899)

S. Harrison Thomson: *The Writings of Robert Grosseteste, Bishop of Lincoln* (Cambridge, 1940/*R*)

D.A. Callus, ed.: *Robert Grosseteste, Scholar and Bishop* (Oxford, 1955)

R.W. Southern: *Robert Grosseteste: the Growth of an English Mind in Medieval Europe* (Oxford, 1986, 2/1992)

J. McEvoy, ed.: *Robert Grosseteste: New Perspectives on his Thought and Scholarship* (Turnhout, 1995)

J. McEvoy and others, eds.: *Opera Roberti Grosseteste Lincolniensis* (Turnhout, 1995–)

N. Van Deusen: *Theology and Music at the Early University: the Case of Robert Grosseteste and Anonymous IV* (Leiden, 1995)

MARY BERRY

Grosse Trommel (Ger.). A bass drum. *See* DRUM, §II, 1.

Grossi, Andrea (*fl* Mantua, late 17th century). Italian violinist and composer. According to Schmidl he was a descendant of Lodovico Grossi (called Viadana). Title-pages all confirm him as 'musico, e sonatore di violino' at the Mantuan court. His suites of op.1 and op.2 contain either two or four dances, the latter in the order balletto–corrente–sarabanda–giga, and are scored in the first instance for the unaccompanied string trio then popular in dance collections. Op.5 is cited only by Fétis and Eitner. The *sonate a 5* from op.3 contribute to the growing repertory of trumpet sonatas with strings.

WORKS

Balletti, correnti, sarabande e gighe, 2 vn, vle/spinetta, op.1 (Bologna, 1678)

Balletti, correnti, sarabande e gighe, 2 vn, vle/spinetta, op.2 (Bologna, 1679)

Sonate a 2–5 instromenti, bc (org), op.3 (Bologna, 1682)

Sonate, 2 vn, vle, bc (org), op.4 (Bologna, 1685)

Suonate da camera, op.5 (Bologna, 1696), lost

1 sonata, 2 vn, bc (org), in Scielta delle suonate (Bologna, 1680)

BIBLIOGRAPHY

EitnerQ; FétisB; NewmanSBE; SchmidlD

A. Schlossberg: *Die italienische Sonata für mehrere Instrumente im 17. Jahrhundert* (Paris, 1935)

D. Stevens: 'Unique Italian Instrumental Music in the Bodleian Library', CHM, ii (1956–7), 401–12

A. Hutchings: *The Baroque Concerto* (London, 1961, 3/1973)

PETER ALLSOP

Grossi, Carlo (*b* Vicenza, *c*1634; *d* Venice, 14 May 1688). Italian composer, organist and singer. He spent some of his youth in Modena. He was *maestro di cappella* at Reggio nell'Emilia Cathedral before 1657 and held two posts in Vicenza between 1657 and 1659, having applied unsuccessfully to be *maestro* of the cathedral there in 1656. He was *maestro di cappella* of the Accademia Olimpica, Vicenza, until 1662. He served as organist and *maestro di canto* at the Ospedale dei Mendicanti, Venice, from 1664 to 1667. He went as a bass to S Marco, Venice, in February 1666 and was *maestro di musica* at the Ospedale dei SS Giovanni e Paolo, the Derelitti, from 1676 until his death. He attempted unsuccessfully to procure higher appointments at the church of S Petronio, Bologna, in 1671 and 1673 and at S Marco in 1676 and 1685. In 1687 his skill at composition for the Derelitti elicited the comment in *Pallade Veneta*, a Venetian monthly, that Grossi was the 'Orfeo of our times'. It also noted that he was (honorary) *maestro di cappella* to the Duke of Mantua, and credited him with various sacred cantatas and motets as well as a Christmas pastorale (all lost) in which Angela Vicentina was the principal singer. There is evidence that Grossi was connected with Dresden, Innsbruck and Vienna, but no dates are available. Antonio Giannettini was among his pupils.

Grossi's style is distinguished from that of his contemporaries by its simplicity. He preferred homophony and uncomplicated melody in an era which favoured polyphony and virtuoso passage-work. Comic elements are emphasized in his secular music, indeed a satirical intention may be concealed behind the seemingly outdated interest in pastoral and battle madrigals of *L'Anfione*. In the August 1677 issue of *Le Mercure galant*, his *Nicomede in Bitinia* was rated 'tres-excellent', partly on account of its 'delicate taste', and his skills as an opera composer were said to be among the best of 'that science'.

Walking basses and ostinato figures call attention to the basso continuo line in his operas, which make progressively greater use of ensemble pieces and orchestral accompaniment. This tendency contrasts with an ever greater reliance on the solo voice in his sacred music. An interesting feature of Grossi's sacred vocal works is the way in which they are sometimes infected by his sense of drama. *Quis est locus iste* from op.3 for example, consists of a delicately balanced dialogue between a saint and an angel. *Arma sagittae volantes* from the same opus is reminiscent of the battle arias of contemporary opera. Massimiliano Neri's influence is evident in Grossi's two sonatas (in his op.1) and in much of the instrumental music of his operas.

WORKS

SACRED

Concerti ecclesiastici con alcune suonate, 2–3vv, bc (org), op.1 (Venice, 1657)
Armoniosi accenti, cioè messe, 4–5vv, insts obbl, e secondo choro, o ripieni ad lib, salmi, 2–4, 6, 8vv, some with insts and chorus, con le litanie brevi della beata vergine, 8vv, bc, op.2 (Venice, 1657)
Libro secondo de concerti ecclesiastici, 2–3vv, bc (org), op.3 (Venice, 1659)
Sacre ariose cantate, 1v, bc, op.4 (Venice, 1663)
Moderne melodie, 1v, 2–5 insts, bc (org), op.8 (Bologna, 1676)
Quarto libro de concerti ecclesiastici, 2–4vv, op.10 (Milan, n.d.)
Motetti, 1v, vns, bc (n.p., n.d.)

Motet, 8vv, *F-Pn*

SECULAR

La cetra d'Apollo (23 cants., 8 arias), op.6 (Venice, 1673)
L'Anfione: musiche da camera per tavola all'uso delle regie corti, 2–3vv, bc (org), con introduttioni, bizarrie, e ritornelli, 3 insts ad lib, op.7 (Venice, 1675)
Il divertimento de' Grandi: musiche da camera, o per servizio di tavola, all'uso delle reggie corti, 2–3vv, con 1 dialogo amoroso, et 1 in idioma ebraico, 4vv, bc (org), libro II, op.9 (Venice, 1681); Cant. ebraïca ed. I. Adler (Tel-Aviv, 1965)

Various cants., arias, duets, *D-Bsb*, *I-MOe*, *Vqs*

OPERAS

Romilda (P.P. Bissari), Vicenza, Piazza, carn. 1659, *Vnm*
Artaxerse, overo L'Ormonda costante (A. Aureli), Venice, SS Giovanni e Paolo, carn. 1669, *Vnm*
Giocasta regina d'Armenia (G.A. Moniglia), Venice, S Moisè, aut. 1676, *Moe*, *Nc*, *Vqs*, *Vlevi* (arias)
Nicomede in Bitinia (G.M. Giannini), Venice, S Moisè, carn. 1677, *F-Pc*, *I-Vnm*

BIBLIOGRAPHY

I. Adler: *La pratique musicale savante dans quelques communautés juives en Europe aux XVIIe et XVIIIe siècles* (Paris, 1966)
E. Selfridge: 'Organists at the Church of SS. Giovanni e Paolo', *ML*, i (1969), 393–9
E. Selfridge-Field: 'Addenda to some Baroque Biographies', *JAMS*, xxv (1972), 236–40
N. Zaslaw: 'Synagogue Music Re-Discovered', *American Choral Review*, xiv (1972), 21–8, 30–35, esp. 30
E. Selfridge-Field: *Pallade Veneta: Writings on Music in Venetian Society, 1650–1750* (Venice, 1985)
E. Rosand: *Opera in Seventeenth-Century Venice* (Berkeley, 1991), 656–9
L. Sirch: "' L'ernerito Giannagostino Perotti, riputatissimo e nelle pratiche e nelle teoriche della scienza": note su Perotti maestro di Cappella a San Marco (1811–1855)', *La cappella musicale di San Marco nell' età moderna: Venice 1994*, 527–67
L. Sirch: *L'Anfione dell'Adria: catalogo tematico di Carlo Grossi* (Venice, 1999)

ELEANOR SELFRIDGE-FIELD

Grossi, Giovanni Antonio (*b* Lodi, 1615; *d* Milan, April 1684). Italian composer. He was *maestro di cappella* at Crema Cathedral from 1635 until at least 1640, and was made priest there in October 1638. He, along with his father and two brothers, received payments from the Consorzio del SS Sacramento, Crema. He worked in Piacenza from 1644, in Novara from 1648 to 1666 and then at S Antonio, Milan. In 1650 he competed for the office of *maestro di cappella* of Milan Cathedral, but was passed over in favour of M.A. Grancini. After Grancini's death in 1669 he competed again, together with, among others, Bagatti and Legrenzi. Grossi and Legrenzi were classified as the best; after a new poll Grossi was elected on 28 November 1669 with an annual stipend of 1500 lire, which was increased to 1800 on 11 December 1670. He kept this post until his death. From autograph annotations on some compositions (in *I-Mcap*) we know that his father, Domenico, was a 'basso ecclesiastico' and his brother Giovanni Battista organist at Fontanella in northern Italy.

Grossi was a prolific composer of sacred music. The poetic texts he set are mostly Latin (only some *canzoni spirituali* are in Italian). Although he had a mastery of polyphonic technique (he often wrote for four or five choirs), he preferred writing for a small number of voices, often in the form of the sacred dialogue. His solo motets, some 'con eco', are really spiritual cantatas. His style is unoriginal but agreeably melodic and sometimes pathetic; in his monodic pieces it tends towards arioso.

WORKS

all published in Milan

Messa, et salmi bizarri, con le letanie della Beata Vergine, 4vv, et l'hinno Ave maris stella, 6vv, bc (org), op.1 (1640)
Sacri concenti, 2–4vv, con una messa, 5vv, bc, op.3 (1653)

Orfeo pellegrino ne sacri cantici, 2–4vv, et alcuni, 1, 2vv, 2 vn, bc (org), op.4 (1659)
Celeste tesoro: composto in musica di messe, 5, 8vv, bc (org), con sinfonia, e senza, e motetti, Te Deum, e letanie della SS Vergine Maria, op.5 (1664)
Il terzo libro de concerti ecclesiastici, 2–4vv, bc (org), e d'alcuni con sinfonie, op.7 (1670)
Terzo libro di motetti ecclesiastici, 1v, bc, et una Salve Regina con sinfonia, op.8 (1674)
Libro primo de Magnificat et Pater noster, 4–6vv, bc, per capella secondo il ritto ambrosiano, op.9 (1675)
Quarto libro de concerti ecclesiastici, 2–4vv, bc (org), op.10 (1677)
6 masses, 4vv (n.d.) [title-page missing]

More than 500 sacred works, mostly autograph, *I-Mcap*: 31 masses, 12 Credo, 4–16vv, 12 Gloria, 5–18vv, 31 Magnificat, litanies, Laudate Dominum, Laudate pueri, Pater noster, 6 psalm collections, 11 motet collections, Concerti a diverse voci, Opera volgare spirituale, 4vv, etc
Other sacred vocal music, incl. Ave suavis delectio, 4vv; Jubilet aether Ashrani, 2vv, 2 vn; O sanctissime Jesu, 2vv, 2 vn; Venite advenae, 4vv: *S-Uu*

BIBLIOGRAPHY

C. Sartori: *Le musiche della cappella del duomo di Milano: catalogo* (Milan, 1957)
M. Donà: *La stampa musicale a Milano fino all'anno 1700* (Florence, 1961)
F. Mompellio: 'La musica a Milano nell'età moderna', *Storia di Milano*, xvi (Milan, 1962), 527
L. Mulatero: *Le raccolte dei mottetti di G.A. Grossi* (diss., U. of Milan, 1976)
N. Ghiglione: 'Un documento inedito su G.A. Grossi', *Rivista internazionale di musica sacra*, iii (1982), 331–6
N. Ghiglione: 'Giovanni Antonio Grossi, un fecondo musicista del Seicento', *La musica sacra in Lombardia nella prima metà del Seicento: Como 1985*, 259–68
V. Arizza: 'G.A. Grossi e la cantata spirituale da chiesa', *Rivista internazionale di musica sacra*, xiii (1992), 150–78
F. Arpini: *'Scientia musicae' e musicisti a Crema fra '500 e '600* (Crema, 1996)

MARIANGELA DONÀ

Grossi, Giovanni Francesco. *See* SIFACE.

Grossi, Pietro (*b* Venice, 15 April 1917). Italian composer and cellist. After studies at the Bologna Conservatory, where he obtained diplomas in cello and composition, he was engaged as principal cellist at the Teatro Comunale, Florence (1936–66), frequently appearing as a soloist in tours and concerts of modern music. Appointed professor of cello at the Florence Conservatory in 1942, he has also taught at Indiana University – the cello in 1956 and electronic music (in which he has specialized from 1960) in 1966. Together with Chiari he organized and directed the Florentine concert association Vita Musicale Contemporanea (1961–6), and in 1963 he established the electronic music studio 2SFM, which gave technical support to his courses at the Florence Conservatory (1965–73). Between 1969 and 1972 he worked at the Centro Nazionale Universitario di Calcolo Elettronico (CNUCE) in Pisa, compiling computer programmes for performance and composition. In 1973 he was appointed director of the musicological section of CNUCE, and in 1974 he held an open course in musical information theory at the Florence Conservatory.

Grossi began to compose in 1941 and adhered unwaveringly to pre-war modernism, in which he specialized as a cellist, up to the dodecaphonic String Quartet of 1957. In the next two years an indifference to any emotional constituent in the creative process and a reciprocal growing interest in electronic music turned him towards the use of mathematical concepts and procedures aiming at a formal coherence, devoid of subjective implication. Accordingly, his last conventional works, such as the *Composizioni* nos.6 and 11, display a merciless impassivity which seemingly devitalizes the expressive urge still latent in *Cinque pezzi*; and his electronic pieces, apart from the 'concrete' divertissement *Tre schizzi*, imply from the first an identification of aesthetic experience and scientific observation which substantially diverges from the experimental tendencies of the new music.

In 1963–7 he focussed on the exploration of electronic materials whose parameters and developments are mathematically planned (pitch levels, however, sometimes derive from compositions of the past, particularly from Bach's) and this emphasized the impersonal qualities of his working hypothesis, as instanced in *Musica algoritmica* (1964), a two-hour exploitation of five structures juxtaposed at a constant intensity, which represents the first major work made by the studio 2SFM team.

His subsequent veering towards computer music involved Grossi in a period of theoretical research (1967–9), which was supported by his own convictions regarding the necessity of keeping up to date with technical innovations, capable both of ensuring a closer correspondence between musical results and creative intentions and of definitively relieving composers and performers from traditional training. Such a positivistic progressiveness, deep-rooted in his modernist background, underlies also his recent theory of a 'music in real time' uniting any number of composers and listeners through a computer equipped with long-distance terminals. These, as he put it, might enable the former 'to realize, hear and instantly modify the sound elements devised' and the latter 'to programme, produce and listen to music with a boundless range of choice'. Although he has substituted the notion of a scientific operator engaged in team research for that of a composer, Grossi has thus come to admit the most naive compositional procedures as well as the freest fluctuations of individual taste – hence the most divergent aesthetics shown by his computer works, ranging from *Virtuosità*, a thought-provoking Paganinian medley, to *Polifonia*, a suggestive continuum, produced by a massive counterpoint of timbres and regulated by pseudoaleatory formulae.

WORKS
(*selective list*)

Vocal: 3 sonetti del Petrarca, 1v, insts, 1941; Composizione no.8, chorus, 2 hpd, 1960; Compesizione no.9, chorus, brass, 2 hpd, str, 1960; Composizione no.11, 1v/vc, hpd, 1960
Inst: Preludio e fuga, 15 insts, 1941; Sym., orch, 1946; Conc., orch, 1949; Str Qt, 1957; 5 pezzi, str, 1958; Composizione no.3, 3 str/wind, 1959; Composizione no.4, 16 insts, 1959; Composizione no.5, 3 bn/db, 1959; Composizione no.6, str qt, 1960; Composizione no.7, 3 trbn, str, 1960; Composizione no.10, 8 insts, 1960; Composizione no.12, str qt, 1961
Tape: Composizione no.13–14, 1961, unrealized; P2, 1963–7; P3 3/Z3, 1963–7, collab.; P3M4, 1963–7; RF/RB, 1963–7; 3 schizzi, 1963–7; Tetrafono, 1963–7; Musica algoritmica, 1964, collab.; 6 canoni, 1969–72 [arr. Bach]; Preludio II, 1969–72 [arr. Bach]; Virtuosità, 1969–72 [arr. Paganini]; Combinatoria, 1969–72; Monodia, 1969–72; Polifonia, 1969–72; Unending Music, 1969–72; Algoritmi, 1975; Improvvisazione I, 1975; Improvvisazione II, 1976; Improvvisazione III, 1979; Sound Life, 1979–85; cptr arr. of works by D. Scarlatti, Paradisi, Hindemith and others

Principal publisher: Bruzzichelli

Principal recording company: Fonos Edizioni Musicali

WRITINGS

'Elettronica a Gand', *Marcatre*, nos.14–15 (1965), 184
'Progetto 4: realizzazione elettronica', *Marcatre*, nos.11–13 (1965), 221

'Sulla computer music', *Futuribili*, no.8 (1969), 84–8
I–Manuale d'impiego del DGMP (Pisa, 1970)
'Musica in tempo reale', *Futuribili*, no.34 (1971), 32–8
'Computer and Music', *IRASM*, iv (1973), 279–86

BIBLIOGRAPHY

V. Gelmetti: 'Venezia ventisette', *Marcatre*, nos.11–13 (1965), 207
E. Zaffiri: *Due scuole di musica elettronica in Italia* (Milan, 1968), 121ff [incl. note by Grossi, 123–4]

CLAUDIO ANNIBALDI

Grossi da Viadana, Lodovico. *See* VIADANA, LODOVICO.

Grossin [Grossim], **Estienne** (*fl* 1418–21). French composer. He appears to have been an older contemporary of Du Fay. The manuscripts that preserve his compositions date from the middle of the 15th century. In 1418 he was named among the chaplains of the church of St Merri in Paris, and in 1421 he was listed in a register of the Cathedral of Notre Dame in Paris as a clerk of matins (singer) in the cathedral. This latter source reveals that he was a priest and originally from the diocese of Sens.

Grossin seems to have written mostly sacred works. Foremost among these is a four-movement setting of the Ordinary of the Mass (the Agnus is lacking) that is unified by a 'trumpetta' part in each of the movements. Whether the designation 'trumpetta' means that this line is to be played on a slide trumpet or to be sung in the manner of a trumpet is not certain. In each of the four movements of the mass, vocal duets supported by the 'trumpetta' alternate with sections for full chorus. Besides this unified mass, there are also polyphonic settings of individual items of the Ordinary. Of these the Kyrie carries the inscription 'faulx bourdon' next to the tenor, indicating that a third voice is to be added. The second of the two Glorias, as it is found in *I-TRmp* 87, concludes with a vocal flourish in the top voice that is not present in the other three surviving versions of the piece. The additional melisma may be a passage of vocal coloratura added by a performer. Grossin's two French chansons include a rondeau, *Va t'ent, souspier*, and a through-composed piece, *Tres douchement et soutiement*. Of his two extant motets, only one, the song-motet *Imera dat hodierno*, is preserved complete; it survives today in at least six sources and was evidently one of his most popular compositions. All his works seem likely to have been written before about 1430.

WORKS

Edition: *Early Fifteenth-Century Music*, ed. G. Reaney, CMM, xi/3 (1966) [R]

Ky, Gl, Cr, San, 3vv, R
Kyrie, 3vv, R ('Tenor faulx bourdon')
Gloria, 3vv, R (version in *D-Mbs* 3232*a* a 5th higher than those of other sources)
Gloria, 3vv, R
Credo, 3vv, R
Sanctus, 3vv, R
Agnus Dei, 3vv, R (with trope 'Pro salute hominum')
Agnus Dei, 4vv, R
Imera dat hodierno, 3vv, R
Mater dulcis, mater pia, ?4vv, R (only triplum survives)
Lyesse m'a mandé salut, 3vv; ed. in Cw, xxii (1933); conflicting attributions (Grossin and Binchois), probably not by Grossin
Tres douchement et soutiement, 3vv, R
Va t'ent, souspier, 3vv, R

BIBLIOGRAPHY

A. Pirro: *La musique à Paris sous le règne de Charles VI (1380–1422)* (Strasbourg, 1930/*R*), 33
G. De Van: 'A Recently Discovered Source of Early Fifteenth Century Polyphonic Music: the Aosta Manuscript', *MD*, ii (1948), 5–74, esp. 13
H. Besseler: 'Die Entstehung der Posaune', *AcM*, xxii (1950), 7–35, esp. 13
K. von Fischer: 'Neue Quellen zur Musik des 13., 14. und 15. Jahrhunderts', *AcM*, xxxvi (1964), 79–97, esp. 95
R.D. Reynolds: 'Tres douchement by Grossin', *MD*, xxxv (1981), 199–202
S. Meyer-Eller: *Musikalischer Satz und Überlieferung von Messensätzen des 15. Jahrhunderts: die Ordinariumsvertonungen der Handschriften Aosta 15 und Trient 87–92* (diss., Munich U., 1989)
D. Fallows: *A Catalogue of Polyphonic Songs, 1415–1480* (Oxford, 1999)

CRAIG WRIGHT/R

Grosskopf, Erhard (*b* Berlin, 17 March 1934). German composer. He received his musical education in Berlin at the Church Music School (1957–9), the Hochschule für Musik and the Technische Universität (1959–64). His composition teachers, Pepping, Hartig and Blacher, had little influence on his later style. From 1964 to 1966 he taught at the Berlin Conservatory. He co-founded the Gruppe Neue Musik Berlin in 1965 and helped to organize concerts in the series Musikprojekte for performances of new music. From 1969 to 1972 he occasionally worked in Utrecht University's electronic studios. In 1978 he co-founded the concert series Insel-Musik in Berlin and Tokyo. He has also participated in the Darmstadt summer courses (1982–92). His honours include two Prix de Rome (1966, 1977), the Prize Italia (1972) and membership of the Berlin Akademie der Künste (1994).

Between 1965 and 1967 Grosskopf wrote instrumental music of great formal concentration. *Nexus* (1969) was composed to accompany a kinetic sculpture by Bernd Damke. Since then, many of his works go beyond the conditions of conventional concert practice, often requiring electronics. In his '*Prozessmusik*' introduced in the series of pieces entitled *Looping*, junctures between independent loops, operating within different temporal strata, result in structural and harmonic events. This technique creates the impression of 'spaces of time' ('*Zeiträume*'), rather than 'strings of time' ('*Zeitfäden*'). *Looping II* (1973), the subtitle of which cites a class war parole by Mao Zedong, emphasizes Grosskopf's left-wing political views. When the concert première and the radio broadcast of the work were cancelled for political reasons, Grosskopf protested against the 'censorship' of radio producers; in consequence, his music was boycotted for several years by certain radio stations and conservative institutions. The ballet *Lichtknall* (1986–7) and the *Sinfonie 'Zeit der Windstille'* (1988–9), however, improved his reputation.

WORKS
(*selective list*)

Inst: Sonatas, 1965–7: no.1, vn, vc, pf, no.2, vn, no.3, ens; Sonata concertante nos.1–2, vn, orch, 1966–7; Quintett über den Herbstanfang, orch, 1982; Str Qt no.1, 1983; Lichtknall (ballet, 3), 1986–7; Sinfonie 'Zeit der Windstille', orch, 1988–9; Str Qt no.2, 1990; Lenzmusik I–V, insts, ens, 1992–3; Hell I–III, sax, pf, perc, 1993–5; "3–4–5", ens, 1996; Str Qt no.3, 1998

Vocal: 7 Gesänge (Grosskopf, after G. Büchner), S, vn, vc, accdn, 1994

El-ac: Konzert: Flecktreue Raritätenkunst P, cl, ens, elec, 1969; Nexus, fl, perc, tape, 1969; Dialectics, 3 insts, tape, 1970; Hörmusik, vc, 5 orch, tape, 1970–71; Looping I–V, ens, elec, 1973–4

Principal publishers: Bote & Bock, Moeck

BIBLIOGRAPHY

E. Grosskopf: *Von der Wiener Schule zum Computer, Geist und Körper in der Musik, Tonalität als Prozess-Harmonische*

Konstellationen als Ergebnis periodischer Schichtungen (Tokyo, 1988)
G. Bialas: 'Im Gespräch mit Erhard Grosskopf und Peter Kiesewetter', *Jb der Bayerischen Akademie der Schönen Künste*, iv (1990), 215–23
F.K. Prieberg: *Musik und Macht* (Frankfurt, 1991), 139ff [on Looping II]

H. KUNZ

Grossman, Ludwik (*b* Turek, nr Kalisz, 6 March 1835; *d* Wiesbaden, 15 July 1915). Polish composer and musical organizer. He was taught the piano by J. Drobniewski and the violin by W. Kopiński while at school in Kalisz. Later he studied in Warsaw with August Freyer and in Berlin (1854–7) with C.F. Rungenhagen, both also teachers of Moniuszko. On his return to Warsaw he was active as pianist, organist, choral conductor and teacher. In 1857 he co-founded a large and highly successful firm selling keyboard instruments. In 1866 he travelled to Paris, where he worked on his opera *Rybak z Palermo* ('The Fisherman from Palermo'). He paid a second visit to France in 1895, but his life was centred on Warsaw, where he played a central role in the organization of musical life during one of the most culturally barren periods in Polish history. He was active on the committee of the publishers Warszawskie Towarzystwo Muzyczne and on the board of the Warsaw PO (founded in 1901), and a director of the Cesarski Theatre.

Composition was never at the forefront of Grossman's activities, but his music is well crafted and was occasionally given distinguished seals of approval. *The Fisherman from Palermo*, to a libretto by Jan Chęciński, was highly praised by Rossini when Grossman showed him the manuscript in Paris. It had its première in Warsaw in 1867. The second (comic) opera, *Duch wójewody* ('The Ghost of Voyvode'), to a libretto by W.L. Anczyc, was given its first performance in Warsaw on 25 October 1875; it was later produced in Vienna to great acclaim (with special admiration from Hanslick), as well as in St Petersburg (1877), Graz, Berne and Berlin (1884). Grossman's other two operas, *Kornet Hamilton* (1867), to a libretto by Anczyc, and *Les sabots de la marquise* (1896), were neither performed nor published. His instrumental music is confined in the main to ballet scores, overtures, a handful of chamber works and salon pieces for the piano.

WORKS

STAGE

Rybak z Palermo [The Fisherman from Palermo] (op, J. Chęciński), Warsaw, 1867, *PL-Wtm*
Kornet Hamilton (op, W.L. Anczyc), 1867, unperf.
Duch wójewody [The Ghost of Voyvode] (op, 3, Anczyc), Warsaw, 25 Oct 1875, vs (Warsaw, 1873)
Les sabots de la marquise, 1896, unperf.

OTHER VOCAL

Choral: Cant. on the opening of the Suez Canal, solo vv, chorus, orch, 1871; Raźno chłopcy [Jauntily, Boys], mazurka, 4vv, pf, Warsaw, Gebethner & Wolff archive; Śpiewy i walce [Songs and Waltzes], 4vv; Salve regina; Veni Creator
Songs, 1v, pf: Lilie (H. Heine), *Ruch muzyczny* (1857), 216–17; Ostatnie pożegnanie [Last Farewell] (H. Przybysławski), op.17, 1860; Krakowiaczek [Little Krakowiak] (A.L. Anczyc); Marylka (Agricola), 1912; O dolce amor, serenata (Milan, 1886); Krakowiaczek [Little Krakowiak] (E. Wasilewski); *PL-Wtm*

INSTRUMENTAL

Orch: King Lear, ov., 1857; Maria, Ukrainian ov., after A. Malczewski, 1859 (Leipzig, 1899); Szermierz z Rawenny [The Gladiator of Ravenna], ov., after F. Halm; Concert Ov., e; 2 ballet suites, 1883, 1886; Trot de cavallerie, Warsaw, Gebethner & Wolff archive; Fantasy on Polish Themes, 1886; Triumphant March, Ceremonial March; Pf Conc., C; Hungarian Dance
Chbr: Pf Trio, e; Fantasy on Themes from Meyerbeer; Le prophète; Fantasy on Themes from Rossini: Guillaume Tell
Pf solo: Polonaise, op.1 (Leipzig, 1860); Morceau sentimental et élégant, op.23 (Leipzig, 1860); Polonaise, op.24; Polish Rhapsody, op.30; Elegy, op.32; Tristesse, chant sans paroles, op.33; Polish Rhapsody, op.84; Les causeuses, polka burlesque et capricieuse; La folâtre, polka française; Karnaval w Kochu [Carnival at Koch], polka tremblante; W modrzewiowym dworku [At the Larch Manor House]; Klange au Polen, 5 nationale Tanzweisen; Arietta à la gavotte; Fugue, g
Hp: Fantasy on Themes from Meyerbeer: Robert le diable

BIBLIOGRAPHY

EMuz (A. Żórawska-Witkowska)
'Uwertura do "Marii" Malczewskiego L.G.' [Grossman's overture to Malczewski's *Maria*], *Ruch muzyczny* (8 June 1859)
W. Wójcicki: Review of *The Fisherman from Palermo*, *Kłosy*, no.88 (1867)
J. Kleczyński: Review of *The Ghost of Voyvode*, *Tygodnik ilustrowany*, no.307 (1873)

JIM SAMSON

Grossman, Vera. *See* VASINA-GROSSMAN, VERA ANDREYEVNA.

Grossmann, Gustav Friedrich Wilhelm (*b* Berlin, 30 Nov ?1746 [or 1743/4]; *d* Hanover, 20 May 1796). German actor, manager, dramatist and librettist. While in the Prussian civil service at Danzig he was offered the chance of standing in for a member of Abel Seyler's company at Gotha in 1774; his performance as Riccaut in Lessing's *Minna von Barnhelm* was much admired and he remained with Seyler's company until 1778, marrying the widowed actress Karoline Flittner soon after joining. In 1778 he established his own company, touring especially in north-west Germany, but having his headquarters at the Elector of Cologne's theatre at Bonn. From 1784 he directed a second company performing at Mainz and Frankfurt (where he had supervised the opening of the new theatre in 1782), while his wife controlled the Bonn theatre. In 1786 he toured again, appearing in Cologne, Hanover, Kassel and elsewhere. His last play, *Wer wird sie bekommen?*, was given at Hanover in 1795; in it he lampooned prominent local citizens, and the resulting trouble ended with his imprisonment. He was released owing to ill-health, and died shortly afterwards.

Grossmann first revealed his skill as a dramatist when in 1773, it is said, he wrote *Die Feuersbrunst* (to which Haydn later wrote incidental music) in three days, in answer to a challenge from Lessing. He adapted Beaumarchais' *Le barbier de Séville* (1776) and Georg Benda wrote music for its production by Seyler's troupe. He also translated Rousseau's *Pygmalion* and adapted Shakespeare plays. His volume of *Singspiele nach ausländischen Mustern für die deutsche Bühne* (Frankfurt, 1783) included works that enjoyed considerable popularity in their day; *Adelheid von Veltheim*, set by Joseph Grätz and later Neefe (who became musical director of the company in 1779) was very successful for a number of years, and *Nicht mehr als sechs Schüsseln* (Bonn, 1780) was an influential early example of domestic comedy. *Was vermag ein Mädchen nicht?*, a Singspiel set by Neefe in 1789, was also popular. He was on close terms with Lessing and Schiller (of whose *Fiesko* he gave the first performance), and enjoyed a friendly relationship with Goethe's mother. In 1788, the year after his company had given Mozart's *Die Entführung* at Hanover under B.A. Weber, he mounted one of the earliest productions of *Le nozze di Figaro* at Lübeck and Frankfurt. *Don Giovanni* was also in his company's repertory. F.X. Gerl was a

member of the company in 1786, and the famous actor K.W.F. Unzelmann was one of the star attractions. Until the disastrous production in Hanover of his last play, Grossmann had enjoyed high regard wherever he performed, though some contemporaries mentioned his restless and sometimes difficult temperament.

BIBLIOGRAPHY

ADB (J. Kürschner); *ES* (A.M. Nagler)
C.H. Schmid: *Chronologie des deutschen Theaters* (Leipzig, 1775); ed. P. Legband (Berlin, 1902)
K. Goedeke and others: *Grundriss zur Geschichte der deutschen Dichtung*, iv/1 (Dresden, 2/1891), 254
J. Wolter: *Gustav Friedrich Wilhelm Grossmann: ein Beitrag zur deutschen Litteratur- und Theatergeschichte des 18. Jahrhunderts* (Cologne, 1901)
E. Pies: *Prinzipale: zur Genealogie des deutschsprachigen Berufstheaters vom 17. bis 19. Jahrhundert* (Ratingen, 1973), 145–7
T.A. Bauman: *Music and Drama in Germany: a Traveling Company and its Repertory, 1767–1781* (diss., U. of California, Berkeley, 1977)
T. Bauman: *North German Opera in the Age of Goethe* (Cambridge, 1985)

PETER BRANSCOMBE

Grossmith, George (i) (*b* London, 9 Dec 1847; *d* Folkestone, 1 March 1912). English actor, singer, composer and writer, father of GEORGE GROSSMITH (ii). He was a courtroom reporter and comic recitalist, like his father of the same name, before becoming a drawing-room entertainer: he was sometimes called 'G.G. II', to distinguish him from his father, or 'G.G.'. He began a 12-year association with the Gilbert and Sullivan Savoy operas when he made his stage début in the title role of *The Sorcerer* in 1877. Of slight stature, with excellent diction, dapper footwork and a light comic touch, he created what became known as the patter parts or the 'Grossmith roles'. In 1889 he resumed his lucrative Humorous and Musical Recitals, touring in England and America.

According to contemporary accounts he was not much of a singer, but his own songs display a wider tessitura than the Gilbert and Sullivan repertory suggests. He was the author of and often a performer in eight operettas, nearly 100 musical sketches and some 400 songs and piano pieces. This prolific song output was mostly in a patter style, with an infectious melody and a syllabic setting for fast delivery: a third of them were published and survive, but his manuscripts along with his performing librettos from the Savoy operas were destroyed in World War II. His songs are couched in quotidian detail: London streets and their surly cab drivers and bus conductors, seedy lodging houses, obstreperous babies, and fashionable dances as in *See me dance the polka* and *See me reverse*. They especially describe the trials of the entertainer, and they parody popular genres such as the revivalist hymn and coon songs and also the works of Gilbert and Sullivan. His persona was often that of the lover-manqué, deflating romantic aspiration, and the same quirky observations of suburban hopes and frustrations informed the fictional character of Charles Pooter, whose spoof diary, co-written with Grossmith's brother, the actor Weedon Grossmith, was serialized in *Punch* and published as *The Diary of a Nobody* (New York and London, 1892/*R*; many later editions).

Grossmith's last three stage appearances, in *His Excellency* (1894), *His Majesty* (1897) and *The Gay Pretenders* (1900, with both book and lyrics by his son), failed to capture the public taste and, through a combination of illness, exhaustion and nervousness, he retired.

WORKS
(*selective list*)

Operettas: Cups and Saucers (G. Grossmith), 1876; Uncle Samuel (A. Law), 1881; Mr Guffin's Elopement (Law), 1882; A Peculiar Case (Law), 1884; The Great Taykin (Law), 1885; The Real Case of Hide and Seekyll (Grossmith), 1886; Haste to the Wedding (W.S. Gilbert), 1892; Castle Bang (Grossmith), 1894

Songs: The Gay Photographer (Grossmith), 1870; I am so volatile (Grossmith), 1871; The Muddle-Puddle Porter, 1877; An Awful Little Scrub, 1880; The Speaker's Eye, 1882; The Bus Conductor's Song, 1883; How I Became an Actor, 1883; See me reverse, 1884; The Lost Key, 1885; See me dance the polka, 1886; The Happy Fatherland, 1887; Thou, of My Thou, 1889; The French Verbs, 1890; Go on talking – don't mind me!, 1892; I don't mind flies, 1892; The Society Nigger, 1892; The Baby on the Shore, 1893; Johnnie at the Gaiety, 1895; Tommy's First Love, 1897; The Happy Old Days at Peckham, 1903

BIBLIOGRAPHY

G. Grossmith: *A Society Clown* (Bristol and London, 1888)
G. Grossmith: *The Geo. Grossmith Birthday Book: Being a Collection of Quotations from his Original Works – Musical and Otherwise* (Bristol, 1904)
G. Grossmith: *Piano and I* (Bristol and London, 1910)
W. Grossmith: *From Studio to Stage* (London, 1913) [autobiography]
T. Joseph: *George Grossmith: a Biography of a Savoyard* (Bristol, 1982)

LEON BERGER

Grossmith, George (ii) (*b* London, 11 May 1874; *d* London, 6 June 1935). English performer, lyricist, librettist and producer, son of GEORGE GROSSMITH (i). He is sometimes called George Grossmith III to distinguish him from his father and grandfather, both also called George Grossmith. He made his début in *Haste to the Wedding* (1892), written by his father and W.S. Gilbert. Small parts followed until *Morocco Bound* (1893) which typecast him for life as an aristocratic 'silly ass'. Starting with *The Shop Girl* (L. Monckton; 1894) he appeared regularly at the Gaiety Theatre, Daly's and the Prince of Wales in nearly 20 musical comedies in as many years. As leading comedian, he often interpolated songs into shows, sometimes supplying his own lyrics, as with the American hit 'Yip-I-Addy-I-Ay' in *Our Miss Gibbs* (I. Caryll and Monckton; 1909). During World War I *Tonight's the Night* opened in the USA and he made famous the Kern standard 'They didn't believe me'.

Grossmith formed management companies, from 1914 to 1921 with Edward Laurillard with whom he opened the Winter Garden Theatre in 1919, and with J.A.E. Malone from 1921 to 1926, with whom he produced such shows as *The Cabaret Girl* (J. Kern; 1922) and *Primrose* (G. Gershwin; 1924). Failing to secure the rights to *No, No, Nanette* Grossmith nevertheless appeared in it at the Palace Theatre (V. Youmans; 1925).

For decades he gauged popular taste, importing the latest shows, hit songs, fashions and dances from America and Europe. He set up the first cabaret-diner in London and co-created the first English revues, including the successful Bing Boy series during World War I. As a talent spotter he gave early opportunities to Ivor Novello and Noël Coward as both actors and writers, and encouraged Kern, with whom he formed a fruitful writing partnership along with P.G. Wodehouse. His collaborative musicals, however, were more successful than his solo works, and his strength lay as a catalyst, stylist and joke writer. He was appointed Programme Adviser at the the BBC on the recommendation of Marconi.

In 1930 Grossmith embarked on a film career in England, France and America, founding London Films

with Alexander Korda. In 1932, as manager of Drury Lane, he introduced Richard Tauber to the London stage in Lehár's *Das Land des Lächelns* and presented the première of Coward's *Cavalcade*. His death from cancer prevented a promised knighthood.

His wife Adelaide Astor (1873–1951) played small parts in musical shows with her future husband, and their daughter Ena Grossmith (1896–1944) also appeared occasionally in musicals. George's younger brother Lawrence (Randall) Grossmith (1877–1944) followed him in similar and sometimes the same stage roles before finding fame as a screen actor.

BIBLIOGRAPHY

GänzlBMT
G. Grossmith: *G.G.* (London, 1933) [autobiography]
S. Naylor: *Gaiety and George Grossmith* (London, 1913)
D. Forbes-Winslow: *Daly's* (London, 1944)
W. Macqueen-Pope: *Gaiety* (London, 1949)

LEON BERGER

Grossvater-Tanz (Ger.: 'grandfather dance'). *See* KEHRAUS.

Gross Zittern (Ger.). *See* CETERONE.

Grosz, Wilhelm [Will; Williams, Hugh; Milos, André] (*b* Vienna, 11 Aug 1894; *d* New York, 10 Dec 1939). Austrian composer, pianist and conductor. Born into a Jewish family of jewellers, he studied with the operetta composer Richard Heuberger, Robert Fuchs, the musicologist Guido Adler and Franz Schreker. After he left the Vienna Music Academy in 1919, his *Zwei phantastische Stücke* was given its first performance by the Vienna PO. The following year he received a doctorate in music from Vienna University. While he remained initially faithful to the late-Romantic, Impressionist line, he became the first Austrian composer to introduce jazz idioms into his music. His grotesque ballet-pantomime *Baby in der Bar* (1928) marked him as one of the prime exponents of the Zeitgeist of the Weimar era.

In 1927 Grosz moved to Berlin and became the artistic director of the new Ultraphon record company, quickly building up its catalogue as a conductor, arranger and pianist. He formed a well-known piano duo with Wilhelm Kauffman and toured Europe as a highly-sought accompanist and conductor. When the National Socialists seized power in 1933, he was forced to return to Vienna, but moved to England in February 1934 (the killing of a well-known Viennese Jewish jeweller by Austrian Nazis may well have generated the decision). When he failed to draw the interest of music publishers to his serious music, he successfully adapted to the conditions of London's Tin Pan Alley, writing a number of highly popular songs, such as *Isle of Capri* (1934), *Red Sails in the Sunset* (1935) and *Harbour Lights* (1937), for which he occasionally used the pseudonyms Hugh Williams and André Milos. Upon the recommendation of his one-time school-friend Erich Korngold, Grosz travelled to the USA in 1939 in order to sign a contract to write film music in Hollywood. However, due to the outbreak of the war he remained in New York, writing songs for the Irving Berlin Music Company, many of which were popularized by Glenn Miller and his Orchestra and other bands. He died suddenly of a heart attack on 10 December 1939. Much of his work was neglected after 1945, but was revived by the conductor Robert Ziegler in the 1990s, and subsequently some of it was recorded. Grosz may not have written in a truly distinguishable personal musical style, but as a highly gifted musician he had an extraordinary talent for writing in many different styles that reflected a great variety of cultures and times.

WORKS
(*selective list*)

DRAMATIC

Stage: Sganarell (ob), op.14, Dessau, 1925; Der arme Reinhold (ballet), op.17, Berlin, 1928; Baby in der Bar (Tanzspiel), op.23, Hannover, 1928; Achtung Aufnahme!! (sym. jazz ballet), op.25, Frankfurt, 1930; Wiener Illustrierte (musical play), Wien, 1934; Let's Raise the Curtain (musical), London, 1936

Incid. music: Die Pest, op.27, 1931; Eine kleine Melodie, 1931 [radio play]

Films: Wer nimmt die Liebe ernst?, 1931 [Berlin]; Taifun, 1933 [Berlin]; Prison sans Barreaux, 1938 [Paris]; Along the Santa Fé Trail, 1939 [USA]

INSTRUMENTAL

Orch: 2 phantastische Stücke für Grosses Orchester: Serenade (op.5, 1916), Tanz (op.7, 1917); Ov. zu einer op buffa, op.14, 1922; Symphonischer Tanz Klavierkonzert, op.24, 1930; Espanola, Jazzrhapsodie, op.41, 1937; Suite for Orch, 1937–8; arrs. of waltzes of Johann Strauss I and II, 1929–30

Chbr: Str Qt, D, op.4, 1915; Vn Sonata, E, op.6, 1918 (Vienna, 1926); Jazzband, vn, pf, (Vienna, 1924)

Pf: Tanzsuite, 1912 (Vienna, 1919); Variationen und Fuge über ein Thema von Edvard Grieg, op.1, 1913; Sonata, A, op.2, 1914; Symphonische Variationen über ein eigenes Thema, op.9 (Vienna, 1929); Kleine Sonata, op.16, 1923; Tanzsuite no.2, op.20 (Vienna, 1925); Sonata, G, op.21 (Vienna, 1926); Suite für 2 Klaviere, op.32, London 1934; 3 Pieces (London, 1933); Kleine Suite für Neo-Bechstein, op.37, 1933; arrs. of dances by Schubert, Lanner and Johann Strauss II

VOCAL

Lieder with orch: Lieder, op.8 (Vienna, 1918–19); Liebeslieder, op.10, 1920 (Vienna, 1922); Rondels (3 stimmungsbilder), op.11 (Vienna, 1921); Eichendorff-Lieder, op.26, 1929; Afrika Songs, cant., 2v, orch, op.29 (Vienna, 1930); Bänkel und Balladen, op.31 (Vienna, 1931); Fairy Tales, cant., v, str qt, fl, hp (London, 1936)

Lieder with pf: 5 Gedichte aus dem 'Japanischen Frühling', op.5 (Vienna, 1930); Jüdische Volkslieder (Leipzig, 1920); Kinderlieder (C. Morgenstern), op.13 (Vienna, 1922); Lieder an die Geliebte (H. Bethge), op.18 (Vienna, 1924); Liebeslieder nach ostjüdischen Volksliedern, op.22 (Vienna, 1928); 12 kleine Negerlein und andere Geschichten (H. Reimann), op.30 (Vienna, 1932); 2 Lieder nach jüdischen Volksliedern, op.40 (London, 1936); From Morning 'till Night, children's songs, v, pf (London, 1937)

Songs, incl. Sieben kleine Tillergirls, 1930; Einerei ob wir zwei ohne Geld sind, 1931; Hoboken Song, 1931; Wer nimmt die Liebe ernst?, 1931; Isle of Capri, 1934; Tina, 1934; Leave me with a love song, 1935; Lovely Linden Tree, 1935; Red Sails in the Sunset, 1935; Tell me again, 1935; When Budapest was Young, 1935; At the Café Continental, 1936; Bird on the Wing, 1936; The Miller's Daughter Marianne, 1936; Poor Little Angeline, 1936; Harbour Lights, 1937; Moonlight on the Waterfall, 1937; Ten Pretty Girls, 1937; By an Old Pagoda, 1938; Along the Santa Fé Trail, 1939; The Day we Meet Again, 1939; In an Old Dutch Garden, 1939; Shadows on the Sand, 1939

Principal publishers: Universal Edition, Ludwig Doblinger, Peter Maurice Music Company, Irving Berlin Music Company

BIBLIOGRAPHY

MGG1 (F. Racek); *RiemannL11*
R.S. Hoffman: 'Wilhelm Grosz', *Musikblätter des Anbruch IV*, (April 1922)
E.H. Müller: 'Grosz, Wilhelm', *Deutsches Musiker Lexicon* (Dresden, 1929)
'Grosz, Wilhelm', *Wer is wer? Lexikon österreichischer Zeitgenossen* (Vienna, 1937)

THOMAS L. GAYDA

Grothe, Franz (Johannes August) (*b* Berlin, 17 Sept 1908; *d* Cologne, 1982). German composer and bandmaster. He studied at the Hochschule für Musik, Berlin, and at the age of 18 became the pianist in the Dajos Bélas Band. He worked as an arranger with Franz Lehár, Emmerich

Kálmán and Robert Stolz before making a name for himself as a composer of light music. During the economic crisis of 1929 Grothe concentrated on composing lively songs that offered the listener a dream-world of optimism and escapism. In the years that followed Grothe composed the scores for 167 films, working with the librettists Fritz Rotter and Robert Gilbert, and the cabaret writer Karl Wilczynski among others, but principally with Willy Dehmel. Dance music and love-songs from his film scores became hits and were played on the radio, recorded and performed by the entertainers of the period. In spite of the ban on jazz imposed in 1935, Grothe continued to use the swinging style of the period in his rhythmic dance music. In 1941 he and Georg Haentzschel founded the Deutsches Tanz- und Unterhaltungsorchester. After World War II he wrote a successful musical satire for the film *Das Wirtshaus im Spessart*. From 1965 he also worked for West German television. In 1966 he was awarded the Paul Lincke-Ring, which was followed by a series of other awards including the Bundesfilmband in Gold (1975) and the Max Reger-Medaille (1978). From 1972 until his death he was the chair of the board of GEMA, the German musical performing rights and mechanical rights society.

WORKS
(*selective list*)

Film scores: Tingel-Tangel, 1930; Eine von uns, 1932; Der grosse Bluff, 1933; Walzerkrieg, 1933; Ich kenn dich nicht und liebe dich, 1934; Die blonde Carmen, 1935; Das Schloss in Flandern, 1936; Geheimzeichen L.B.17, 1938; Immer wenn ich glücklich bin, 1938; Napoleon ist an allem schuld, 1938; Das Abenteuer geht weiter, 1939; Alarm auf Station III, 1939; Ins blaue Leben, 1939; Der Vorhang fällt, 1939; Rosen in Tirol, 1940; Frauen sind doch bessere Diplomaten, 1941; Die schwedische Nachtigall, 1941; Tanz mit dem Kaiser, 1941; Hab mich lieb, 1942; Liebespermiere, 1943; Die Frau meiner Träume, 1944; Hafenmelodie, 1949; Frauenarzt Dr. Prätorius, 1950; Fanfaren der Liebe, 1951; Das Haus in Montevideo, 1951; Ave Maria, 1953; Hokuspokus, 1953; Bildnis einer Unbekannten, 1954; Ich denke oft an Piroschka, 1955; Rosen im Herbst, 1955; Die Trappfamilie, 1956; Ein Stück vom Himmel, 1957; Immer wenn der Tag beginnt, 1957; Bühne frei für Marika, 1958; Helden, 1958; Der schwarze Blitz, 1958; Das Wirtshaus im Spessart, 1958; Wir Wunderkinder, 1958; Ein Mann geht durch die Wand, 1959; Der Engel, der seine Harfe versetzte, 1959; Geliebter Lügner, 1959; Jacqueline, 1959; Liebe auf krummen Beinen, 1959; Mein ganzes Herz ist voll Musik, 1959; Die wunderschöne Galathee, 1959; Zwei unter Millionen, 1961; Das Haus in Montevideo, 1963; Dr. med. Hiob Prätorius, 1964; Vorsicht, Mr. Dodd, 1964; Heidi, 1965; Hokuspokus (Wie lasse ich meinen Mann verschwinden?), 1966; Liselotte von der Pfalz, 1966; Herrliche Zeiten im Spessart, 1967; Heldinnen, 1969; Ein Tag ist schöner als der andere, 1969

Stage: Vier unter einem Dach (musikalisches Lustspiel), 1935; Die unsterbliche Sehnsucht (operetta), 1937; Die Nacht mit Casanova (operetta), 1942; Moral (musical), 1974; Das Wirtshaus im Spessart (musikalische Räuberpistole), 1977

Orch: Finnische Suite; Hn Conc.; Nordische Romanze; Olympia: Jazz-Fantasie; Arabesque, sym. poem, 4 pf, jazz orch; Pf Conc.; Russische Fantasie; Spanische Tanzfantasie, orch; Suite, a, fl, orch; Valse Mélancolique, vn, orch

INGRID GRÜNBERG-RINKLEFF

Grotrian-Steinweg. German firm of piano makers. C(arl) F(riedrich) Theodor Steinweg (*b* Seesen, 6 Nov 1825; *d* Brunswick, 26 March 1889), the eldest son of H.E. Steinweg, continued the family piano-making business in Seesen when his father and the rest of the family emigrated in 1850 to New York where they founded STEINWAY. In 1855 the German firm moved from Seesen to Wolfenbüttel, where in 1858 (Georg) Friedrich (Carl) Grotrian (*b* Brunswick, 13 Jan 1803; *d* 11 Dec 1860), who had sold his Moscow music shop and piano-making business, became Theodor's partner. The firm then moved to Brunswick.

In 1865 Theodor emigrated to New York to assist his father, having sold his share in the business to Wilhelm Grotrian (*b* Moscow, 12 Aug 1843; *d* Brunswick, 21 Feb 1917, the son of Friedrich Grotrian), Adolf Helfferich and H.O.W. Schulz, who continued the business under the name C.F.Th. Steinweg Nachf. This trade name was changed to Grotrian, Helfferich, Schulz, Th. Steinweg Nachf. in 1869.

Wilhelm Grotrian purchased his partners' shares and took full control in 1886; in 1890 he began a factory on a different site. His sons, Willi (1868–1931) and Kurt (1870–1929) became partners in 1895; both were later awarded honorary doctorates for their achievements as piano makers. In 1919 the Grotrian family took the name Grotrian Steinweg, adopting the hyphenated form in 1926. The firm moved into a new factory on Grotrian-Steinweg-Strasse in 1974. The directorship has stayed in the family, having passed to Kurt's sons, Erwin Grotrian-Steinweg (1899–1990) and Helmut Grotrian-Steinweg (1900–1977), and then to Helmut's son, Knut (*b* Brunswick, 12 Dec 1935) in 1974.

Grotrian-Steinweg pianos have always been famous for their sonority and beauty of tone. Clara Schumann regarded them very highly, and Walter Gieseking described their grand pianos as the most refined in the world. The family tradition has ensured the perfect matching of the pieces of wood in the soundboard through acoustic and physical experiments. The firm has also developed a successful and unique rim construction; the problem of absorbing all the tensions in one rim is met by leading all the braces through one central point.

In 1994 the firm celebrated 40 years of the Grotrian-Steinweg piano competition, and in 1995 they built a grand piano (no.150,000) with similar casing to one that had been owned by Clara Schumann. They also designed a duo concert grand piano for the Turkish pianists Elif and Bedii Aran; the two grand pianos can be connected firmly with special patented locks, and a single common lid is then used to reflect the sound equally from both pianos, the sound being further enhanced by a special soundboard which fills the space between the instruments. Both pianos can also be played as solo instruments with individual lids. (K. Grotrian-Steinweg: *Jung's baut gute Klaviere*, Brunswick, 1986)

MARGARET CRANMER

Grottaferrata. Italian monastery and library. Some 19 km from Rome, among the Castelli Romani in the Alban hills at an altitude of well over 320 metres, stands the monastery (Badia Greca) of Grottaferrata, founded in 1004 by St Nilus the Younger, a monk of the Greek rite from Rossano in Calabria. The site had been donated by Gregory, Count of Tusculum, and it took its name, as did the little town that grew up around it, from a late Roman remain, a sort of tomb or oratory with barred windows, adjoining which the monks built their church, dedicated on 17 December 1024 to the Madonna.

Among those libraries of Western Europe that house extensive collections of Greek manuscripts, the library of the Badia occupies a special place, rivalled only by the smaller collection from the monastery of S Salvatore di Messina, today a part of the Messina University library. It is a genuinely monastic library, and as such reflects the

needs and interests of a particular monastic community. The founders of that community had come from Calabria, bringing with them the tradition of the Greek-speaking settlements of southern Italy and Sicily. And that tradition, being peripheral, not only tended to lag behind the tradition of the Eastern Empire proper, it eventually lost all contact with it. The Latin occupation of Constantinople in 1204, with its attendant pillaging and humiliation, aroused bitter resentment in Byzantium and effectively ended all friendly exchange with the faithful of Magna Grecia.

Hence the differences between the collection at the Badia and those of Paris or Vienna on the one hand and of the Athos monasteries on the other. Of well over 200 Greek manuscripts from before 1600, more than 40 of them with musical notation, only one – and that one a late intruder – represents the new trend in Byzantine music that began in the late 13th century with Joannes Koukouzeles, while roughly one-third of the remainder is given over to the florid music of the Greek rite, choral and soloistic, a repertory poorly conserved in the East, where it seems to have fallen from favour as the new trend gathered momentum.

Music books actually copied at Grottaferrata and intended for the use of the community there begin with a sort of 'breviarium plenum' for the fixed feasts, a set of mēnaia in 12 volumes (Δ.α.i–xii), five of which, copied between 1112 and 1114 by Nilus II, have occasional melodies in Palaeo-Byzantine notation. Among the later manuscripts with melodies in Middle Byzantine notation, the heirmologion E.γ.ii, copied in 1281 by the Lector Theophylactus (facs., with commentary, ed. L. Tardo, MMB, *Principale*, iii, 1950–51). There are also magnificent showpieces in folio copied during the later 13th century by the Hieromonk Symeon: the stichērarion E.α.ii with the hymns for the fixed feasts; the triōdion E.α.v with the hymns for the movable feasts; and the psaltikon *I-Fl* Ashb. 64, copied at Grottaferrata in 1289, with *kontakia*, *prokeimena*, and *allēlouïa* verses (facs., with commentary, ed. C. Høeg, MMB, *Principale*, iv, 1956). Another instance of a Grottaferrata manuscript no longer kept there is the oktōēchos *I-Rvat* gr.1562 copied at Grottaferrata in 1318 by the Deacon Niphon, with hymns in the eight modes for Sundays.

But while manuscripts from Grottaferrata have sometimes found their way into other libraries, the Badia has become the chief collecting place for manuscripts from defunct Italo-Greek monasteries. From SS Elia e Anastasio at Carbone in the Basilicata come five volumes of a set of mēnaia (Δ.α.xiii–xvii) with melodies in the Palaeo-Byzantine notation of the mid-11th century, remarkable in that, beyond the normal contents of such books, they also contain over 40 unfamiliar hymns entered in every conceivable stage of the more archaic notations. From another Italian monastery comes the unique euchologion Γ.β.xxxv with music in the Palaeo-Byzantine notation of the early 12th century for two items otherwise known only from much later sources – the *kontakion* for Good Friday, with its first stanza (*oikos*), and the service of Hesperinos for Pentecost according to the cathedral rite of Hagia Sophia.

See also BYZANTINE CHANT, §3, and RUSSIAN AND SLAVONIC CHURCH MUSIC, §2.

BIBLIOGRAPHY

A. Rocchi: *Codices cryptenses* (Grottaferrata, 1883)
A. Rocchi: *La Badia di Grottaferrata* (Rome, 1884, 2/1904)
A. Rocchi: *De coenobio Cryptoferratensi eiusque bibliotheca et codicibus praesertim graecis commentarii* (Grottaferrata, 1893)
L. Tardo: 'La musica bizantina e i codici di melurgia della biblioteca di Grottaferrata', *Accademie e biblioteche d'Italia*, iv (1930–31), 355–70
J.D. Petrescu: *Les idiomèles et le canon de l'office de Noël* (Paris, 1932)
L. Tardo: *L'antica melurgia bizantina* (Grottaferrata, 1938)
T. Minisci: *Santa Maria di Grottaferrata* (Grottaferrata, 1955, 3/1976)
O. Strunk, ed.: *Specimina notationum antiquiorum*, MMB, *Principale*, vii (1966)
O. Strunk: 'Padre Lorenzo Tardo ed il suo Ottoeco nei mss. melurgici: alcune osservazioni sugli Stichera Dogmatika', *Bollettino della Badia greca di Grottaferrata*, new ser., xxi (1967), 21–34; Eng. trans. in *Essays on Music in the Byzantine World*, ed. O. Strunk (New York, 1977), 255–67
O. Strunk, ed.: 'Church Polyphony Apropos of a New Fragment at Grottaferrata', *L'Ars Nova italiana del Trecento: Convegno II: Certaldo and Florence 1969* [*L'Ars Nova italiana del Trecento*, iii (Certaldo, 1970)], 305–14
U. Günther: 'Quelques remarques sur des feuillets récemment découverts à Grottaferrata', ibid., 315–97

OLIVER STRUNK

Grotte, Nicolas de la. *See* LA GROTTE, NICOLAS DE.

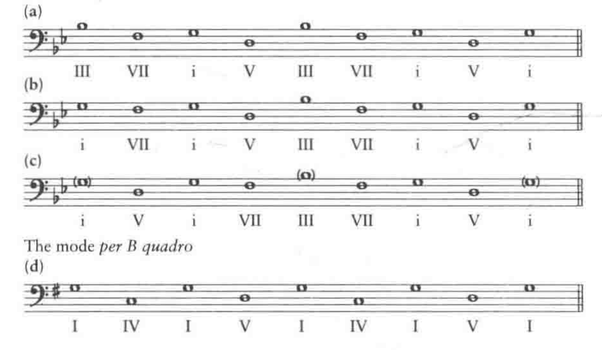
Ground. A melody, usually in the bass and hence often called a ground bass (*basso ostinato* in Italian), recurring many times in succession, accompanied by continuous variation in the upper parts. The term 'ground' may refer to the bass melody itself, to an entire musical scheme including the harmonies and upper voices, to the process of repetition in general, or to a composition in which it occurs. The word was first used in England late in the 16th century and appeared frequently there throughout the Baroque period, sometimes associated with improvisation; modern scholars have also applied the term to the same technique in other countries and in other periods of history. In addition, it has occassionally been applied to the OSTINATO recurrence of an esentially harmonic progression, which may or may not be accompanied by an exactly recurring bass line.

1. Renaissance origins. 2. The Baroque ground outside England. 3. The English ground. 4. Later grounds.

1. RENAISSANCE ORIGINS. Antecedents of ground technique may be found in some of the earliest forms of polyphony, but its immediate origins lie in the repeated chordal schemes associated with Renaissance dances. These schemes consist of fixed successions of root-position triads and were used from the end of the 15th century to about 1650 for the construction of musical frameworks. The chords of each scheme (ex.1) could be disposed in various rhythmic structures for different forms: the romanesca, *favorita* and the Spanish song *Guárdame las vacas* (ex.1*a*); the *passamezzo antico*, *ballo del fiore* and *paganina* (ex.1*b*); the folia, *pavaniglia*, *spagnoletta* and some Spanish *pavanas* (ex.1*c*; the same scheme, with the structure shown in ex.2, was also used in pieces called *La cara cosa*, *La gamba* and *J'aimerais mieux*); and the Italian *passamezzo moderno*, English *quadran pavan* and Spanish *villano* and *zarabanda* (ex.1*d*) (*see* FOLIA and PASSAMEZZO).

In his *Tratado de glosas* (Rome, 1553) Diego Ortiz presented a series of *recercadas* in which the chordal schemes, called here 'Italian tenors', are repeated many times on a keyboard instrument as the accompaniment for continuous variations on a viol (the keyboard part for *recercadas quarta* and *ottava*, for example, is almost

Ex.1 The modes and chord sequences of the Italian Renaissance dance style (*c*1500-1650)
Upper- and lower-case Roman numerals represent major and minor triads; chords in parentheses were sometimes omitted.
The mode *per B Molle*



Ex.2 A structure using the chord sequence of ex.1(c)



identical with ex.2). When used for songs or dances the schemes were often repeated a number of times; hence many instrumental pieces use the chord progressions as harmonic grounds. Variation of a chordal framework such as that in ex.2 could involve melodic activation of all the voices, including the bass, or the insertion of new chords preceding or following a single framework chord, relating to it as V or IV–V to I. The repetition of a simple chord succession such as ex.2 naturally produces a repeated bass line and hence, in a sense, a melodic ground; however, the essential harmonic nature of the schemes in ex.1 is confirmed by the fact that variation is usually applied in such a way that no melodic ground occurs. (For an illustration of both melodic and chordal variation, see HAM, no.154*b*, which presents excerpts from six continuous keyboard variations on ex.1*b* by Giovanni Picchi, and HAM, no.124, a set of vihuela *diferencias* by Valderrábano on ex.1*a*.)

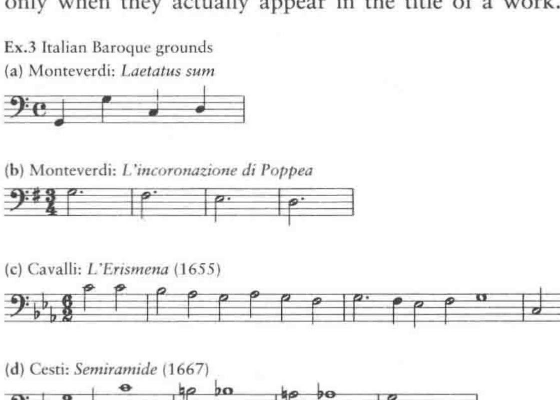
Often the recurrence of the chordal scheme was preceded by two brief *riprese* or ritornellos (*see* RIPRESA). At the end of a song or dance, or especially at the end of a dance pair, longer chains of *riprese* appeared, which involved the random recurrence of certain derived harmonic formulae. Within a single set of *riprese* a composer was free to alternate patterns as he wished, or to repeat one for a number of phrases. Bernardino Balletti wrote an independent set of 57 *riprese*(1554) which opens with 12 repetitions of I–IV–V but then turns to different harmonic progressions. The *riprese* and ritornellos thus represent a special type of ostinato that usually involves changing harmonic patterns, but may on occasion present a strict harmonic ground.

In Spain a harmonic ground used in continuous *diferencias* by a number of composers was *Conde claros*, based on the brief progression I–IV–V. The *zarabanda*, *villano* and *canario*, popular dances in Spain around 1600, repeated the ground I–I–IV–V–I. In England an even simpler harmonic ground occurs in *My Lady Carey's Dompe* (HAM, no.103), in which two bars of I alternate with two bars of V.

2. THE BAROQUE GROUND OUTSIDE ENGLAND. During the first half of the 17th century musical frameworks that had developed within the Renaissance dance style, such as the *monica*, *pavaniglia*, *spagnoletta*, *bergamasca*, *fedele*, Ruggiero, romanesca and the earlier type of folia, were used for continuous or non-continuous sets of variations. Some of these forms, though originating probably as harmonic grounds, developed during the Baroque period with greater emphasis on a melodic bass line. Composers of vocal music turned to ground basses as one means of achieving organization without interfering with the freedom of the vocal part to express the meaning of the text. Numerous examples occur in the works of Monteverdi, some repeated many times (ex.3*a*), others only a few times within a larger work (ex.3*b*). A minor-mode version of ex.3*b* appears often in the LAMENTO, sometimes melodically ornamented (ex.3*c*), sometimes in a chromatic form (ex.3*d*).

At the same time the PASSACAGLIA and CHACONNE developed out of the Renaissance *ripresa*, but with the formulae now sometimes conceived as bass melodies rather than harmonic progressions. The passacaglia and chaconne were both in triple time. During most of the 17th century the passacaglia was normally in the minor, typically a four-note pattern descending by step, and the chaconne was normally in the major, a well-known example being the formula used in Monteverdi's *Zefiro torna*. In the late 17th century the distinctions between the passacaglia and the chaconne began to blur, the passacaglia's descending bass pattern appearing in the major, for instance. The passacaglia-chaconne ostinato in its broadest sense involved the selection for each phrase in a piece of one of the bass formulae that had evolved for each form. Ordinarily this process produced a random alternation between different but related basses. Sometimes, however, a strict ground bass resulted, especially in continuo vocal music from 1625 to 1650, and occasionally in continuo ensemble music during the second half of the century. It is important to note that a piece using the grounds of ex.3 was not considered by its composer to be necessarily either a passacaglia or a chaconne; hence it is probably wise to apply these terms only when they actually appear in the title of a work.

Ex.3 Italian Baroque grounds


(a) Monteverdi: *Laetatus sum*
(b) Monteverdi: *L'incoronazione di Poppea*
(c) Cavalli: *L'Erismena* (1655)
(d) Cesti: *Semiramide* (1667)

Many later Baroque grounds are essentially extensions of the passacaglia bass, to which a cadence has been added; some of Handel's provide good examples.

Grounds appeared also in German music, both vocal (ex.4*a*) and instrumental (ex.4*b*). Early examples include

Ex.4 German Baroque grounds

(**a**) Ahle: *Misericordias Domini* (1665)



(**b**) Schmelzer: *Sonatae unarum fidium* (1664), Sonata secunda



William Brade's 'coral' divisions for violin, settings of the *bergamasca* and passamezzo in the recently rediscovered Breslau violin manuscripts and vocal grounds by, among others, Schütz (e.g. his arrangement of Monteverdi's *Chiome d'oro*). The German tradition culminated in the keyboard passacaglias and chaconnes of Buxtehude, Handel and Bach.

3. The English ground. English literary and musical sources indicate that the term 'ground' was in common use in the late 16th and early 17th centuries to mean the cantus firmus on which a discant is based. In Shakespeare's *Richard III*, for example, the Duke of Buckingham states that 'on that ground I'll make a Holy Descant' (Act 3 scene vii, line 49). John Farmer (i) used the term in his *Divers and Sundry Waies* (1591) to refer to a plainchant cantus firmus to which new parts are added above and below; Morley used the word in a similar manner (*A Plaine and Easie Introduction to Practicall Musicke*, 1597), but said that when the new part was to be improvised below the plainchant this lowest voice became the ground. No repetition is involved with the grounds of Farmer or Morley, so the term meant simply the foundation (hence 'ground') on which a piece was based.

Among the earliest English grounds are *My Lady Carey's Dompe* and Hugh Aston's *Hornepype* (both in *GB-Lbl* Roy.App.58, *c*1540), some early lute dumps (*see* Dump) and pieces in the Dublin Virginal Book (*IRL-Dtc* D.3.30, *c*1570). Most 16th-century English grounds are based on one of the standard Italian chord sequences, such as the passamezzo, romanesca, Ruggiero or *bergamasca*. Byrd used the term as the title for entire pieces. His bass melodies vary in length (cf exx.5*a* and 5*b*); the title of ex.5*b* shows that melodies for such pieces could be drawn from the works of other composers – often works, no doubt, in which the melody was not used as a ground. Sometimes the ground bass is first heard alone, sometimes not. The piece entitled *The Bells* (MB, xxvii, 1969, 2/1976, p.132) has a two-note *basso ostinato*, but is not designated a ground by Byrd. Other composers moved the ground occasionally to other voices (ex.5*c* occurs mostly in upper voices), and even changed key (see the example by Farnaby, MB, xxiv, 1965, p.2). Grounds may be melodically vague (ex.5*b*) or more structured and easily remembered (exx.5*d* and 5*e*).

In 1659 Christopher Simpson (*The Division-Viol or the Art of Playing Ex tempore upon a Ground*) gave detailed instructions for breaking a ground into smaller note values or for adding a new melody (*see* Division). Thomas Mace (*Musick's Monument*, 1676, p.129) wrote that:

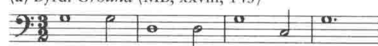
> The *Ground*, is a set Number of *Slow Notes*, very *Grave*, and *Stately*; which (after It is express'd Once, or Twice, very *Plainly*) then He that hath *Good Brains*, and a *Good Hand*, undertakes to Play several *Divisions* upon It, *Time* after *Time*, till he has shew'd his *Bravery*, both of *Invention*, and *Hand*.

Simpson stated the ground bass only once in each of the pieces at the end of his book; some of his grounds take on a rhythmic animation (ex.5*f*), others move mainly in long notes (ex.5*g*, which is a melodic version of the chordal scheme in ex.1*c*). Dances such as the pavan or allemande were often used as the basis of pieces on a ground in the early division viol repertory (this is why many such grounds are in two sections, the traditional structure of dance forms).

In later English sources the word 'ground' seems to refer to an entire musical framework, including upper voices as well as bass and harmonies. *Farinelli's Ground*, for example, refers to the music popular in France as the *folies d'Espagne*; its bass line (derived also from ex.1*c*) is called the 'ground bass', meaning 'the bass of the ground'. The bass in ex.5*h* was included in Humphrey Salter's *The Genteel Companion* (1683) as 'Mr. Reddins Ground, the basse to it'. In the original version of 'Mr. Reddins Ground' (a piece for scordatura violin and continuo, probably by Valentine Reading) the bass is varied, and Salter's and Playford's reduction of it to a simple statement gives a misleading impression. Playford's *The Division-Violin* of 1685 contains two pieces on the ground *John*

Ex.5 English Baroque grounds

(**a**) Byrd: *Ground* (MB, xxviii, 145)



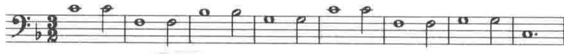
(**b**) Byrd: *Hugh Aston's Ground or Tregian's Ground* (MB, xxvii, 71)



(**c**) Tomkins: *Ground* (MB, v, 88)



(**d**) *Dr Bull's Ground* (MB, xix, 103)



(**e**) *Ground* (*F-Pc* Rés 1186 *bis*, 32)



(**f**) Simpson: *The Division-Viol* (1659, 2/1665/*R*1965), 57 [*recte* 67]



(**g**) Simpson: *The Division-Viol*, 65 [*recte* 75]



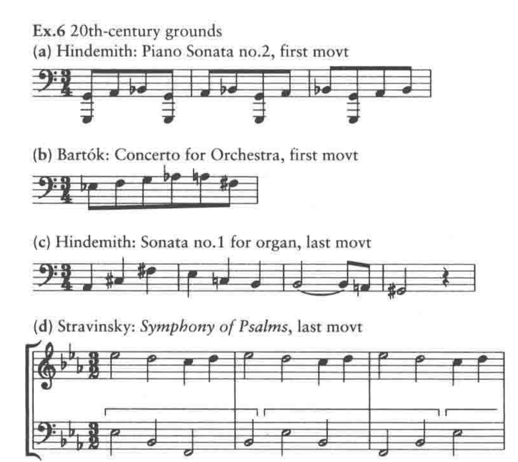
(**h**) Salter: *The Genteel Companion* (1683), 34: *Reddins Ground, the basse to it*



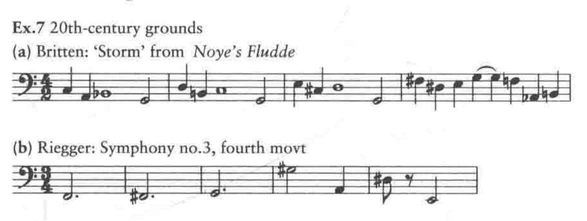
Come Kiss, treated in much the same way as in Byrd's earlier keyboard variations on the same tune. Playford usually entitled his pieces 'A Division upon a Ground', giving the violin part and then a single statement of 'the ground basse'. In one case the word 'ground' appears under the opening statement of the violin part, whereas the bass melody is labelled 'the basse to the ground'. Occasionally the ground bass itself is varied, as in one piece in *The Division-Violin* and one in the English manuscript of keyboard music *F-Pc* Rés.1186 *bis*. The latter source also has a rare example of a ground in which the entire opening statement reappears as a refrain a number of times throughout the piece and at the end.

Up to the 1670s English instrumental grounds were mainly for solo instruments (especially for lute, viol or keyboard). Thereafter composers, notably Robert Smith, John Blow and Purcell, began writing consort grounds, partly as the result of the influence of Lully's orchestral chaconnes and passacaglias. The English ground reached a highpoint in the vocal and instrumental music of Purcell (numerous examples, including the famous lament from *Dido and Aeneas*) and his contemporaries such as Blow, Croft and Eccles. (For the development of the vocal ground in England see P. Holman: *Henry Purcell*, New York and Oxford, 1994, pp.36–8.)

4. Later grounds. Grounds are relatively rare during the Classical and Romantic periods. However, the technique of theme and variations (*see* Variations) is based largely on a recurring harmonic scheme; hence, when such variations are continuous, as in the last movement of Beethoven's 'Eroica' Symphony, they technically fall into the category of a harmonic ground; the 'Eroica' movement, in addition, opens with a series of variations on the melodic bass line of the theme. Beethoven's Thirty-Two Variations in C minor and the fourth movement of Brahms's Symphony no.4 employ both a harmonic and a melodic ground, but each set is based primarily on the conjunct melodic movement from the tonic up to the 5th or 6th degree in the upper voice of the opening statement. Brahms used this melody also in the lowest voice for a series of variations, thus creating temporarily a melodic ground bass. Chopin's Berceuse has a harmonic ground, and the melodic type appears in Liszt's Variations on a Theme of Bach (the ground used in the 'Crucifixus' of the Mass in B minor and in the opening chorus of the cantata *Weinen, Klagen, Sorgen, Zagen*), the concluding movement of Brahms's Variations on the St Anthony Chorale and the beginning of Franck's B minor chorale for organ.


Ex.6 20th-century grounds
(a) Hindemith: Piano Sonata no.2, first movt
(b) Bartók: Concerto for Orchestra, first movt
(c) Hindemith: Sonata no.1 for organ, last movt
(d) Stravinsky: *Symphony of Psalms*, last movt

Contemporary music has shown a tremendous interest in the melodic ground, rivalling perhaps even the Baroque period. One type is a sort of motivic ground, in which the repeated unit is so short that it has the effect of a melodically ornamented pedal point; as such it serves to emphasize a tone centre, especially important when traditional tonality is absent. (Ex.6 shows some of these short grounds: the bass in the first two bars of ex.6*c* is heard six times, followed later by eight statements of the pattern in the last two; in ex.6*d* the top voice has a one-bar ostinato figure in 3/2 against a one-and-one-third bar ground bass actually in 4/2.) These short grounds ordinarily occur within a larger composition, but many 20th-century composers have also written entire pieces, many entitled 'passacaglia', in which the dominating constructive element is a longer and melodically more substantial ground (ex.7).


Ex.7 20th-century grounds
(a) Britten: 'Storm' from *Noye's Fludde*
(b) Riegger: Symphony no.3, fourth movt

For bibliography *see* Ostinato.

RICHARD HUDSON/R

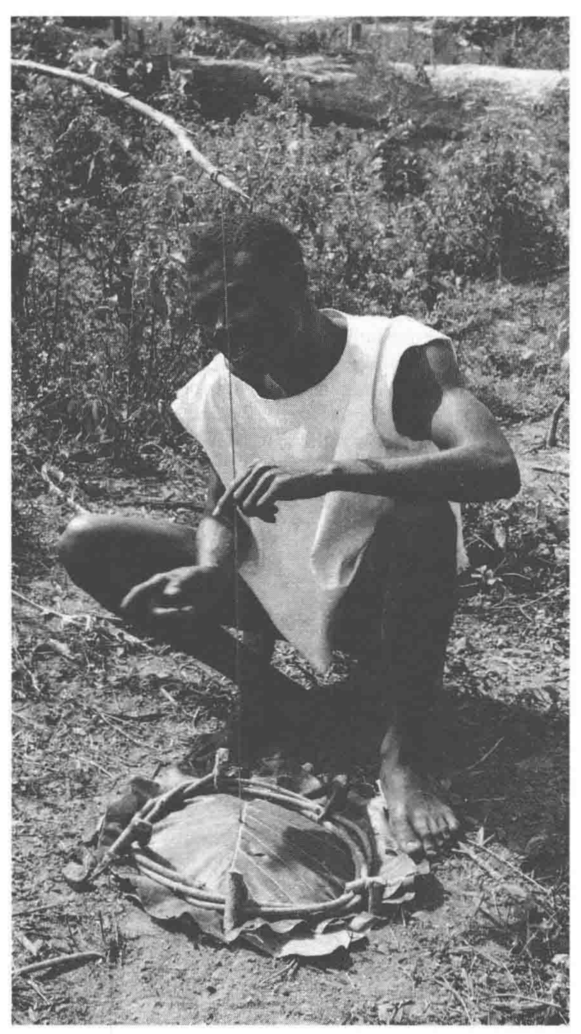
Ground harp (Fr. *arc-en-terre*; Ger. *Erdbogen*) A simple one-string musical instrument apparently found only in equatorial Africa (mainly in Côte d'Ivoire, the Central African Republic, Cameroon, northern Democratic Republic of the Congo and Uganda), also known as 'ground bow' or 'earth bow'. It comprises a flexible stave planted in the earth with a string stretching from its free end to a soundboard of bark, plantain leaf, or something similar (see illustration). The latter is secured above a small pit in the ground, the edges being weighted down by a ring of stones or earth or by a circle of pliable twigs held down by pegs. In Uganda, one variant form has the string pegged into the ground under the edge of a half-gourd.

Because it resembles a musical bow, this instrument is often referred to as a 'ground bow' or 'earth bow', but in its construction it is really a form of harp. In some varieties a rigid upright stake helps to support the flexible stave near its mid-point. The string may be either plucked or struck with a stick, sometimes by more than one performer. Among so-called pygmies in the Democratic Republic of the Congo, a second player drums on the cover of the pit with two sticks. Pitch variation is usually achieved by stopping the string between the thumb and forefinger of the left hand, but in some areas the string tension is altered.

Ground harps are used mainly as children's toys. Sometimes they are built in groups and played together. Sachs has suggested the ground harp as ancestor to the one-string harp (*cai dan bau*) of Annam and also to portable instruments such as the *gopīyantra* and *ānandalaharī* of Bangladesh and West Bengal.

BIBLIOGRAPHY

SachsH
B. Ankermann: *Die africanischen Musikinstrumente*, *Ethnologisches Notizblatt*, iii/1 (1901/*R*)



Ground harp of the Dan people, Côte d'Ivoire, 1965

L. Frobenius: 'Die Saiteninstrumente der Naturvölker', *Prometheus*, xii (1901), 625, 648
T. Norlind, ed.: *Systematik der Saiteninstrumente*, i (Stockholm, 1936), 39–40
K.P. Wachsmann: 'The Sound Instruments', in M. Trowell and K.P. Wachsmann: *Tribal Crafts of Uganda* (London, 1953), 311–415
M. Djenda: 'L'Arc-en-terre des Gbaya-Bokoto', *AfM*, iv/2 (1968), 44–6
H. Bouraoui: *Arc-en-terre* (Woodbridge, ON, 1991)

DAVID K. RYCROFT

Group. *See* SUBJECT GROUP.

Groupe de Recherches Musicales. French organization devoted to electro-acoustic music production, concert-giving, research and teaching. Its foundation dates back to 1948 when Pierre Schaeffer invented *musique concrète*, which emerged out of his work on experimental approaches to radiophonic arts. This work was carried out under the auspices of the Club d'Essai, a group within Radiodiffusion Française, which had originally been established in 1942 as the Studio d'Essai. Schaeffer was joined by Pierre Henry in 1949 and the two embarked on a fruitful period of collaboration. With the formation of the Groupe de Recherches de Musique Concrète under Schaeffer's direction in 1951, *musique concrète* was accorded official status, with its own specially equipped studio; the first trainees included Boulez and Stockhausen, and later Messiaen and Barraqué. In 1954 Schaeffer left the group for three years in order to found the Radiodiffusion de la France d'Outre-Mer, and after his return the Groupe de Recherches Musicales (GRM) was created in 1958. Among the founding members were Luc Ferrari, François-Bernard Mâche, Ivo Malec and Iannis Xenakis; later members included Bernard Parmegiani and François Bayle. The new name for the group signalled a change in orientation towards developing a theory (solfège) of the total sound world as a precondition to the establishment of 'electro-acoustic music' – the new term devised around 1960 – as a fully fledged musical genre. The theoretical culmination was the publication of Schaeffer's *Traité des objets musicaux* in 1966, and a series of examples with commentary on disc – the *Solfège de l'objet sonore* – jointly produced with Guy Reibel in 1967. The shift in emphasis following the formation of the GRM led to a split with Henry, who wanted to devote more time to promoting electro-acoustic music: relations between Schaeffer and his colleagues were frequently volatile, and differences in approach had previously led to the departure of both Boulez and Stockhausen. Schaeffer's advocacy of experimental research was so persuasive in certain quarters that in 1960 Radiodiffusion-Télévision Française was prepared to create a research sector – the Service de la Recherche – with Schaeffer as its director. The GRM was one of four groups within the Service, the others being Image, Language (which became Critical Studies) and Technologies. Schaeffer ceded direction of the GRM to Bayle in 1966, initiating a period during which production of works, concert-giving, and a new teaching programme were to flourish. The reorganization of the Office de Radiodiffusion-Télévision Française (ORTF) in 1975 provoked the dissolution of the Service de la Recherche and Schaeffer's retirement, and the GRM became part of a new ORTF *société*, the Institut National de l'Audiovisuel (INA). Daniel Teruggi succeeded Bayle as director in 1997.

Without the vision, dominating personality and agenda of Schaeffer, there would have been no GRM. But equally, the GRM could only continue to prosper once liberated from his surveillance. Over half a century of continuity has enabled the GRM to exert a strong influence on the development of electro-acoustic music. It has educated several generations of composers who are now active in many countries. In its composition studios it has hosted a prolific production: by 1980, 522 musical works and 413 pieces of 'applied music' had been composed. Public concerts, which started in 1950, were given an additional impetus in 1974 with the inauguration of the multi-speaker concert diffusion system, the 'Acousmonium', which is still in use: sound diffusion has been a speciality of the GRM in its advocacy of acousmatic music, music in a purely recorded form which allows a free and imaginative play of sound images. Technological research has concentrated on providing analogue and digital means for manipulating and transforming sounds, influenced by compositional practice and by composers' perceived needs. In the 1950s and 1960s special devices for sound transposition (the phonogène) and multiplication (morphophone) were designed, along with a modular synthesizer. With the advent of digital technology a series of transformation programmes was developed in the digital

studio, though these could not act in 'real time'; from 1985, the real-time system called Syter (*système en temps réel*) provided transformation programmes controllable via a graphic interface; and since 1992 the Syter programmes have been adapted and further developed to run on personal computers. These real-time systems have also permitted an expansion of live performance possibilities.

The music composed at the GRM is often thought to be closely associated with recorded sound materials, used for their extra-musical associations. While this kind of sound world prevailed in the 1950s, electronic sources were incorporated into acousmatic works from 1961, and analogue synthesis from 1965. Moreover, the research orientation from 1958 emphasized 'abstract' approaches to sounds, and acousmatic works since that time have explored the play of abstraction and anecdote. (*See* ELECTRO-ACOUSTIC MUSIC.)

BIBLIOGRAPHY

P. Schaeffer: *A la recherche d'une musique concrète* (Paris, 1952)
P. Schaeffer: *Traité des objets musicaux* (Paris, 1966)
P. Schaeffer: *La musique concrète* (Paris, 1967)
P. Schaeffer and G.Reibel: *Solfège de l'objet sonore*, realized Groupe de recherches musicales, ORTF SR2 (1967; reissued 1983) [incl. notes in Fr., Eng.; issued to illustrate Schaeffer, 1966]
M. Pierret: *Entretiens avec Pierre Schaeffer* (Paris, 1969)
P. Schaeffer: *Machines à communiquer* (Paris, 1970–72)
G. Mâche and A. Vande Gorne, eds.: *Répertoire acousmatique, 1948–80* (Paris, 1980)
M. Chion: *Guide des objets sonores: Pierre Schaeffer et la recherche musicale* (Paris, 1983)
M. Chion and F. Delalande, eds.: 'Recherche musicale au GRM', *ReM*, nos.394–7 (1986)
D. Teruggi: 'What about Acousmatics?', *Journal of Electroacoustic Music*, vii (1993), 17–20

DENIS SMALLEY

Group style. *See* NEUMATIC STYLE.

Grousil [Groussy], **Nicolas** [Nicole]. *See* GROUZY, NICOLAS.

Grout, Donald J(ay) (*b* Rock Rapids, IA, 28 Sept 1902; *d* Skeneateles, NY, 9 March 1987). American musicologist. He graduated from Syracuse University with the AB in philosophy in 1923. After a short period of study of theology and positions as organist and choir director, he began postgraduate study in music at Harvard University, receiving the degrees of AM (1932) and PhD (1939). From 1933 to 1935, as a John Knowles Paine Travelling Fellow, he studied in France, Germany and Austria with Gérold, Prod'homme and R.M. Haas; it was A.T. Davison and Otto Kinkeldey at Harvard, however, who most influenced him. After a visiting appointment at Mills College (1935–6), Grout taught at Harvard as assistant (1936–9) and instructor (1940–42). He was appointed associate professor at the University of Texas in 1942 and in 1945 became professor at Cornell University; he held the Given Foundation Chair of Musicology there from 1962 to 1970, when he became professor emeritus. He was also visiting professor at Carleton College (1955), the University of Utrecht (1959–60) and the University of California at Berkeley (1975–6).

Grout's work as an opera historian began with his doctoral dissertation *The Origins of the 'opéra comique'* and culminated in his *Short History of Opera*, an authoritative work on the subject. Author of the widely used textbook *A History of Western Music*, Grout became after 1960 increasingly interested in the philosophy of music history. Although best known as a musicologist, Grout also performed as pianist (1926–33) and organist (1935–51); he was Cornell University Organist (1945–7) and directed Sage Chapel Choir (1945–52) and Cornell University Chorus (1957 and 1959). After his retirement he organized the project of editing the operas of Alessandro Scarlatti.

A member of the French, Italian and Dutch musicological societies, and as president of the AMS (1952–4; 1960–62), president (1961–4) and vice-president (1965–7) of the IMS, and organizer of its international congress in 1961, Grout led the emergence of American musicology as an international presence. He was also editor of the journal of the AMS from 1948 to 1951. His awards include Fulbright and Guggenheim research fellowships (Italy, 1951–2), Fulbright fellowships (Utrecht, 1959–60; Belgium, 1965–6), the Archibald Thompson Davison Medal for Musicology (1962) and the George Arents Pioneer Medal from Syracuse University (1965). He was elected a Fellow of the American Academy of Arts and Sciences (1961), Foreign Member of the Royal Academy of Belgium (1970), member of the Central Institute for Mozart Research, Salzburg, and trustee for the Institute for Comparative Music Studies, Berlin.

WRITINGS

The Origins of the 'opéra comique' (diss., Harvard U., 1939)
'The Music of the Italian Theatre at Paris, 1682–1697', *PAMS 1941*, 158–70
'Seventeenth-Century Parodies of French Opera', *MQ*, xxvii (1941), 211–19, 514–26
'Some Forerunners of the Lully Opera', *ML*, xxii (1941), 1–25
'Musicology and the Undergraduate Curriculum', *Music Teachers National Association: Proceedings*, xxxviii (1944), 190–99
'German Baroque Opera', *MQ*, xxxii (1946), 574–87
A Short History of Opera (New York, 1947, rev. 3/1988 by H.W. Williams)
'The Divorce of Music and Learning', *The Humanities: an Appraisal*, ed. J. Harris (Madison, WI, 1950/R)
'On Historical Authenticity in the Performance of Old Music', *Essays on Music in Honor of Archibald Thompson Davison* (Cambridge, MA, 1957), 341–7
'The *Opéra comique* and the *Théâtre italien* from 1715 to 1762', *Miscelánea en homenaje a Monseñor Higinio Anglés*, i (Barcelona, 1958), 369–77
A History of Western Music (New York, 1960, abridged 1964, rev. 5/1996 with C.V. Palisca)
'The Chorus in Early Opera', *Festschrift Friedrich Blume*, ed. A.A. Abert and W. Pfannkuch (Kassel, 1963), 151–61
'Music in Shakespeare's Plays', *Cornell University Music Review*, vii (1964), 3–17
'The Historical Approach to Bach', *College Music Symposium*, v (1965), 68–76
'"Adaptation" as a Hypothesis in the History of Music', *Festschrift für Walter Wiora*, ed. L. Finscher and C.-H. Mahling (Kassel, 1967), 73–8
'Current Historiography and Music History', *Studies in Music History: Essays for Oliver Strunk*, ed. H. Powers (Princeton, NJ, 1968), 23–40
'La *Griselda* di Zeno e il libretto dell'opera di Scarlatti', *NRMI*, ii (1968), 207–25
Mozart in the History of Opera (Washington DC,1972)
'Principles and Practice in the Writing of Music History', *Medelingen van de Koninklijke academie voor wetenschappen, letteren der schone kunsten van Belgie: klasse der schone kunsten*, xxxiv/5 (1972), 1–20
'The Original Version of Scarlatti's "Griselda"', *Essays on Opera and English Music in Honour of Sir Jack Westrup*, ed. F.W. Sternfeld, N. Fortune and E. Olleson (Oxford, 1975), 103–14
'Western Concepts of Music History', *IMSCR XII: Berkeley 1977*, 380–82
Alessandro Scarlatti: an Introduction to his Operas (Berkeley, 1979)
'Alessandro Scarlatti', *The New Grove Italian Baroque Masters*, ed. D. Arnold (London, 1984), 209–67

EDITIONS

The Operas of Alessandro Scarlatti, i: *Eraclea* (Cambridge, MA, 1974); iii: *Griselda* (Cambridge, MA, 1975); iv: *The Faithful Princess* (Cambridge, MA, 1977)

BIBLIOGRAPHY

W.W. Austin, ed.: *New Looks at Italian Opera: Essays in Honor of Donald J. Grout* (Ithaca, NY, 1968)

P. Busk and others: *Arbejdspapirer til en kritik af D.J. Grout's Musikhistorie* (Århus, 1974)

S. Hansell: 'The Operas of Alessandro Scarlatti, I–III', *MQ*, lxiii (1977), 268–72

W.W. Austin: Obituary, *AMS Newsletter*, xvii/2 (1987), 18–19

H.M. Brown: 'In Memoriam Donald Jay Grout (1902–1987)', *AcM*, lix (1987), 217–19

G.J. Buelow: 'Teaching 17th-Century Concepts of Musical Form and Expression: an Aspect of Baroque Music', *College Music Symposium*, xxvii (1987), 1–13

GAYNOR G. JONES/CLAUDE V. PALISCA

Grouzy [Grousil, Groussy], **Nicolas** [Nicole] (*d* Chartres, 8 June 1568). French composer. He was *maître des enfants* at Chartres Cathedral from 1563 until his death, and was buried in the Jacobins' church at Chartres. He composed 11 chansons for four voices which were printed at Paris (in RISM 1549[22], 1556[14], 1556[15], 1560[3b], 1564[11], 1565[5] and 1567[11]). Their texts include a stanza from an old ballade by Pierre Danche and a new *épigramme* by Jean Basilier de la Pérouse. Hambraeus (*Codex carminum gallicorum*, Uppsala, 1961, p.53) attributed to him on rather insubstantial evidence a ricercare and a chanson in a 16th-century lute manuscript (in *S-Uu*). Grouzy avoided the usual courtly love theme, preferring comical verses set with lively, often syncopated rhythm and close counterpoint. One chanson, *Mon benoit Dieu*, is an exceptionally simple *voix de ville*. (Eight chansons are ed. in SCC, x, 1994.)

FRANK DOBBINS

Grove, Sir **George** (*b* Clapham, London, 13 Aug 1820; *d* Sydenham, 28 May 1900). English engineer, writer on music, educationist and editor of the first edition of this dictionary. He was the eighth child of Thomas Grove, who was a fishmonger and venison dealer in Charing Cross. His mother was a woman of some culture, a lover of music and a proficient amateur.

After five years in a preparatory school in Stockwell he entered a newly established grammar school in Clapham, whose headmaster, Charles Pritchard, inspired by the progressive principles of King's College, London, was a notable scholar. His educational programme, based on classics, divinity, mathematics and natural philosophy, was strictly tested by annual examination. His pupils were also encouraged to develop interests in literature and music. Out of school Grove was learning music at home, at Holy Trinity, Clapham – where he heard the organist, John Blackburn, play the works of Bach – and at concerts of the Sacred Harmonic Society, notable for the oratorios of Handel.

In 1836 he was articled to Alexander Gordon, a civil engineer in Fludyer Street, Westminster. In February 1839 he was admitted graduate of the Institution of Civil Engineers, and a year later he went to Glasgow to work in the pattern and fitting shops of the firm of Robert Napier. Towards the end of 1841 he was sent out by Gordon to act as resident engineer during the building of a cast-iron lighthouse on Morant Point, Jamaica, and, after returning briefly to England, went in a similar capacity to Gibb's Hill in Bermuda, where he remained until August 1846. (On 22 March 1842 a son, George Grove Blackwell – of whom Grove was the father – had been born to Elizabeth Blackwell in the Union Workhouse, Stratford-on-Avon.) He next was on the staff of the Chester and Holyhead Railway under C.H. Wild, after which, as assistant to Edwin Clarke (chief engineer to Robert Stevenson), he worked on the Britannia Bridge across the Menai Straits. During this period he lived some time in Chester, acquainting himself with the cathedral music and also with Welsh folksong.

In 1850 he was introduced to John Scott Russell, a civil engineer who was a brilliant exponent of original ideas in shipbuilding and a Fellow of the Royal Society. Since 1845 Russell had been secretary of the Society of Arts and was one of the first to promote the idea of a trade exhibition. In Grove, already conspicuous by his wide interests, he appreciated a man of ideas who was also realistic in the conduct of affairs. Russell resigned his office of secretary to be succeeded by Grove, who was accordingly brought into close contact with the promoters of the Great Exhibition of 1851. In that year he married Harriet, sister of George Granville Bradley, a schoolfellow of Grove and future dean of Westminster.

In 1852 the Groves moved to Sydenham. Association with James Fergusson, designer of the Assyrian house in the exhibition, and Arthur Penrhyn Stanley, a canon of Canterbury, turned Grove's attention to biblical research and collaboration with William Smith. Smith, seven years older than Grove, was a lexicographer, whose magnum opus was a dictionary of Greek and Roman antiquities published in 1842. Between 1860 and 1863 his principal undertaking was a Bible dictionary, for which Grove acted as assistant editor. For his work he was generously praised in Smith's preface. The measure of Grove's energy and zeal for research is demonstrated by his numerous contributions – some, such as 'Elijah', being equivalent almost to book-length. It was this work, which occupied the bulk of his leisure for nearly seven years, that led him to develop the idea of a music dictionary. It also involved two visits to the Holy Land (1858 and 1861) and led to the establishment in 1865 of the Palestine Exploration Fund, in which – according to Dean Stanley at Cambridge, 8 May 1867 – Grove was 'the head and front of the whole proceeding'.

Grove found time for his musical studies, too, attending concerts, buying scores and from 1854 taking an active part in the organization of the performances at the Crystal Palace. His famous analytical programmes grew out of a suggestion of August Manns, who had become chief conductor of the orchestra in 1855, that Grove should contribute a few words in elucidation of a centenary programme of Mozart's music on Saturday 26 January 1856; the attention of the public was also drawn to a portrait of Mozart in the Exhibition Gallery of the palace. In 1857 and 1859 Centennial Festivals in honour of Handel took place in the Crystal Palace. The mammoth nature of these performances was acceptable as a token of national pride for many years to come. For Grove, however, the greatest master was not Handel but Beethoven. For the centenary of Beethoven's birth the concert of 17 December 1870 was supplemented with portraits, photographic reproductions of manuscripts, and other relics.

The analyses of the Beethoven symphonies were expanded into the volume published in 1896; but Grove rarely allowed any of these commentaries, of which he



George Grove

wrote hundreds, to appear twice in the same form. His research at home or abroad, his conversations with musicians and his general reading were constantly drawn upon to supply fresh and illuminative material whether in the shape of musical or literary parallels, details of construction or anecdotal reminiscences. Grove frankly admitted that he had forerunners in Thomson, the professor of music at Edinburgh in 1840, in John Ella, John Hullah and Henry Wylde; but he brought to bear on his task an infectious enthusiasm as well as a breadth of culture which lent his commentaries a peculiar charm and value.

Grove's intimate association with Sullivan dated from 1862, while his long friendship with Clara Schumann and his devoted championship of her husband's compositions began in 1863. In 1867 he made his memorable journey to Vienna in company with Sullivan (described in his appendix to the English translation of Kreissle von Hellborn's life of Schubert), which resulted in the discovery of the partbooks of the whole of the music for *Rosamunde*. There also he laid the foundation of his long friendship with C.F. Pohl, and met Brahms. In May 1868 he succeeded David Masson as editor of *Macmillan's Magazine*, a post he retained for 15 years. The extensive coverage of musical matters under his editorship both reflected his particular interests and was designed to test the market for books on music.

In 1860 Grove had contributed to *The Times* the first detailed account of the Oberammergau Passion play to appear in the English press, and in 1869 he wrote from Italy some remarkable letters to *The Times* and the *Spectator* on the alleged miracle of St Januarius at Naples; until a few years before his death he was a constant contributor on many subjects. He was in the meantime accumulating illustrative material on the symphonies of Beethoven and Mendelssohn and steeping himself in the music of Schumann and Schubert. In September 1873 he announced to his friends that he had resigned the secretaryship of the Crystal Palace in order to edit the *Dictionary of Music and Musicians* for Macmillan. He was, however, offered a seat on the board of the firm and continued to edit the programmes of the Saturday Concerts. On 29 June 1875 the honorary degree of DCL was conferred by the University of Durham on 'George Grove, the eminent civil engineer, and the present editor of *Macmillan's Magazine*, for the great services rendered to literature by his writings'; the speech by Professor Farrar, who presented him for the degree, stressed his contributions to biblical research and geography, but took no account of his services to music. His many-sidedness was happily hit off a few months later by Robert Browning in a private letter, in which he called him 'Grove the Orientalist, the Schubertian, the Literate in ordinary and extra-ordinary'. In 1876 he found time, amid his work on the dictionary, to write an admirable geography primer for Macmillan, published in January 1877. That year he met Wagner and, together with William Pole and William Siemens – both engineers – entertained him to lunch at the Athenaeum. He was impressed by Wagner, but he remained in imperfect sympathy with the spirit of the music drama (the Victorian in him, writing on *Tristan und Isolde*, pronounced that 'the Love Scene – Act 2 – is too realistic').

In autumn 1878 Grove paid a memorable visit to America with Dean Stanley, meeting Longfellow, Oliver Wendell Holmes, Emerson, Daniel Gilman and other leaders of thought, visiting most of the great eastern cities and getting a glimpse of the South and Canada. The year 1879 was chiefly devoted to accumulating materials for his monograph on Mendelssohn, and in the autumn he visited Berlin and Leipzig to obtain first-hand information from Mendelssohn's family and friends. The first volume of the dictionary, containing parts i–vi, had been published in 1879, and the part containing the article on Mendelssohn appeared in February 1880. (The dictionary was issued in four volumes containing 25 parts. Its growth in process of compilation is indicated by the fact that the first completed volume bore the words 'In two volumes' on its title-page and the second bore the words 'In three volumes'.) In July of the same year Grove was the recipient of a testimonial of 1000 guineas and an address emphasizing his signal services rendered to biblical history and geography, as well as to music and music literature. The list of subscribers contained the names of the archbishops of Canterbury and York, Dean Stanley, Millais, Leighton, Frederic Harrison, Arthur Balfour, James Paget and a host of other distinguished men. Archbishop Tait presided; Dean Stanley and Sir Arthur Sullivan eulogized Grove's services to biblical research and music respectively. The gathering was a remarkable testimony to Grove's versatility, for, as Dean Stanley said, it came almost as a revelation to those who had associated him chiefly with biblical research or literature to find him appropriated by musicians and vice versa.

From this time onwards, however, his energies were steadily concentrated on the service of music. He was already hard at work on his article on Schubert, and in the autumn of 1880 paid a visit to Vienna to gather materials and study the manuscripts in the Gesellschaft

der Musikfreunde. There he renewed his acquaintance with Brahms and was greatly assisted in his researches by his devoted friend C.F. Pohl. Schubert proved his chief interest and anodyne in 1881, a year saddened for him by the death of Dean Stanley; and in the autumn his theory of the lost 'Gastein' Symphony took shape, and his views were embodied in a communication to *The Athenaeum* (19 November 1881, p.675). The theory, which has since been shown to be without foundation, involved as its corollary the renumbering of the 'Great' C major Symphony as no.10, a course invariably followed in the programme books of the Crystal Palace concerts.

Meanwhile the movement for the establishment of the Royal College of Music was rapidly maturing. A scheme was mooted at a meeting held in Marlborough House in 1878 to effect an amalgamation with the Royal Academy of Music and the National Training School of Music, but the negotiations fell through, as far as the RAM was concerned. The Training School, on the other hand, willingly fell in with the proposal, and in 1880 a draft charter was completed; a special feature of the proposed institution was the raising of a fund to provide for the maintenance as well as the education of certain students. The Prince of Wales accepted the presidency of the council and the dukes of Coburg (then Edinburgh) and Albany and Prince Christian took an active part. In July 1881 Grove was invited to join the council and executive committee of the proposed college, and in March 1882, at the request of the Prince of Wales, he undertook the post of organizing financial secretary initially for a period of six months. He threw himself into this campaign with the utmost energy, making speeches, delivering addresses, drafting circulars and visiting provincial centres. As a result of these efforts a large sum of money was raised, and the promoters were able to found 50 scholarships for tuition, several of which included maintenance. During summer 1882 the directorship was offered to and accepted by Grove, who at once set to work to select and organize his staff, inducing Jenny Lind to emerge from retirement and enlisting the aid of Parry, Parratt, Stanford, Pauer, Franklin Taylor, J.F. Barnett, Frederick Bridge and others. The RCM was opened by the Prince of Wales on 7 May 1883 at a ceremony attended by Gladstone, then Prime Minister, in the building previously occupied by the National Training School of Music and presented to the Prince of Wales for the purposes of the RCM by Sir Charles Freake. Four days earlier Gladstone had offered the new director a knighthood in acknowledgment of his services to music in England, and in announcing Grove's decoration the Prince of Wales alluded to him as one who, 'eminent in general literature, has specially devoted himself to the preparation and publication of a dictionary of music, and has earned our gratitude by the skill and success with which he has worked in the difficult task of organizing the Royal College'.

Grove came to academic life, as director of the RCM, at a late stage of his career and his manner was paternal. Frequently he referred to his students as his children. Sternly moral, he kept a watchful eye on those – staff as well as students – who disobeyed the canons of acceptable morality. He regularly entertained female students at his Sydenham home on Sunday afternoons, but a lack of sympathy for athletics and field sports inhibited him in his relations with male students. He did all he could to widen the intellectual range of his students; he constantly urged them to read the best poetry, recommended, lent or gave them books and insisted on the vital importance of cultivating some intellectual interest as a resource in later life. His drawbacks were chiefly due to the defects of his qualities. He was too enthusiastic always to consult his dignity, he was apt to be irritated by trifles, impatient of philistinism and inclined to confound thoughtless levity with disloyalty. He was unable to conceal a preference for instrumentalists over singers. 'Singers', he once wrote, 'as a rule (of course there are exceptions) are thoughtless, empty, uneducated persons', in spite of his appointment of Jenny Lind as first professor of singing. But in spite of these shortcomings, throughout his 11 years' tenure of office he exercised a notable and salutary influence on the best of the students.

From the time she came to the college in 1883 Edith Oldham, from Dublin, entered into a special relationship with Grove, which lasted until the end of his life. In a sequence of long and passionate letters across the remaining years, he admitted to her his innermost thoughts and feelings, and to much of the workings of the establishment. Of all of this, of which the rest of the world seemed ignorant, Lady Grove was well aware. In writing to Edith Oldham after Grove's death, she was generous and understanding. Edith Oldham returned to Dublin, where she played a notable part in Irish musical education.

Grove's interest in music outside his immediate official duties was manifested in a variety of ways – by frequent contributions to the press, by attendance at concerts and festivals and by writing prefaces and analytical programmes. He had been specially designated by Stanley to write his memoirs, but because of other work could do no more than supervise R.E. Prothero's biography. But he found time to contribute his interesting 'History of a Phrase' to the *Musical World* in 1887, and in autumn 1889 carried out a thorough exploration of the villages in the environs of Vienna that Beethoven frequented in the summers of the later years of his life. In spring 1891 he took an active part in resisting the proposed measure for the registration of teachers, which he considered would injuriously affect the operations of the RCM. In the autumn of the same year he initiated the scheme, carried out by Breitkopf & Härtel (*The Times*, 15 September), for issuing a facsimile edition of the autograph scores of Beethoven's symphonies. To the special Beethoven number of the *Musical Times* (15 December 1892) he contributed an interesting paper on 'The Birds in the Pastoral Symphony'.

In 1894 the new building for the RCM was opened. Not the least of Grove's achievements was to persuade Samson Fox, a wealthy Leeds engineer, to bear the whole cost. But overwork and advancing years took their toll, and in October 1894 Grove announced his retirement from the college. In March 1896 he published his valuable and illuminating work *Beethoven and his Nine Symphonies*. The *Scottish Musical Record* for June 1896 contains a sketch of his old friend Clara Schumann, and his contributions to the press continued until April 1898. As long as health remained he showed the liveliest interest in the welfare of his old pupils and attended the meetings of the RCM council. Early in 1899 his strength began to fail, and he died on 28 May 1900, in the house at Sydenham in which he had lived for nearly 40 years.

Grove's achievements are all the more remarkable when it is borne in mind that he was strictly neither a scholar, a

linguist nor a musician. These limitations he was never afraid to acknowledge (see, for example, the preface to his book on Beethoven's symphonies), and he freely availed himself of the best expert aid to supplement his own shortcomings. As one of his pupils (probably Charles Wood) said of him: 'He taught one to think of him as pre-eminently an *amateur*, and I am inclined to think that this pre-eminence, together with his human kindness, formed his best qualification for a great professional post'. Though he was 'no executant', he never missed any opportunity of hearing good music; his memory was retentive, and he could find his way well enough about the full score of a work with which he was familiar. As a critic he was hampered by his temperament; he hated comparisons, 'would rather love than condemn any day in the week', and was little concerned with niceties of technique in performance. But as a musicologist he was in a class of his own. His interests, particularly towards the end of his life, were confined to the period after Bach and he regarded the music of Purcell as 'curious', but in his research into Mendelssohn, Schubert and Beethoven he examined details that previous scholars would have ignored, and he set new standards in meticulous analysis.

Grove was in nearly every way a typical 'great Victorian', with a zest for self-education, a conviction that the achievements of the 19th century could hardly be surpassed, a belief that most objectives were attainable through hard work, a high sense of morality that caused him great personal problems, and a desire for respectability. In addition to the distinctions and honours already mentioned, he received a CB in 1894, the Duke of Coburg decorated him with the Cross of the Order of Merit, and the University of Glasgow conferred on him the honorary degree of LLD. On his retirement his pupils of the RCM presented him with a bust of himself by Alfred Gilbert, which he subsequently gave to the college, and the teaching staff presented him with his portrait by Charles Furse. Other portraits of him were painted by Henry Philips, H.A. Olivier and Felix Moscheles. A George Grove Memorial Scholarship was founded at the RCM.

For discussion of Grove's approach to analysis, *see* ANALYSIS, §II, 3.

WRITINGS

The Fine Arts: their Nature and Relations (London, 1853) [trans. of F.P.G. Guizot: *Etudes sur les beaux arts en général*, Paris, 1852]

Appx to *The Life of Franz Schubert* (London, 1869) [trans. of H. Kreissle von Hellborn: *Franz Schubert*, Vienna, 1865]

ed.: *A Dictionary of Music and Musicians* (London, 1879–89) [incl. many articles by Grove; 'Beethoven, Ludwig van', 'Mendelssohn' and 'Schubert, Franz Peter' repr. in *Beethoven, Schubert, Mendelssohn*, ed. E. Blom (London, 1951)]

'History of a Phrase', *Musical World*, lxv (1887) [in 20 pts]

Beethoven and his Nine Symphonies (London, 1896, 3/1898/*R*)

Prefaces to numerous books, incl. S. Hensel: *The Mendelssohn Family* (Eng. trans., London, 1881, and New York, 1882/*R*); O. Jahn: *The Life of Mozart* (Eng. trans., London, 1882); W.S. Rockstro: *The Life of George Frederick Handel* (London, 1883); [J. Bennett:] *A Short History of Cheap Music* (London, 1887); A. Fay: *Music – Study in Germany* (London, 1888); *The Early Letters of Schumann* (Eng. trans., London, 1888); F.G. Edwards: *The History of Mendelssohn's Oratorio 'Elijah'* (London, 1896/*R*)

BIBLIOGRAPHY

G.B. Shaw: 'Sir George Grove', *Saturday Review* (14 Nov 1896); repr. in G.B. Shaw: *Our Theatres in the Nineties*, ii (London, 1932), 242

F.G. Edwards: 'Sir George Grove, C.B.', *MT*, xxxviii (1897), 657–64

Obituaries: *The Engineer* (1900), June, 567; F.G. Edwards, *MT*, xli (1900), 459–61

C.L. Graves: *The Life and Letters of Sir George Grove, C.B.* (London, 1903/*R*)

C.V. Stanford: *Pages from an Unwritten Diary* (London, 1914), 219

W.H.G. Flood: 'Sir George Grove: a Centenary Appreciation', *MT*, lxi (1920), 603

C.L. Graves: 'George Grove: a Centenary Study', *ML*, i (1920), 330–33

C.V. Stanford: *Interludes: Records and Reflections* (London, 1922)

D.F. Tovey and G. Parratt: *Walter Parratt, Master of the Music* (London, 1941)

P.M. Young: *George Grove 1820–1900* (London, 1980)

H.C. Colles and J. Cruft: *The Royal College of Music: a Centenary Record, 1883–1983* (London, 1982)

A. Parry: 'The Grove Years, 1868–1883: a "New Look" for *Macmillan's Magazine*?', *Victorian Periodicals Review*, xix (1986), 149–57

C.L. GRAVES/PERCY M. YOUNG

Grové, Stefans (*b* Bethlehem, Orange Free State, 23 July 1922). South African composer. He studied at the College of Music in Cape Town (1945–8) with William Henry Bell, his successor Erik Chisholm and the pianist Cameron Taylor. The first public performance of Grové's compositions took place in 1946.

A Fulbright scholarship (1953) allowed him to obtain a Master's degree at Harvard University, where his teachers were Piston and Dart; he also studied with Copland at Tanglewood. Grové taught music theory and composition at Bard College (1955–6) and at Peabody Conservatory, Baltimore (1956–72). After returning to South Africa, in 1973 he taught at the music department of the University of Pretoria. He retired in 1987, but continued to work there part-time.

Early works show Impressionist and neo-Baroque qualities, and reveal the influence of Hindemith and Bartók (e.g. the expressive Elegy for Strings). First performances of his music outside South Africa include the Three Piano Pieces (ISCM Festival, Salzburg, 1953). The American period saw the development of a personal style (e.g. the Symphony, 1962), characterized by what he calls timbre modulation, and continued in South Africa with bold experiments such as the gigantic *Kettingrye* (1978), a 'quasi-symphonic concerto grosso'.

1984 ushered in a new creative phase, the exploitation of the musical language of Africa, combined with traditionally Western genres (such as the string quartet) and developmental techniques such as variation and timbre modulation. In these evocatively titled works, Grové prefers imitation of African qualities (descending 4ths, ostinatos) to direct quotations; he also imitates African instruments like the musical bow. Except for vaguely recognizable quartal structures and traces of bitonality, his music remains harmonically complex, defying facile analysis.

WORKS

(*selective list*)

Op: Die bose wind (Grové), 1983

Orch: Elegy, str, 1948; Sym. concertante, 1956; Vn Conc., 1959; Sym., 1962; Kettingrye [Chain Rows], 1978; Dance Rhapsody, 1986; Concertato Ov. on Two Zulu Themes, 1988; Pf Conc., 1996 [after N.P. van Wyk Louw: *Raka*]

Chbr: Str Qt, D, 1946; Serenade, fl, ob, va, b cl, hp, 1952; Divertimento, rec ens, 1955; Alice in Wonderland, va, ww, str, 1959; Symphonia quattuor cordis, vn, 1980; Conc. senza orch., 6 vc, 1984; Qnt, hp, fl, cl, vn, va, 1986; Sonata on African Motives, vn, pf, 1984; Gesang van die Afrika-geeste, str qt, 1993

Kbd: 3 Inventionen, pf, 1951, retitled 3 Pf Pieces; Toccata, pf, 1966; Ritual, org, 1969; Liedere en danse van Afrika, pf, 1990; Nonyana, the Ceremonial Dancer, pf, 1994; Afrika Hymnus I, org, 1995; Afrika Hymnus II, org, 1996

Vocal: Cant. profana, 2vv, fl, ob, hpd, vc, 1959; 5 liedere (I. Jonker), 1981; 7 Boesman-liedere, S, str qt, pf, 1990; Ps cl, choral dance, 2

choruses, perc, 1996; 2 Carols from Musica Britannica: Deo gratias persolvamus, SSA, Parit virgo filium, SATB

WRITINGS

'Die nuwe musiek en sy tydgenote' [The new music and its contemporaries], *Standpunte*, vii/1 (1952), 12–16
'Die probleme van die Suid-Afrikaanse komponis', *Standpunte*, vii/2 (1952), 69–79
'Credo', *South African Music Teacher*, no.59 (1960), 7–16
'Metric Phenomena in Music from Purcell to Brahms', *Musicus*, iii/2 (1975), 32–9

BIBLIOGRAPHY

J. Bouws: *Komponiste van Suid-Afrika* (Stellenbosch, 1971)
J. Malan, ed.: *South African Music Encyclopaedia*, ii (Pretoria, 1982), 141–5
M. Rörich: 'Stefans Grové', *Composers in South Africa Today*, ed. P. Klatzow (Cape Town, 1987), 77–101
C. James: 'An Examination of Compositional Methods in Stefans Grové's Concertato Overture', *South African Journal of Musicology*, xii (1992), 107–22

I.J. GROVÉ

Groven, Eivind (*b* Lårdal, Telemark, 8 Oct 1901; *d* Oslo, 8 Feb 1977). Norwegian composer and ethnomusicologist. After training as a teacher he studied for one term at Oslo Conservatory (1925) and continued his music studies in Berlin. He was folk music adviser to Norwegian radio (1931–46) and in 1940 he was granted a state composer's pension.

Groven grew up within the rich folk music tradition of Telemark, learning to play the Hardanger fiddle and the Selje flute, and a deep interest in Norwegian folk music remained with him. Early in life he began to collect and investigate folktunes. He was able to explain some of their melodic characteristics by reference to the construction and playing technique of the Selje flute, a very simple instrument without finger-holes. He also developed an elaborate theory of the tonal relationships of Selje flute tunes, based on the natural harmonic series. His principal contribution to Norwegian ethnomusicology is, however, his collection of about 2000 melodies, most of them Hardanger fiddle tunes; many of these are published in *Norwegian Folk Music*, edited by O. Gurvin, volumes i–v (Oslo, 1958–67). In his compositions he developed an individual style in which folktunes are integrated into a harmonic texture without losing their essential melodic and rhythmic character. He also was greatly occupied with the problems of just tuning, constructing several organs (electronic and pipe) with 43 pitches to the octave and an automatic selector to provide the pitches required for a particular key.

WORKS
(*selective list*)

Orch: Renessanse, sym. poem, after H.E. Kinck, 1935; Historiske syner [Historical Visions], sym. poem, 1936; Fjelltonar [Mountain Tunes], Hardanger fiddle, chbr orch, 1938; Sym. no.1 'Innover viddene' [Towards the Mountains], 1938; Bryllup i skogen [Wedding in the Forest], 1939; Sym. no.2 'Midnattstimen' [The Midnight Hour], 1946; Hjalarljod, ov., 1950; Pf Conc. no.1, 1950; Symfoniske slåttar, 1956; Faldafeykir (Symfoniske slåttar), 1967
Choral: Mot ballade (Kinck), chorus, orch, 1933; Brudgommen [The Bridegroom] (I. Hagen), S, 2 A, T, chorus, orch, 1933; Ivar Åsen Suite (I. Åsen), S, B, male vv, orch, 1946; Olav Liljukrans, chorus, 1960; Margit Hjukse, chorus, Hardanger fiddle, 1964; Draumkvaede (trad.), S, T, B, chorus, orch, 1965
Solo vocal: Balladen om Toscanaland, 1v, pf, 1926; Gyldenlak [Gillyflower], 1v, pf, 1934; På sykeleiet [In the Sickbed], lv, pf, 1934; Moen [The Heath] (Kinck), S, orch, 1934; Moderens korstegn [The Mother's Sign of the Cross] (H. Wergeland), S, chbr orch, 1942; Neslandskyrkja [The Nesland Church] (M.B. Landstad), S, chbr orch, 1942; Den tyngste sorg og møda [The Heaviest Sorrow] (Åsen), S, chbr orch, 1946; På hospitalet om natten [In the Hospital at Night] (Wergeland), S, chbr orch, 1946
Inst: Solstemning [Sun Mood], fl, pf ad lib, 1937; Balladetone, 2 Hardanger fiddles, 1963; Regnbogen [The Rainbow], 2 Hardanger fiddles, 1963

Principal publishers: Lyche, Musik-Huset

WRITINGS

Naturskalaen [The natural scale], Norsk folkekultur, xiii, appx (Skien, 1927)
Temperering og renstemning [Temperament and just tuning] (Oslo, 1948; Eng. trans., 1970)
Eskimomelodier fra Alaska (Oslo, 1955)
Renstemningsautomaten [A machine for just tuning] (Oslo, 1968)

OLA KAI LEDANG

Groves, Sir Charles (Barnard) (*b* London, 10 March 1915; *d* London, 20 June 1992). English conductor. He was a boy chorister at St Paul's Cathedral, then studied piano and organ at the RCM. In 1937, while still a student, he accompanied choral rehearsals of Brahms's *German Requiem* under Toscanini; the following year he joined the BBC as a chorus master. He was made conductor of the BBC Revue Orchestra in 1943 and in 1944 moved to the BBC Northern Orchestra, a post he held until 1951, when he was invited to become musical director of the Bournemouth Municipal Orchestra (Bournemouth SO from 1954). In 1961 he became musical director of the Welsh National Opera, then in 1963 was appointed musical director of the Royal Liverpool PO. From 1967 he combined that position with associate conductorship of the RPO, whom he led on a tour of the USA. He returned to opera as musical director of the ENO in 1978, but he did not find this post congenial and left in 1979 to work as a guest conductor in Britain and abroad.

During his tenures in Bournemouth and Liverpool Groves achieved a high reputation as a devoted traditional conductor of a wide repertory, believing that his role was to tackle music ranging from Bach to Messiaen – he described himself as 'a GP rather than a consultant'. He was noted for his mastery of large-scale works, both choral and symphonic, and was the first English conductor to direct a complete cycle of Mahler symphonies. He was closely associated with the music of British composers and made many authoritative recordings, particularly of works by Delius, including *A Mass of Life*, *Sea Drift* and *Song of the High Hills* as well as the opera *Koanga*, which he also conducted in a London stage production in 1972. His other recordings include Vaughan Williams's *Hugh the Drover*, Sullivan's *Irish Symphony* and symphonies by Daniel Jones and William Mathias. Groves took great interest in the welfare of all musicians, both professional and amateur. He was twice made president of the ISM, and was president of the National Federation of Music Societies and the National Youth Orchestra. He was made an OBE in 1958 and a CBE in 1968, and was knighted in 1973.

BIBLIOGRAPHY

A. Blyth: 'Charles Groves Talks', *Gramophone*, xlix (1971–2), 1505 only

ARTHUR JACOBS/BERNARD KEEFFE

Grovlez, Gabriel (Marie) (*b* Lille, 4 April 1879; *d* Paris, 20 Oct 1944). French composer and conductor. He had early piano lessons from his mother, the daughter of a Chopin pupil, and studied at the Paris Conservatoire with Descombes, Kaiser, Gédalge, Diémer, Lavignac and Fauré. As accompanist to the violinist Henri Marteau he toured throughout Europe until he was appointed professor of

piano at the Schola Cantorum (1899–1909). He was choirmaster and conductor at the Opéra-Comique (1905–8) and music director at the Théâtre des Arts (1911–13), where he was responsible for the first performances of Roussel's *Le festin de l'araignée* and Ravel's *Ma mère l'oye*, and for revivals of operas by Monteverdi, Lully, Rameau and Gluck. In 1914 he was appointed director of the Opéra, a post he retained for two decades while also conducting opera in Monte Carlo, Lisbon, Cairo, New York and Chicago; and for a year he conducted the Ballets Russes. His last appointment was as professor of chamber music at the Conservatoire (1939). Grovlez's compositions are cultivated and finely coloured, achieving individuality despite a melodic and harmonic indebtedness to Fauré.

WORKS
(*selective list*)

Dramatic: Coeur de rubis (op, 3, G. Montoya), 1906, Nice, Opéra, 1922; La princesse au jardin (ballet, 1, E. Vuillermoz), 1914, Paris, Opéra, 1941; Maïmouna (ballet, 2 scenes, P.A. Gérard), 1916, Paris, Opéra, 1921; Le vrai arbre de Robinson (ballet, 1), 1921, New York, 1922; Le marquis de Carabas (conte lyrique, 3, R. Coolus), 1926

Inst: Recuerdas, pf (1909); 3 improvisations sur Londres, pf (1910); La vengeance des fleurs, sym. poem after F. Freiligrath, orch, 1910; L'almanach aux images, pf (1911); Le reposoir des amants, sym. poem after M. Schwob, orch, 1914; Sarabande, pf, 1921; Le royaume puéril, pf (1931); Fantasia iberica, pf, orch, 1941

Vocal: La chambre blanche (10 mélodies, H. Bataille) (1903); Dans le jardin (sym. poem), S, female vv, orch, 1907; Madrigal lyrique (H. de Régnier), S, orch, 1910; Les mélancolies passionnées (8 mélodies, C. Guérin) (1924)

Principal publishers: Durand, Eschig, Gallet, Heugel, Leduc, Senart

BIBLIOGRAPHY

P. Landormy: *La musique française après Debussy* (Paris, 1943), 256–7
G. Grovlez: *L'initiation à l'orchestration* (Paris, 1944)
R. Dumesnil: *La musique en France entre les deux guerres 1919–1939* (Paris, 1946), 151–2

ALAIN LOUVIER

Grua. *See* PIETRAGRUA family.

Gruber, Erasmus (*b* Lauingen; *d* Regensburg, 25 Nov 1684). German theologian and music theorist. He attended schools in Lauingen, Weissenburg and Regensburg and from 1629 studied at Jena and Strasbourg. In 1636 he held a teaching post at Regensburg where, in 1673, he published his only known work, *Synopsis musica, oder Kurtzer Inhalt, wie die Schuljugend in der Sing-Kunst abzurichten*, the preface to which emphasizes music's ability to impress the words of the Bible more deeply on men's hearts. He compiled the text of his primer from other manuals and tried to make mutation easier by putting the syllables of the new hexachord under the notes to be changed and by blackening the notes. An appendix of bicinia taken over from Banchieri serves as a means of practising the beginnings of polyphonic singing: one part is to be sung by the pupils, the other by the teacher.

BIBLIOGRAPHY

Funeral oration (MS, *D-Rs* Rat civ.417/62)
E. Preussner: 'Die Methodik im Schulgesang der evangelischen Lateinschulen des 17. Jahrhunderts', *AMw*, vi (1924), 407–49

MARTIN RUHNKE

Gruber, Franz Xaver (*b* Unterweizburg, nr Hochburg, 25 Nov 1787; *d* Hallein, nr Salzburg, 7 June 1863). Austrian composer. He wrote the famous Christmas song *Stille Nacht* GWV145 and many other sacred and secular works. His biographical details derive largely from a formal statement which he drew up in 1854 to establish his claim on the song and to correct the faulty version of the melody (still familiar today) which had by then become well established. The third son of a poor weaver, at the age of 18 he learnt from Georg Hartdobler, organist at Burghausen, to accompany choral services from a figured bass. He taught at the Nebenschule in Arnsdorf from 1807, and was also Kantor and organist at St Nikolaus in Oberndorf (1816–29); he then taught at Berndorf until 1835, when he became *regens chori* at Hallein. Of his four children who survived beyond childhood, both sons were also composers.

Stille Nacht was written on 24 December 1818 at the request of Josef Mohr (1792–1848), the assistant priest at St Nikolaus, who had written the text in 1816 (and may also have written the text of Gruber's *German Te Deum*, dated 5 February 1818). It was first sung that night probably at the midnight Mass; a guitar accompaniment was used. Karl Mauracher, an organ builder in the Zillertal, visited Arnsdorf in 1821, and must have been shown the song; Gruber referred to a 'well-known Zillertaler' who took the song to the Tyrol. It was probably taken to the Leipzig trade fair of 1831 by the Strasser family from the Zillertal, and first appeared in print in 1838 ('slightly changed', according to Gruber). Its fame spread rapidly: it came to be regarded as a Tyrolean folksong, and was eventually translated into many different languages.

Stille Nacht, like *Welch ein Jubelton* GWV148, is an example of the WEIHNACHTSLIED. Unlike most examples of the previous century it is romantic in intention, although like some 18th-century Weihnachtslieder it owes much to the language of contemporary Austrian folk music; it also owes something to the conventions of Italian pastoral music, with its lilting 3rds and 6ths and compound metre.

The rest of Gruber's considerable output has been discovered and documented largely since the 1980s through the publications of the Stille-Nacht-Gesellschaft; it survives almost exclusively in local and private archives in and around Salzburg, and consists principally of German vernacular settings in a simple tuneful style for liturgical use, following contemporary Salzburg practice. Gruber himself prepared thematic catalogues in 1848 and 1861, providing evidence of numerous compositions which are now lost.

WORKS

Catalogue: *Franz Xaver Gruber (1787–1836): Thematisch-systematisches Verzeichnis der musikalischen Werke*, ed. T. Hochradner (Bad Reichenhall, 1989) [GWV]

SACRED

5 Lat. masses: 4vv, org, incl. 'Missa in contapuncto' (ed. E. Hintermaier and G. Walterskirchen, Bad Reichenhall, 1986); 4vv, orch, org (Hallein, Keltenmuseum; Hallein, Pfarrkirche)

39 Ger. masses (7 lost): 3vv, org; 3vv, 2 hn, org, incl. 'Gott! auf dein Wort erscheinen wir', D (ed. E. Hintermaier, Bad Reichenhall, 1984); 4vv, orch, org (*A-Wn*, *Sd*; Hallein, Keltenmuseum; Hallein, Pfarrkirche)

19 Ger. Requiem masses (10 lost): 1–4vv, org, incl. 'Gib den Seelen in der Pein' GWV15, F (ed. T. Hochradner, Bad Reichenhall, 1991); 2vv, 2 hn, org; 4vv, ww, org (Hallein, Keltenmuseum; Hallein, Pfarrkirche; Berndorf, Schularchiv)

13 Ger. lit (2 lost): 2–3vv, org; 3–4vv, 2 hn, org; 4vv, orch, org (*A-Wn*, *Sd*; Hallein, Keltenmuseum; Hallein, Pfarrkirche)

Ger. TeD (?J. Mohr), 2vv, orch, org (*A-Wn*, Wagrain, Kirchenchorarchiv)

20 Tantum ergo: 2–4vv, org; 4vv, brass; 4vv, orch, org (*Wn*, *Sca*; Hallein, Keltenmuseum; Hallein, Pfarrkirche)
17 Ger. sacred songs (5 lost), incl. 'Stille Nacht' GWV145 and 'Welch ein Jubelton' GWV148: 3vv; 2vv, org; 4vv, org; 2–4vv, orch, org
Other: 3 Lat. Requiem masses (lost); 8 Lat. grad; 2 Lat. off; 1 Lat. Vespers; 4 Ger. Vespers; 5 Ger. Passiontide devotions; 3 Asperges me (1 lost); numerous small Lat. church works

SECULAR

17 Ger. secular songs and collections (1 lost) for male vv, 4 hn; male vv, str; male vv, unacc.; SATB, unacc.; 2vv, org; bar, pf (*A-Wn*, *Sca*, Hallein, Keltenmuseum)
5 Ländler GWV166, dulcimer, zither, gui, vle (Burghausen, private collection)
Numerous arrs. of folksongs, sacred and secular works by Mozart, Rossini, Bellini, Donizetti, Meyerbeer etc., incl. 'Heiligste Nacht' GWV170, 4vv, orch, org (ed. T. Hochradner, Salzburg, 1994)

BIBLIOGRAPHY

J. Mearns: 'Joseph Mohr', *A Dictionary of Hymnology*, ed. J. Julian (London, 1892, 2/1907/*R*)
M. Gehmacher: *Stille Nacht, heilige Nacht! das Weihnachtslied, wie es entstand und wie es wirklich ist* (Innsbruck, 1937, 2/1951)
A. Schmaus and L. Kriss-Rettenbeck, eds.: *Stille Nacht, heilige Nacht: Geschichte und Ausbreitung eines Liedes* (Innsbruck and Munich, 2/1968)
A. Leeb: 'Bibliographie des Weihnachtsliedes "Stille Nacht, heilige Nacht"', *Oberösterreichische Heimatblätter*, xxiii (1969), 59–69; xxv (1971), 134
E. Hintermaier, ed.: *Weihnachtslied 'Stille Nacht! Heilige Nacht!: die autographen Fassungen und die zeitgenössischen Überlieferungen*, Denkmäler der Musik in Salzburg, Einzelausgaben, iv (Bad Reichenhall, 1987)
T. Hochradner and G. Walterskirchen, eds.: *Advent- und Weihnachtslieder für zwei Singstimmen (Sopran/Alt) und Orgel*, Denkmäler der Musik in Salzburg, Einzelausgaben, xii (Bad Reichenhall, 1992)
175 Jahre 'Stille Nacht! Heilige Nacht!': Symposiumbericht Salzburg 1993
T. Hochradner: 'Ein Lied verliert die Fassung: Variantenbildung in "Stille Nacht! Heilige Nacht!"', *Festschrift Wolfgang Suppan* (Tutzing, 1993), 69–81

GEOFFREY CHEW

Gruber [Grueber], **Georg Wilhelm** (*b* Nuremberg, 22 Sept 1729; *d* Nuremberg, 22 Sept 1796). German violinist and composer, father of J.S. Gruber. He was a pupil of the organists C.H. Dretzel and Siebenkäs and the violinist Hemmerich in Nuremberg. At 18 he made a concert tour of Germany, playing some of his own compositions, then studied counterpoint with Joseph Umstatt at Dresden. About 1750 he returned to Nuremberg as a city musician, and succeeded J.J. Agrell as Kapellmeister in 1765. He also took over J.A. Lübeck's music firms in Bayreuth (1783) and Nuremberg (1785).

Gruber was widely known as a virtuoso violinist, and his works, particularly the oratorios, were praised as being majestic though too much ornamented. Schilling called the *Stabat mater* his best work; Friedlaender criticized the lieder as being in an obsolete style, full of flourishes at the expense of melody. The *Literatur der Musik* (Nuremberg, 1783, and later edns), *Beyträge zur Literatur der Musik* (Nuremberg, 1785, 2/1790) and *Biographien einiger Tonkünstler* (Frankfurt and Leipzig, 1786), by his son Johann Sigmund Gruber (*b* Nuremberg, 4 Dec 1759; *d* Nuremberg, 3 Dec 1805), are among the earliest attempts at music bibliography.

WORKS

Orats: Das selige Anschaun des gekreuzigten Herrn der Herrlichkeit, 1765, lost; Die Auferstehung Jesu, lost; Die Hirten bey der Krippe zu Bethlehem, 1782, vs (Vienna and Nuremberg, n.d.); Der sterbende Herzog des Lebens, lost; Die Feier des Todes Jesu, ?1784, lost
Inst: 7 sonatas, vn/fl, kbd, vc, i–iv (Nuremberg, n.d.); 2 hpd concs. (Nuremberg, n.d.)
Other works: Des Herrn Gottfried August Bürgers Gedichte, 53 lieder, 1v, pf, i-ii (Nuremberg, 1780); [15] Lieder von verschiedenen Lieblingsdichtern, 1v, pf (Nuremberg, ?1783); Mass, d, 4vv, orch, *D-SWl*; Salve regina, 4vv, org, ed. in Repertoire de musique religieuse de l'Eglise de la Madeleine, xxxi (Paris, *c*1858); others, incl. sacred vocal, funeral music, syms., chamber works, some lost

BIBLIOGRAPHY

GerberNL; SchillingE
J.S. Gruber: 'Gruber (George Wilhelm)', *Beyträge zur Literatur der Musik* (Nuremberg, 1785), 97–108
M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)

AUGUST SCHARNAGL

Gruber, Gernot (*b* Bruck, Styria, 17 Nov 1939). Austrian musicologist. He studied musicology at Graz University with Federhofer (1958–64) while completing a certificate in piano and conducting, and he took the doctorate at Graz in musicology in 1964. He completed his *Habilitation* at Vienna University in 1973 with a study on Zacconi and became a lecturer there the same year. He was professor at the Munich Hochschule für Musik (1976–95) and was appointed professor at Vienna in 1995. His main areas of research are Austrian music history, particularly Mozart and the Viennese Classics, the history of music theory and analysis, and the hermeneutics of music. He became co-editor of the series Schriften zur musikalischen Hermeneutik in 1993.

WRITINGS

Beiträge zur Geschichte und Kompositionstechnik des Parodiemagnificat in der 2. Hälfte des 16. Jahrhunderts (diss., U. of Graz, 1964)
Das Wiener Sepolcro und Johann Joseph Fux (Graz, 1972)
Lodovico Zacconi als Musiktheoretiker (Habilitationsschrift, U. of Vienna, 1973)
ed., with R. Flotzinger: *Musikgeschichte Österreichs*, 3 vols. (Graz, 1977–9, enlarged 2/1995) [incl. 'Beginn der Neuzeit', i, 173–227]
Mozart und die Nachwelt (Salzburg, 1985, 2/1987; Eng. trans., 1991)
'Robert Schumann: Fantasie op.17, 1. Satz: Versuch einer Interpretation', *Musicologica austriaca*, iv (1984), 101–30
'Bemerkungen zu Semiramis', *Gluck in Wien: Vienna 1987*, 106–15
with G. Kraus: *Helmut Eder* (Vienna, 1988)
'Johann August Apel und eine Diskussion um die Ästhetik der Sinfonie im frühen 19. Jahrhundert', *Studien zur Instrumentalmusik: Lothar Hoffman-Erbrecht zum 60. Geburtstag*, ed. A. Bingmann and others (Tutzing, 1988), 261–83
Mozart verstehen: ein Versuch (Salzburg, 1990)
ed., with others: *Welttheater, Mysterienspiel, rituelles Theater: Salzburg 1991* [incl. 'Musikalisches Welttheater zwischen barockem Katholizismus und Aufklärung', 221–36]
ed., with S. Mauser: *Musikalische Hermeneutik im Entwurf: Thesen und Diskussionen* (Laaber, 1994) [incl. 'Zwei Überlegungen', 13–46]
Wolfgang Amadeus Mozart: Leben und Werk in Texten und Bildern (Frankfurt, 1995)

EDITIONS

M. Le Maistre: *Missa, regnum mundi. Motette, Regnum mundi*, MAM, xiv (1965)
with A. Orel: W.A. Mozart: *Die Zauberflöte*, Neue Ausgabe sämtlicher Werke, II: 5/xix (Kassel, 1970)
Parodiemagnificat aus dem Umkreis der Grazer Hofkapelle (1564–1619), DTÖ, cxxxiii (1981)

KONRAD KÜSTER

Gruber, H(einz) K(arl) [Nali] (*b* Vienna, 3 Jan 1943). Austrian composer, conductor, chansonnier and double bassist. From 1957, after four years in the Vienna Boys' Choir, he studied the double bass, the horn, electronic and film music, dance, composition (with Uhl and Ratz) and 12-tone theory (with Jelinek) at the Vienna Hochschule für Musik. In 1963, his final year, he attended

Einem's composition masterclasses and for the next year continued private studies with him. Meanwhile, he was appointed double bassist in Cerha's new ensemble 'die reihe' and principal double bassist in the Tonkünstler Orchestra. In 1966 his Concerto for Orchestra was a prizewinner at the Österreichische Jugendkulturwoche and no less significantly, he made his first stage appearance as an actor and singer.

During the next decade Gruber played the double bass with the Austrian Radio Symphony and founded, with Kurt Schwertsik and Otto M. Zykan, the MOB art & ton ART ensemble devoted to new, undoctrinaire music, often with a freshly inventive 'popular' flavour. The ensemble's repertory served as a creative counterbalance to the strict modernism favoured by 'die reihe', regularly including works by composers such as Weill and Eisler. Gruber's reputation as a cabaret-style performer grew quickly. In 1970 he composed and performed a savagely jaunty *Frankenstein-Suite* on sinister children's verses by H.C. Artmann. His one-act spectacle *Gomorra*, a ferocious comic satire on 'politically correct' regimes, was commissioned by the Vienna Festival and staged in 1976. The following year he began a violin concerto, ... *aus schatten duft gewebt* ..., for his friend Ernst Kovacic.

Gruber's career suddenly acquired momentum. He rewrote *Frankenstein!!* as a continuous cycle with orchestral interludes (most of the performers play toy instruments as well as traditional ones, lending a brittle, mock-innocent quality to the macabre songs) and with himself as chansonnier it had a triumphant première by the Royal Liverpool PO under Simon Rattle in 1978; soon it travelled the world, usually with Gruber's charismatic participation. In 1979 the Berlin Festival included a Composer's Portrait devoted to Gruber and Schwertsik, in which Kovacic gave the première of Gruber's violin concerto. A second concerto for Kovacic, *Nebelsteinmusik*, followed; almost neo-classical in style, the work is dedicated to von Einem and quotes his Concerto for Orchestra. Other works of the period include the rumbustious percussion concerto *Rauhe Töne*; the subtle and haunting Cello Concerto (1989) for Yo-Yo Ma; and orchestral pieces including *Charivari* 'Ein österreichisches Journal' (1982–3).

By 1993 *Gomorra* had grown into a full-length 'spectacle in nine scenes', produced at the Vienna Volksoper with Gruber conducting its raucous, pop-oriented orchestra, including synthesizers, saxophones and much exotic percussion. Soon afterwards came his 'children's opera' *Gloria von Jaxtberg*, a 'pig-tale' in which the heroine is a pig, for the Huddersfield Festival. His later works, composed after a period of ill health, include *Zeitstimmung* (1996–7), a dark ruminative song cycle for himself and chamber orchestra, and a visionary Trumpet Concerto (1999) for Håkan Hardenberger with a brilliant racing finale akin to that of *Nebelsteinmusik*.

Beyond the instant appeal of Gruber's penchant for toy instruments and *outré* percussion noises, his music combines and reconciles two quite different things: a deep, nostalgic affection for pop songs and jazz, and an equal respect for serial procedures used as structural devices independent of tonal relations and yet able to co-exist with them. Like Berg's Violin Concerto, in which a Bach chorale crowns the finale, Gruber's first violin concerto hints at, skirts and finally devolves radiantly upon a pop song by Gruber himself. While some may consider 'diatonic serialism' to be an oxymoron, Gruber's music regularly exemplifies it in inspired style, intricate but deceptively natural.

WORKS
(*selective list*)

Dramatic: Die Vertreibung aus dem Paradies (melodrama, R. Bletschacher), op.19, 1966, rev. 1979, Vienna, 11 Feb 1969; Frankenstein!! (Pan-Dämonium, H.C. Artmann), Bar, orch, 1976–7, Liverpool, 25 Nov 1978, rev. for ens, 1979, Berlin, 30 Sept 1979; Gomorra (musical spectacle, R. Bletschacher), 1976, rev. 1990–91, Vienna, 18 Jan 1993; Bring Me the Head of Amadeus (TV film score), 1991; Gloria von Jaxtberg (children's op, 1, R. Herfurtner, Eng. trans. A. Holden), 1992–3, Huddersfield, 17 Nov 1994

Orch: Conc. for Orch, op.3, 1960–64; Conc., db, chbr orch, op.16, 1965; Vergrösserung, op.23/1, 1970; ... aus schatten duft gewebt ... (Vn Conc. no.1), 1977–8, rev. 1992; Phantom-Bilder auf der Spur eines verdächtigen Themas, small orch, 1977; Charivari 'Ein österreichisches Journal', 1982–3; Rauhe Töne, conc. for perc, orch, 1982–3; Nebelsteinmusik (Vn Conc. no.2), 1988; Vc Conc., 1989; Zeitstimmung (Artmann), 1v, orch, 1996–7; Tpt Conc. 'Ariel', 1999

Chbr and solo inst: Improvisationen, op.4, wind qnt, 1961; Conc. no.1, op.6, fl, vib, xyl, perc, 1961; Gioco a tre, op.12, pf trio, 1963; Drei MOB Stücke, op.20, ens, 1968, rev. 1977; Bossa nova, op.21, vn, pf, 1968; Der Kastengeist (Bletschacher), lieder, 1968; Kadenzen, 1968 [for Dittersdorf: Sinfonia concertante, va, db; Db Conc., D]; Frankenstein-Suite (Artmann), 1v, ens, 1970; Die wirktliche Wut über den verlorenen Groschen, hn, pf, vib, vc, db, 1972; Marihuana Song, 1973; Wenn der Tango erwacht (K. and C. Schwertsik, F. Unger), lieder, 1974; Reportage aus Gomorra, 5vv, 8 players, 1975–6; Luftschlösser, cycle, pf, 1981; Anagramm, 6 vc, 1987

Principal publishers: Boosey & Hawkes, Doblinger, Modern

BIBLIOGRAPHY

LZMÖ

O.M. Zykan: '"Nali" Gruber: Private Impressions by a Friend', *Tempo*, cxxvi (1978), 24–5

K. Roschitz: 'Österreichs Avantgarde zwischen Konservatismus und neuer Einfachheit', *ÖMz*, xxxiv (1979), 426–9

R. Buland: *Die neuen Wilden: die musikalische Entwicklung der Komponisten Otto M. Zykan, Kurt Schwertsik und Heinz Karl Gruber bis zu den Salonkonzerten und der Konzeption der MOB art & ton art* (diss., U. of Vienna, 1989)

C. Baier: 'Schreckensbilder beim Einschlafen: Nachtgedanken zu Heinz Karl Grubers Frankenstein!!', *ÖMz*, xlvii (1992), 741 only

W. Kern, W. Peschl and M. Teiner: 'Heinz Karl Gruber: Leben, Werke, Werkeinführung "Frankenstein!!": Noten zu den Hörbeispielen', *AMK Lehrbehelf Musik Heute* (Vienna, 1992), 25–31

M. Weber: 'Ein Lehrstück ohne Lehre: zur Uraufführung des szenischen Spektakels "Gomorra oder Wie ihr es verdient" von Heinz Karl Gruber in der Wiener Volksoper am 18. Jänner 1993', *ÖMz*, xlviii (1993), 42 only

A. Zschunke: 'Der Weltuntergang als Nummernrevue: zur Uraufführung von "Gomorra" in der Wiener Volksoper', *NZM*, cliv/2 (1993), 53–4

DAVID MURRAY (text), SIGRID WIESMANN (work-list and bibliography)

Gruber, Roman Il'ich (*b* Kiev, 13 Dec 1895; *d* Moscow, 24 March 1962). Russian musicologist. He received his general education at the Kiev and St Petersburg gymnasiums, and in 1921 graduated from the economics department of the First Polytechnic Institute in Petrograd. He studied music in Kiev with M. Dobrovsky and G. Lyubomirsky, and later took piano lessons at the Petrograd Conservatory. At various times he was taught by Karatïgin, Steinberg and Preobrazhensky, and he studied music history with Asaf'yev at the Institute for the History of the Arts, graduating in 1922. In 1947 he was awarded a doctorate for his dissertation on the musical Renaissance in western Europe. From 1922 he was a research fellow in the music history department of the Institute for the

History of the Arts in Petrograd, and later became a full member of the Institute (1931–41). He taught in musical training colleges (1925–31), and in 1931 joined the teaching staff of the Leningrad Conservatory; he was appointed professor in 1935 and in the following year was put in charge of the department of music history. During World War II he moved to Moscow, and from 1941 until his death was a professor and head of the department of music history at the Moscow Conservatory.

A gifted teacher, Gruber was an influential figure in the development of musical education in the Soviet Union, and he trained a large number of musicologists. His writings, in particular his standard two-volume history *Istoriya muzïkal'noy kul'turï*, reveal wide interests in music, but he is also known for his work on Renaissance music and for his studies of Handel and Wagner.

WRITINGS

'Problemï muzïkal'nogo voploshcheniya' [Problems of musical realization], *De musica*, ed. I. Glebov (Petrograd, 1923), 35–110
'O muzïkal'noy kritike kak predmete teoreticheskogo i istoricheskogo izucheniya' [Musical criticism as a subject of theoretical and historical study], *De musica*, ii (1926), 43–59
'*Rossica* v germanskoy muzïkal'noy periodicheskoy literature vosemnadtsatogo i pervoy polovinï devyatnadtsatogo veka' [*Rossica* in German musical periodicals of the 18th and first half of the 19th centuries], *De musica*, ii (1926), 103–29
'V.G. Karatïgin kak muzïkal'nïy kritik' [Karatïgin as a music critic], *V.G. Karatïgin: zhizn', deyatel'nost', stat'i i materialï*, ed. A. N. Rimsky-Korsakov and others (Leningrad, 1927), 41–65
Atsis i Galateya Gendelya [Handel's *Acis and Galatea*] (Leningrad, 1934)
'O realizme v muzïke' [Realism in music], *SovM* (1934), no.6, p.13
Gendel (Leningrad, 1935)
ed.: *R. Vagner: Izbrannïye stat'i* [Selected articles] (Moscow, 1935)
Istoriya muzïkal'noy kul'turï [A history of musical culture] (Moscow and Leningrad, 1941–59)
Rikhard Vagner (1883–1933) (Moscow, 1943)
Muzïkal'naya kul'tura perioda Renessansa v zapadnoy Yevrope [Musical culture during the Renaissance in western Europe] (diss., Moscow Conservatory, 1947)
Vseobshchaya istoriya muzïki [A general history of music], i (Moscow, 1956, enlarged 3/1966)
'Gendel v Rossii' [Handel in Russia], *SovM* (1959), no.4, pp.88–93

BIBLIOGRAPHY

G. Krauklis: 'Roman Il'ich Gruber', *Vïdayushchiyesya deyateli teoretiko-kompozitorskogo fakul'teta Moskovskoy Konservatorii*, ed. F.T. Myuller (Moscow, 1966), 167ff
G.B. Bernandt and I.M. Yampol'sky: *Kto pisal o muzïke* [Writers on music], i (Moscow, 1971)

YELENA VLADIMIROVNA ORLOVA

Gruberová, Edita (*b* Bratislava, 23 Dec 1946). Slovak soprano. She studied at the Bratislava Conservatory, as well as in Prague and Vienna. Her début was in 1968 in Bratislava as Rosina (*Il barbiere*), and two years later she was engaged for the Queen of Night at the Vienna Staatsoper. There she became a regular member of the company in 1972 and within a few years had established herself as one of the world's leading coloratura sopranos. As the Queen of Night she made débuts at Glyndebourne in 1974 and at the Metropolitan in 1977, the year in which she first appeared at the Salzburg Festival, as Thibault (*Don Carlos*) under Karajan. Her other major successes have included appearances as Zerbinetta, Gilda, Violetta, Lucia, Konstanze, Manon, Oscar and Donna Anna (at La Scala in 1987). Gruberová has featured prominently in the revival of Rossini and other bel canto operas, and made her Covent Garden début as Giulietta in Bellini's *I Capuleti e i Montecchi* in 1984. She combines a voice of exceptional range, agility and tonal clarity with an engaging stage personality and a natural gift for comedy. Her numerous recordings include Mozart's most brilliant concert arias (in which her virtuosity is unsurpassed), many of her Mozart and bel canto roles, notably Queen of Night, Giulietta, Queen Elizabeth I (*Roberto Devereux*) and Lucia, and Zerbinetta with both Masur and Solti.

NOËL GOODWIN

Grudzień, Jacek (*b* Warsaw, 7 Feb 1961). Polish composer. He studied composition with Kotoński and piano improvisation with S. Esztényi at the Academy of Music in Warsaw (1981–6) before studying in London on a Lutosławski scholarship (1986–7). Grudzień's compositional sympathies – which he has articulated as a search for formal coherence and for a lucid exposition of music's abstract qualities – lie more with American minimalism than with the music of the preceding generation of Polish composers. This is evident from the rhythmic momentum, repetitive processes and harmonic pacing of works such as *Lumen* and *Tritonos*, although *Hologram II* has a grittier language and *Nonstrom* is more playful, especially in its use of quotation. Many of the pieces scored for tape, particularly those with saxophone, are effectively ambient ballads.

WORKS
(*selective list*)

Tristaniana, pf, 1984; Turdus musicus, amp hpd, 1984; Dla Elizy czyli Straszny sen pewnego pianisty [For Elise, or The Terrible Dream of a Certain Pianist], inst theatre, ob, cl, 2 trbn, perc, pf, 1985; Sonosfera [Sonosphere], tape, 1985; Androvanda, gui, 1986; Interludium, pf 1986; Dźwięki nocy [Night Sounds], sax, digital delay, 1987; Lumen, chorus, orch, 1987; Hologram II, str qt, 1988; Somnus, tape, 1988; Drzewa [Trees], a sax, tape, 1992; Missa brevis, chorus, brass qnt, 1992; Movement II, db, tape, 1992; Tritonos, hpd, tape, 1993; Wiatr od morza [Wind from the Sea], cl/s sax, pf, 1993, Pavana, vc, tpt, 1994; Hyacinth Girl (T.S. Eliot), S, tape, 1995; One Jubilee Rag, cl, trbn, vc, pf, 1995; Gagliarda, str qt, 1996; Nonstrom, cl, trbn,vc, pf, 1996; Sax Conc., s sax, str, 1996

Principal publisher: PWM

ADRIAN THOMAS

Grueber, Georg Wilhelm. *See* GRUBER, GEORG WILHELM.

Gruenberg, Erich (*b* Vienna, 12 Oct 1924). British violinist of Austrian birth, brother of Eli Goren. He studied in Vienna and at the Jerusalem Conservatory (1938–40) and made his solo recital début with Peter Wallfisch in 1940. In 1946 he moved to London to study with Max Rostal. He won the Carl Flesch Medal in 1947 and made his London début the same year, after which he became active as a soloist. He took British nationality in 1950. He was leader of the Stockholm PO (1956–8), the LSO (1962–5) and the RPO (1972–6). He led the New London String Quartet (later named the London String Quartet) for over ten years, and was violinist of the Rubbra-Gruenberg-Pleeth Trio. He has also been a duo partner with Franz Reizenstein, Fanny Waterman and William Glock. His recordings include the complete Beethoven violin sonatas (with David Wilde), and Messiaen's *Quatuor pour la fin du temps* (with Béroff, de Peyer and Pleeth) in which his playing has a distinctive and characteristic beauty of line and phrasing. He has given the first performances of works by many composers including Malcolm Arnold, Richard Rodney Bennett and John McCabe; a notable première was the Concerto for violin, tabla and piano by Roy Travis (1996), with Zakir Hassan (tabla) and Daniel Adni (piano). Gruenberg

taught at the GSM (1982–9), and was appointed professor at the RAM in 1989. He gives masterclasses worldwide, and is a jury member for international competitions. He was made an OBE in 1994. He plays a Stradivari violin dated 1731.

BIBLIOGRAPHY

J. Creighton: *Discopaedia of the Violin, 1889–1971* (Toronto, 1974)
M. Campbell: Interview, *The Strad*, lxxxvi (1975–6), 11–17

S.M. NELSON/MARGARET CAMPBELL

Gruenberg, Louis [Edwards, George] (*b* nr Brest-Litovsk [now Brest], 22 July/3 Aug 1884; *d* Beverly Hills, CA, 10 June 1964). American composer of Russian origin. He arrived in the USA in 1885 and received his first music lessons from his father, later studying piano with Adele Margulies at the National Conservatory of Music in New York. In 1905 he went to Berlin and studied theory and composition with Friedrich Koch. However, after nine months financial problems caused him to go back to New York. Returning to Berlin in 1908 he became a student and devotee of Busoni, an association and friendship that continued until Busoni's death in 1924. In 1912 Gruenberg made his début as a pianist, with the Berlin PO and Busoni conducting, but though he wished to pursue a solo piano career, Busoni also encouraged him to develop his talents as a composer. His first two important works, both written during this period, were the operas *The Witch of Brocken* and *The Bride of the Gods*, the latter's libretto written by Busoni. However, the outbreak of World War I together with the problems of establishing himself in Europe caused Gruenberg to return to the USA in 1914. Dividing his time between the piano and composing also proved difficult in New York, and he decided to give his full attention to composition when his symphonic poem *The Hill of Dreams* won the New York PO Flagler Prize in 1920.

Gruenberg became a strong advocate for new music and was one of the founders of the League of Composers in 1923. That same year he conducted the first performance of Schoenberg's *Pierrot Lunaire* in the USA. In his own works he sought to develop a music which represented the American spirit. The result was a series of pieces written in what he called his 'American idiom', which was inspired by jazz and black American spirituals. Among these works were *The Daniel Jazz* for voice and chamber ensemble, *Jazzberries* for piano, *Jazzettes* for violin and piano, and the *Jazzsuite* for orchestra. In 1930 his First Symphony won the RCA Prize. The success of these works especially in their integration of jazz and spiritual musical traits established Gruenberg as a leading figure.

He returned to opera soon after his series of jazz works and completed *Jack and the Beanstalk* in 1930 and *The Emperor Jones* in 1931. *The Emperor Jones*, his strongest dramatic work, enjoyed 11 performances at the Met, and was awarded the Bispham Memorial Medal in 1932. It was later revived in Chicago (1940), Rome (1950) and Detroit (1979). Based on O'Neill's drama Gruenberg's adaptation may be viewed as more a play with sound effects than an opera; the most lyrical and dramatic moment comes when the title character sings the spiritual 'Standin' in the Need of Prayer'. After *The Emperor Jones* Gruenberg's music became more conservative and less dependent on jazz and spiritual, though there were exceptions comprising the Violin Concerto, *Americana Suite* and *Harlem Rhapsody*. Most important of these was the Violin Concerto, a commission from Heifetz, and at his request for an 'American concerto' Gruenberg adapted jazz, folk and spiritual elements into a truly nationalistic work, notable too for its virtuosity.

From 1933 to 1936 Gruenberg was head of the composition department at the Chicago Musical College. In 1937 he moved to California where he completed *Green Mansions*, a radio opera commission from CBS. At the same time he began a career as a film composer and completed ten film scores during 1940–50. Three – *The Fight for Life*, *So Ends our Night* and *Commandos Strike at Dawn* – were nominated for Academy Awards. He was elected to the National Institute of Arts and Letters in 1947. After leaving the film industry in 1950 Gruenberg concentrated on, as he saw them, his serious compositions: the two operas, *Volpone* and *Antony and Cleopatra* and the oratorio *A Song of Faith* were considered by him to be his finest achievements. His music continues to display an integrity and originality uncommon to American composers of the early 20th century.

WORKS

DRAMATIC

Signor Formica (operetta, 3, Gruenberg, after E.T.A. Hoffmann), 1910
The Witch of Brocken (children's operetta, 3, E.F. Malkowski), op.1, 1912 (Boston, 1931)
The Bride of the Gods (op.1, F. Busoni, after the Mahābharata), op.2, 1913, unperf.
Piccadillymädel (operetta, 1, T. Grunberg), 1913
Roly-Boly Eyes (musical, E.A. Woolf), 1919, collab. E. Brown
The Dumb Wife (chbr op, 2, after A. France), op.12, 1922
Hallo! Tommy! (operetta, L. Herzer), *c*1924 [written under the pseud. George Edwards]
Lady X (operetta, 3, L. Herzer), 1927 (Vienna, 1927) [written under the pseud. Edwards]
Jack and the Beanstalk (fairy op for the childlike, 3, J. Erskine), op.35, 1930, New York, Juilliard School, 20 Nov 1931 (Boston, 1930)
The Emperor Jones (2, Gruenberg, after E. O'Neill), op.36, 1931, New York, Met, 7 Jan 1933 (New York, 1932)
Green Mansions (radio op, after W.H. Hudson), op.39, 1937, Columbia Broadcasting Company, 17 Oct 1937
Helena's Husband (op, 2, P. Moeller), op.38, 1938, unperf.
The Golden City of Iram (legend), op.55, spkr, dance group, orch, *c*1941
Volpone (op, 3, Gruenberg, after B. Jonson), op.57, 1948–58, unperf.
Antony and Cleopatra (op, 3, after W. Shakespeare), op.68, 1951–61, unperf.
The Miracle of Flanders (TV op, 1, after H. de Balzac), op.65, 1954, unperf.
One Night of Cleopatra (TV op, 1, after T. Gautier), op.64, 1954, unperf.
The Delicate King (miniature farce for TV, 1, Gruenberg, after A. Dumas: *fils*), op.67, 1955
Film scores (dirs. names in parentheses): The Fight for Life (P. Lorentz), 1940, arr. orch suite, 1954; So Ends our Night (J. Cromwell), 1941; Commandos Strike at Dawn (J. Farrow), 1942; An American Romance (K. Vidor), 1944; Counterattack (Z. Korda), 1945; Gangster (G. Wiles), 1947; Arch of Triumph (L. Milestone), 1948; Smart Women (E.A. Blatt), 1948; All the King's Men (R. Rossen), 1949; Quicksand (I. Pichel), 1950

INSTRUMENTAL

6 syms.: no.1, op.17, 1919, rev. 1928; no.2, op.43, 1941, rev. 1959, rev. 1963; no.3, op.44, 1941–2, rev. 1964; no.4, op.50, 1946, rev. 1964; nos.5–6, inc.
Orch: Pf Conc. no.1, op.8, 1915; The Enchanted Isle, sym. poem, op.11, *c*1919, rev. 1928; The Hill of Dreams, sym. poem, op.10, 1920; Vagabondia, sym. poem, op.27, 1921–30, rev. 1957; Jazz-Suite, op.28, 1925; Jack and the Beanstalk, ov., 1929 [not used for op]; Moods, op.29, 1929, rev. 1956; Prairie Song, op.31, *c*1929, rev. 1954; Serenade to a Beauteous Lady, op.37, 1934; Pf Conc. no.2, op.41, 1938, rev. 1963; Vn Conc., op.47, 1944; Americana

Suite, op.48, 1945, rev. 1964; Music to an Imaginary Ballet, op.46, 1945, rev. 1946; Music to an Imaginary Legend, op.45, 1945; 5 Country Sketches, *c*1946; Variations on a Pastoral Theme, op.51, 1947; Vc Conc., op.58, 1949, rev. 1963; Harlem Rhapsody, op.62, 1953; Conc., str, pf, rev. 1955

Chbr: Suite, vn, pf, op.3 (1914); Str Qt no.1, op.6, 1914; 4 Bagatelles, vc, pf (1922) [pubd as op.12]; Pf Qnt, op.13, *c*1920, rev. 1937; Vn Sonata no.1. op.9 (1922); Vn Sonata no.2, op.18 (1924); 4 Indiscretions, str qt, op.20 (1925); Poem, op.19, vc, pf (1925); Jazzettes, op.26, vn, pf (1926); 4 Diversions, op.32, str qt (1930); Str Qt no.2, op.40, 1937; 4 Tunes, vn, pf, *c*1938; 5 Variations on a Popular Tune, str qt, 1942; Divertimento, op.66, vn, hn, vc, pf, 1955; 4 Pieces, vn, pf, op.14; Divertimento, 2 pf, perc, op.33; 2 Rhapsodies, vn, pf, op.49; Str Qt no.3, op.52; Poem, va, pf, op.60; 4 Pastels, vn, pf, op.70

Pf: Scherzo (1907) [published as op.11]; Scene de ballet (1910); 3 Dances (1914); 5 Children's Pieces, op.7 (1922); Polychromatics, op.16 (1924); Jazzberries, op.25 (1925); Jazz-Masks, op.30a (1929); 6 Jazz Epigrams, op.30b (1929); 5 Caprices, op.53; Moods, op.63; Waltzes, op.71; 6 Bagatelles, op.72; Reflections on Various Themes, op.74

VOCAL

11 Songs (various authors), op.4, 1v, pf, 1904–12; 3 Love Songs (W. Weeks), 1v, pf (1917) [under pseud. John Pennington]; 8 Songs (various authors), op.15, 1v, pf (1922); Animals and Insects (V. Lindsey), op.22, 1v, pf (1925); The Daniel Jazz (V. Lindsey), op.21, T, cl, tpt, str qt (1925); The Creation (J.W. Johnson), op.23, 1v, fl, cl, hn, bn, timp, perc, va, pf (1926); 4 Songs (various authors), op.24, 1v, pf (1927); 11 Songs (various authors), op.42, 1v, pf, 1939–40; Kubla-Khan (S.T. Coleridge), op.54, 1v, pf/orch, 1940, rev. 1947; A Song of Faith (orat, adapted Gruenberg), op.59, spkr, solo vv, chorus, dancers, orch, 1959–62; Pages from Rabelais, op.78, 1v, pf, 1963; Prose Songs (Chin.), 1v, pf, 1963; 7 Songs (J. Cominos, T.T. Ching), op.77, 1v, pf; An American Hymn, 1v, men's chorus, orch; Prayer (Bible: *Paul*), vv, pf; Arrs. of spirituals, incl. 20 Negro Spirituals, v, pf (1926)

MSS in *US-NYp*, *Wc*

Principal publishers: Composers' Music Corp', Birchard, Cos Cob, Universal, GunMar

BIBLIOGRAPHY

A.W. Kramer: 'Louis Gruenberg', *MM*, viii/1 (1930), 3–9
A.W. Kramer: 'Emperor Jones, in Opera Guise, has World Premiere', *Musical America*, liii/1 (1933), 3, 5, 20
R.F. Nisbett: 'Louis Gruenberg: a Forgotten Figure of American Music', *CMc*, no.18 (1975), 90–95
R.F. Nisbett: *Louis Gruenberg: his Life and Work* (diss., Ohio State U., 1979)
R.F. Nisbett: 'Louis Gruenberg's American Idiom', *American Music*, iii/1 (1985), 25–41
D. Metzer: 'A Wall of Darkness Dividing the World: Blackness and Whiteness in Louis Gruenberg's "The Emperor Jones"', *Cambridge Opera Journal*, vii/1 (1995), 55–72
R.F. Nisbett: 'Pare Lorentz, Louis Gruenberg, and *The Fight for Life*: the Making of a Film Score', *MQ*, lxxix (1995), 236–55

ROBERT FRANKLIN NISBETT

Grumiaux, Baron **Arthur** (*b* Villers-Perwin, 21 March 1921; *d* Brussels, 16 Oct 1986). Belgian violinist. He studied at the Charleroi Conservatoire, and at the age of 12 began advanced training at the Brussels Conservatory with Alfred Dubois, a pupil of Ysaÿe; he also studied counterpoint and fugue under Jean Absil. In 1939 he won the Henry Vieuxtemps and François Prume prizes; the following year he became the first winner of the *prix de virtuosité* newly instituted by the Belgian government. His training was completed with a short period of study with Enescu in Paris. Grumiaux had just made his début with the Brussels PO, playing Mendelssohn's concerto under Münch, when the German invasion of Belgium put a stop to his career. He made no public appearances during the German occupation, but played in the Artis String Quartet formed privately by Dubois and Robert Maas, cellist of the Pro Arte Quartet. Once the war was over, Grumiaux resumed his public career, making his British début in 1945 with the BBC SO; he rapidly won international fame in Europe and the USA as a violinist of great distinction. In 1949 he succeeded his former teacher Dubois as professor of the violin at the Brussels Conservatory. His high reputation has been enhanced by numerous recordings including unaccompanied Bach sonatas, famous sets of Mozart and Beethoven sonatas in partnership with Clara Haskil, Mozart concertos, and Beethoven string trios performed by the ensemble he formed with Georges Janzer (viola) and Eva Czako (cello). Grumiaux's playing combined purity, strength and classical elegance with a disciplined fire. He owned a Stradivari violin (the 'Titan') but for concerts he usually played a Guarneri 'del Gesù' instrument dated 1744, known as the 'ex-Hemmel'. His repertory included the concertos of



Arthur Grumiaux

Berg, Stravinsky, Walton and Bartók. He was made a baron in 1973.

BIBLIOGRAPHY

CampbellGV; SchwarzGM

J. Forrest: 'Aristocratic Refinement', *The Strad*, xcviii (1987), 752–7

J.-M. Molkhou: 'Arthur Grumiaux's Recorded Legacy', *The Strad*, cvii (1996), 789–99

RONALD CRICHTON/R

Grümmer, Elisabeth (*b* Niederjeutz, nr Diedenhofen [now Thionville, Lorraine], 31 March 1911; *d* Warendorf, Westphalia, 6 Nov 1986). German soprano. She studied in Aachen and made her début there as the First Flowermaiden in *Parsifal* in 1940, following it with Octavian. From 1942 to 1944 she was first lyric soprano in Duisburg and in 1946 joined the Städtische (later Deutsche) Oper, Berlin, where she sang until 1972. She sang Ellen Orford in the first Berlin performance of *Peter Grimes* and appeared as Agathe, Desdemona, Pamina and Eva. She sang this last role in Dresden and London and at Bayreuth, where her roles also included Elsa, Freia and Gutrune. In 1952 she appeared with the Hamburg Staatsoper in Edinburgh as Agathe, Pamina and Octavian and in 1953 made her first appearances in Vienna and Salzburg. She also sang at Glyndebourne (Ilia and Countess Almaviva), the Metropolitan (Elsa, 1967) and New York City Opera (Marschallin, 1967), and was an accomplished interpreter of lieder. Grümmer's beautiful voice, clarity of diction and innate musicianship are evident in her recordings, which include the roles of Donna Anna, Agathe, Elsa, Elisabeth, Eva and Hänsel.

BIBLIOGRAPHY

A. Natan: 'Grümmer, Elisabeth', *Prima donna* (Basle, 1962) [with discography]

H. Rosenthal: *Great Singers of Today* (London, 1966)

A. Blyth: 'Remembering Elisabeth Grümmer', *Opera*, xxxviii (1987), 150

HAROLD ROSENTHAL/ALAN BLYTH

Grümmer, Paul (*b* Gera, 26 Feb 1879; *d* Zug, 30 Oct 1965). German cellist and viola da gamba player. One of three musical brothers, at the age of 15 he entered the Leipzig Conservatory as a pupil of Julius Klengel and subsequently studied with Hugo Becker in Frankfurt. From 1898 he gave concerts in Germany, Latvia and other European countries, including Britain, and also played in a string quartet founded by Jan Kubelík. In 1905 he became solo cellist of the Vienna Konzertverein and Opera, and from 1907 to 1913 was a professor at the Vienna Akademie für Musik. He toured extensively, particularly with the Konzertverein and Busch quartets from 1913 to 1930, but in the late 1920s he also travelled with his own chamber orchestra. He held teaching appointments in Cologne (1926–33), Berlin (1933–40) and again in Vienna (1940–46), and after his retirement to Switzerland in 1946 he gave masterclasses in Zürich and Zermatt. Grümmer made recordings with the Busch and Stross quartets, as well as solo recordings on both the cello and viola da gamba, an instrument he helped revive. He published *Viola da Gamba-Schule* (Leipzig, 1928), transcriptions of 17th- and 18th-century works, an edition of Bach's unaccompanied suites (Vienna, 1944), a number of pedagogical works for the cello, and an autobiography *Begegnungen* (Munich, 1963). He played the 1707 'Stanlein' Stradivari cello, previously owned by Vincenzo Merighi, Paganini and Vuillaume.

BIBLIOGRAPHY

E. van der Straeten: *History of the Violoncello* (London, 1915/*R*)

E. Cowling: *The Cello* (London, 1975, 2/1983)

KURT STEPHENSON/TULLY POTTER

Grünbaum, Therese [née Müller] (*b* Vienna, 24 Aug 1791; *d* Berlin, 30 Jan 1876). Austrian soprano. She studied with her father, the composer Wenzel Müller, appearing on the stage while still a child. While engaged in Prague, she sang Zerlina in 1807 and later became a famous Donna Anna. For her benefit performance of the title role of Méhul's *Héléna* in 1815, Weber composed a special scena and aria (J178). In 1816 she moved to the Kärntnertortheater, Vienna, where in 1819 she sang Desdemona in the first Viennese performance of Rossini's *Otello* and in 1823 created Eglantine in Weber's *Euryanthe*. Later she sang in Munich (1827) and Berlin (1828–30). She had a brilliant, flexible voice with secure technique. After retiring from the stage she became a noted teacher. Her husband was the tenor Johann Christoff Grünbaum (1785–1870), who sang in Prague, Vienna and Berlin. Their daughter, Caroline Grünbaum (*b* Prague, 18 March 1814; *d* Brunswick, 26 May 1868), had a successful career as a soprano and created Anna in Marschner's *Hans Heiling* in Berlin (1833).

ELIZABETH FORBES

Grundgestalt (Ger.: 'basic shape'). A term used by Schoenberg for basis of coherence in a musical composition. According to Schoenberg: 'Whatever happens in a piece of music is the endless reshaping of the basic shape . . . There is nothing in a piece of music but what comes from the theme, springs from it and can be traced back to it; to put it still more severely, nothing but the theme itself' ('Linear Counterpoint', 1950). Schoenberg neither defined *Grundgestalt* precisely in musical terms nor provided examples from the literature. Rather, inferences must be drawn from his writings on related topics, his own musical analyses and accounts from his students.

The *Grundgestalt* is an important part of Schoenberg's musical thinking; at the centre is the axiom that music must be comprehensible in order to create intellectual and emotional satisfaction. The most direct means through which this is achieved is by the frequent repetition of the basic motif. Sometimes the repetition will be 'exact', as for Schoenberg in literal transpositions, inversions, augmentations, diminutions and retrogrades. More often, repetition involves variation, where the features and note-relations of the motif are not strictly preserved. This process, which Schoenberg called 'developing variation', is meant to overcome the monotony potentially created by exact repetition; it also produces new motivic forms adapted to fulfil various compositional functions that become necessary as the piece progresses. In a masterwork, even so-called transitional passages and cadential figures are developing variation.

A basic motif that undergoes developing variation in this way may be considered a *Grundgestalt*; that is to say, the *Grundgestalt* may be a fragment of the musical surface that subsequently undergoes repetition, variation, development and 'liquidation' as the piece unfolds, much like the principal motif of Beethoven's Fifth Symphony. It may also generate other aspects of the piece, as, according to Schoenberg, the principal motif of the first movement of Brahms's Third Symphony (F-A♭) may undergo a variation to become the key scheme of the exposition (F major to A major).

Conflicting accounts from Schoenberg's students suggest that his notion of the *Grundgestalt* evolved during his teaching career. Erwin Stein, who studied with Schoenberg from 1906 to 1910, interpreted the *Grundgestalt* as something like a pitch-class set, where 'the same succession of notes [may] form the most diverse melodies'. In 1923 he claimed that Schoenberg's new serial compositions (opp.23–5) were the first to be exclusively based on a *Grundgestalt*, though he clearly distinguished *Grundgestalt* from row. Since this music is saturated with certain recurring pitch-class sets, one might say that here it is more fruitful to consider the *Grundgestalt* a set, not a traditional motif. However, for a different style of composition, exemplified by the first of the Five Orchestral Pieces op.16, where the intervals in thematic statements are continuously changing, the *Grundgestalt* would seem to be best represented by rhythms and melodic contours.

In contrast, Josef Rufer, who studied with Schoenberg from 1919 to 1922, wrote that his teacher defined the *Grundgestalt* as a surface figure composed of specific pitches and rhythms. It would generally consist of a closely bound succession of motifs occupying two or three bars. According to Rufer, Schoenberg discovered the *Grundgestalt* in works of the tonal masters, and by thus linking functionally Schoenberg's music with that of the past, Rufer's account of the *Grundgestalt* emphasizes Schoenberg's connection with tradition. Rufer sees this connection even in Schoenberg's serial music. The row is simply one element of the *Grundgestalt*, the part that governs pitch-class succession, but not those features of rhythm, contour and motif that make up the complete *Grundgestalt*.

Patricia Carpenter, who studied with Schoenberg in his later years, described the *Grundgestalt* as the concrete presentation of an abstract musical 'idea'. Carpenter's work is focussed on Schoenberg's conception of tonality, which was the subject of his treatise *Structural Functions of Harmony* and of his essay 'New Music, Outmoded Music, Style and Idea', both of which date from about this time (1946–8). She presents Schoenberg's view that, in tonal music, the 'idea' is the means by which the principal tonality restores the balance that was temporarily lost through the introduction of secondary key areas. In this context, the *Grundgestalt* is the concrete musical means (that is, composed of pitches, rhythms and so on) through which this balance is restored, but not necessarily concrete in the sense of being a traditional motif. For example, in an analysis of Beethoven's 'Appassionata' Sonata, Carpenter gives the *Grundgestalt* as the pitch-class set A♭-C-D♭. These pitch classes function differently in the keys of F minor and A♭ major, and her analysis demonstrates how this phenomenon forms the basis for the important structural events in the piece. But nowhere in the analysis is this trichord shown to appear as an actual three-note motif in the traditional sense, even though such motifs occur at several places in the music. This interpretation thus sees the *Grundgestalt* as an analytical construct rather than a physical feature of the music. However, in her later analyses, especially that of the Brahms Intermezzo op.76 no.6, Carpenter relates the *Grundgestalt* more closely to the musical surface.

Schoenberg's reluctance to give a clear definition of the relationship linking motif, idea and *Grundgestalt* suggests that this relationship depended on the language and style of the piece. For Schoenberg, the *Grundgestalt* was clearly a construct transcending stylistic distinctions: it allowed him to place his own compositions squarely within the tradition of the masters he revered, indeed substantiating his claim that his musical language was a natural continuation of that tradition.

BIBLIOGRAPHY

A. Schoenberg: *Style and Idea* (New York, 1950, enlarged 2/1975/*R* by L. Stein with additional material) [incl. 'New Music, Outmoded Music, Style and Idea', 113–24; 'Composition with Twelve Tones', 214–49; 'Linear Counterpoint', 289–95]

J. Rufer: *Die Komposition mit zwölf Tönen* (Berlin, 1952; Eng. trans., 1954/*R*, 4/1969)

E. Stein: *Orpheus in New Guises* (London, 1953/*R*)

A. Schoenberg: *Fundamentals of Musical Composition* (London, 1967)

J. Rufer: 'Begriff und Funktion von Schoenbergs Grundgestalt', *Melos*, xxxviii (1971), 281–4

G.H. Phipps: *Schoenberg's Grundgestalt Principle: a New Approach with Particular Application to the Variations for Orchestra, op.31* (diss., U. of Cincinnati, 1976)

D. Epstein: *Beyond Orpheus* (Cambridge, MA, 1979/*R*)

C. Cross: 'Three Levels of "Idea" in Schoenberg's Thought and Writings', *CMc*, no.30 (1980), 24–36

P. Carpenter: 'Grundgestalt as Tonal Function', *Music Theory Spectrum*, v (1983), 15–38

P. Carpenter: 'Musical Form and Musical Idea: Reflections on a Theme of Schoenberg, Hanslick and Kant', *Music and Civilization: Essays in Honor of Paul Henry Lang*, ed. E. Strainchamps, M.R. Maniates and C. Hatch (New York, 1984), 394–427

W. Frisch: *Brahms and the Principle of Developing Variation* (Berkeley, 1984)

J.J. Silverton: *A Grundgestalt Analysis of op.15, Das Buch der hängenden Gärten by Arnold Schoenberg* (diss., Northwestern U., 1986)

C. Dahlhaus: 'Was leisst "entwickelnde Variation"?', *Die Wiener Schule in der Musikgeschichte des 20. Jahrhunderts: Vienna 1984*, 280–84; Eng. trans. in *Schoenberg and the New Music* (Cambridge, 1987), 128–33

P. Carpenter: 'A Problem in Organic Form: Schoenberg's Tonal Body', *Theory and Practice*, xiii (1988), 31–64

P. Carpenter: 'Aspects of Musical Space', *Explorations in Music, the Arts and Ideas: Essays in Honor of Leonard B. Meyer*, ed. E. Narmour and R.A. Solie (Stuyvesant, NY, 1988), 341–74

J. Dunsby and A. Whittall: *Music Analysis in Theory and Practice* (New Haven, CT, 1988)

M.J. Schiano: *Arnold Schoenberg's Grundgestalt and its Influence* (diss., Brandeis U., 1992)

S. Neff and C.M. Cross, eds. and trans.: A. Schoenberg: *Coherence, Counterpoint, Instrumentation, Instruction in Form/ Zusammenhang, Kontrapunkt, Instrumentation, Formenlehre* (Lincoln, NE, 1994) [Eng. trans. only]

P. Carpenter and S. Neff, eds. and trans.: A. Schoenberg: *The Musical Idea and the Logic, Technique, and Art of its Presentation* (New York, 1995)

MICHAEL J. SCHIANO

Grundheber, Franz (*b* Trier, 27 Sept 1937). German baritone. He studied in Hamburg, at Indiana University and the Music Academy of the West in San Diego. He made his début in 1966 at the Hamburg Staatsoper, and has continued to sing there regularly, while developing an extensive international career. He made his Vienna Staatsoper début, as Mandryka, in 1983, and his Salzburg Festival début, as Olivier (*Capriccio*), in 1985. Grundheber is an outstanding Wozzeck and Barak (*Die Frau ohne Schatten*), roles which display his gift for portraying tragic figures in a heroic light. Grundheber has also enjoyed successes as Cardillac, the Dutchman, Ruprecht (*The Fiery Angel*), Rigoletto (which he sang at Covent Garden in 1997) and Macbeth. Notable among his recordings are Wozzeck (with Abbado) and Tiresias (*Oedipus rex*).

ANDREW CLARK

Grundtvig, Svend (Hersleb) (*b* Copenhagen, 9 Sept 1824; *d* Copenhagen, 14 July 1883). Danish folklorist. He was the son of the well-known poet and hymn writer Bishop N.F.S. Grundtvig. He was educated by his father and matriculated at the University of Copenhagen in 1846. As a boy he took a great interest in Danish medieval folk ballads, and at the age of 18 he published translations of related English and Scottish folksongs. In 1847 he produced a project for a new Danish edition of folksongs, based on a critical evaluation of extensive musical and textual material. His expert knowledge upheld his theories in the face of contemporary attacks, and from 1853 until his death he completed five volumes of his important *Danmarks gamle folkeviser*. The collection was continued by other folklorists from 1898 and comprises 11 large volumes. The systematic nature of this Danish work was of pioneering importance for several later collections in the field, for example Child's *English and Scottish Popular Ballads* (1882–98/*R*). Besides these researches, Grundtvig made a collection of Danish popular traditions, which he arranged in an exemplary system with ingenious cataloguing. He did not undertake research journeys himself but had many assistants all over the country.

As a convinced Scandinavist he regarded the earliest art, such as the *Edda* poetry, as common Nordic property in opposition to certain Norwegian opinions. From 1863 he was a lecturer in Nordic languages and literature at the University of Copenhagen and was nominated titular professor in 1869.

WRITINGS

Engelske og skotske folkeviser (Copenhagen, 1842–6)
Danmarks gamle folkeviser (Copenhagen, 1853–83/*R*)
Gamle danske minder i folkemunde (Copenhagen, 1854–61/*R*)
Danske kaempeviser og folkesange fra middelalderen, fornyede i gammel stil (Copenhagen, 1857)
Den aeldre Edda (Copenhagen, 1864)
Den nordiske oldtids heroiske digtning (Copenhagen, 1867)
Dansk retskrivningsordbog (Copenhagen, 1870)
Dansk haandordbog (Copenhagen, 1872, 2/1880)
Danske folkeaeventyr (Copenhagen, 1876–83)
Danmarks folkeviser i udvalg (Copenhagen, 1882)

BIBLIOGRAPHY

C.S. Petersen: 'Fra folkevisestriden' [The folksong controversy], *Danske studier*, xii (1905), 65–114
S.B. Hustvedt: *Ballad Books and Ballad Men* (Cambridge, MA, 1930)
H. Grüner-Nielsen: 'Svend Grundtvig og trans folkeviseudgave', *Danske studier*, lx (1953), 5–32
E. Dal: *Nordisk folkeviseforskning siden 1800* (Copenhagen, 1956)

SIGURD BERG

Grunebaum, Hermann (*b* Giessen, 8 Jan 1872; *d* Chipstead, Surrey, 5 April 1954). British conductor of German birth. He was a pupil of Humperdinck in composition at the Hoch Conservatory in Frankfurt, and at 21 became an opera conductor at Koblenz. He settled in England in the 1890s and was chorus master and coach at Covent Garden for an exceptionally long period (1907–33), assisting Richter in preparing the first performances of the *Ring* in English (1908–9). With the producer T.C. Fairbairn he founded the London School of Opera, where he conducted the first performance of Holst's *Sāvitri*, having himself suggested that the choral part, originally for mixed voices, be rewritten for female voices. He conducted opera at the Surrey Theatre, London, in 1922, and from 1924 to 1946 directed the opera class at the RCM, where his production of *Parsifal* in 1926 was possibly the first to be given by a company of students; he shared the conducting with Boult and each performance was spread over two evenings. His daughter Nora Gruhn (*b* 6 March 1905) was a successful soprano at Covent Garden and at Sadler's Wells up to the late 1940s.

BIBLIOGRAPHY

'Richter and the First English "Ring"', *MT*, xcii (1951), 262–3

ARTHUR JACOBS

Grunenwald, Jean-Jacques (*b* Cran-Gevrier, nr Annecy, 2 Feb 1911; *d* Paris, 19 Dec 1982). French organist and composer. He took a diploma in architecture at the Ecole des Beaux Arts, Paris, concurrently studying at the Conservatoire with Noël Gallon (harmony), Büsser (composition) and Dupré (organ and improvisation); he won three *premiers prix* and a second Prix de Rome. He also took lessons in 1922 from Ludovic Breitner, the last surviving pupil of Liszt. In 1935 he was appointed organist of the American Church of Neuilly, and from 1936 to 1946 was Dupré's assistant at St Sulpice. From 1955 to 1970 he was organist of St Pierre-de-Montrouge, Paris; he was meanwhile professor of organ and improvisation at the Schola Cantorum (1958–61) and at the Geneva Conservatoire (1961–6). His repertory as recitalist included the complete works of Bach and Franck; he was also celebrated for his exceptional improvisations. His compositional style may be traced to Stravinsky and Schoenberg, and to advice received from Boulanger.

WORKS
(*selective list*)

Org: 2 suites, 1936–7; Hymne aux mémoires héroïques, 1940; Hymne à la splendeur des clartés, 1941; Hommage à Josquin des Prés, 1958; Sonata, 1964; Pièce en mosaïque, 1966; Pastorale mystique, 1968; Oppositions, 1976
Other works: Fêtes de la lumière, orch, 1937; Pf Conc., 1940; Concert d'été, pf, str orch, 1944; Sardanapale (op, Byron), 1945–50; Ouverture pour un drame sacré, orch, 1954; Psaume 129 'De profundis', chorus, org, orch, 1959; Fantaisie en dialogue, org, orch, 1964; Partita, pf, 1971; film scores
Principal publishers: Bornemann, Leduc, Salabert

BIBLIOGRAPHY

MGG1 (P. Denis)
A. Machabey: *Portraits de trente musiciens français* (Paris, 1949), 93–6
L'orgue: cahiers et mémoires, no.36 (1986) [Grunenwald issue]

XAVIER DARASSE/JEREMY DRAKE

Gruner, Nathanael Gottfried (*b* Zwickau, bap. 5 Feb 1732; *d* Gera, 2 Aug 1792). German composer and Kantor. He probably received his musical education from his father, Johann Gottfried Gruner (*d* 1763), a Kantor in Zwickau and Gera. In 1764 he succeeded his father as Kantor at the Landesschule and Johanniskirche in Gera and held these positions until his death. His compositions include keyboard concertos, chamber works, a secular cantata and sacred pieces; most are easy and pleasant pieces for musical dilettantes revealing little originality, although he was highly esteemed by his contemporaries. When his house was destroyed by the large Gera fire in 1780, 1102 people (among them J.F. Reichardt and C.P.E. Bach) subscribed to 1368 copies of his first set of six keyboard sonatas (1781), and his works were still popular in 1800, when a volume of his choral works was published posthumously.

WORKS

Vocal: Vierstimmige Gesänge für Kirchen- und Schul-Chöre (Dessau and Leipzig, 1800), ?lost; Mars und Venus, cant., S, B, 2 vn, va, b, 2 ob, *D-Mbs*; Pss viii, xxvii, ciii, solo vv, chorus, orch, *RUS-KAu*, *D-Bsb* [Pss viii, ciii only], *GOl* [Ps viii only]; Herr wie du willst,

Sollt es gleich, chorales, chorus, insts, *RUS-KAu*; Ps c, 3 arias, 2 sacred lieder, 1v, kbd, *D-SWl*; Passion cant., cited in *GerberL*; Pss li, lxxxv, 13 chorales for chorus, orch, several motets, cited in *GerberNL*, lost

Inst: Divertissement concertant, hpd, orch, op.1 (Lyons and Paris, n.d.); Divertissement, pf/hpd, orch, op.2 (Lyons and Paris, n.d.); Concert, hpd/pf, orch, op.3 (Lyons and Paris, n.d.); 3 quatri concertanti, hpd, fl, vn, vc, op.4 (Lyons and Paris, *c*1778); Conc., hpd, orch, op.5 (Lyons, *c*1778), lost; [6] Sonate, hpd, vn, vc, opp.6–7 (Lyons, *c*1779–81), ?lost; [12] Sonaten, kbd (Leipzig, 1781–3); 3 qts for 2 hpd, *D-Dl*; 2 hpd concs., 1 sym., 2 partitas for 2 vn, va, b, 2 hn, all offered by Breitkopf (Brook, 1966), lost

BIBLIOGRAPHY

EitnerQ; GerberL; GerberNL
W. Weber: 'Zur Geschichte des Geraer Musiklebens', *Beiträge zur Geschichte der Stadt Gera*, ed. A. Auerbach and others (Gera, 1938), 280–83
H. Pfaff: *N.G. Gruner (um 1730–1792), ein Zeitgenosse Ph. E. Bachs, als Instrumentalkomponist* (diss., U. of Leipzig, 1942)
B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)
K. Hortschansky: 'Pränumerations- und Subskriptionslisten in Notendrucken deutscher Musiker des 18. Jahrhunderts', *AcM*, xl (1968), 154–74

LOTHAR HOFFMANN-ERBRECHT

Grünewald [Grunewald], **Gottfried** (*b* Eibau, nr Zittau, Upper Lusatia, 1675; *d* Darmstadt, 19 Dec 1739). German composer, pantaleonist and bass singer. He probably had his first musical instruction from his father Andreas, a schoolteacher and organist in Eibau. In 1703 he appeared as a bass singer with the Hamburg opera. The same year his opera *Der ungetreue Schäfer Cardillo* (lost), was given in Leipzig, and in 1704 another opera, *Die erretete Unschuld, oder Germanicus* (also lost), was performed there with the composer singing the title role. It was repeated in Hamburg and Naumburg the same year, and another performance is recorded in Leipzig in 1720. Grünewald's connection with Leipzig remains unclear as far as his education is concerned, although Schering assumed he was a student there and became friends with Christoph Graupner, who was to figure prominently in his later career. Between 1709 and 1711 he acted as vice-Kapellmeister and chamber singer at the court of Weissenfels, serving under J.P. Krieger, whose daughter he married.

Probably on the recommendation of Graupner, who had become Kapellmeister to the court at Darmstadt, Grünewald was employed at the same court as vice-Kapellmeister from about 1713, a position he retained for the rest of his life. In 1717 he toured parts of Germany, including Hamburg, as a soloist on the pantaleon, the dulcimer-like instrument invented and popularized by Pantaleon Hebenstreit. The close friendship with Graupner is testified to by the fact that five of Grünewald's ten children had the Graupners as godparents. Noack conjectured that Graupner wrote the leading role in his opera *Costanza vince l'inganno* for Grünewald. While it is known that Grünewald alternated with Graupner in composing cantata cycles for the royal chapel between 1719 and 1739, none of these works survives, since apparently all of Grünewald's personal manuscripts were destroyed on his death. A single surviving work, *7 Partiten* for harpsichord (*D-DS*; ed. L. Cerutti, Padua, 1994), is a collection of suites largely resembling the keyboard style of J.C.F. Fischer as well as that of Johann Kuhnau.

BIBLIOGRAPHY

MGG1 (F. Noack)
W. Nagel: 'Gottfried Grünewald', *SIMG*, xii (1910–11), 99–107
A. Schering: *Musikgeschichte Leipzigs*, ii: *Von 1650 bis 1725* (Leipzig, 1926/*R*)
R. Brockpähler: *Handbuch zur Geschichte der Barockoper in Deutschland* (Emsdetten, 1964)
R. Emans: 'Telemann–Grünewald–König: Versuch einer Zuschreibung der "Einzelarien aus Opern und weltlichen Kantaten" TVWV21:101–143', *Georg Philipp Telemann: Werküberlieferung, Editions- und Interpretationsfragen: Magdeburg 1987*, 59–64

GEORGE J. BUELOW

Grunge. A subgenre of 1990s alternative rock. The term was originally used in Seattle to describe the slow punk metal of the band the Melvins. It spread as a label for other local bands, such as Soundgarden, Mudhoney, Alice in Chains, Pearl Jam and TAD, who were forging a new sound out of the HEAVY METAL of Led Zeppelin, Black Sabbath, AC/DC and Kiss, combined with the post-punk styles of Sonic Youth, the Replacements and Hüsker Dü. Bands in other cities were also classified as grunge, especially Stone Temple Pilots and Dinosaur Jr; the genre also had links and affinities with female hardcore bands like L7, Hole and Babes in Toyland. Many of the Seattle grunge bands were associated with and first recorded on that city's Sub Pop record label. The Seattle scene started attracting attention in the late 1980s, but grunge came to national and international attention after Nirvana's *Smells Like Teen Spirit* was released in 1991 and achieved enormous success, pushing 'alternative' music into the mainstream.

Grunge retained the distorted guitar sounds and intensity of heavy metal but avoided its guitar solos and other signifiers of virtuosity. Similarly, grunge rockers and their fans avoided heavy metal's spectacularity of dress and appearance, preferring unfashionable clothes and unstyled hair. The cynicism, pain, and bitter humour of many grunge lyrics reflected and spoke to generational malaise: rising service sector unemployment and other factors made it clear that this would be the first generation of Americans who would not, for the most part, be better off than their parents. The power of the music, however, supported the attempts of musicians and fans to fashion viable identities and find meaning and community within a social environment they saw as saturated by advertising, politically corrupt, in decline and unworthy of trust.

BIBLIOGRAPHY

C. Humphrey: *Loser: the Real Seattle Music Story* (Portland, OR, 1995)
C. Peterson and M. Azerrad: *Screaming Life: the History of Grunge* (San Francisco, 1995)
R. Moore: *Young, Gifted, and Slack: Social Crises, Postmodernity, and the Indie Rock Scene in San Diego* (diss., U. of California, San Diego, 1999)

ROBERT WALSER

Gruppetto (It.: 'small group'). A term used in the 16th century for a trill, and in succeeding periods for a turn. The terms *groppo*, *groppetto* and *gruppo* were also used. *See* ORNAMENTS; *see also* IMPROVISATION, §II, 3.

Gruppo (It.). A cadential upper-note trill, often with a turn at the end. *See* ORNAMENTS, §§1, 4 and 8(iii, iv).

Gruppo Universitario per la Nuova Musica. Organization for the promotion of contemporary music, based in PALERMO.

Grützmacher, Friedrich (Wilhelm Ludwig) (*b* Dessau, 1 March 1832; *d* Dresden, 23 Feb 1903). German cellist and composer. Son of a musician in the Hofkapelle who

gave him his first lessons, Grützmacher studied the cello with Karl Drechsler (Dotzauer's former pupil) and theory with Friedrich Schneider. He went to Leipzig in 1848; the following year Ferdinand David was influential in having him appointed as Cossmann's replacement both at the Gewandhaus and as a teacher at the conservatory.

In 1860 Rietz brought Grützmacher to the Dresden Hofkapelle, where in 1864 he replaced Kummer as solo cellist and was later appointed *Kammervirtuos* to the King of Saxony. He remained at Dresden for over 40 years, making frequent tours in Europe and Russia as a soloist and chamber music player, and becoming an esteemed and influential teacher. Alexanian, Becker, Fitzenhagen, Gérardy and Hegar were among his most notable pupils.

Grützmacher owned a Stradivari, and a fine Amati acquired after A.C. Prell's death in 1885. His left-hand technique is said to have been brilliant. Van der Straeten suggested, however, that Grützmacher's tone was 'not much appreciated by those accustomed to the rich and powerful tone of Kummer'.

Grützmacher wrote workmanlike concertos and other music for the cello, besides orchestral pieces, chamber music and songs. His technical studies are useful: *Tägliche Übungen* (op.67), *Hohe Schule des Violoncellspiels* (Leipzig, 1891), and *24 Etüden* (op.38). Although as a performer he was highly regarded for his musicianship, he was often misguided in his editing of Classical works: in 1895 Breitkopf & Härtel published a work stated to be Boccherini's Cello Concerto in B♭, edited by Grützmacher; accepted for many years as genuine, it is in fact compounded of material from three works by Boccherini, with an extensively altered solo part and lavish Grützmacher tuttis.

Grützmacher's younger brother Leopold (*b* Dessau, 4 Sept 1835; *d* Weimar, 26 Feb 1900) studied with him and with Drechsler. Leopold held posts successively at the Leipzig Gewandhaus, the Schwerin Hofkapelle, the Landestheater at Prague, the ducal orchestra at Meiningen and, from 1876, as soloist and professor at the Weimar Hofkapelle. He was also principal cellist of the Bayreuth theatre. He wrote two concertos and minor pieces for the cello.

Leopold's son Friedrich (*b* Meiningen, 2 Oct 1866; *d* Cologne, 25 July 1919) studied with his father and with his uncle. He made his début aged ten at Weimar, in Liszt's presence. After touring for some years he was appointed principal cellist of the Sondershausen Hofkapelle; in 1888 he became soloist of the Budapest theatre orchestra. He settled in Cologne in 1894 as professor at the conservatory and soloist of the Gürzenichorchester and Quartet; it was almost certainly he, and not his uncle, who gave the first performance of Strauss's *Don Quixote* (3 March 1898). He published studies and transcriptions for the cello.

BIBLIOGRAPHY

MGG1 (K. Stephenson) [with list of works]
J.W. von Wasielewski: *Das Violoncell und seine Geschichte* (Leipzig, 1889, 3/1925/*R*; Eng. trans., 1894/*R*)
E.S.J. van der Straeten: *History of the Violoncello* (London, 1915/*R*)
L. Lützen: *Die Violoncell-Transkriptionen Friedrich Grützmachers: Untersuchungen zur Transkription in Sicht und Handhabung der 2. Hälfte des 19. Jahrhunderts* (Regensburg, 1974)
E. Cowling: *The Cello* (London and New York, 1975, 2/1983)

LYNDA MACGREGOR

Gruuthuse Manuscript. *See* SOURCES, MS, §III, 8.

G sol re ut. The pitches *g* and *g′* in the HEXACHORD system.

Guaccero, Domenico (*b* Palo del Colle, nr Bari, 11 April 1927; *d* Rome, 24 April 1984). Italian composer and writer on music. Following his piano diploma and classical literature degree (1949) in Bari, he studied composition with Petrassi at the Conservatorio di S Cecilia in Rome (diploma 1956). In 1957 and 1959 he attended the summer courses in Darmstadt. With others (including Evangelisti and Egisto Macchi), he was very involved in Rome with the promotion and development of electronic music (he helped to found the studio of the Accademia Filarmonica Romana, 1957, and the R7 studio, 1968), with contemporary music associations (in particular Nuova Consonanza from 1960) and with music-theatre groups and other initiatives. He was the co-founder (1959) and chief editor of the journal *Ordini-Studi sulla Nuova Musica* and editor of *Collage* (1963–8). He also taught composition at the conservatories of Pesaro, L'Aquila, Frosinone and Rome.

At first influenced by Hindemith and Bartók filtered through Petrassi, Guaccero went on to confront, in both his music and writings, many problems of the avant garde, including aspects of American experimentalism, serial developments and aleatory methods, first used in *Schemi*. *Un iter segnato* marked the beginning of more than two decades of exploration of extended modes of sound production, sometimes interacting with electronic equipment. This work also displays polystylism (later apparent also in the Sinfonias nos.2 and 3 and *Blackout*), an exploration of musical space (the performers moving around the concert hall) and an interplay of theatrical gestures (which owes something to Cage). This last aspect came to be central in a number of instrumental works of the mid-1960s (*Incontro a tre*, *Negativo* and *Interno-esterno*) in which music theatre proper took on increasing importance. In Guaccero's works for the stage, sound, movement and text carry equal significance. He also experimented with taking musicians beyond their customary specialized roles – the instrumentalists in *Rappresentazione et esercizio*, for example, use movement and their voices – and indeed with moving away from the stage itself as the *locus* for such compositions.

WORKS
(*selective list*)

Stage: La farmacista (chbr op, 1, Guaccero, E. Pannunzio, after A. Chekhov: *Aptekarskaya*), 1956, Rome, Conservatory, 19 June 1956; Scene del potere (chbr op, 3, Guaccero, F. Nonnis, various frags.), 1964–8, pt 2, Rome, 26 April 1965, complete Palermo, Biondo, 30 Dec 1968; Rappresentazione et esercizio (azione sacra, 2, after Bible, Notker Balbulus and St John of the Cross), 1968, Perugia, church of S Filippo Neri, 28 Sept 1968; Rot (azione coreografica, 1, texts from Cynewulf and T'ien Chien), 1970–72, Rome, Opera, 12 June 1973; Novità assoluta (azione scenica, 1, Guaccero, various frags.), Positano, 30 June 1972

Vocal: 3 liriche di Montale, female v, pf, 1951; Canto alle madri dei miliziani morti (P. Neruda), STB, 2 tpt, 2 pf, db, 1954; 3 melodie (J. da Todi), female v, tpt, 1959; Studio per un quartetto (after W. Shakespeare, Dante, W.B. Yeats), S, T, cl, t sax, amp, 1961; Nuovo incontro (a 3) (frags. from E. Ionesco), S, pf 4 hands, 1964; Esercizi, 1v, 1965, rev. 1971; Da cantare (M. Sani, anon.), B, 1970; Da cantare, female v, gui, 1970; Kardia, 2 S, 2 C, Bar, B, 1976, arr. str, ww; 3 invenzioni, S, hn, pf, 1979; 5 canti da Tasso, S, pf, 1980; Esercizio, 2 S, 2 Mez, 2 T, 2 B, 1980; Casa dell'armonia, 24 female vv, 1981; Il sole e l'altre stelle (after Bible, Dante, C. Collodi), child's v, children's chorus, b drum, 1982–3; Un hombre (R. Alberti), S, perp pf, 1983

Inst: Partita, pf, 1953; Sonatina no.1, pf, 1956–7; Qt, 2 cl, va, gui, 1957; Sonatina no.2, vn, pf, 1958; Schemi, 2 pf, 2 vn, t sax (various combinations), 1960, collab. E. Macchi; Un iter segnato,

ob, cl, tpt, bn, trbn, 2 vn, va, vc, db 1960; Sinfonia no.1, 10–40 pfmrs, 1961–4; Improvvisazione, amp hpd, 1962; Incontro a 3, fl, pf, prep pf, 1963; Negativo, pic + a fl + b fl + perc, 1964; Esercizi, cl, 1965; Esercizi, pf, 1965; Klaviatura, hpd, pf, hmn, cel, glock, vib, mar, tape, 1965; Pentalfa, amp str qt, kbd, 1965; Interno-esterno, fl, ob, cl, bn, perc, kbd, tape, 1967; Variazioni no.1, orch, elecs, 1967; Variazioni no.2, str, 1967; Variazioni no.3, 1–50 pfmrs, 1968; Sinfonia no.2, 12–72 pfmrs, 1970; Kardia, str, 1972, version for ww, version for vv, 1976 [versions may be perf. separately or in combination]; Luz, b inst, tape, 1973; Sinfonia no.3, orch, 1973; Blackout, variable insts, 1975; Ajna, str, 1978; Conc., perc, orch, 1979; Rota, hp, tape, 1979; Positivo (Flauterie), fl, 11 fl, 1980; Traccia, vn, 1980; Str Qt, 1980; Su traccia, vn, prep vn

Principal publishers: Ricordi, Semar

WRITINGS

'Problemi di sintassi musicale', *Ordini*, no.1 (1959), 27–41
'Alea, lingua e interpretazione musicale', *Biennale di Venezia*, xi/42 (1961), 34–7
'Una conclusione provvisoria', *Collage*, no.1 (1963), 3–35; Eng. trans in no.2 (1964), 82
'Note per uno studio su Edgar Varese', *Biennale di Venezia*, xiv/56 (1964), 18–25
'Testo parallelo A–B sulla storia della musica "sacra" in occidente', *Spettatore musicale*, iv/Nov–Dec (1969), 10–16
Di Domenico Guaccero prassi e teoria (Rome, 1984) [collected writings, incl. preface by G. Petrassi, essay by T. Geraci]

BIBLIOGRAPHY

P. Dallamano: 'Rappresentazione et esercizio di Guaccero a Perugia', *Spettatore musicale*, iii/10–11 (1968), 15 only
G. Zaccaro: 'Intervista con Domenico Guaccero', *Spettatore musicale*, iii/2 (1968), 16–19
G. Zaccaro: 'Domenico Guaccero; testimonianza della nuova musica', *Il mondo della musica*, xxii/9–10 (1984), 51–2
T. Geraci: 'Su Domenico Guaccero e altri', *Musica/Realtà*, viii/24 (1987), 139–48
S. Gianni, ed.: *Domenico Guaccero* (Palermo, 1995)
M. Bortolotto: 'Musiche alla prima settimana palermitana', *aut aut*, no.59 (1960), 333–9

ANTONINO GERACI

Guáchara [churuca, guacharaca]. SCRAPER of Latin America. The *guáchara* is used in Panamanian *mejorana* or *cumbia* ensembles. Occasionally it is a perforated deer bone or a piece of bamboo, but it is more frequently a round or oblong notched gourd, scraped with a piece of twisted wire, a small stick or nail, in rapid rhythm. In Colombia it can also be the incised tube of *caña de lata*, a thin palm trunk, scraped by a *trinche* (metal fork). The materials used for both the body of the instrument and the scraper depend on the acoustic aesthetic of the player and the ways the sound of the instrument fits into the timbres and textures of the ensemble and its music. The *guáchara* is found in Maracaibo, Venezuela (*charrasca*); Antioquia, Colombia; and Esmeraldas, Ecuador (where it is usually made from a gourd but may also be made from a piece of bamboo containing achira seeds, and be called an *alfandoque* or *guasá*). In Cuban ensembles, where it is known as a GÜIRO, it is usually made from a gourd but may also be made of bone, cow horn, copper, bronze or metal tubing, bamboo or wood. In Dominican MERENGUE, in a line-up with accordion and drum, the accordion may be syncopated against the steady rhythmic beat held by the *guáchara* while the drummer improvises. Rasps of bone, stone and wood were known among Aztecs and other pre-Columbian tribes of North America.

JOHN SCHECHTER/R

Guadagni, Gaetano (*b* Lodi or Vicenza, 11 Dec 1729; *d* Padua, 11 Oct 1792). Italian alto castrato, later soprano. In 1746 he travelled from Cremona, by way of Mantua, to Padua, where in the summer he took up employment as an alto at the *cappella* of S Antonio; in autumn of that year he sang at the Teatro S Moisè, Venice. In the 1748–9 season he was engaged by the Haymarket Theatre, London, as a member of Croza's company of comic singers. Handel, whose attention he had caught, transferred to him the parts in *Messiah* and *Samson* originally written for Susanna Cibber and wrote for him the part of Didymus in *Theodora* (1750). Burney claimed to have been of assistance to him in studying his roles; he later depicted Guadagni's voice as a 'full and well-toned countertenor', adding that during his first stay in England Guadagni 'was more noticed in singing English than Italian'. As an actor Guadagni was greatly influenced by Garrick, who 'took great pleasure in forming him'. Micah's aria 'Return, oh God of hosts' (*Samson*) became a showpiece of Guadagni's in a number of London concerts (the last of which took place on 30 April 1753). Shortly afterwards he is said to have been a pupil of the soprano castrato Gioacchino Conti in Lisbon. In 1754 he sang at the Concert Spirituel, Paris, and at Versailles and in 1755 he was again in London (as Lysander in *The Fairies* by J.C. Smith at Drury Lane). After engagements at various European theatres (including Venice, 1757–8, Parma, 1758, 1760–61 and Naples, 1760) he went early in 1762 to Vienna where he made his début as Horatius in Hasse's *Il trionfo di Clelia*, and a month later sang Bacchus in Gluck's *Arianna*. On 5 October 1762 he created the title role in Gluck's *Orfeo*, probably his most famous role. A year later he sang Orestes in Traetta's *Ifigenia in Tauride*, and in 1765 the title role in Gluck's *Telemaco*. In addition to these, his most important Viennese roles, he also sang in numerous concerts there from 1762. Early in 1764 he went to Frankfurt with Gluck for the emperor's coronation, and in summer 1765 he went to Innsbruck for the wedding of Archduke Leopold. In October 1765 Guadagni was in Padua, from where he tried to contact Durazzo. He returned to Venice and was appointed to sing for the doge at an annual salary of 2000 ducats, though he had permission to take up other engagements during the carnival. In spring 1767 he offered his assistance to Prince Kaunitz for the intended opera performance at the wedding ceremonies in Vienna of the Archduchess Josepha and King Ferdinand IV of Naples (letter of 18 March 1767). In 1768 he was appointed for the second time at the *capella* of S Antonio in Padua and in summer 1769 he went to London. In 1770 he sang Orpheus at the Haymarket Theatre, London, in a pasticcio which, in addition to Gluck's music, contained pieces by J.C. Bach and P.A. Guglielmi and an aria by Guadagni himself, 'Men tiranne', a minuet-like Larghetto in F major (in place of Gluck's F minor); this piece was published in *The Favourite Songs in the Opera Orfeo* (London, 1770). Guadagni's 'attitudes, action and impassioned and exquisite manner of singing the simple and ballad-like air: Che farò, acquired his very great and just applause' (Burney; the air appeared in Corri's *A Select Collection of the most Admired Songs, Edinburgh*, *c*1779). Soon, however, Guadagni found himself rejected by the public, because – according to Burney – in order not to interrupt the progress of the stage action he did not bow to acknowledge applause and refused to repeat arias.

After staying in a number of towns in northern Italy, including Verona and Venice (where in 1772 he was awarded the title Cavaliere di S Marco), he went to

Munich, where he sang the title roles in a new pasticcio of *Orfeo* in 1773 and in Antonio Tozzi's version in 1775. In 1776 he went to Potsdam, where he sang before Frederick the Great, who presented him with a golden snuff-box set with diamonds. Guadagni settled in Padua and continued to sing sacred music in the Basilica del Santo, and take the part of Orpheus, as a soprano role, in domestic marionette theatre performances. That in later years Guadagni was a soprano is also confirmed by an Italian aria by him with a range from *c'* to *g''* ('Pensa a serbarmi, o cara', from Metastasio's *Ezio*, MS in *I-Bc*). Burney provided a comprehensive judgment of Guadagni as both actor and singer:

> As an actor he had no equal on any stage in Europe: his figure was uncommonly elegant and noble; his countenance replete with beauty, intelligence, and dignity; and his attitudes and gestures were so full of grace and propriety, that they would have been excellent studies for a statuary. But though his manner of singing was perfectly delicate, polished, and refind, his voice seemed, at first, to disappoint every hearer ... The music he sang was of the most simple imaginable; a few notes, with frequent pauses, and opportunities of being liberated from the composer and the band were all he wanted. And in these extemporaneous effusions he proved the inherent power of melody divorced from harmony, and unassisted even by unisonous accompaniment.

In contrast with several anecdotes concerning Guadagni's generosity and unselfishness (in Cramer's *Magazin* and in Forkel's *Almanach*, 1783) there is a rather hostile one in Dittersdorf's autobiography. Durazzo mentions Guadagni's grand airs when he was singing at Venice. A portrait of Guadagni (together with Giovanni Manzuoli) is in Antonio Fedi's *Parnaso* (*c*1790).

Two sisters of Guadagni, Lavinia Alessandra and (presumably) Angiola, sang in a performance of Piccinni's *La buona figliuola* on 19 May 1764 at the Laxenburg Castle theatre before the imperial court. In the same year the former also sang Livietta in Galuppi's *Le nozze* in Vienna; the latter had performed earlier in Venice (1760) and later sang there with her brother (1767).

BIBLIOGRAPHY

BurneyGN; BurneyH; GroveO (P. Cattelan); *SartoriL*

S. Arteaga: *Le rivoluzioni del teatro italiano dalla sua origine fino al presente* (Venice, 1784)

M. Fürstenau: 'Glucks Orpheus in München 1773', *MMg*, iv (1872), 218–24

R. Haas: *Gluck und Durazzo im Burgtheater* (Vienna, 1925)

L. Finscher: 'Che farò senza Euridice? Ein Beitrag zur Gluck-Interpretation', *Festschrift Hans Engel*, ed. H. Heussner (Kassel, 1964), 96–110

D. Heartz: 'From Garrick to Gluck: the Reform of Theatre and Opera in the Mid-Eighteenth Century', *PRMA*, xciv (1967–8), 111–27

P. Petrobelli: 'La scuola di Tartini in Germania e la sua influenza', *AnMc*, no.5 (1968), 1–17

D. Heartz: 'Orfeo ed Euridice: some Criticism, Revisions and Stage-Realizations during Gluck's Lifetime', *Chigiana*, xxix–xxx (1973), 383–94

P. Cattelan: 'La musica della "omnigena religio": accademie musicali a Padova nel secondo Settecento', *AcM*, lix (1987), 152–87

P. Cattelan: 'Altri Orfei di Gaetano Guadagni: dai pasticci al nuovo Orfeo di Bertoni', preface to the facs. of the score of F. Bertoni's *Orfeo ed Euridice*, DMV, xxiii (Milan, 1989)

M. Nevilla Massaro: *La cappella musicale del Santo nella seconda metà del Settecento* (Florence, 1991)

G. Croll: 'Musiker und Musik in der Privatkorrespondenz von Wenzel Anton Fürst Kaunitz', *Staatskanzler Wenzel Anton von Kaunitz-Rietberg 1711–1794: Brno and Austerlitz 1994*, ed. G. Klingenstein and F.A.J. Szabo (Graz, 1996), 341–59

GERHARD CROLL/IRENE BRANDENBURG

Guadagnini. Italian family of string instrument makers. They were active from about 1739 until the middle of the 20th century. Lorenzo Guadagnini (*b* Cerignale, Piacenza, 22 Dec 1685; *d* Piacenza, 15 June 1746) changed his surname from 'Guagnini' between 1710 and 1716. His first 50 years were spent moving from village to village in the Val Tidone region, to the south-west of Piacenza. He moved to Piacenza in 1739, after his son Giovanni Battista had moved there, but by 1741 was living elsewhere. Lorenzo is again documented in Piacenza in 1743 and 1746. There is no evidence that Lorenzo ever went to Cremona or worked for Stradivari, notwithstanding a very small number of labels on which he described himself as 'alumnus Antonii Stradivarii', nor is there anything about his violins to link them to Stradivari in details of workmanship. Furthermore, if he did make violins on his own, it was only for a very few years, during his sporadic residences at Piacenza in 1740 or 1743. The edgework on those instruments credited to him is deeply grooved, the arch of the back tending to rise to a peak, and the scrolls, while magnificent, are carved without the slightest attempt at symmetry. These characteristics continue in the work of Gaspare Lorenzini of Piacenza, who claimed on his labels to have been a pupil.

Lorenzo's son, Giovanni Battista [also known as J.B. from the latinized form used in his labels, Johannes Baptista] Guadagnini (*b* Bilegno, Val Tidone, 23 June 1711; *d* Turin, 18 Sept 1786), was the most important violin maker of the family. His long working life, large output and extended itinerary led many past writers to believe that there were two makers named Giovanni Battista. His violins are the most highly prized of the mid- to late 18th-century Italian instruments (see illustration). His early years were spent with his father. In January



Violin by Giovanni Battista [J.B.] Guadagnini, Milan, 1750 (private collection)

1738 he moved to Piacenza and commenced making violins a year or two later. From 1740 to 1749 he made instruments which give the impression of a neat, young, and comparatively unpractised hand. From the beginning he sometimes used a red varnish of an extremely bright tint, the usual colour being a cooler orange-brown. By the time he left Piacenza the character of his violins was already defined, though their basic appearance would continue to evolve. The outline was Stradivarian, though with slightly sloping shoulders, perpendicular soundholes, and scrolls without a trace of classical design, yet with flowing spirals and cut with great character. In Piacenza Guadagnini met several individuals who profoundly influenced his career, including the violinist and violin maker Giuseppe Nadotti, and especially the cellist Carlo Ferrari and his brother Paolo, a violinist: both highly regarded local musicians. During his years in Piacenza, Guadagnini developed a cello model, typically about 4 cm shorter in body length than that of Stradivari, certainly the result of his collaboration with Carlo Ferrari. The string length of these cellos is normal, and their good width and very deep sides make them excellent to play. Guadagnini continued to make cellos on this pattern well into the 1760s.

Guadagnini's subsequent movements follow closely on those of Carlo Ferrari, who moved to Milan in the mid-1740s and attained the position of solo cellist in the orchestra of the Regio Ducal Teatro. In September 1749 Guadagnini also moved to Milan. Those who admire the results of a natural uninhibited Italian flair for the art of violin making tend to prefer his work of this period. A splendid choice of wood was available for the instrument backs, and the violins are often covered with a varnish with the colour and transparency of red wine. The lobes of the soundholes had gradually evolved into a pear shape in Piacenza; this shape is characteristic of the Milan period works and remained unvaried from 1753 to 1776. They are also characterized by a direct, powerful sound, but without the range of colour or warmth of quality of certain other makes.

About a dozen violins dated 1758 exist bearing labels from Cremona and having unique characteristics in common. No documentary evidence has been found that Guadagnini actually resided in that city, although he might well have passed through on his way to Parma. These violins resemble those of the Milan period, but the shoulders slope a little more from the button of the back, and the varnish has an orange shade a little different from the colours seen in other towns. By early 1759 he had settled in Parma, where he remained until May 1771. The Ferrari brothers had found lucrative employment at the court of Duke Philip of Bourbon in the early 1750s. Guadagnini entered the official court payroll in 1766 but was informally employed well before that date. One type of Guadagnini's labels from this period bear the monogram CSR ('Celsitude Serenisima Realis': 'His Serene Royal Highness') in reference to the reigning Duke. However, after a short time in Parma he used neither the fine wood nor the lustrous varnish of his previous work, and a certain meanness is evident in details, particularly the scrolls. The maple he used, a narrow-flamed wood grown in the region, is not handsome but acoustically excellent, and was used by most Cremonese makers at one time or another. The varnish is an unexciting brown-red. Another curiosity of the instruments from Parma is his soundholes, which rise higher and higher on the table on violins dated up to about 1768; on later instruments they gradually drop again, until by about 1773 they have returned to their original position. As the soundholes are placed higher the notches, traditionally used to mark out the position of the bridge, are cut lower. This feature is unique in violin making. Whether it was intended for acoustical reasons or from some quirk in his working methods is unknown. Also at this time, he described himself on his labels as 'Cremonensis', rather than 'Placentinus', doubtless for the sake of prestige; in Turin, this self-made myth appears in every official document.

By the summer or autumn of 1771 he had settled in Turin. By 1773, he made the acquaintance of the violin collector Count Cozio di Salabue. Under a formal arrangement lasting from December 1773 until May 1777 Cozio was Guadagnini's exclusive patron, supplying the wood and acquiring virtually all of his production – at least 50 violins, two violas and two or three cellos. Guadagnini continued to repair and sell violins for Cozio after their contract lapsed. In 1775–6 Cozio bought the collection of Antonio Stradivari's violins and workshop relics belonging to the master's son Paolo, Guadagnini acting as intermediary. The violins were almost all modernized by Guadagnini and, perhaps, they inspired the radical changes that Guadagnini introduced to the manufacture of his own violins, of which the most important was the adoption of the Stradivari outline and form of soundhole. Only the scrolls remained stylistically independent, though they now had their chamfers finished in black. Varnish became important once more, and the red colour increasingly noticeable. The wood, too, was handsome as well as acoustically sound. Guadagnini's Turin period is also marked by a small-model viola, with a body length of 40 cm; until then he had made only a handful of violas.

His sons may have collaborated with him during his later years, but, like Stradivari, Guadagnini preferred to give his personal stamp to his productions. From 1778 his work is that of an old man striving to imitate Stradivari, and with great success: these instruments have a full and loud tone equalled by few others. On his late Turin labels, in addition to 'Cremonensis', Guadagnini described himself as 'alumnus Antonii Stradivari', perhaps out of respect for the great maker but more probably for commercial reasons. It was 100 years before makers began to deliberately copy G.B. Guadagnini's work. The lack of recognition for his violins explains the confusion among 19th-century writers about his life. Good copies have been made by some modern Italian makers, and the early 20th-century Berlin school produced some clever fakes, as did the Vollers in London.

Giuseppe Guadagnini, known as 'Il Soldato' (*b* Milan, 18 April 1753; *d* Pavia, 28 Aug 1805), was the third surviving son of G.B. Guadagnini. He worked independently of his father from perhaps the late 1770s. Much of his work cannot be accurately dated, though original labels are known from 1780 in Como and after 1790 from Pavia. Although he was clearly trained by his father, his conception of violin making and the quality of his work was much inferior, and the results seldom justify any kind of comparison.

Gaetano (i) (*b* Milan, 1 June 1750; *d* Turin, 5 Feb 1817) and his youngest brother Carlo (*b* Parma, 3 Nov 1768; *d* Turin, 20 Nov 1816) were sons and the principal

successors of Giovanni Battista. Gaetano began to work for his father after the family moved to Turin in 1771, and by 1777 he was his father's chief assistant in completing orders, running the workshop and writing correspondence. Several late instruments of Giovanni Battista show evidence of Gaetano's collaboration. After his father's death he continued the business, eventually bringing his younger brother Carlo into the shop; by the early 1790s they were known as the 'Fratelli Guadagnini'. They enjoyed great fame as the principal guitar makers in Turin, although an occasional violin does survive. While their work is of fine quality, in commerce they had the misfortune of coming into their own just as the French Revolution and Napoleon sent a chill through all musical endeavours in Piedmont, and when Count Cozio heard of their activities in 1816 he noted that they were working 'but not well', a clear reference to the economic climate. The emergence of French instrument making workshops in Turin at this time, and perhaps also of makers such as D'Espine and Pressenda, may owe some debt to them.

After Carlo's death, Gaetano (i) turned over the control of the business to his nephew, Gaetano (ii) (*b* Turin, 30 Nov 1796; *d* Turin, 2 Mar 1852), during whose tenure the shop on the piazza S Carlo became the pre-eminent musical instrument shop in the city. His clientele included musicians of the major theatres and opera orchestras, as well as the fledgling Accademia Filarmonica. He also acted as an agent for J.-B. Vuillaume of Paris. He too was well known and respected for his exceptional guitars, and he also made some violins.

Under Antonio Guadagnini (*b* Turin, 19 Aug 1831; *d* Turin, 31 Dec 1881), the eldest son of Gaetano (ii) and his successor, the family business enjoyed its greatest years commercially. Finely crafted but very diverse instruments are known bearing his label. He also was known for repairs and instrument dealing, and maintained at one time a large and distinguished workshop, including such makers as the Melegari brothers, Enrico Marchetti, and Maurice Mermillot. Antonio's son Francesco (*b* Turin, 27 July 1863; *d* Turin, 15 Dec 1948) was the last important maker in the family. He continued the successes of his father to the end of the century, but by then he faced serious competition from the vigorous violin making community in Turin. After the beginning of the 20th century his work was primarily in the making of new instruments (including guitars), all of excellent quality but less impressive than those being made by some of his rivals. During World War II his workshop closed after being destroyed in a bombing raid, and after the death in action of his son Paolo (*b* Turin, 2 May 1908, *d* at sea on the Mediterranean, 30 April 1942), the Guadagnini dynasty came to an end.

BIBLIOGRAPHY

E.N. Doring: *The Guadagnini Family of Violin Makers* (Chicago,1949)

A.H. König, ed.: *Die Geigenbauer der Guadagnini-Familie. Die Turiner Schule* (Frankfurt, 1981)

G. Fiori: 'Documenti biografici di artisti e personaggi piacentini dal '600 all' '800 nell'Archivio Vescovile di Piacenza', *Strenna piacentina* (1994), 67–111

P.J. Kass: *Violin Makers of the Piedmontese School* (in preparation)

D. Rosengard: *G.B. Guadagnini* (in preparation)

CHARLES BEARE/PHILIP J. KASS, DUANE ROSENGARD

Guadagno, Anton (*b* Castellammare del Golfo, 2 May 1925). American conductor of Italian birth. He studied first at the Palermo Conservatory, then at the Accademia di S Cecilia, Rome (composition and conducting), and took a postgraduate course at the Salzburg Mozarteum, where he won a first prize for conducting in 1948. He began his career in South America, and has had a long association with the international opera seasons in Mexico City. His début in the USA was at a Carnegie Hall concert in New York in 1952, after which he was active in the theatre and the concert hall, including a period as musical director of the Philadelphia Lyric Opera (1966–72) and conductor of the Cincinnati Summer Opera. He also regularly conducted the Italian repertory at the Vienna Staatsoper for some years, and in 1965 was appointed Cavaliere by the Italian government for his services to Italian opera. He first appeared in London at a concert performance of *Andrea Chénier* at the Theatre Royal, Drury Lane, in 1970, and made his Covent Garden début the following year with *Un ballo in maschera*. He made his Metropolitan Opera début in 1982, and in 1984 was appointed musical director of Palm Beach Opera, Florida. His recordings include the complete performance of Puccini's *Le villi*; his sensitivity as an accompanist made him a sought-after conductor for recital recordings by leading singers including Caballé, Domingo, Milnes and Tebaldi.

BERNARD JACOBSON/R

Guadalcanal. *See* MELANESIA, §IV, 2.

Guaitoli, Francesco Maria (*b* Carpi, 29 Dec 1563; *d* Carpi, 3 Jan 1628). Italian composer. According to a note by Gaspari in the Bologna copy of Guaitoli's *Motecta*, he was appointed *maestro di cappella* at Carpi Cathedral on 30 April 1593 with a five-year contract and an annual salary of 200 lire. He was also a teacher of Angela d'Este, a nun and sister of the Duke of Modena. He appears to have published sacred and secular music throughout his career (the *Messa e motetti* is announced as 'new' in Alessandro Vincenti's catalogue of 1621) but much of his later music is now lost. His earlier church compositions are mainly in the Venetian style, using *cori spezzati* in a manner derived from Andrea Gabrieli. His canzonettas show the influence of such music as Gastoldi's three-voice ballettos, with a typical duet and bass texture and simple diatonic harmony.

WORKS

Il primo libro de madrigali, 5vv (Venice, 1600)

Psalmi ad Vesperas in omnibus totius anni solemnitatibus, 5vv (Venice, 1604)

Motecta, quae tum viva voce, tum variis instrumentis concini possunt, 8–10vv (Venice, 1604)

Canzonette, libro primo, 3–4vv (Venice, 1604)

Canzonette, libro secondo, libro terzo, 3–4vv, lost, listed in *Indice* (1621)

Salmi di terza [Terce], 5vv, lost, listed in *Indice* (1621)

Messa e motetti, libro secondo, 8vv, lost, listed in *Indice* (1621)

Works in 1606^{6}, 1611^{1}, 1612^{2}, 1612^{3}, 1616^{10}

BIBLIOGRAPHY

Indice di tutte le opere (dell'opere) di musica che si trovano nella Stampa della Pigna di Alessandro Vincenti (Venice, 1621, 1635, 1649, 1658, 1662); repr. in O. Mischiati: *Indici, cataloghi avvisi degli editori e librai musicali italiani dal 1591 al 1798* (Florence, 1984), 135–241

DENIS ARNOLD/R

Guajira. A Cuban narrative song form. Derived from rural folk tradition, it was still popular in rural and urban areas at the end of the 20th century as a significant popular music genre, part of the *canción cubana* complex. Characterized by improvised *décimas* (octosyllabic verse

form), it was originally set strophically to traditional Spanish melodies called *tonadas*. The *décimas*, often celebrating the local region or amorous in content, characteristically use double meaning to convey subtle, picaresque humour. In two parts, the first in a minor mode, the second major, the *guajira* is usually accompanied in strict tonic-dominant harmony on various Cuban guitars, originally including the *bandurria* (flat-backed lute), and claves (two round sticks one knocked on top of the other to beat out key rhythms). Frequent alternation of 3/4 and 6/8 with vertical hemiola and high-pitched vocal melodies are typical. It can also use the *punto guajiro* form which uses either a fixed pattern or free. When fixed, the guitar or *laúd* is used as accompaniment; when free, the sung part is without accompaniment. The genre, which forms part of the repertory of the traditional and urban country musicians, has also fed into the matrix of Cuban *son*. It has been popularized in urban Cuba by singers such as Carlos Puebla, who wrote revolutionary *guajiras*, and Cuba's queen of country music, Célina González.

WILLIAM GRADANTE/R

Gualandi, Antonio [Campioli] (*fl* 1703–38). Italian alto castrato. Born in Germany of Italian parents, he was trained in Italy. He sang in Stuttgart (before 1704), Berlin (1708–13), Darmstadt (1718), Hamburg (1719) and Brunswick (1720–22), appearing in operas by Schürmann, Caldara and Francesco Conti. He then joined the Hamburg opera (1722–8), where he sang the title role in Handel's *Giulio Cesare*. In 1728 he went to Venice to train singers for Dresden. He sang in Hasse's *Cleofide* (1731, Dresden), but the part of Poro had to be cut down for him. Handel engaged him for the London season of 1731–2, and he sang in revivals of *Poro*, *Admeto* and *Flavio*, Ariosti's *Coriolano*, the pasticcio *Lucio Papirio dittatore*, and as Argone in the first performance of Handel's *Sosarme* (1732). Handel, who evidently thought little of him, gave him a meagre part without an aria in *Sosarme* (compass *a* to *c″*) and severely cut his parts in *Admeto* and *Flavio*. Campioli was still attached to the Dresden court in 1738, when he returned to Italy on a pension.

BIBLIOGRAPHY

SartoriI
D.E. Freeman: 'An 18th-Century Singer's Commission of "Baggage" Arias', *EMc*, xx (1992), 427–33

WINTON DEAN

Gualandi, Margherita [La Campioli] (*b* Bologna, ?1680s; *d* after 1738). Italian singer, possibly related to Antonio Gualandi [Campioli]. She is first known from a letter of 1703 in which Perti recommended her as a singer to impresarios in Vicenza, but her first verifiable operatic role can be traced only to the 1709 carnival season at the Teatro Sant'Angelo in Venice. Other early appearances are recorded in Cremona in 1709, Ferrara and Bologna in 1710, and Mantua in 1711. The period 1711 to 1716, in which she appeared in a series of starring roles at the Teatro Sant'Angelo in Venice, marked a high point in her career. At this time, she became closely associated with Antonio Vivaldi, whom she followed to Mantua in 1719. In the early and mid-1720s, she made appearances in northern Italian operatic centres such as Milan (1721–3), Turin (1722) and Florence (1725–6). Gualandi's career in Italy was cut short after she reneged on a contractual obligation to appear in J.A. Hasse's *Sesostrate* in Naples in 1726. Apparently unable to arrange engagements in Italy, she travelled north to appear in productions in Prague (1728–9, 1733–5), Munich (1733) and Brno (1736). In the late 1720s and early 1730s, she probably travelled in Italy with her lover, the tenor Lorenzo Moretti, whom she met in Prague in 1728 and married in Prague in 1733. Her last known operatic appearance was in Vivaldi's *Siroe* in Ancona in 1738. A number of documented incidents of discreditable behaviour lead one to suspect that she may well have been a prototype for the temperamental Bolognese singers ridiculed in Benedetto Marcello's satire *Il teatro alla moda* (1720).

BIBLIOGRAPHY

F. Tàmmaro: 'Contaminazione e polivanze nell'Orlando finto pazzo', *RIM*, xvii (1982), 71–108
U. Roseman: *Antonio Vivaldi's 'Orlando finto pazzo': an Analysis and Critical Edition* (thesis, UCLA, 1989)
D.E. Freeman: *The Opera Theater of Count Franz Anton von Sporck in Prague* (Stuyvesant, NY, 1992)
D.E. Freeman: 'An 18th-Century Singer's Commission of "Baggage" Arias', *EMc*, xx (1992), 427–33
W. Holmes: *Opera Observed: Views of a Florentine Impresario in the Early Eighteenth Century* (Chicago, 1993)

DANIEL E. FREEMAN

Gualterus ab Insula. *See* WALTER OF CHÂTILLON.

Gualtieri, Alessandro (*b* Verona; *d* Cividale del Friuli, 25 April 1655). Italian composer and organist, possibly related to ANTONIO GUALTIERI. He is known to have been a musician to the Archbishop of Salzburg between 1612 and 1616, and was both organist and choirmaster of S Maria, Verona, until September 1621; on 5 October 1621 he became choirmaster of the cathedral of Cividale del Friuli where he remained until his death. Like so many other minor Italian composers of church music in the early 17th century, he used the small-scale concertato style for motets and the double-choir style for masses. He was one of the few to write solo motets before 1620, and these are the best works in his 1616 collection. They succeed because of their melodious voice parts and varied bass lines, and there is a restrained use of ornamentation. In *Alleluia, misericordias Domini* there is felicitous use of slurred pairs of quavers; even though this motet is only 48 bars long it is in *ABA* form. The motets for two or more voices are less successful; in one piece for three sopranos the continuo merely doubles the lowest soprano at the octave, so the potentially rich sonority of three upper voices over a bass is never exploited. (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

WORKS

all except anthologies published in Venice

Motetti, 1–4vv, bc (org), libro II, op.3 (1616)
Missarum, 8vv, liber I . . . Litanie BMV, 1 with bc (org), op.4 (1620)
5 motets in G.M. Cesare: Concerti ecclesiastici (1614)
10 motets in 1626², 1626⁴

JEROME ROCHE

Gualtieri, Antonio (*d* Venice, Dec 1649 or Jan 1650). Italian composer; possibly related to ALESSANDRO GUALTIERI. Before 1608 he was a musician in the service of Gasparo Campo of Rovigo. From 1608 he was *maestro di cappella* of the collegiate church and seven other churches at Monselice, near Padua; he resigned in 1625. From 4 January 1637 he was choirmaster at the ducal seminary of S Antonin di Castello, Venice, where the S Marco choirboys were educated. His output is divided almost equally between motets and secular music. In the

latter field he can be seen to have moved with the times by changing over from the five-part unaccompanied madrigal to the concertato madrigal. His *Amorosi diletti* consists of canzonets for high voices of a character by no means frivolous: pleasantly tripping melodies are lacking, and there are some affective intervals, chromaticisms and wayward harmonic progressions. In motets, too, Gualtieri moved away from the double-choir style to the small concertato. He was one of the composers who at first experimented with integrating plainsong and the modern style but found the two to be incompatible. He was also a pioneer of the solo motet. *O dulce nomen* in his 1630 collection is interestingly scored for tenor, two violins, trombone and basso continuo: the trombone is thus used as an alternative bass instrument to the more common violone. (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

WORKS

all published in Venice

Motecta, 8vv, libro I (1604[6])
[21] Amorosi diletti, 3vv, bc (1608)
[16] Mottecta, 2vv, bc, libro I (1611)
Il secondo libro de mottetti, 1–2 vv . . . con li salmi . . . 3vv, bc (org), op.5 (1612)
Il secondo libro de madrigali, 5vv, op.6 (1613)
[18] Madrigali, 1–3vv, bc (org), op.8 (1625)
Mottetti, 1–4vv, con le Littanie della Beata Virgine, 4vv, libro III, op.10 (1630)

JEROME ROCHE/ELIZABETH ROCHE

Guam. *See* MICRONESIA, §IV, 2.

Guami. Italian family of musicians. In addition to those discussed below, another branch of the family – Giovanni Battista Guami (bap. 17 Nov 1557), his sons Guglielmo (bap. 1 July 1591) and Pietro (i) (*d* 20 April 1607) and Guglielmo's son Pietro (ii) – was active in Lucca during the same period; the last three served in the Cappella Palatina.

(1) Gioseffo [Giuseppe] **Guami** [Gioseffo da Lucca] (*b* Lucca, 27 Jan 1542; *d* Lucca, 1611). Organist and composer. He was the most illustrious member of the family. The circumstances of his early training are unknown, but he must have shown unusual promise, for he was sent to Venice to study, perhaps as early as 1557, under the sponsorship of two Lucchese noblemen. Here he was a pupil of Willaert and Annibale Padovano and a singer in the *cappella grande*. As early as 1562, his compositions were appearing in anthologies alongside those of the leading composers in Venice. In 1567 Lasso made a special trip to Italy to recruit Gioseffo and his brother (2) Francesco for the Bavarian court chapel as organist and trombonist respectively. Both were employed at the court from at least 1568 with equal salaries of 180 florins each (there are no court records extant from before that date). The records show Gioseffo's service there until 1570 and again from 1574 to 1579. Massimo Troiano's official account of the wedding of Duke Wilhelm V to Renée of Lorraine, in 1568, already names Guami, praising him as the 'excellentissimo' organist. Between 1570 and 1574 he spent some time in Italy with Lassus, but the full circumstances of these years are not known. One sworn testimony supporting his later appointment at S Marco, Venice, shows he held the title of *capo delli concerti*, as well as organist at the Bavarian court chapel; this may refer to his second period of employment at the court. In 1574 Guami was also appointed organist at S Michele, Lucca, but he did not actually take up the position until 1579 when he received a special gift of 130 florins from the Bavarian court to return to Lucca, where he was married on 6 July of that year. Guami's length of service in Lucca is uncertain, but he was still there in 1582. By 1585 he was serving as *maestro di cappella* at the court of Prince Gian Andrea Doria in Genoa. He had returned to Lucca by 1587, but the exact circumstances of his employment are unknown. He was elected to the post of first organist at S Marco, Venice, on 30 April 1588, and, according to a letter of recommendation from a priest there, had already achieved 'universal renown'. Zarlino's sworn testimony in the proceedings stated that there was 'none better qualified than he to serve the church' an assessment echoed in the sworn testimonies of ten other leading Venetian musicians, including Giovanni Gabrieli. Three years later under somewhat mysterious circumstances Guami left the position 'senza licenza' and returned to Lucca; the reason may have been his disappointment at not being selected as Zarlino's successor as *maestro* of the cathedral. He was appointed on 5 April 1591 to his last position, as organist at Lucca Cathedral which he held until his death 20 years later. It was while serving there that he had Adriano Banchieri as a pupil. After his death his son (4) Vincenzo was elected on 20 January 1612 to succeed him as organist at the cathedral.

The Venetian influence of Willaert and Rore is apparent in Guami's earliest publications. His secular style is characterized by careful text-setting, colouristic treatment, chromaticism with cross-relations, circle-of-5ths patterns, and *cori spezzati* effects. His early motets and his parody mass on a motet of Lassus show leanings towards Lassus's sacred style. One motet, *In die tribulationis*, and a canzona, *La cromatica*, with their chromatic subjects and distant modulations, recall the chromatic experiments initiated by Vicentino. The final volume of motets adds a *basso seguente* partbook, and many of these works, including the *Misericordias Domini* for 16 voices, are fully-fledged *cori spezzati* compositions. A duet with figured bass in the new style used by Viadana was published in Banchieri's *Nuovi pensieri ecclesiastici libro terzo* (Bologna, 1613). Most of the instrumental canzonas, several of them antiphonal works in eight parts, were published in Guami's collection of *Canzonette francese*, for which one of the earliest scores was printed in 1601. These titles are all descriptive, with family and other references such as *La Guamina*, *La Brillantina*, *La Todeschina* and *La Luchesina*. Extended ornamental *passaggi*, sequential patterns and motivic development are characteristic of these canzonas, which also appeared in numerous transcriptions for lute and organ. The only original extant organ composition is a toccata printed in Diruta's *Il transilvano* (RISM 1593[9]).

Contemporary accounts speak in glowing terms of Guami's musical abilities. Banchieri openly paid tribute to his teacher in three of his publications – *Cartella musicale* (Venice, 1614), *Lettere armoniche* (Bologna, 1628) and *Conclusioni nel suono dell'organo* (Bologna, 1609). Many judged him to be 'unequalled' as an organist; Zarlino in his *Sopplimenti musicali* referred to him as 'eccellente compositore e sonator d'organo suavissimo', and Galilei in his *Dialogo* listed Guami with Annibale Padovano, Merulo and Luzzaschi as the only four in the whole of Italy 'who could both play and write well'.

Guami's talent as a singer is mentioned by Fantoni, and Galilei's reference to his 'extraordinary' abilities as a string player is confirmed by Draudius, Walther, Burney and Fétis; further statements by Artusi and Galilei bear witness to Guami's progressive compositional techniques.

WORKS

SACRED VOCAL

Sacrae cantiones liber primus, 5–8, 10vv (Venice, 1585[3]); 1 ed. S. Dehn, *Sammlung älterer Musik* (Berlin, 1837); 7 ed. in Musica sacra, xvii (Berlin, 1896)

Lamentationes Hieremiae prophetae [incl. Benedictus and Miserere mei Deus] (Venice, 1588)

Sacrarum cantionum variis, et choris, et instrumentorum generibus concinendarum liber alter (Milan, 1608[3])

1 parody mass 'In me transierunt' (on Lassus's motet), 1590[1], ed. in Musica sacra, xviii (Berlin, 1896); 3 mass sections, 8vv, bc (org), 1612[2]; 1 Magnificat, 1590[7]; 4 motets, 1583[2], 1585[1], 1609[1], 1613[5]; 1 bicinium, 1591[27]

SECULAR VOCAL

Il primo libro di madrigali, 5vv (Venice, 1565)

Il terzo libro de madrigali, 5vv (Venice, 1584), inc. [see Crabtree, 1971]

Il quarto libro de madrigali, 5, 6, 8, 10vv (Venice, 1591), inc.

Further secular works, 1562[6], 1564[16], ed. S. Cisilino, Celebri raccolti musicali venete del cinquecento, i (Padua, 1974), 1565[12], 1566[7], 1566[13], 1569[19], 1575[11], 1577[7], 1584[4], 1588[20], G. Bassano: Motetti, madrigali, et canzoni francese di diversi (Venice, 1591), 1598[5], 1601[5]

1 madrigal, *I-VEaf* 220

INSTRUMENTAL

Canzonette francese a 4, 5, 8 (Venice, 1601), authenticity questionable; ed. I. Fuser and O. Mischiati (Florence, 1968) [from 1612 partbooks]

2 canzonas, a 4, 1588[31]

1 toccata, org, 1593[9]; ed. AMI, iii (1902/*R*)

1 canzona, a 4, in A. Banchieri: Canzoni alla francese, libro secondo (Venice, 1596); 5 canzonas, 1608[24]; 2 canzonas, intabulated lute, 1599[18]; 2 canzonas attrib. Francesco Guami, intabulated lute, 1599[19]; 2 canzonas, intabulated org, 1617[24]

2 canzonas, inc., *GB-Lbl* Add.29427, ff.9–12, 45–53; 2 canzonas à 4, *I-VEcap* 1128; 1 canzona, *Tn*

(2) **Francesco Guami** [Francesco da Lucca] (*b* Lucca, 10 Feb 1543; *d* Lucca, 30 Jan 1602). Trombonist and composer, brother of (1) Gioseffo Guami. His early interest in music is referred to in his second book of madrigals. He may have spent some time in Venice with (1) Gioseffo before his appointment to Duke Albert V's chapel in Bavaria, where he served continuously from at least 1568 to 1580. Troiano, the court chronicler, praised him as a trombonist and as being 'skilled in the composition of musical numbers'. According to Nedden, Guami began serving in 1580 as Kapellmeister at the court of Margrave Philipp II in Baden-Baden, but his presence there can be confirmed only in 1587 and 1588. The Kantorei was dissolved on Philipp's death in 1588. In 1593 or earlier he attained the position of *maestro di cappella* at S Marcilliano, Venice, possibly with the help of a priest at S Marco. On 22 September 1596 he was appointed *maestro* at Udine Cathedral, although it is questionable whether he ever served in the position; the next year G.B. Galeno was chosen to fill the vacancy. On 5 August 1598 he was officially named *capo della musica* of the Cappella Palatina in Lucca, being the first to serve with the title of *maestro*, although his third book of madrigals published in the same year indicates that he had already held the position for some time. His death is documented in the records of S Maria Corteorlandini, Lucca.

In his day Guami was highly respected both as a trombonist and as a composer. Colouristic writing, including chromaticism, *cori spezzati* effects and motivic treatment characterize his style. His three books of madrigals demonstrate new trends of writing in the closing decades of the century, although some conservatism is evident. The madrigals are more tonally progressive than those of (1) Gioseffo Guami; they generally use shorter note values and are more tersely constructed, making frequent use of formal patterns. They exhibit appropriate features of the madrigal style and occasional declamatory passages which approach Wert's parlando style. A fully developed *gorgia* style is a prominent feature of many of the works. Guami's single extant sacred work, *Laudate Dominum*, is an impressive motet for ten voices without antiphony; his volume of masses is lost. The extant book of *Ricercari* contains bicinia after the manner of Lassus.

WORKS

SACRED VOCAL

Masses, 4vv; lost, listed in *MischiatiI*

Laudate Dominum, motet, 10vv, 1585[3]

SECULAR

Il primo libro de' madrigali, 4, 5vv (Venice, 1588)

Il secondo libro de' madrigali, 4, 5, 6vv (Venice, 1593); facs. extract in Bonaccorsi

Il terzo libro de' madrigali, 4, 5vv (Venice, 1598), inc.

6 madrigals in 1569[19], 1575[11], G. Guami: Il terzo libro de madrigali (Venice, 1584), 1597[15]

1 madrigal, *GB-Lbl* Add.30820–22

INSTRUMENTAL

Ricercari a 2 (Venice, 1588)

(3) **Domenico Guami** (*b* Lucca, bap. 8 Dec 1583; *d* Lucca, 2 June 1631). Organist, composer and priest, son of (1) Gioseffo Guami. He served as organist at Lucca Cathedral from 1600, as substitute for his father and later his brothers. Nerici referred to him as 'sacerdote, compositore di musica, eccellente cantore, e bravo sonatore di organo'. Banchieri in his *Conclusioni* praised highly the musical skills of Domenico and his brother (4) Vincenzo, who 'as mere youths astonished those who heard them'. Two motets appeared in anthologies (1608[3] and 1612[2]). Nerici listed a book of motets with organ, *Canzoni latine* (Venice, 1585), but this seems an unlikely attribution.

(4) **Vincenzo Guami** (*b* Lucca, bap. 5 July 1585; *d* Lucca, late 1614–early 1615). Organist and composer, son of (1) Gioseffo Guami. He was appointed on 20 January 1612 to succeed his father as organist at Lucca Cathedral, a position he held until his death. However, he is listed on the payroll for 1613 as chapel organist together with Bull, Philips and Peeter Cornet at Archduke Albert's court in Antwerp (see Hoppe, 1954), and he did not take up the position in Lucca until 1614. His brother (3) Domenico apparently substituted for him in the interim. Banchieri in his *Conclusioni* praised Vincenzo's musical talents together with those of Domenico. One motet with bc survives (in 1608[3]). Vincenzo's son Giuseppe (*d* Lucca, 10 Aug 1631) was probably also an organist in Lucca.

(5) **Valerio Guami** (*b* Lucca, bap. 14 April 1587; *d* Lucca, 4 Nov 1649). Organist and composer, son of (1) Gioseffo Guami. He was appointed to succeed his brother (4) Vincenzo as organist of Lucca Cathedral on 16 January 1615. On 15 September 1635 he was also elected

superintendent of the chapel of the Signoria of Lucca, and he held both positions until his death. In addition to Latin church music he composed dramatic music in 1636 for the *Tasche* (traditional Luccan comedies performed annually), and a series of oratorios (now lost) for S Maria Corteorlandini (S Maria Nera), Lucca, including *Cristo alla colonna*, performed there in 1636. Some of his motets with basso continuo appear in RISM 1608[3], 1612[2] and 1625[1].

BIBLIOGRAPHY

BoetticherOL; BurneyH; CaffiS; FétisB; MGG1 (D. Arnold); *NericiS; WaltherML*

O. zur Nedden: 'Die Kantorei am Hofe des Markgrafen Philipp II. von Baden-Baden (1580–1588)', *ZMw*, xii (1929–30), 89–92

G. Vale: 'La cappella musicale del duomo di Udine', *NA*, vii (1930), 87–201

G. Benvenuti: Introduction to *Andrea e Giovanni Gabrieli e la musica strumentale in San Marco*, IMi, i (1931)

A.A. Abert: *Die stilistischen Voraussetzungen der 'Cantiones sacrae' von Heinrich Schütz* (Wolfenbüttel, 1935/*R*)

H.R. Hoppe: 'John Bull in the Archduke Albert's Service', *ML*, xxxv (1954), 114–15

G. Arrighi: 'I Guami organisti lucchesi', *RaM*, xxx (1960), 249–53

S. dalla Libera: 'Cronologia musicale della Basilica di San Marco in Venezia', *Musica sacra* [Milan], 2nd ser., vi (1961), 53–6

W. Frei: 'Die bayerische Hofkapelle unter Orlando di Lasso', *Mf*, xv (1962), 359–64

W. Boetticher: *Aus Orlando di Lassos Wirkungskreis* (Kassel, 1963)

W. Boetticher: 'Über einige neue Werke aus Orlando di Lassos mittlerer Madrigal- und Motettenkomposition (1567–1569)', *AMw*, xxii (1965), 12–42

E. Kenton: 'A Faded Laurel Wreath', *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966/*R*), 500–18

A. Bonaccorsi: *Maestri di Lucca: I Guami e altri musicisti* (Florence, 1967)

E. Kenton: *Life and Works of Giovanni Gabrieli*, MSD, xvi (1967)

I. Fuser and O. Mischiati: Preface to *Giuseppe Guami: Canzone da Sonare* (Florence, 1968)

D. Kämper: *Studien zur instrumentalen Ensemblemusik des 16. Jahrhunderts in Italien*, AnMc, no.10 (1970)

P. Crabtree: *The Vocal Works of Gioseffo and Francesco Guami* (diss., U. of Cincinnati, 1971)

F. Baggiani: *Organi e organisti nella cattedrale di Lucca* (Lucca, 1982)

P. Crabtree: 'Gioseffo Guami's *canzonette francese*', *American Recorder*, xix/1 (May 1978), 16–21

PHILLIP D. CRABTREE

Guan. Double-reed pipe of the Han Chinese. It is used in ceremonial ensembles throughout northern China, where the northern 'r' sound or the enclitic *zi* is commonly appended to the name (*gua'r*, *guanzi*). The present-day *guan* (measuring from about 18 to about 23 cm) is made of a short tube of wood, with seven frontal finger-holes, one (or sometimes two) thumb-holes and a large double reed (with about 3 cm protruding from the mouth of the instrument) held in shape by a wrapping of copper wire. Large and medium-sized reeds, used to play different keys, are both much larger than that of the SUONA shawm. Unlike the latter the bore is cylindrical, overblowing at the 11th or 12th; it has a common range of about a 12th, though higher notes are possible.

The term *guan* in Zhou dynasty (*c*11th century–221 BCE) sources refers to small single or double end-blown pipes resembling the Chinese XIAO and the Korean *kwan*. The earliest appearance of vibrating reeds in China probably dates from the introduction of the *hujia* reed-pipe from Central Asia in the Han dynasty (206 BCE–220 CE). A short pipe with a double reed but no finger-holes, the *hujia* was perhaps used for military signalling. The precursor of the *guan* in use today is rather the *bili*, introduced from the Central Asian kingdom of Kuqa during the pre-Tang period, about 500 CE. Made of bamboo, it was about 18 cm in length, with seven finger-holes, two thumb-holes and a large double reed. The *bili* became a leading instrument in the courtly ensembles of the Tang dynasty (618–907), and was introduced to Japan, where the Chinese ideograms were pronounced HICHIRIKI, and used in *gagaku* (*see* JAPAN, §V).



Guan played by Wang Enzhou, E. Wenquan village, Laishui county, Hebei province, 1995

In China the *guan* continued in ensemble use during the Song dynasty. By about the 14th century it was the leader of temple ensembles using the strict instrumentation of *guan*, SHENG, DI and YUNLUO, accompanied by percussion. In this capacity the *guan* also became popular for folk ritual; today it is still common throughout northern China among village Daoist and Buddhist ritual practitioners (see illustration). Some nine-hole instruments still in use in modern times are believed to preserve aspects of Song dynasty practice. By the 20th century a large *guan* was also used, sometimes being played in a more virtuoso style, incorporating a less conservative repertory. A double *guan* (*shuang guan*) is sometimes played, with two pipes bound, or held, together and played simultaneously.

The instrument appears to be rare in southern China except for some temple traditions. A bamboo variant known as *houguan* is still occasionally employed in Cantonese music. An adapted version of the *guan* has also been played under the conservatory system since the 1950s, with 'improved' instruments having added keys and equal temperament, but the traditional instrument remains in common use throughout northern China.

Related instruments are the Korean P'IRI, the Vietnamese *pile*, the Thai *pi nai* and the Khmer *pi a*.

See also CHINA, §IV, 4(i); YANG YUANHENG.

BIBLIOGRAPHY
AND OTHER RESOURCES

Li Yuanqing: 'Guanzi yanjiu' [Study of the *guanzi*], *Minzu yinyue wenti de tansuo* [Exploring issues in Chinese music] (Beijing, 1983), 18–52

Yuan Jingfang: *Minzu qiyue xinshang shouce* [Handbook for the appreciation of Chinese instrumental music] (Beijing, 1986), 60–62

Liu Dongsheng and Yuan Quanyou, eds.: *Zhongguo yinyue shi tujian* [Pictorial guide to the history of Chinese music] (Beijing, 1988)

Liu Dongsheng, ed.: *Zhongguo yueqi tujian* [Pictorial guide to Chinese musical instruments] (Ji'nan, 1992), 148–51

S. Jones: *Folk Music of China: Living Instrumental Traditions* (Oxford, 1995/*R*, 2/1998 with CD), 181–225

RECORDINGS

Chine: musique classique, Ocora C 559039 (1988)
China: Folk Instrumental Traditions, AIMP VDE 822–823 (1995)
Xian' guan chuanqi: Special Collection of Contemporary Chinese Musicians, Wind Records CB-07 (1996)

STEPHEN JONES

Guan Pinghu [given name, Ping; style, Ji'an] (*b* ?1895; *d* 1967). Chinese *qin* zither master. Born to an artistic family, Guan started to learn *qin* and painting from an early age, studying first with his father and (after his death when Guan Pinghu was 13) with his father's friend Ye Shimeng. He became accomplished in both *qin* and painting. He went on to learn from the leaders of three different *qin* schools, Yang Zongji (1865–1933), Qin Heming, and Wujing Laoren. Synthesizing the strengths of the three schools, Guan forged a personal style distinguished by a controlled sense of rhythm and a grandeur of expression. In 1952 he was appointed a teacher and a researcher at the Central Conservatory of Music, where he taught a number of students and wrote several articles including a treatise on *qin* technique.

He was also at the forefront of the 1950s *dapu* movement to recreate *qin* pieces preserved in early notation. Through his interpretations ancient pieces such as *Guangling san* (also known as 'Nie Zheng Assassinates King Han'), *Youlan* ('Lone Orchid') and *Da hujia* ('Greater Barbarian Pipes') have become core pieces in the repertory of modern *qin* players. Among Guan's recordings, that of *Liushui* ('Flowing Waters') is a favourite.

See also QIN; CHINA, §IV, 4(ii)(a).

BIBLIOGRAPHY
AND OTHER RESOURCES

Xu Jian: 'Xuanshang wan'guyi, qingxin xiang liushui: guqinjia Guan Pinghu' [Expressing ancient meanings with his strings, his pure heart followed the flowing waters: the *qin* player Guan Pinghu], *Zhongguo jinxiandai yinyuejia zhuan* [Biographies of modern Chinese musicians], ed. Xiang Yansheng (Shenyang, 1994), 320–28
Favourite Qin Pieces of Guan Pinghu, ROI Productions RB-951005-2C (1995)

JOSEPH S.C. LAM

Guaracha. An Afro-Cuban *canción* form with binary structure based on the habanera rhythm that evolved as a substitute for the Spanish *tonadilla escénica* in 19th-century urban popular theatre. Its often picturesque and satiric *coplas* are delivered by a solo voice with a chorus repeating a single *estribillo* text and melody. Instrumental accompaniment shows the strong rhythmic influence of the habanera and features the guitar, *tres* (small three-string guitar) and *güiro* (gourd scraper).

WILLIAM GRADANTE

Guardasoni, Domenico (*b* ?Modena, *c*1731; *d* Vienna, 13/14 June 1806). Italian impresario, tenor and opera producer. In May 1764 he sang in the première of Boroni's *Sofonisba* at the Teatro S Salvatore, Venice, and on 4 October 1764 he sang in Prague in the opening performance by the Bustelli company. In 1772–3 he was with the Vienna opera, in summer 1773 with the Bustelli company in Dresden and Leipzig, and in December 1773 he was the leading male singer in the Joseph Kurz company at Warsaw. His wife, Faustina Guardasoni, was a singer and dancer in Kurz's company. In 1776 he returned to Bustelli's company. He acted as the impresario for the première in Prague of *Don Giovanni* (1787) and soon after took over the direction of the company. In June 1788 he presented *Don Giovanni* in Leipzig and in 1789 took the company to Warsaw. He returned to Prague in July 1791 to help prepare the celebrations for the coronation of Leopold II and commissioned from Mozart the coronation opera *La clemenza di Tito*. Guardasoni attempted to counter the declining interest in Italian opera with frequent presentations of Mozart's operas, German Singspiele in Italian translation and Italian opera in Czech translation; through his efforts the era of Italian opera reached its peak in Leipzig in 1794 and in Prague in 1807.

BIBLIOGRAPHY

O. Teuber: *Geschichte des Prager Theaters*, i–ii (Prague, 1883–5)
P. Nettl: *Mozart in Böhmen* (Prague, 1938)
M. Rulikowski and B. Król: *Warszawski teatr Sułkowskich dokumenty z lat 1774–1785* [The Warsaw Sułkowski Theatre: documents from the years 1774–1785] (Wrocław, 1957)
T. Volek: 'Über den Ursprung von Mozarts Oper "La clemenza di Tito"', *MJb 1959*, 274–86
O.E. Deutsch, ed.: *Mozart: die Dokumente seines Lebens* (Kassel, 1961; Eng. trans., 1965, 3/1990 as *Mozart: a Documentary Biography*)
T. Volek: 'Repertoir Nosticovského divadla v Praze z let 1794, 1796–8' [The Repertory of the Nostitz Theatre in Prague, 1794 and 1796–8], *MMC*, no.16 (1961), 3–190
P. Kneidl: 'Libreta italské opery v Praze v 18. století', *Strahovská knihovna* [Italian opera librettos in Prague in the 18th century], iv (1969), 186–215
T. Volek and I. Bittner, eds.: *The Mozartiana of Czech and Moravian Archives* (Prague, 1991)

TOMISLAV VOLEK

Guarducci [Garducci], **Tommaso** (*b* Montefiascone, *c*1720; *d* after 1770). Italian soprano castrato. He studied with Bernacchi and began his theatrical career in Italy in 1743 when he made his début in Urbino as Dorinda in the pasticcio *Flora*. In 1750 he was engaged by Farinelli for the Spanish court, where he sang for the rest of his career, and from 1752 until 1756 was in the service of the Viennese court, where he sang with Caterina Gabrielli in the première of Gluck's *L'innocenza giustificata* (1755). He also sang in Lisbon, in Italy (where he appeared in Traetta's *Alessandro nell'Indie*, 1762, Reggio nell'Emilia) and for two seasons (1766–8) at the King's Theatre, London, singing in the première of J.C. Bach's *Carattaco*. Among his last engagements was a highly successful appearance in Rome in Piccinni's *Didone abbandonata* in 1770. From 1770 to 1777 he was in Bologna (1770), Florence (1771, 1775–6) and Perugia (1777) singing in concerts, oratorios and operas. According to Burney, Guarducci 'was tall and awkward in figure, inanimate as an actor, and in countenance ill-favoured and morbid', but he made up for these defects by a highly polished and correct use of his voice, which was 'clear, sweet, and flexible'. 'Guarducci was the plainest and most simple singer of the first class, I ever heard'.

BIBLIOGRAPHY

BurneyFI; BurneyH; SartoriL
G.B. Mancini: *Pensieri e riflessioni pratiche sopra il canto figurato* (Vienna, 1774)
M. Kelly: *Reminiscences* (London, 1826, 2/1826/*R*1968 with introduction by A.H. King); ed. R. Fiske (London, 1975)
F. Haböck: *Die Kastraten und ihre Gesangskunst* (Stuttgart, 1927)
A. Heriot: *The Castrati in Opera* (London, 1956/*R*)

GERHARD CROLL, IRENE BRANDENBURG

Guarello, Alejandro (*b* Viña del Mar, 21 Aug 1951). Chilean composer. He received music instruction at the Catholic University of Valparaiso, then (1977–82) took the licentiate in composition at the arts faculty of the University of Chile, where he was taught by Lucila Césped

and Cirilo Vila. He continued his composition studies in Rome and Siena with Donatoni and in Milan with Giacomo Manzoni (1984–5). Since 1986 he has taught at the Catholic University of Chile, where he has organized and directed workshops on the composition and performance of new music.

Guarello's works have been performed in Chile, Europe and the USA. He has received several prizes for works such as *Tritonadas* for piano (1977), *Simulacros* for mixed choir (1978), Four Pieces for string quartet (1979), *Transcursos* for cello and strings (1981) and *Vetro* for violin, cello and clarinet (1984). Among the many commissions he has received are those from the Cultural Corporation of Santiago to compose the orchestral pieces *Intrelacción* (1988) and *Imóbuse* (1990).

BIBLIOGRAPHY

L. Manzino, ed.: *Compositores de Americanos/Composers of the Americas*, xx (Washington DC, 1993), 63–71

LEONARDO MANZINO

Guarini, (Giovanni) Battista (*b* Ferrara, late 1538; *d* Venice, 7 Oct 1612). Italian lyric and dramatic poet, diplomat and courtier. He was one of the poets most responsible for the pastoral vogue that captivated the European imagination in the late 16th century and persisted virtually until the French Revolution. He was also perhaps the poet most frequently set by Italian madrigalists and monodists in the late 16th and early 17th centuries.

1. LIFE. Guarini came from a prominent family of humanistic scholars and literati of Veronese origin. Following a period of study at Padua, at the age of 19 he replaced his uncle Alessandro as professor of rhetoric and poetics at Ferrara. His marriage in about 1560 to Taddea, a sister of the famous Ferrarese singer Lucrezia Bendidio, resulted in eight children, with whom in later life he was much at odds. In 1564 he joined the Paduan Accademia degli Eterei and in 1567 entered the service of the Este court at Ferrara, where he was named 'Cavaliere' by Duke Alfonso II. His duties were at first largely diplomatic and during the next decade he made journeys to Turin, Rome, Venice and twice to Poland.

During this period Guarini wrote occasional verse for court entertainments and ceremonies, but not until Torquato Tasso was confined for insanity in 1579 did his position as chief poet at one of the most musically progressive courts of the Renaissance become assured. He had been present at the first performance of Tasso's pastoral drama *Aminta* (1573), and in 1580–81, temporarily relieved of his diplomatic burdens, he began his ambitious rival work, *Il pastor fido*. Although it was finished by 1584 he withheld it from publication while he submitted it to literary circles for criticism. It was attacked as early as 1587 by Giasone Denores, in response to whom Guarini wrote the first part of his lengthy defence of tragicomedy, *Il verato primo* (Ferrara, 1588). *Il verato secondo* followed (Florence, 1593), and both were reprinted in his *Compendio della poesia tragi-comica* (Venice, 1601). Guarini first published *Il pastor fido* in 1589 (Venice, dated 1590); it went through 20 Italian editions by 1602, when a definitive edition appeared with more than 200 pages of Guarini's own comments (*Annotazioni*). Unwieldy in its dimensions (five acts, 39 scenes and no fewer than four different choral groups) the play was probably not staged until 1595 (Ferrara) or 1596 (Crema and Ronciglione), after which it was seen in Mantua, Rome, Ferrara, Vicenza, Bologna and elsewhere. The performance in Mantua took place in 1598, a few months after Guarini's daughter Anna, a favourite singer at Ferrara, was murdered by her husband and her brother on a pretext of adultery.

Although his relationship to Alfonso II had become strained, Guarini returned to his diplomatic career as ducal secretary in 1585; but the combination of court intrigue with his own contentious and ambitious nature obliged him to leave Ferrara in 1588. Until his reconciliation with Alfonso in 1595 he moved from one court to another, prevented by the duke from obtaining a firm position. After Alfonso's death in 1597 he went from Venice to Florence, where he served Ferdinando I, Grand Duke of Tuscany (1599–1601). He was also briefly attached to the Gonzagas at Mantua and to the Duke of Urbino (1602–4). During his last years, spent mostly in Rome, he was preoccupied with domestic squabbles, litigation with the Este family and the Venetian Republic and his polemic with Denores and others over *Il pastor fido*. However, he continued to be admired in literary circles, as his membership in several prominent academies testifies: in addition to the Eterei, he belonged to the Innominati of Parma, the Umoristi of Rome and the Crusca and Accademia Fiorentina of Florence.

2. WORKS. By the time Guarini's *Rime* appeared in 1598, his madrigals, sonnets, *stanze* and canzonettas had already been set to music by a generation of madrigalists, beginning in 1569 with *Musica nova* by the Ferrarese Giulio Fiesco. Texts such as *Tirsi morir volea* and *Ardo si, ma non t'amo*, with their quasi-dramatic mode, antithetical conceits, pastoral imagery and technical virtuosity, attracted dozens of court composers.

During the 1590s, when *Il pastor fido* brought the pastoral vogue to its height, Guarini's popularity with composers gradually surpassed even that of Tasso. More than 550 madrigals, by 125 composers, inspired by the play are to be found in extant printed sources alone (see Hartmann). The pathetic monologues in which nymphs and shepherds express their melancholy in lyrical sighs and tearful plaints were specially appealing to madrigalists and monodists writing in the new affective style: 'Ah, dolente partita' (Act 3 scene iii), 'Cruda Amarilli, che col nome ancora' (1.ii) and 'O Mirtillo, Mirtillo, anima mea' (3.iv) are among the soliloquies which appeared most frequently in madrigal collections by, among others, Wert, Marenzio, Monteverdi (in whose works Guarini almost completely usurped Tasso after about 1600) and Philippe de Monte (who published in 1600 a collection actually called *Il pastor fido*). Monteverdi's madrigals from around 1600 on texts from *Il pastor fido* differ from his earlier settings of Guarini's epigrammatic lyrics in that they are stylistically more responsive to the free, discursive passages of dramatic poetry intended for theatrical projection. Thus, although not necessarily performed on stage, these madrigals were to some extent the proving ground for Monteverdi's own operatic language. Only two scenes from Guarini's play were set to music in their entirety: Act 2 scene vi, as a *dialogo musicale* by Tarquinio Merula (Venice, 1626), and Act 3 scene ii ('Giuoco della cieca', wherein nymphs and shepherds play a type of 'blindman's bluff'), settings of which were published by Fattorini (1598), Gastoldi (1602), Ghizzolo (1609), Marsilio Casentini (1609), Brognonico (1612), Gabriel Usper

(1623) and Biandrà (1626). (Guarini reported a setting by Luzzaschi as well.) An earlier adaptation of the 'Giuoco', a 'pastorella tutta in musica' with words by Laura Guidiccioni and music by Emilio de' Cavalieri, was performed in Florence in 1595; it is now lost (see Kirkendale).

As the principal theorist of tragicomedy Guarini legitimized a third form of drama and incidentally influenced the style and content of opera and cantata librettos from their inception until the time of Metastasio and Handel. He believed that the proper aim of the 'modern' playwright was not the purgation of the tragic emotions of the ancients – pity and terror – but rather the banishment of melancholy. The 'mixed' tragicomedy was suited to this end: while it combined and moderated traits from both tragedy and comedy the final outcome was comic. The criteria of the new genre are clearly reflected in, for example, Rinuccini's *Euridice* (1600), wherein Tragedy (as the prologue) in a new guise promises to drive away melancholy and the original myth of Orpheus is altered by a happy ending. The action of *Il pastor fido* is further complicated in being 'not simple but compounded' by two sets of lovers (Mirtillo and Amarilli, Silvio and Dorinda), a pair of villains (Satiro and Corisca) and the use of 'discovery' (of identity) and 'reversal of fortune' to effect the happy ending. Thus it became a model for the more elaborate librettos of 17th-century Venetian opera, laden with intrigue and subplots and abounding in characters vying for the centre of the stage.

The dialogue of *Il pastor fido* proceeds mostly in an irregular alternation of heptasyllables and hendecasyllables, usually punctuated at cadences by a rhymed couplet; but it sometimes moves abruptly into more lyrical passages where shorter lines and close rhymes predominate. Often soliloquy or narration is recited in blank hendecasyllables. The choruses are similarly varied in structure. Librettists as stylistically different from one another as Rinuccini and Alessandro Striggio (ii) both have certain traits in common with Guarini: for example the concluding choruses of Acts 2, 3 and 5 of *Il pastor fido* might have been Rinuccini's model for his lyrical yet loosely organized recitative verse; and Striggio's framing choruses in the first two acts of *Orfeo* are similar to the tightly constructed nymphs' chorus in 'Giuoco della cieca'.

Guarini's other works for the stage include a prose comedy, *L'Idropica* (Mantua, 2 June 1608); *Dialogo fra Giunone e Minerva*, set to music by Cavalieri (Florence, October 1600); another musical dialogue, for Licori, Dafne and Aminta, once mistakenly attributed to Tasso; and other minor court entertainments (choruses, *intermedi* and prologues).

The standard complete edition of Guarini is *Opere del Cavaliere Battista Guarini* (Verona, 1737–8); *Il pastor fido* and *Il compendio* have also been edited by Gioachino Brognoligo (Bari, 1914). The best edition of *Il pastor fido* is that of L. Fassò: *Teatro del Seicento*, La letteratura italiana: storia e testi, xxxix (Milan, 1967), 97–323; see also W. Staton and W. Simeone's *A Critical Edition of Sir Richard Fanshawe's 1647 Translation of G.B. Guarini's 'Il Pastor Fido'* (Oxford, 1964).

BIBLIOGRAPHY

FenlonMM; *NewcombMF*
V. Rossi: *Battista Guarini ed il Pastor fido* (Turin, 1886)
W.W. Greg: *Pastoral Poetry and Pastoral Drama* (London, 1906/*R*)
B. Pennacchietti: 'Le pastorali del Tasso e del Guarini e la prima maniera di P. Metastasio', *Studi di letteratura italiana*, xi (1915), 175–202
A. Hartmann: 'Battista Guarini and *Il pastor fido*', *MQ*, xxxix (1953), 414–25
B. Weinberg: *A History of Literary Criticism in the Italian Renaissance* (Chicago, 1961)
B. Hathaway: *The Age of Criticism: the Late Renaissance in Italy* (Ithaca, NY, 1962)
A. Gilbert, ed.: *Literary Criticism: Plato to Dryden* (Detroit, 1962) [incl. Eng. trans. of Guarini's *Compendio della poesia tragicomica*]
N.J. Perella: *The Critical Fortune of Battista Guarini's 'Il pastor fido'* (Florence, 1973)
E.T. Harris: *Handel and the Pastoral Tradition* (London, 1980)
W. Kirkendale: 'L'opera in musica prima del Peri', *Firenze e la Toscana dei Medici nell'Europa del Cinquecento: Florence 1980*, ii, 365–95
G. Tomlinson: *Monteverdi and the End of the Renaissance* (Berkeley, 1987)
A. Pompilio, ed.: *Guarini: la musica, imusicisti* (Lucca, 1997)

BARBARA R. HANNING

Guarneri. Italian family of violin makers.

(1) Andrea Guarneri (*b* Casalbuttano, 13 July 1623; *d* Cremona, 7 Dec 1698). Son of Bartolomeo Guarneri, he was an apprentice in the house of Nicolò Amati from 1641 to 1646, and thus inherited the Amati principles of violin design and construction. In 1646 he left the Amati household, but returned in 1650 for a further four years. In 1652 he married Anna Maria Orcelli, the sister of a fine violinist. In 1654 Andrea and his wife left Amati's house to live in the house his wife received as part of her dowry, later to be known (with the next-door house) as the Casa Guarneri. Of their seven children, two of the sons, (2) Pietro Giovanni Guarneri and (3) Giuseppe Giovanni Battista ('filius Andreae') Guarneri, were to become violin makers.

Andrea's distinctive hand is recognizable in a few of Nicolò Amati's violins. His early complete instruments are usually on the 'Grand Amati' pattern, but his work never quite attained the elegance of his master's. In fact the Guarneri character was apparent from the first: here and there a noticeable lack of symmetry, a little extra scoop at the purfling, and a roughness of finish, especially in the scroll. Often the mitres of the purfling point across the corners instead of into them, a unique feature. Once established on his own, working, according to his labels, 'sub titulo Sanctae Teresiae', Andrea Guarneri generally used a compact model of good dimensions. These violins are very highly regarded. Later he relied more and more upon the help of his sons, especially Giuseppe, and the character of the work is variable. Certain violins have a narrow, pinched look, made perhaps in response to the growing popularity of Stainer's style of making. Andrea made several splendid smaller violas, well ahead of their time, one of which was played by William Primrose. He was also among the first to make a smaller cello, technically more easily managed than the very large instruments of the Amatis.

(2) Pietro Giovanni Guarneri (*b* Cremona, 18 Feb 1655; *d* Mantua, 26 March 1720). Eldest son of (1) Andrea Guarneri. He is known as 'Pietro di Mantova' to distinguish him from his nephew (4) Pietro Guarneri. He probably began work in his father's shop in Cremona before 1670, and indeed some of Andrea's productions of the following years show the recognizable imprint of Pietro's hand. In 1677 he married Caterina Sussagni, and soon afterwards left his parents' home. By 1683 he had



1. Violin by Pietro Giovanni Guarneri, 1689 (private collection)

settled in Mantua, where he made violins and also held an appointment as a violinist in the orchestra of the Gonzaga court. This dual occupation doubtless accounts for the scarcity of his instruments. Compared with his father he was a meticulous workman, yet he retained in all the details of his work that special character which is associated with the Guarneri family. His purfling is set quite close to the edge, which is deeply and delicately worked; his scrolls appear more solid than those of his contemporaries, the ears becoming heavier as time went by (fig.1). Most distinctive are his soundholes, designed, placed and cut with great elegance. His varnish, a soft, lustrous, transparent orange-red covering, ranks with the very best. Tonally his violins have a full, rich quality, but sometimes lack edge, perhaps because of the full model: one of the best was played by Szigeti. No violas are known, and only one cello. None of his children succeeded him in his profession, nor is he known to have had pupils, though the later Mantuan makers Camilli and Balestrieri were strongly influenced by his work.

(3) Giuseppe Giovanni Battista Guarneri (*b* Cremona, 25 Nov 1666; *d* ?Cremona, *c*1740). Third son of (1) Andrea Guarneri. Known as 'filius Andreae', he trained as violin maker and violinist and remained in Cremona as his father's faithful assistant, inheriting his house and his business in 1698. After about 1680, Giuseppe's hand became increasingly dominant in Andrea Guarneri's workshop, borrowing more from the style of his brother Pietro than from his father. In particular, the series of excellent cellos dating from about 1690 onwards would appear to have been made entirely by Giuseppe, possibly with other assistants.

He counts among the greatest violin makers, yet during his lifetime things must have been difficult. To begin with, his were troubled times in Cremona, with Austria taking the city in 1707 and gradually replacing Spain as the dominant power in Italy. Then there was the overwhelming shadow of Antonio Stradivari throughout Giuseppe's working life: just as Andrea Guarneri must have seen the most satisfying orders go to Nicolò Amati, so his son too had to rank as second best. Second he may have been, but going his own way he created some superb violins. He appears to have made no violas after his father's death, but a number of his cellos exist, showing by their differing dimensions that he gave extra thought to this instrument.

Not surprisingly, Giuseppe's materials were at times rather ordinary, but just before the turn of the century he learnt to make an orange-red varnish, similar to that used by Pietro and quite superior in appearance to that of their father. With this he continued through the next two decades, many of his instruments being first-rate in every respect.

Although he lived until about 1740, no violins are known with Giuseppe's original label dated after 1720. From about 1715 onwards he had substantial help from his two sons, (4) Pietro Guarneri, who later moved to Venice in late 1717, and (5) Giuseppe Guarneri 'del Gesù'. These transitional violins are actually better working instruments than the earlier ones, and it is not unusual to find them described as works of the early period of Giuseppe 'del Gesù'.

(4) Pietro Guarneri (*b* Cremona, 14 April 1695; *d* Venice, 7 April 1762). Son of (3) Giuseppe Giovanni Battista Guarneri. He was known as 'Pietro di Venezia' to distinguish him from his uncle. In the second decade of the 18th century the Guarneri family suffered numerous setbacks, and Pietro left home for good, arriving in Venice in December 1717. There he found a rich musical environment, and although he was at first restricted by the laws of the guilds, he soon found that there was plenty of room for one with his Cremonese background. It is interesting to observe how Venetian his work became in style in spite of his father's training, literally a blending of the two schools. When he arrived, the chief makers in Venice were Matteo Goffriller, Domenico Montagnana and Carlo Tononi, and Pietro may have obtained work with either of the latter two. In any case, his first original labels from Venice date from around 1730, and no-one can be sure how the earlier years there were spent. By 1740 his success rivalled that of Montagnana and Sanctus Seraphin, but after 1750 he slowed down and his inspiration waned.

His instruments are rare, and at least as highly prized as those of his father and uncle. Among the marked characteristics of his work are the broad scroll, with prominent gouge-marks in the volute, and a flamboyant Venetian swing to the soundholes. His cellos are particularly successful, though few survive: Beatrice Harrison used one of them.

(5) (Bartolomeo) Giuseppe Guarneri ('del Gesù') (*b* Cremona, 21 Aug 1698; *d* Cremona, 17 Oct 1744). Youngest son of (3) Giuseppe Giovanni Battista Guarneri. This last member of the family was one of the two greatest violin makers of all time. In tone-colour and in response a 'del Gesù' differs quite markedly from a Stradivari, some players preferring one make, some the other. Paganini played on a 'del Gesù' and started the vogue for his instruments. In the 20th century they have been used

by Grumiaux, Heifetz, Kogan, Ricci, Stern, Szeryng, Zukerman and many others.

Giuseppe was trained by his father, but he soon showed that his mind was both original and capable of assimilating the best qualities of the work of others. He very soon took note of Stradivari's work, which his father had almost completely ignored, and this partly explains the improvements in the sounding quality of the late work of Giuseppe 'filius Andreae', built in collaboration with 'del Gesù'. Late in 1722 Giuseppe left his father's house and married Cattarina Rota, a native of Vienna. For perhaps as much as five years he seems to have turned his attention to other work, but by the end of the decade he had returned to violin making. His first independently made violins of the late 1720s may have originally borne a label in which Guarneri described himself as the grandson of Andrea. More certain, however, is that in about 1731 he adopted a label with the well-known IHS cipher added to the margin, which later gave rise to his nickname 'del Gesù'. His reason for using the cipher is a matter for speculation; perhaps it was used simply to underline his independence from his father, who shared his name and used a label, like the other family members, which read 'sub titulo sanctae Teresiae'. By the early 1730s his work was so different in appearance from either his father's or Stradivari's, and so successful tonally, that it is perhaps worth pausing to speculate on what may have been his intentions. There is so much of Brescian influence to be seen throughout his work – the fullness of arching near the edges in the centre part; long, rather pointed soundholes; long waist – that he may well have been trying to make a Cremonese version of the Gasparo da Salò–Maggini instruments. These were probably then, as now, known for their strong sound and ability to withstand strong bow pressure, to go on giving sound however hard the violinist plays. What 'del Gesù' achieved was a combination of this feature with the tonal beauty and ease of response of a Stradivari violin, and it is for this that he is sometimes rated higher than Stradivari himself.



2. Violin by Giuseppe Guarneri ('del Gesù'), Cremona, 1737 (private collection)

With regard to craftsmanship and design, Giuseppe probably reached his peak around 1735, by which year many of his finest violins had been completed and covered with an unsurpassable varnish of varying tint. At this time his work does not show the raw, savage character that is usually associated with him, but by 1737 or 1738 the erratic nature of his genius was beginning to show itself; he continued with the principles developed in the earlier years, but with ever fewer inhibitions, using knife and gouge with increasing abandon. This trend grew, often with magnificent effect, over the next few years. The last two or three years offer some of the most glorious, outrageous fiddles ever seen, yet however wildly Guarneri appears to have lashed out with his tools, that same, inimitable tonal result is still present. Even the unhappiest, most mutilated examples retain something of it, something that died, apparently forever, in 1744.

BIBLIOGRAPHY

W.H., A.F. and A.E. Hill: *The Violin-Makers of the Guarneri Family* (London, 1931/R)

C. Chiesa and D. Rosengard: 'Guarneri del Gesù: a Brief History', *The Violin Masterpieces of Guarneri del Gesù*, ed. P. Biddulph and others (London, 1994), 13–17

C. Beare and others: *The Guarneri Centenaries* (Cremona, 1998)

C. Chiesa and others: *Giuseppe Guarneri del Gesù* (London, 1998)

CHARLES BEARE/CARLO CHIESA, DUANE ROSENGARD

Guarneri String Quartet. American string quartet, formed in 1964 during the Marlboro Festival, Vermont. The members had all played chamber music with Rudolf Serkin at Marlboro and were prompted to form the group by Alexander Schneider. They are Arnold Steinhardt (*b* Los Angeles, 1 April 1937), who was assistant concertmaster of Szell's Cleveland Orchestra before the quartet was established; John Dalley (*b* Madison, WI, 1 June 1935), formerly a member of the Oberlin String Quartet and artist-in-residence at the University of Illinois; Michael Tree (*b* Newark, NJ, 19 Feb 1934), who made his début as a violinist with a Carnegie Hall recital at the age of 20, subsequently appeared as soloist with numerous American orchestras and changed to the viola at Marlboro; and David Soyer (*b* Philadelphia, 24 Feb 1923), who had previously played with the Bach Aria Group, the Guilet Quartet, the New Music Quartet and (with Tree and the pianist Anton Kuerti) the Marlboro Trio. At the Curtis Institute Dalley and Tree studied with Zimbalist, and Steinhardt with Galamian. The quartet's foreign tours have included appearances at Spoleto (1965); in Paris with Artur Rubinstein; and in London (1970), where it performed Beethoven's complete quartets and gave masterclasses. Among its many recordings are the complete Beethoven quartets, the six Mozart quartets dedicated to Haydn and, with Rubinstein, the piano quintets of Schumann, Brahms and Dvořák, and piano quartets of Brahms and Fauré. The recording of the five middle-period Beethoven quartets won awards in 1968 and 1969, and in 1971 the quartet won an Edison Award. The Guarneri Quartet, originally associated primarily with the standard 18th- and 19th-century repertory, has later

proved a notable interpreter of the works of Bartók, Stravinsky and Walton. It has also played many contemporary works and gave the première of Ned Rorem's String Quartet no.3 in 1991 and of Henze's Piano Quintet (with Peter Serkin) in 1993. Its playing is generally characterized as suave, elegant, highly nuanced and technically flawless. Among American quartets it most readily brings to mind the Budapest Quartet of the 1940s and early 1950s, with its superb command of dynamics, immaculate balance and tonal sweetness. (H. Ruttencutter: *Quartet: a Profile of the Guarneri Quartet*, New York, 1980)

HERBERT GLASS/R

Guarnier. *See* GARNIER.

Guarnieri, Adriano (*b* Sustinente, Mantua, 10 Sept 1947). Italian composer. Following studies of composition (with Manzoni) and choral music (with Tito Gotti) at Bologna conservatory, he founded (1974) and directed (until 1977) the Nuovo Ensemble 'Bruno Maderna' of Florence. Since then he has taught at the conservatories in Pesaro, Florence and Milan. In 1987 he was awarded the Italian music critics' Abbiati prize for *Trionfo della notte* (1985–6).

Guarnieri has frequently referred to the cantabile quality within his musical material: a quality not dependent on a return to a traditional melodic or thematic manner, but which emerges 'within the sonic galaxy' of that material. The founding element of Guarnieri's music is, then, not the interval, but sound itself. Musical flow arises from the opposition of lines and densities over fixed harmonic aggregates, and from a sound fading, echoing, reverberating and refracting. In his works of 1972–6, the variable densities communicate a restless, raging expressivity. However, a more original approach, first anticipated in *Nafshi* for flute (1975) in particular, resulted in a breakthrough from 1978 onwards, and *Pierrot Pierrot!* and the *Pierrot Suite I*, both of 1980, show greater clarity in their subtle fusions of timbre and nervous, shimmering sounds.

A new level in Guarnieri's development was reached with the complexity of the *Pierrot Suite II* (1984) and in his first stage work, *Trionfo della notte*. Here plot and characters are replaced by lyric situations, and visions associated with fragments of Pasolini taken from *La religione del mio tempo*. The mood of Pasolini's texts, however fragmented, is preserved, the images and poetic radiance of the words, matched by the evocative atmosphere of the music. Instrumental sonorities seem to be caught up in a vortex of timbres at whose centre is the percussion, the effect not so much of polyphony as of the massing and dissolving of blocks of sound, the gelling and disintegration of fluid, impermanent structures. The relationship with the voices is always changing, until the latter come to predominate in the final scene.

With the rediscovery of song (the notes of which usually occupy the highest of tessituras) and a more intense gestural vocabulary, *Trionfo della notte* pointed the way towards many other vocal pieces, where the writing is increasingly restless and tormented, with a range of relationships between the agitated sonic mass and the tense vocal line. In instrumental music, the relationship between the virtuoso soloist and the orchestra, for example in the *Romanza alla notte no.2* (1988), is one of correspondence and amplification, as echoes, atmospheres, imitations and reverberations mix.

With the opera *Medea* (1989–90), Guarnieri's writing took on a fluid, spatial quality, which has become increasingly evident. At the core of this is a kind of visionary counterpoint, which may also be emphasized by live electronics, as in his third stage work *Orfeo cantando . . . tolse* (1994), based on Poliziano. In this piece, the voices of two sopranos represent Orpheus and Eurydice through allusion, not narrative; instrumentally too a guitar alludes to Orpheus's lyre, a flute to Eurydice. Without an explicit tale, the existential questions of the Orpheus myth remain implicit in the grief-stricken mood of the music. The use of live electronics is further explored in the restlessly lyrical *Quare tristis* (1995). To a text by Giovanni Raboni, anguished, violent explosions in the brass (sometimes in two opposing groups) contrast with grieving meditations in the solo cello, which plays an almost concertante role alongside the voices. In another vocal work of 1995, the cantata *Omaggio a Mina*, reworkings of fragments of the earlier *Medea* are again explored spatially, this time through the location of the two soloists, a soprano and a 'light-music' voice.

WORKS

(selective list)

Stage: Trionfo della notte (azione lirica, P.P. Pasolini), 1985–6, Teatro delle Celebrazioni, Bologna, 3 Feb 1987; Medea (op, Pasolini, Euripides, Seneca), 1989–90; Orfeo cantando.. . .tolse. . .(10 azioni liriche, after Poliziano), 1994, Teatro Poliziano, Montepulciano, 31 July 1994

Orch: . . .di sussulti e di tremori. . ., pf, orch, 1982; Vn Conc., 1985; Romanza alla notte no.2 (Vn Conc. no.2), 1988

Vocal: Ein Lied an Gott (E. Lasker-Schüler), S, 2 org, fl, perc, 12 insts, 1982; Piccola anima (Pasolini, A. Gramsci, T. Favalli, C. Guevara), spkr, S, fl, cel, va, vc, pf, 2 perc, 1988; 'sull'isola della libertà. . .' (E. Sanguineti), 2 S, 12 insts, 1989; Giustizia cara. . ., 3 S, spkr, orch, 1990–91; . . .e per lunghi filamenti. . . (S. Boccardi), S, pf, 13 insts, 1991; Il glicine (Pasolini), S, spkr, fl, vn, 1993; 'per il sole. . .per il cielo. . .per il mare' (Pier'alli), 2 S, str qt, 1993; Omaggio a Mina (cant., Euripides), S, Light-music v, orch, 1995 [based on op Medea];. Quare tristis (G. Raboni), S, T, b fl, vc, 2 inst groups, 2 tubas, live elecs, 1995; Pensieri canuti (Raboni), solo vv, chorus, 2 ens, live elecs, 1998; Passione secondo Matteo (Mattheus, Pasolini, Raboni), cant., S, T, cf, 2fl, choir, orch, live elecs, 1999

Chbr: Nafshi, fl, opt. tape, 1975; Récit, pf trio, 1978; Mystère, 7 insts, 1978; Poesia in forma di rosa, 13 insts, 1979; Pierrot Pierrot!, fl, cel, perc, 1980; Pierrot Suite I, 3 chbr groups, 1980; Romanze zur Nacht (Romanza alla notte no.1), vc, 11 players, 1983; Pierrot Suite II, fl, 16 players, 1984; Passioni, fl, pf, 1986; Sospeso, fl, vn, pf, 1987; 'Uno spazio che tremola celeste. . .', str qt, 1996

Principal publisher: Ricordi

BIBLIOGRAPHY

J.H. Wignall: 'L'opera del ventesimo secolo all'italiana', *NRMI*, xxiii (1989), 547–92

P. Petazzi: 'Dal materismo alla cantabilità materica: appunti su Adriano Guarnieri', *Sonus*, ii/2 (1990), 22–42; repr. in *Percorsi viennesi e altro Novecento* (Potenza, 1997), 217–39

A.M. Morazzoni: 'Ein Mythos in der Gegenwart: Medea vom Engagement von P.P. Pasolinis zum Opera-Film von Adriano Guarnieri', *Opera kot socialni ali politični angažma?: Ljubljana 1992*, 81–90

R. Calabretto: *Pasolini e la Musica* (Pordenone, 1999)

A.M. Morazzoni: 'La musica e lo spazio', *Figure dello spazio*, ed. V. Loriga and G. Brusa Zappellini (Milan, 1999), 145–55

E. Girardi: *Il Teatro Musicale Italiano oggi la Generazione della Postavanguardia* (Turin, 2000)

PAOLO PETAZZI

Guarnieri, Antonio (*b* Venice, 1 Feb 1880; *d* Milan, 25 Nov 1952). Italian conductor and composer. Born into a musical family, he studied the cello and piano privately in Venice, also taking lessons in composition and the organ

with M.E. Borsi. He began his career as a cellist and quartet player, but after making his conducting début at Siena in 1904 he quickly gained a wide reputation in Italian theatres, and was considered by some to have a greater natural talent than Toscanini. Guarnieri was engaged by the Vienna Hofoper in 1912 on a seven-year contract to conduct the Italian repertory, but he left after a year because of disputes over the conditions there.

Guarnieri conducted the first Italian performance of *Parsifal* at Florence, in the 1914–15 season, confirming the reputation as a Wagnerian that, despite the eclecticism of his taste, remained attached to him for the rest of his life. He formed the Società Sinfonica Italiana in Milan in 1915, but he did not conduct at La Scala until 1922, when he made his début with *Lohengrin*; the next year he conducted the première of Respighi's *Belfagor*. In 1934 Gui invited him to conduct at the Florence Maggio Musicale, where he also conducted the première of Casella's *Il deserto tentato* (1937); he gave the first performances in Italy of Bloch's *Macbeth* at Naples in 1938 and of Lully's *Armide* at Florence in 1950. Until 1946 he held a postgraduate course for conductors at the Accademia Musicale Chigiana, Siena.

Guarnieri possessed hypnotic power and technical mastery which drew sounds of great sensual beauty from the orchestra. His compositions are in the late Italian *verismo* style with some influence from French Impressionism but without any marked originality; they include the operas *Giuditta* (1913) and *Hannele* (produced for Italian television), *Impressioni di Spagna* for orchestra and vocal works.

LEONARDO PINZAUTI

Guarnieri, (Mozart) Camargo (*b* Tietê, São Paulo, 1 Feb 1907; *d* São Paulo, 13 Jan 1993). Brazilian composer, conductor and teacher. A Sicilian immigrant's son, he studied first with a local teacher and then, in São Paulo, he took piano lessons with Ernani Braga and Antonio de Sá Pereira. While a composition pupil of Baldi, he was decisively directed by Andrade towards folk and popular music, and so to composition in the nationalist aesthetic. In 1927 he was appointed to teach the piano at the São Paulo Conservatory and, with the foundation of the São Paulo Department of Culture in 1935, he took charge of its choral and orchestral conducting, particularly distinguishing himself as director of the Coral Paulistano. A Council of Artistic Orientation fellowship took him to Paris in 1938, and there he studied composition and aesthetics with Koechlin and conducting with Ruhlmann; he also had fruitful contact with Boulanger and secured some performances, returning to Brazil at the outbreak of war. In 1942 he received the first prize of the Philadelphia Free Library Fleischer Music Collection for his Violin Concerto. The Pan American Union then invited him to visit the USA; many of his works were performed in New York, and he conducted the Boston SO in the *Abertura concertante*. The Second Quartet won him a prize from the Chamber Music Guild of Washington, DC, in 1944, and in 1946–7 he made another visit to the USA, giving the Symphony no.1 with the Boston SO. He had been made a life member on the foundation of the Academia Brasileira de Música (1945) and was later its honorary president. After returning from the USA he was made permanent conductor of the São Paulo SO, and from that time he appeared with most of the leading European and American orchestras. In 1960 he was appointed director of the São Paulo Conservatory, and in 1964 teacher of composition and conducting at the Santos Conservatory. Among the many honours he received in the 1950s and 1960s were the first prizes of the São Paulo Fourth Centenary Competition (1954) and the Caracas International Competition (1957), and the Golfinho de Ouro Prize (1973). He founded then directed the string orchestra of the University of São Paulo (1976–92).

Guarnieri occupies a paramount position within the Brazilian national school. In over half a century of intense activity, he was one of the most prolific and creative Brazilian composers, writing in all the major genres with a consistent and sustained concern for national musical expression. In 1950 he took a firm stand against atonality and serialism and their chief proponent, H.J. Koellreutter, in a famous *Open Letter to the Musicians and Critics of Brazil*, though he had modified his stance by 1970, when he combined material from urban popular dances (sambas and *chôros*) with 12-note serialism in his Piano Concerto no.5. His first uncontestedly successful piece was the Piano Sonatina (1928), a piece that won the praise of Andrade, who was probably stimulated by the appearance of a militant nationalist composer in opposition to the prevailing European-directed academicism. The Sonatina is more subjectively national than such earlier works as the *Canção sertaneja* or the *Dansa brasileira*; clear, neo-classical counterpoint is combined in the second movement, 'Modinha', with a reconstruction of a popular guitar ostinato accompaniment, and in the last with a rhythmic vitality quite reminiscent of certain folk and popular dances.

In the 1930s there followed a group of chamber pieces and the first of a series based on the popular *chôro*. Of the latter, *Curuçá* and *Flor do Tremembé* are imaginatively orchestrated, with, in *Flor*, effective use of typical Brazilian percussion instruments, including the cavaquinho (a variety of ukelele), the cuíca (a friction drum) and the agogô (a cowbell). From the association with Andrade there resulted a one-act comic opera, *Pedro Malazarte* (1932), introduced with great success in Rio de Janeiro in 1952; his one-act lyric tragedy *Um homem só* (1960), on a libretto by the poet Gianfrancesco Guarnieri, was produced in Rio in 1962 to moderate acclaim. But it was in the many solo songs that Guarnieri excelled at this time. *Impossível carinho*, the *13 canções de amor* and *Vai, Azulão* are characteristic in their essential lyricism, and in some numbers (e.g. *Sai aruê* and *Acuti-parú*) Guarnieri employed features from Afro-Brazilian and Amerindian folksong.

After his first stay in Europe Guarnieri approached the orchestra with greater confidence. The two symphonies of 1944 are among his best works and, together with the third (1952), they typify his individual style: nationalist but anti-exotic in its stylization of folk elements, and technically refined, particularly in development procedures and form. In the orchestral suites – *Brasiliana*, *Suite IV centenário*, written for the 400th anniversary of São Paulo, and *Suite vila rica* – he incorporated Brazilian folk or popular dance types. The violin concertos are transparently contrapuntal and neo-classical traits predominate in the piano concertos. Guarnieri's numerous solo piano pieces have been taken up with enthusiasm by most Brazilian pianists; the title given to the five albums of *Ponteios* refers to melodic pizzicato.

During the 1960s Guarnieri interrupted his compositional activity for a period of reflection. After overcoming doubts he decided to continue in the same aesthetic direction; subsequent works, such as the *Homenagem a Villa-Lobos*, show a more direct involvement with national sources. His inspiration returned in the 1970s and 80s, and he presented two symphonies, choral works and numerous other works. His contribution as a teacher was paramount: among the several generations of composers he taught and influenced are Osvaldo Lacerda, Vasconcellos Corrêa, Almeida Prado and Aylton Escobar.

WORKS
(*selective list*)

ORCHESTRAL

Curuçá, chôro, 1930; Pf Conc. no.1, 1931; Toada à moda paulista, chbr orch, 1935; Flor do Tremembé, 15 insts, perc, 1937; Vn Conc. no.1, 1940; Abertura concertante, 1942; Sym. no.1, 1944; Sym. no.2, 1944; Pf Conc. no.2, 1946; Brasiliana, suite, 1950; Chôro, vn, orch, 1951; Sym. no.3, 1952; Vn Conc. no.2, 1953; Suite IV centenário, 1954; Chôro, cl, orch, 1956; Chôro, pf, orch, 1956; Suite vila rica, 1958; Chôro, vc, orch, 1961; Sym. no.4 'Brasília', 1963; Pf Conc. no.3, 1964; Seresta, pf, orch, 1965; Pf Concs. no.4, 1968, no.5, 1970; Abertura festiva, 1971; Chôro, fl, chbr orch, 1972; Syms. no.5, 1978, no.6, 1981, no.7, 1985; Conc. no.6 'Saratí', pf, perc, str, 1987; Chôro, bn, hp, perc, str, 1992

VOCAL

Dramatic: Pedro Malazarte (comic op, 1, M. de Andrade), 1932, Rio, 1952; Um homem só (lyric tragedy, G. Guarnieri), 1960, Rio, 1962

Vocal-orch: 4 poemas de Macunaíma (M. de Andrade), 1v, orch, 1931; A morte do aviador (cant. trágica), 1v, orch, 1932; A serra do rolamoça (M. de Andrade), 1v, orch, 1947; 3 poemas afro-brasileiros, 1v, orch, 1955; Sêca (cant.), 1v, chorus, orch, 1957; Caso do vestido (C. Drummond de Andrade), 1v, orch, 1970; Cant. do cinqüentenário da USP, Bar, chorus, perc, str, 1984

Choral: Missa dilígite, mixed chorus, org, 1972; Todo mundo e ninguém (C. Drummond de Andrade), nar, T, mixed chorus, perc, 1981

Songs: Trovas de amor (trad.), 1929; Minha viola (J. Galeno), 1929; Minha terra (R.C. Guarnieri), 1930; Impossível carinho (M. Bandeira), 1930; Den-báu (trad.), 1932; Modinha triste (A. de Oliveira), 1934; Acuti-parú, 1934; Dona Janaína (Bandeira), 1935; 13 canções de amor (Corrêa jr, R.C. Guarnieri, A. Mariano, F. de Matos, C. Ricordi, C. Plastina, C. Campos, trad.), 1936–7; Vai, Azulão (Bandeira), 1939; Madrigal (Bandeira), 1942; Declaração (F. Pati), 1942; Quando embalada, modinha, 1948; Para acordar teu coração (S. de Campos), 1951; 5 poemas de Alice (A.C. Guarnieri), 1954; 2 canções (C. Brand), 1955; Se eu pudesse (R.C. Guarnieri), 1957; Não adianta dizer nada (C. Meireles), 1957; O amor de agora (D. Milano), 1959; Onde andará (P. Bonfim), 1959; Eu sinto dentro do peito …, 1961; Toada, 1964; 2 canções de Renata, 1967; Tríptico de Ieda, 1967; 3 epigramas, 1968; Súplica, 1969; E mô kanceô, 1971; Seria tão fácil, 1972; 2 canções de Menotti del Picchia, 1972; 2 canções (Intermezzo, Deslumbramento), 1974; Es na minha vida, 1975; Poemas da nega (12 songs), 1975

CHAMBER

Sonata no.1, vn, pf, 1930; Str Trio, 1931; Str Qt no.1, 1932; Sonata no.2, vn, pf, 1933; Wind Qnt, 1933; Str Qt no.2, 1944; Sonata no.3, vn, pf, 1950; Sonata no.2, vc, pf, 1955; Sonatas nos.4–5, vn, pf, 1956, 1959; Str Qt no.3, 1962; Sonata no.6, vn, pf, 1965; Homenagem a Villa-Lobos, ww ens, 1966; Ave Maria, str qt, 1974; Sonatina, vn, pf, 1974; Pf Trio, 1989

PIANO

Canção sertaneja, 1928; Dansa brasileira, 1928; Toada, 1929; Chôro torturado, 1930; Lundu, 1935; Tocata, 1935; Valsinha, 1971; Em memória de um amigo, 1972; 10 momentos, 1980s

Sonatinas, nos.1–4, 1928, 1934, 1937, 1958

Ponteios, 5 vols., 1931–5, 1947–9, 1954–5, 1956–7, 1958–9

Valsas, nos.1–10, 1934, 1935, 1936, 1943, 1948, 1949, 1954, 1954, 1957, 1959

Estudos, nos.1–3, 1949, no.5, 1950, no.4, 1954, nos.6–9, 1962, nos.10–12, 1964, nos.13–14, 1969, no.15, 1970, nos.16–17, 1970s, nos.18–20, 1980s

BIBLIOGRAPHY

M. de Andrade: 'Uma sonata de Camargo Guarnieri', *Revista brasileira de música*, ii (1935), 131–5

M.C. Guarnieri: 'Mestre Mário', *Revista brasileira de música*, ix (1943), 15–23

Compositores de América/Composers of the Americas, ed. Pan American Union, iv (Washington DC, 1958)

Ministério das Relações Exteriores, Divisão de Difusão Cultural: *Catálogo das obras de Camargo Guarnieri* (Brasília, 1976)

G. Béhague: *Music in Latin America: an Introduction* (Englewood Cliffs, NJ, 1979)

Universidade de São Paulo, Escola de Comunicações e Artes: *Catálogo das obras de Camargo Guarnieri* (São Paulo, 1979)

V. Mariz: *História da música no Brasil* (Rio de Janeiro, 1981, 4/1994)

J.M. Neves: *Música brasileira contemporânea* (São Paulo, 1981)

B.C. de Mendonça: 'Comentários sobre a obra pianistica de Camargo Guarnieri', *Boletim da Sociedade Brasileira de Musicologia*, iii (1986), 25–46

National Institute of Music of the National Foundation for the Arts (FUNARTE): *Camargo Guarnieri, a vida e a obra* (Rio de Janeiro, forthcoming)

GERARD BÉHAGUE

Guasco, Carlo (*b* Solero, Alessandria, 13 March 1813; *d* Solero, 13 Dec 1876). Italian tenor. He qualified as a surveyor, trained with an unknown teacher and, briefly, with Giacomo Panizza, and made his début at La Scala in 1837 as the Fisherman in Rossini's *Guillaume Tell*. He went on to sing the lyric tenor parts of Bellini and Donizetti, creating Riccardo in the latter's *Maria di Rohan* (1843, Vienna) and – in the same poetic vein – Oronte in Verdi's *I Lombardi* (1843, Milan). Only under protest did he undertake, in Venice (1844), the more forceful title role in *Ernani*, which Verdi till then could not cast satisfactorily; though hoarse several nights running, he succeeded well enough to go on to create Foresto in *Attila* (1846, Venice). His voice was said to be penetrating and incisive. Between 1844 and 1848 he sang several times in Madrid and St Petersburg, once in London, and at Nice and Marseilles. He retired in 1849 but sang again in Paris and Vienna in 1852–3; by then he was in vocal decline.

BIBLIOGRAPHY

J. Budden: *The Operas of Verdi* (London, 1973–81)

G. Gualerzi: *Carlo Guasco: tenore romantico fra mito e realtà* (Alessandria, 1976)

JOHN ROSSELLI

Guascogna, Mathieu [?Johannes]. *See* GASCONGNE, MATHIEU.

Guastavino, Carlos (Vicente) (*b* Santa Fe, Argentina, 5 April 1912). Argentine composer and pianist. In his early years, he studied the piano with Esperanza Lothringer and later with his cousin Dominga Iaffei Guastavino. He studied chemical engineering at the Universidad del Litoral, before going to Buenos Aires in 1938, having received a grant from the Santa Fe Ministry of Public Instruction to study music at the National Conservatory. But on arriving there, instead of entering the conservatory, he elected to take private lessons with Athos Palma (composition) and Rafael González (piano). His earliest published songs and piano pieces date from around this time, as does his only stage work, the ballet *Fue una vez*. Beginning in the mid–1940s, Guastavino's music gained increasing local and international acclaim thanks to his own performances and those by other artists, such as the pianists Rudolf Firkušný and Inés Gómez Carrillo. In

1948 Guastavino went to London, where he stayed for two years on a grant from the British Council. He performed his songs and piano music throughout Great Britain and Ireland, and in 1949 Walter Goehr and the BBC SO played his *Tres romances argentinos*. Later tours included trips throughout Latin America and, in April 1956, to China and the former Soviet Union. Guastavino's concert appearances declined during the 1960s as he focussed increasingly on composition and accepted various interim teaching positions in Buenos Aires, including spells at the National (1959–73) and Municipal (1966–73) Conservatories. Disillusioned by the neglect of critics and colleagues and possibly depressed over the death of his mother, Guastavino stopped composing abruptly in 1975. He began writing again in 1987 on the encouragement of Carlos Vilo, whose vocal chamber ensemble gave many performances of Guastavino's songs. He wrote or arranged numerous works for Vilo's group before retiring from composition for good in 1992.

Guastavino came of age artistically during the 1940s, an era of strong nationalist sentiment in Latin America, and even after the movement's decline in the 1960s, most of his works show at least some nationalist influence. They also demonstrate a tender nostalgia for Argentina, its people, and especiaaly its wildlife in such works as *Pajaros* (1974) and *Diez Cantilenas argentinas* (1958). Guastavino also draws on *gauchesco* and Indian traditions, invoking Argentine folk idioms in the *Cuatro canciones argentinas* (1949), and in piano pieces such as *Gato* (1940), *Bailecito* (1940) and *Pampeano* (1952). He voiced strong objections to contemporary musical trends, and his own music never diverges from tonal harmony and traditional forms. As his output in large-scale genres is slight, Guastavino is best known for his piano pieces, chamber music and, above all, songs – art songs, songs for schoolchildren ('canciones escolares') and choral arrangements of his own songs. The early songs, especially *Se equivocó la paloma* (1941) and *La rosa y el sauce* (1942), are still among those most often performed and recorded. His longest and most fruitful collaboration began around 1963 with the Argentine poet León Benarós, whose poetry forms the basis of more than 60 songs. Of these some of the finest are found in *Flores Argentinas* ('Argentine Flowers', 1969), a cycle that displays Guastavino's characteristic melodic lyricism and sensitive text-setting, as well as his strong inclination towards texts on themes of nature. The discography of his works has grown steadily since the early 1980s and features such artists as Ameling, Berganza, Carreras and Cura. Notable instrumental works include *Diez cantilenas argentinas* for piano, the series of *Presencias* (for various media) and the Clarinet Sonata (1971).

WORKS
(*selective list*)

SONGS

for solo voice and piano: Arroyito serrano (Guastavino), 1939; Gratitud (Guastavino), 1939; Propósito (Guastavino), 1939; Balada (G. Mistral), 1940, unpubd, rev. 1989; Campanas (F. Silva), 1941; Piecescitos (Mistral), 1941; Pueblito, mi pueblo (Silva), 1941; Se equivocó la paloma (R. Alberti), 1941; Manitas (Mistral), 1942, unpubd, rev. 1989; Por los campos verdes (J. de Ibarbourou), 1942; La rosa y el sauce (Silva), 1942; Anhelo (D. Zerpa), 1942; El vaso (Mistral), 1942; Cita (L. Varela), 1943; Paisaje (Silva), 1943; Riqueza (Mistral), 1943; Seis canciones de cuna (Mistral), cycle, 1943; Las nubes (L. Cernuda), cycle of 3 songs, 1944; 7 canciones (R. Alberti), cycle, 1944; Déjame esta voz (Cernuda), 1944; 3 canciones (Cernuda), cycle, 1945; La nube (M. Altolaguirre), 1945, unpubd, rev. 1989; El prisionero (anon.), 1947; Canción de Navidad (Silva), 1947; Esta iglesia no tiene (P. Neruda), 1948

4 canciones argentinas (anon.), cycle, 1949; 3 canciones (J. Iglesias de la Casa), cycle, 1950; Sonetos del ruiseñor (Varela), S, fl, cl, pf, 1951; Siesta (Silva), 1953; El labrador y el pobre (anon.), 1954; Canción de Navidad no.2 (C. Vicent [Guastavino]), (1955); La primera pregunta (El adolescente muerto) (N. Cortese), 1956; Ombú (N. Mileo), 1956, rev. 1989; Mi canto (Mileo), 1956; Los días perdidos (A.M.C. Aguirre), 1961; Soneto a la armonía (Aguirre), 1962; Milonga de dos hermanos (J.L. Borges), 1963; La tempranera (L. Benarós), 1963; Zamba del quiero (I. Malinov), 1964; Severa Villafañe (Benarós), 1964; Adiós quebrachito blanco (A. Yupanqui) (1964); Noches de Santa Fe (G. Eizenberg) (1964); Ojos de tiempo (A. García) (1964); Romance de la Delfina (Eizenberg) (1964)

En el pimpollo más alto (Benarós), 1965; Ay! Que el alma (Benarós), 1965; 4 canciones coloniales (Benarós), cycle, 1965; En el río feliciano (anon.); 15 canciones escolares (Benarós), cycle, (1965); Romance de José Cubas (Benarós), 1965; En la mañana rubia (Yupanqui) (1965); Yo, maestra (García) (1965); A un árbol (L. Furlain), 1966; Canción de cuna del Chacho (Benarós), 1966; 12 canciones populares (Benarós, A. Vázquez, Eizenberg, H.L. Quintana, García, Yupanqui), cycle (Buenos Aires, 1968); Edad del asombro (Quintana), cycle of 3 songs (1968); Flores argentinas (Benarós), cycle of 12 songs, 1969; Los ríos de la mano (J. Pedroni), cycle of 10 songs, 1973; Canciones del alba (Benarós), cycle of 4 songs, 1973; Pájaros (Benarós), cycle of 10 songs, 1974; 4 sonetos de Quevedo (F. de Quevedo y Villegas), cycle, 1975; Elegía para un gorrión (García), 1975; Familia (M.A. Romero), 1988; Yegua (Romero), 1988

OTHER VOCAL

Indianas no.1 (A. Vázquez, I. Aizenberg, J.F. Basso, Benarós), SATB, pf, 1967; Indianas no.2 (E. Apesteguia, A.M.C. Aguirre, Benarós, Basso), TTB, pf, 1968; More than 60 choral arrs. of songs; Despedida (Benarós), Bar, female chorus, male chorus, orch, 1972

More than 60 choral arrs. of songs

INSTRUMENTAL

Ballet: Fue una vez (1), Buenos Aires, Colón, 27 Nov 1942, lost

Orch: Sinfonietta, 1944, withdrawn; 3 romances argentinos, 1949, unpubd; Romance de Sante Fe, pf, orch, 1952, unpubd

Chbr: Str Qt, 1948, withdrawn; Sonata, A, vn, pf, 1952, withdrawn; Presencia no.6 'Jeromita Linares', gui, str qt, 1965; Tonada y cueca, cl, pf, 1965; Presencia no.7 'Rosita Iglesia', vn, pf, 1965; Sonata no.1, gui, 1967; Sonata no.2, gui, 1969; Arroz con leche, 4 gui, 1970, unpubd; Sonata, cl, pf, 1971; Presencia no.8 'Luis Alberto', ob, cl, hn, bn, pf, 1971; Presencia no.9, eng hn, pf, 1972; Sonata no.3, gui, 1973; Sonata, trbn/hn, pf, 1973; Introducción y allegro, fl, pf, 1973

Pf (solo unless otherwise stated): Bailecito, 1940; Gato, 1940; Tierra linda, 1940; la Siesta, 1942; Sonatina, g, 1945; Sonata, c♯, 1947; 3 romances argentinos, 2 pf, 1948; 3 sonatinas, 1949; Estilo, 1952; 10 preludios, 1952; Pampeano, 1952; La tarde en rincón, 1953; Las niñas, 1953; Suite argentina, 1953; Romance de Cuyo, 1953; 3 romances nuevos, 1955; 10 cantilenas argentinas, 1958; Las presencias, nos.1–5, 1960–61; Mis amigos, 1966; 10 cantos populares, 1974; Romance del Plata, sonatina, pf 4 hands, 1987

Principal publishers: Ricordi Americana, Editorial Lagos

BIBLIOGRAPHY

Compositores de América/Composers of the Americas, i, ed. Pan American Union (Washington DC, 1955), 36–41

J. María Veniard: *La música nacional Argentina* (Buenos Aires, 1986), 121, 126–7

S. Mansilla: 'Carlos Guastavino', *Revista del Instituto de Investigación Musicológica 'Carlos Vega'*, x (1989), 229–58

N. Roldan: *An Analysis of 'Ten Cantilenas'* (diss., Peabody Institute, Johns Hopkins U., 1989)

D. Crowder: *Carlos Guastavino: Ten Selected Songs* (diss., Peabody Institute, Johns Hopkins U., 1992)

R. Roel: *An Analysis of Selected Piano Works by Carlos Guastavino* (diss., U. of Miami, 1995)

D. Wagner: *Carlos Guastavino: an Annotated Bibliography of his Solo Vocal Works* (diss., Arizona State U., 1997)

F. Fuenzalida: 'Vida, personalidad y obra de Carlos Guastavino', *Música e Investigación*, i/2 (1998), 21–77

S.L. Mansilla: '"Se equivocó la paloma" de Carlos Guastavino: curioso caso de hibridación cultural', *Asociación Argentina de Musicología XIII: Buenos Aires 1999*
S. Luz Mansilla, B. Illari and M. Plesch: 'Guastavino, Carlos Vicente', *Diccionario de la música española e hispanoamericana* (Madrid, 2000)

JONATHAN KULP

Guatemala, Republic of (Sp. República de Guatemala). Country in Central America. It is bordered at the north and west by Mexico, at the north-east by Belize and at the south-east by El Salvador and Honduras. The capital is Guatemala City.

I. Art music. II. Traditional music.

I. Art music

In pre-Columbian times the culture of the Mayas spread over most of the present territory of Guatemala. After the Spanish Conquest (1523–4) Guatemala rapidly became a significant centre of music. The musical life of the country has always been concentrated in the capital, Guatemala City. Its cathedral had, from the time of its construction (1534, seven years after the foundation of the city), a regular organist and a *chantre* to conduct and intone. Hernando Franco worked in Guatemala from 1554 to 1573, before moving to Mexico in 1575, and two of his works, a five-part *Lumen ad revelationem* and a five-part *Benedicamus Domino*, are in the cathedral archives. The colonial archives of S Miguel Acatán, other smaller communities in the Huehuetenango province and Guatemala City Cathedral give ample evidence of the splendour of the country's early musical life. They contain works by composers active in other Spanish colonies (such as Juan Gutiérrez de Padilla, Torrejón y Velasco, Zumaya and Salazar), several manuscripts of some of the greatest Spanish and Flemish Renaissance composers (Morales, Guerrero, Victoria, Ceballos, Isaac, Compère, Mouton, Sermisy) and works with both vernacular and Spanish texts by local *maestros de capilla*, such as Francisco de León and Tomás Pascual.

Records of late colonial composers are more precise. Among several *maestros de capilla* of the late 18th and early 19th centuries were Esteban de León Garrido, Miguel Pontaza (1747–1807) and Vicente Sáenz (1756–1814), who wrote the popular *Villancicos de Pascua*. The Sáenz family was important in local music in the early 19th century. Benedicto Sáenz, father (*d* 1831) and son (1815–57), were cathedral organist and *maestro de capilla* respectively, and were both influential music teachers. The son also contributed to the diffusion of Italian opera in Guatemala.

The first native composer to draw on Guatemalan folk idioms was Luis Felipe Arias (1870–1908), a pianist who wrote mainly for his own instrument. Jesús Castillo employed Indian subjects and musical themes directly in his instrumental works (*Oberturas indígenas*, *Suites indígenas*, *Tecúm Umán*) and in his operas *Quiché Vinak* (1917–25) and *Nicté* (1933, unfinished). In 1941 he published his important study *La música Maya-Quiché*. His younger brother Ricardo Castillo, who studied in Paris in the 1920s, wrote in an impressionistic style and turned to national sources only later; his many works include incidental pieces such as *Ixquic* and *Quiché Achí* (both 1945), and the ballet *Paal Kaba* (1951), which won him wide recognition.

The most representative figures of the next generation were Salvador Ley, who cultivated an imaginative national style, and Enrique Solares who lived for some time in Europe and turned to serial techniques after the mid-1950s. Younger composers who came into prominence in the 1960s include Joaquín Orellana and Jorge Alvaro Sarmientos. More recently, avant-garde trends in Guatemalan composition have been limited, partly because of the lack of support from official music and cultural institutions in the country. A number of composers, however, have renewed efforts towards new techniques and aesthetics. As well as the influential work in the 1970s of composers such as Jorge Sarmíentos, Joaquín Orellana and Enrique Anleu-Díaz, other names have emerged subsequently, including Humberto Ayestas, Rodrigo Asturias, Igor de Gandarias, Igor Sarmíentos, Pablo Alvarado, Antonio Crespo, William Orbaugh and Dieter Lenhoff. These composers are, as a rule, also active performers, conductors and music researchers, and cultivate different contemporary styles.

BIBLIOGRAPHY

StevensonRB
J. Saenz Poggio: *Historia de la música guatemalteca desde la monarquía española, hasta fines del año de 1877* (Guatemala City, 1878); repr. in *Anales de la Sociedad de geografía e historia de Guatemala*, xxii (1947), 6–54
V.M. Díaz: *Las bellas artes en Guatemala* (Guatemala City, 1934)
S. Ley: 'Cultural Aspects of Music Life in Guatemala', *Latin-American Fine Arts: Austin 1951* (1952), 78
R. Stevenson: 'European Music in 16th-Century Guatemala', *MQ*, l (1964), 341–52
D. Lehnhoff: *Espada y pentagrama: la música polifónica en la Guatemala del siglo XVI* (Antigua, Guatemala, 1986)
A.E. Lemmon: *La música de Guatemala en el siglo XVIII/Music of 18th-Century Guatemala* (Guatemala City, 1986)
F.Ll. Harrison: 'The Musical Impact of Exploration and Cultural Encounter', *Musical Repercussions of 1492: Encounters in Text and Performance*, ed. C.E. Robertson (Washington DC, 1992)

II. Traditional music

The traditional music of Guatemala is a product of two contiguous rural cultures: Ladinos or creoles of Spanish language and musical heritage, and the Maya, who constitute more than 50% of the population and maintain one of the strongest indigenous music traditions of North and Central America. A small population of Garífuna or black Caribs lives on the Caribbean coast, especially in Puerto Barrios and Livingston, and has a distinct musical tradition.

1. Ladino music. 2. Maya music. 3. Garífuna music.

1. Ladino music. Ladino music flourishes in the large Ladino populations concentrated in urban centres, the south coast (in the departments of Retalhuleu, Escuintla, Santa Rosa and Jutiapa) and the eastern lowlands (in Chiquimula, Jalapa, El Progreso, Zacapa and southern Izabal). Their music shows a long-standing and pervasive influence from Spain as well as more recent influences from Mexico, Colombia, the other Central American and Caribbean countries, and the popular music of the USA. The direct influence of Maya music on Ladino styles is comparatively small although there is a common folk repertory performed by both Ladino and Maya musicians, with some differences in interpretation.

The Guatemalan marimba is the most popular folk instrument with both Ladinos and the Maya and has come to be a symbol of the independence of the Guatemalan Republic. The marimba is believed to be of African origin, introduced during the early colonial period by African slaves. The earliest form of the marimba is a

xylophone consisting of a keyboard of parallel tuned wooden bars or percussion plates suspended above a trapezoidal framework of cords which pass through threading pins and the nodal points of each key. Beneath each key hangs a tuned resonator of calabash. The keys are struck with wooden mallets (*baquetas*, *pallilos*, *bollilos*) with raw rubber tips (fig.1). Technological improvements of the marimba took place in the last quarter of the 19th century by adding *cajones harmónicos*, wooden box resonators constructed to resemble gourds, to form the *marimba sencilla*. The addition of a second row of chromatic keys to this keyboard to form the *marimba doble* followed. Later, the keyboard of the *marimba doble* was extended to six and a half octaves (*marimba grande*), and a smaller, five-octave marimba (*marimba tenor*) was combined with it to form an ensemble. A variety of other instruments are added to the ensemble to form the *marimba orquesta*, or simply, *marimba*.

The most popular and widespread form is the *son guatemalteco* (also called *son chapín*), the national dance of Guatemala. The *son guatemalteco* is played by marimbas, singly or in ensembles, and by ensembles of six- and twelve-string guitars, *guitarrillas* and maracas. It accompanies a couple-dance in which the partners dance together without touching, emphasizing the *son* rhythm

Ex.1

melody

bass

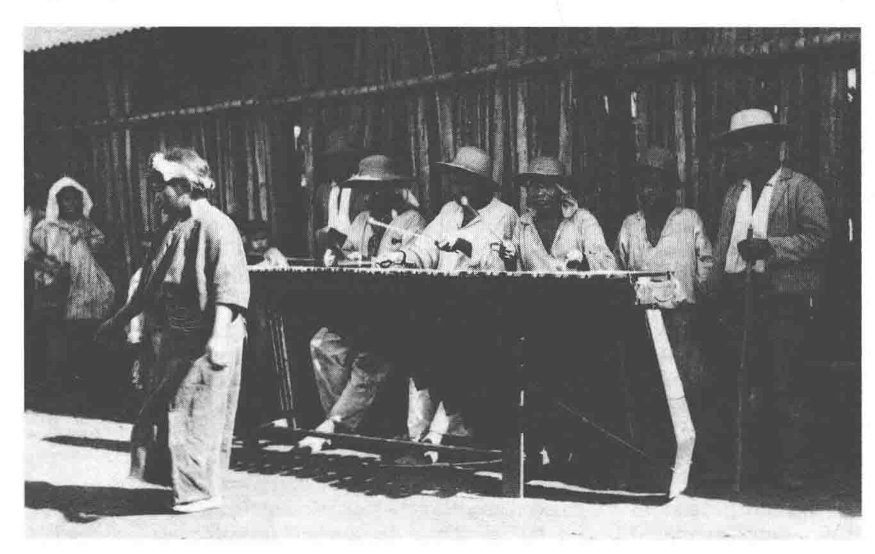
with *zapateado* or foot-stamping which relate the dance to Spanish flamenco style. The *son guatemalteco* is often sung by a male duet, trio or quartet, to a pastoral or folkloric text with strophes usually of four octosyllabic lines. Each *son* contains two or three different but related melodies, which are repeated and combined, more freely in instrumental versions than in vocal. The *son guatemalteco* is characterized by a homophonic texture, major tonality, predominantly diatonic melody, triadic harmony and a moderate to rapid 6/8 metre with accents on the third and fifth beats in the rhythmic line and *zapateado*, allowing frequent hemiola, as in ex.1. An opening motif beginning on the fifth beat is common.

Also widely heard are locally composed *corridos* which closely resemble Mexican *corridos* in form and style. In Guatemala *corridos* are sung to the accompaniment of six- or twelve-string guitars and sometimes *guitarrilla* and harp, or marimba ensembles, though marimbas more frequently perform *corridos* as instrumental solos. *Corrido* texts are narrative and topical, often political, and may have 20 to 30 strophes. Frequently texts are anonymous and distributed in public places, intended to be sung to familiar melodies. Guatemalan *corridos* are predominantly diatonic and major, with triadic harmonic structure and homophonic texture.

Also popular are the *corridos*, *canciones rancheras* and *huapangos* of the Mexican *mariachi* band repertory, adapted for the instruments of the Guatemalan marimba and string ensembles, as are also the *vals*, *marcha* and a wide range of internationally popular styles.

2. Maya music. The various language groups of the Guatemalan Maya belong to the Mamean, Quichean and Kekchian branches of the Maya family, inhabiting respectively the western and north-central, south-central, and north-eastern highlands. Their traditional music displays stronger influences from Spanish colonial music than from its more ancient Maya roots. However, the reverence with which they regard their ancestral heritage, the source of their mythology, ritual, arts and music, discourages the modification of traditional ways, and accounts for the preservation of some instruments and stylistic elements of their ancient music. Music is an essential part of public and private rituals and celebrations of rites of passage and events in the Maya agricultural calendar as well as Christian and secular calendars. Notable occasions for the public performance of instrumental music are the numerous dance–dramas performed annually at village festivals, or the frequent processions in which the images of the saints are carried through the streets. The more abundant, but less researched, private ritual music includes vocal as well as instrumental forms.

There are many sources for pre-Columbian Maya music, including numerous archaeological remains of instruments, portrayals of instruments and ensembles in sculpture and murals and on painted vessels, three pre-Columbian written codices, and Maya and Spanish literature of the early colonial period which describes



1. Marimba accompanying an Indian woman dancing the national dance (son) of Guatemala

Maya culture at the time of contact. Still in use among the highland Maya, and integral to indigenous ritual, are a variety of idiophones and aerophones of types found in pre-Columbian sources, whose musical style is still predominantly autochthonous, although little of a wholly indigenous character is to be found.

The *tun* (also called *c'unc'un* or *tunkul*), a horizontal percussion tube with two vibrating tongues, and known as a 'slit-drum', is common in the highlands. The *tun* is struck with a plain or rubber-tipped mallet or antler, producing two pitches, approximately a 4th apart. Two *tuns* of different sizes are sometimes played together.

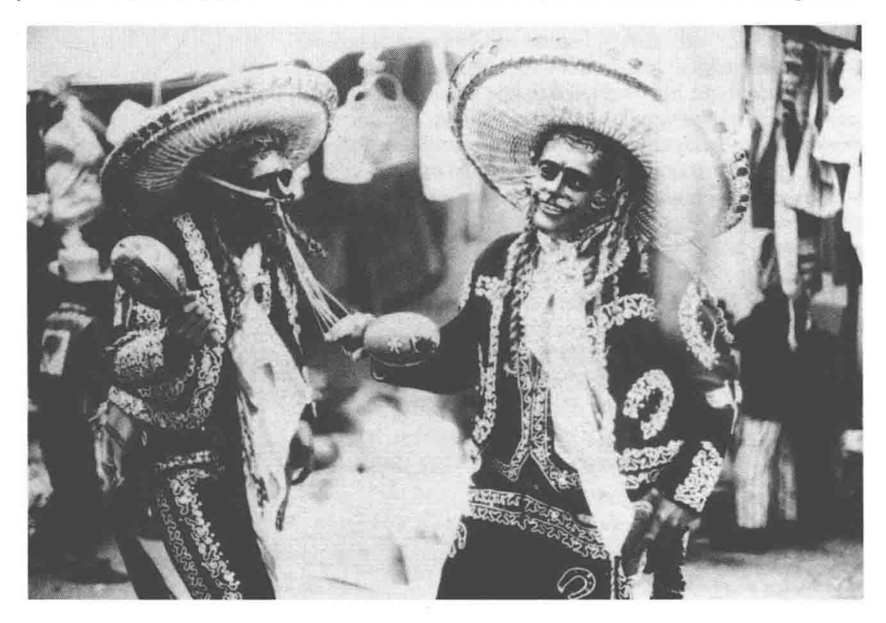
The tortoiseshell gong beaten with bone, stick or antler, is used by the Ixils of El Quiché in the *baile del venado* ensemble, together with the *tun* and long, wooden, bark or metal trumpets. (A confusion in the literature arises from the use in Quichean languages of the word *tun* or *tum* to refer both to the slit-drum and to the trumpet). The tortoiseshell gong is also commonly used in the originally Spanish Christmas processions, *posadas*. An ensemble of *tuns* and trumpets is used for the accompaniment of the ancient dance-drama, *Rabinal Achí*, of the Quichés of Rabinal. Pre-Columbian ocarinas and whistles unearthed by Maya agriculturalists are regarded as sacred and powerful, and may be used during shamanic curing. Conch-shell trumpets are also known, but are rare. Metal clapper-bells, bone rasps and vessel stick-rattles of gourds, pottery or metal filled with seeds or pebbles, called *chinchines*, are used in dance-dramas and processional ensembles (fig.2).

The cane flute combined with a European drum is common as a processional ensemble. The flute, called *xul*, *zu* or *tzijolaj* but also referred to in written sources by the Spanish word 'pito', is an end-blown, open duct flute of cane, usually having six tone-holes and ranging from a few centimetres to a metre in length. The *k'jom* (Spanish *tambor*, *tamborón*), a cylindrical double-headed drum of the European type, has replaced older Maya types. To this ensemble a trumpet may be added, or a *tun* may replace the *tamborón*. The Tzutujíls and Cakchiquels of the region of Lake Atitlán use a side-blown cane *xul*, closed at the embouchure end by a hollow ball of black beeswax. Into this ball, which has a mirliton, rattlesnake rattles are inserted. This instrument, in ensemble with a small *marimba sencilla* played by two men, is used for the *baile del venado*. This ensemble is notable because it demonstrates the African roots of the marimba ensemble. The side-blown mirliton flute, of which a single example was found in 1971, resembles Central African prototypes and the marimba music is similar in some elements to certain African marimba styles. Of uncertain provenance are the *zambomba*, a friction drum with fixed stick, and the *caramba* or *zambumbia*, a monochord musical bow with gourd resonator.

Notable features in the playing styles of these instruments in ensemble are their complex rhythmic patterns, independent but related to the other instruments in the ensemble; a heterophonic texture in which the leading melodic voice is imitated by secondary voices in their different ranges (sometimes almost simultaneously, as when the *marimba sencilla* is followed by the mirliton *xul*, or after a delay, as in trumpet duets); an essentially non-Western tonal and harmonic character, with residual traces of Hispanic styles; and formulaic opening and closing motifs appended to the piece, in contrasting or free rhythm.

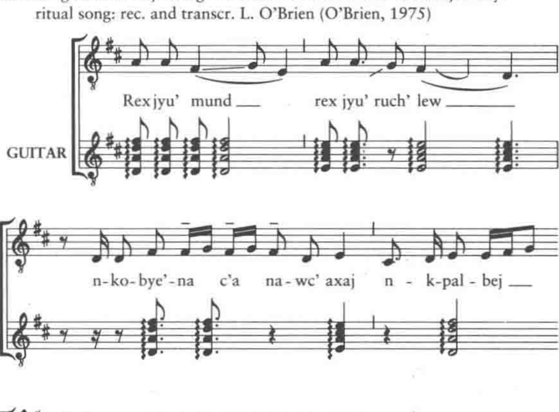
Vocal music that is predominantly indigenous in its musical and ritual character includes prayer- and curing-chants of shamans and midwives, sung to simple melodic formulae in the native language. More elaborate melodies are known among the Tzutujíls, who, having acquired their songs in dreams, often accompany them on a five-string guitar (ex.2). Musically these songs resemble the *son guatemalteco*, modified, however, by the asymmetrical rhythms and free intonation typical of Maya style (ex.3). Narrative songs and laments, courting, rain, planting and magic songs correspond to events of the life cycle and the agricultural calendar. The partly improvised poetic texts of both prayer-chants and songs preserve and transmit native mythology.

The Spanish Conquest in 1523–4 was soon followed by nearly a century of intense missionary activity, during which Spanish music, instruments and styles, both ecclesiastical and secular, were introduced to the highland

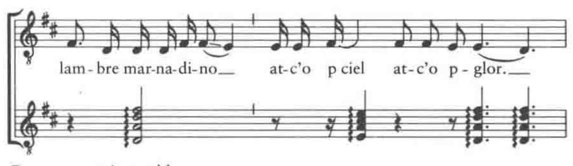


2. *Chin-chines (gourd rattles) used in the baile de los Mexicános of the Cakchiquel-Maya, Solol*

Ex.2 Diego Cuá Simaj: 'Song of the Lord of the World' a Tzutujïl-Maya ritual song: rec. and transcr. L. O'Brien (O'Brien, 1975)







Green mountain world,
Green mountain Face of the Earth
You then hear us.
We stand, we walk on the face of the Earth God.
God—Lamp of St Bernardine
You are in the sky,
You are in glory.

Maya. This period was followed by three centuries of relative isolation, during which some elements of Spanish culture, particularly religion and music, were modified and incorporated into the Maya way of life.

Central and north-eastern highland string ensembles, called *zarabandas*, derive from a colonial prototype, and usually include one or more three- or four-string *rabels* or violins to play the melody, some rudely constructed of half a calabash, or of wood with deerskin sides, and played with loose horsehair bows; one or more six-string guitars or five-string *guitarrillas* or *tiples*, or the now disappearing twelve-string *bandurria*, *bandola* or *bandolin*; and an *arpa*, a diatonic frame harp with 28 to 32 strings, manual tuning action and a wide resonator box, often beaten with a padded stick by a musician who alternately beats a snare drum (fig.3). The *arpa* may provide melody as well as rhythm and bass, in which case it may be played with a wooden plectrum. To this ensemble may be added an *adufe* (a square, double-skin frame drum, often with an interior rattle) or an accordion. Also common are harp, violin or guitar solos with *adufe* accompaniment.

In the 1970s the typically Indian *marimba de tecomates* began to disappear, though it is still in use as a solo instrument or in combination with the *chirimía*, a shawm of Spanish introduction, and the *xul* and *tamborón*. The more common *marimba sencilla* is used for festive dancing, processions and dance–dramas. To it are added, when available, double bass, *chirimía* or *xul*, saxophones, trumpets, accordion, bass and snare drums, cymbals, bells and one or more vocalists.

Zarabanda string ensembles and marimba ensembles share common styles and repertories, playing the typical genres *son guatemalteco*, *barreño* and *corrido*, as well as traditional ritual music. *Chirimía* and drum ensembles (fig.4) accompany the very prevalent *baile de la Conquista*. Large ensembles of up to eight *chirimías*, eight *xuls* and four or five drums sometimes play for large festivals.

Vocal music stemming from colonial Spanish liturgical music is used for Catholic ceremonies that have been incorporated into Maya ritual. Examples of Latin and Spanish hymnody, psalmody and plainchant, such as the yearly singing of Tenebrae in some villages, have been found.

3. Garífuna music. A black Carib population known as the Garífuna inhabits the Caribbean coast from Belize to Islas de la Bahía in Honduras. In Guatemala they live mainly in the urban centres of Livingston and Puerto Barrios. They stem from the indigenous Arawak of the island of St Vincent and from African slaves, and came to Central America in the late 18th century. Their culture and musical traditions are distinct and separate from those of the rest of Guatemala.

The principal instrument of the Garífuna is the *garaón*, a wooden membranophone about 60 cm in length and slightly conical, with a deer-skin head. The *garaón primera* is larger and plays a more virtuoso role than the *garaón segunda*. An ensemble is formed with the *sísira* (*chíchira*), a spiked gourd rattle containing seeds or stones, and sometimes a conch-shell trumpet (*weiwintu*). A vocal soloist and chorus complete the ensemble. The audience participates with clapping, commentary and sometimes dancing. This ensemble plays for religious festivals and processions. The repertory and style are Afro-Cuban, including the forms *punta*, *parranda*, *yakunú*, *jungujugu* and samba. Further definition and documentation of forms and repertory is needed.

Ex.3 José Sosof Coo': 'Song of the Drowned', Tzutujïl-Maya ritual song, Guatemala; rec. and transcr. L. O'Brien (O'Brien, 1975)




3. *Cakchiquel-Maya ensemble with arpa (frame harp), violins and snare drum*

The Garífuna also play a fusion of popular and Caribbean styles on electric guitar, electric bass and keyboard with drums and percussion, sometimes adding trumpet, trombones, saxophones and voices. Vocal music is mainly responsorial between a small group or soloist and chorus. The *punta* is the best known Garífuna dance-song genre, with texts that may be topical, erotic or moral and serve as social regulators.

BIBLIOGRAPHY

J. Sáenz Poggio: *Historia de la música guatemalteca, desde la monarquía española hasta fines del año de 1877* (Guatemala City, 1878); repr. in *Anales de la Sociedad de geografía e historia de Guatemala*, xxii (1947), 6–54

J. Castillo: *La música Maya-Quiché* (Quetzaltenango, 1941)

D. Vela: *Noticia sobre la marimba* (Guatemala City, 1953)

P. Collaer: 'Musique caraïbe et maya', *Studia memoriae Belae Bartók sacra*, ed. B. Rajeczky and L. Vargyas (Budapest, 1956, 2/1957; Eng. trans., 1959), 125–42

L. Paret-Limardo de Vela: *Folklore musical de Guatemala* (Guatemala City, 1962)

V. Chenoweth: *The Marimbas of Guatemala* (Lexington, KY, 1964)

L. O'Brien: *Songs of the Face of the Earth: Ancestor Songs of the Tzutuhil-Maya of Santiago Atitlán, Guatemala* (diss., UCLA, 1975)

L. O'Brien: 'Music Education and Innovation in a Traditional Tzutuhil-Maya Community', *Enculturation in Latin America*, ed. J. Wilbert (Los Angeles, 1976), 377–93

L. O'Brien: 'Music in a Maya Cosmos', *World of Music*, xviii/3 (1976), 35–42

L. O'Brien: 'Marimbas of Guatemala: the African Connection', *World of Music*, xxv/2 (1982), 99–104

A. Arrivillaga Cortés: 'La música tradicional Garífuna en Guatemala', *LAMR*, xi, (1990), 251–80

J.B. Camposeco Mateo: *Te' son, chinab' o k'ojom: la marimba de Guatemala* (Rancho Palos Verdes, CA, 1992, 2/1994)

GERARD BÉHAGUE (I), LINDA O'BRIEN-ROTHE (II)


4. *Chirimía (shawm) and tambor (drum) players, Chichicastenango*

Guayrinet. *See* GARINUS.

Guazzi, Eleuterio (*b* Parma, 22 Feb 1597; *d* ?Venice, before Nov 1622). Italian composer and singer. He sang in various court and ecclesiastical institutions in Parma from 11 October 1613 until at least June 1615 (with a short period of singing in S Maria Maggiore, Bergamo, from December 1614 until February 1615) and again from 1 August 1618 until May 1622. He sang tenor in the chapel of S Marco, Venice, from 17 April 1617 and again from May 1622 until his death. His only known music is the posthumously published *Spiritosi affetti . . . libro primo*, for one and two voices and continuo (Venice, 1622). Of the 21 pieces in this volume all but three are monodies, and 14 of these are simple strophic arias. The solo madrigals, romanesca and duets contain extensive coloratura befitting the work of a virtuoso singer. Occasionally Guazzi employed striking chromatic gestures in both madrigals and arias.

BIBLIOGRAPHY

N. Pelicelli: 'Musicisti in Parma nel secolo XVII', *NA*, ix (1932), 217–46, esp. 230

M. Padoan: *La musica in S. Maria Maggiore a Bergamo nel periodo di Giovanni Cavaccio (1598–1626)* (Como, 1983), 187

R. Miller: *The Composers of San Marco and Santo Stefano and the Development of Venetian Monody (to 1630)* (diss., U. of Michigan, 1993)

NIGEL FORTUNE/ROARK MILLER

Gubanshī, Muḥammad al- (*b* Baghdad, 1901; *d* Baghdad, 1989). Iraqi singer. He was a specialist of the urban and classical repertory of the 'Iraqi *maqām*' and its associated forms. Born to a family of merchants, he had an informal education and learnt the *maqām* by attending gatherings of *maqām* masters and watching their performances in the coffee-houses of old Baghdad.

Al-Gubanshī was the first to reinstate the importance of the text and emphasize the importance of clear diction. In 1936 he ceased to use the accompaniment of the traditional *shalghī al-baghdādī* ensemble in favour of the new Middle Eastern *takht* ensemble. He created new Iraqi *maqāms* which are still in use at the beginning of the 21st century as part of the repertory. Al-Gubanshī habitually chose to perform the *pesta* songs which follow the *maqām* singing rather than leave their performance to the instrumentalists.

Al-Gubanshī was always treated with reverence and respect. Being a wealthy merchant, he did not consider himself as a professional musician, and was not regarded as such. This gave him freedom to decide where and how he should perform. Between the 1920s and 40s he made more than 100 78 r.p.m. recordings. In 1932 he represented Iraq at the Cairo Congress for Arab Music, where he obtained fame and decorations. In Baghdad he participated extensively in musical life, regularly performing in religious rituals such as the *mawlid nabawī* and the Sufi *dhikr* and concerts arranged by professional groups and individuals. He also performed in radio and television programmes. He was the first nonconformist innovator of the *maqām* during the 20th century.

SCHEHERAZADE QASSIM HASSAN

Gubaydulina, Sofiya Asgatovna (*b* Chistopol', 24 Oct 1931). Russian composer. She first studied at the Kazan' Conservatory with Grigory Kogan (piano) and Al'bert Leman (composition), graduating in 1954, and then studied composition at the Moscow Conservatory with Nikolay Peyko (1954–9). She became a member of the Composers' Union in 1961 and finished postgraduate studies with Shebalin in Moscow in 1963. She then worked at the Moscow experimental studio for electronic music (1969–70) and was a member of the Astrea improvisation group (with Viktor Suslin and Vyacheslav Artyomov, 1975–81, and with Suslin and his son Aleksandr from 1991). In 1990 she joined the committee which awarded the State and Lenin prizes; she has herself been a recipient of numerous prizes and awards, including the Koussevitzky Prize (1990 and 1994), the State Prize of Russia (1992), the Kulturpreis des Kreises Pinneberg (1997) and the Premium Imperiale, Japan. One of the foremost Russian composers of the second half of the 20th century, philosophical, spiritual, religious and poetic ideas often serve as the impetus behind her works. She considers that religion and music share a common goal, namely of 'restoring the legato of life, re-ligio'. 'There is no more serious reason for composing music', she has said, 'than spiritual renewal'. Although her works are frequently large-scale in conception, they are nonetheless subtle in their economic employment of means and material. Her style, which cannot conveniently be categorized within the usual boundaries of avant garde and traditional, was established in 1965 with the *Pyat' ètyudov* ('Five Studies'), for harp, double bass and percussion.

Gubaydulina's Tatar extraction and her birth in the Tatar Republic have had a profound effect on her work, which has been regarded as a synthesis of various features of the Eastern and Western traditions. The cantata *Noch' v Memfise* ('Night in Memphis') sets ancient Egyptian verse, while Tatar and Japanese connections in *Po motivam tatarskogo fol'klora* ('On Tatar Folklore Themes') for dömbras and piano, and *Rano utrom pered probuzhdeniyem* ('Early Morning before Waking') for seven kotos are explicit. Although Eastern folk instruments are frequently used, actual folk traditions are not always drawn on; in *Yubilyatsiya* ('Jubilation') Chinese, Uzbek, Tajik and Chukchi instruments are employed while the language remains essentially Western. The improvisations performed by Astrea also draw on Eastern traditions.

Gubaydulina's Western orientation is evident in her choice of Latin, Italian and German texts and titles; it is frequently the case that a work's title sums up the content and meaning of a particular composition. Many characteristics of her writing are rooted in Western concepts; dichotomy, opposition, antinomic principles of Greek tragedy, the philosophy of Kant and 20th-century linguistic theory have all played significant roles in the formation of her aesthetic. Ideas based on opposition lie at the heart of many of her works including *Vivente – non vivente*, *Svetloye i tyomnoye* ('Light and Darkness') and *In croce* which can mean both 'On the Cross' and 'Cross-wise'. In



Sofiya Asgatovna Gubaydulina in 1993, holding an Indian plucked drum, with (behind) sitār, tablā and bāyā and (in front) a Japanese koto

the 12-movement symphony *Slïshu ... umolklo ...* ('I Hear ... Silence ...'), the dramatic scheme is based on the juxtaposition of two 'macrothemes' – a static theme in the major, symbolizing the divine and eternal, and dynamic, dramatic music representing the earthly strivings of humanity. This tendency towards symbolism is a feature of many of her works. Her interest in various traditions of Western culture is reflected in Introitus for piano and orchestra, *Offertorium* for violin and orchestra and *Raduysya* ('Rejoice') for violin and cello, which were all conceived as parts of or complete settings of the mass. As they had for Schütz and Haydn before her, the last utterances of Christ formed the impetus behind *Sem' slov na kreste* ('The Seven Words on the Cross') for cello, bayan and strings. Gubaydulina often chooses subject matter common to both Western and Russian Orthodox traditions (*Alleluja* contains a quotation of an early Russian psalm); in doing this she simultaneously continues and expands the Russian tradition.

Gubaydulina employs a wide range of rhythmic systems, articulatory structures and methods of sound production; her harmonic language synthesizes the diatonic (sometimes in the form of flageolet triads), chromatic and micro-intervallic (in the form of quarter tones and glissandos). In her conception of rhythm, not only pitches but also rests have significance; the contrast between sound and silence is a leading compositional principle behind *Slïshu ... umolklo ...*, in which there is not only a culmination point for sound (in the orchestra) but also one for rests (in a solo for the conductor's beat). Her rhythm is frequently governed by numeric considerations, especially the Fibonacci series, as in *Perception*, *V nachale bïh ritm* ('In the Beginning there was Rhythm') and *Quasi Hoketus*. She has classified means of articulation (along with related uses of texture, melody and rhythm) according to a special parameter – 'the parameter of expression' (a term devised by V.N. Kholopova). For example, in *Sem' slov na kreste*, the upper string parts are marked 'consonant expression' (played legato and with a consistent texture), while the cello and bayan are marked 'dissonant expression' (with pizzicato in the cello and with leaps and clusters in the bayan). Such attention to expression and execution in her work has attracted many leading artists including the Kronos Quartet, the Arditti Quartet, Gidon Kremer, Mark Pekarsky, Valery Popov, Simon Rattle, Mstislav Rostropovich, Gennady Rozhdestvensky and Vladimir Tonkha.

WORKS
(*selective list*)

STAGE

Begushchaya po volnam [Flying on the Waves] (ballet, after A. Grin), 1963; Era vodoleya [Age of Aquarius] (orat-op-ballet), 1991, Genoa, 1991

VOCAL

Choral: Noch' v Memfise [Night in Memphis] (cant., ancient Egyptian texts, trans. A. Akhmatova and V. Potapova), Mez, male chorus, orch, 1968; Laudatio pacis (orat, J.A. Comenius), S, A, T, B, spkr, 2 choruses, orch, 1975, collab. M. Kopelent and P.-H. Dittrich; Posvyashcheniye Marine Tsvetayevoy [Homage to Marina Tsvetayeva] (suite, M. Tsvetayeva), 1984; Likuyte pred Gospoda (Jauchzt der Gott) [Rejoice Before God], chorus, org, 1989; Alleluja, boys' v, chorus, org, orch, 1990; Aus dem Stundenbuch (conc., Rilke), spkr, male chorus, vc, orch, 1991; Lauda, A, T, Bar, spkr, chorus, orch, 1991; Teper' vsegda snega [Now it is Always Snowing] (G. Aygi), chbr chorus, chbr ens, 1993; Sonnengesang (Francis of Assisi), chbr chorus, vc, 2 perc, cel, 1997

Other: Fatseliya (vocal-sym. cycle, M.M. Prishvin), S, orch, 1956; Rubayyat (cant., Omar Khayyám, Hafiz, Khakani), Bar, chbr orch, 1969; Rozï [Roses] (5 romances, Aygi), S, pf, 1972; Pesenki-schitalki [Counting Rhymes] (5 children's songs, J. Satunovsky), 1v, pf, 1973; Chas dushi [Hour of the Soul] (Tsvetayeva), Mez/C, wind orch, 1974, version for Mez, perc, orch, 1976 [originally titled Percussio Pekarskogo], rev. 1988; Perception (after F. Tanzer, psalms), S, Bar, 7 str, 1983; Posvyashcheniye T.S. Eliotu [Homage to T.S. Eliot], S, octet, 1987; Ein Walzerspass nach Johann Strauss, S, octet, 1987, version for pf, str qnt, 1989; 2 Songs (Ger. folk poetry), Mez, fl, vc, hpd, 1988; Aus den Visionen von Hildegard von Bingen, C, 1994; Ein Engel (E. Lasker-Schüler), C, db, 1994; Galgenlieder à 3 (C. Morgenstern), S, perc, db, 1996; Galgenlieder à 5, S, fl, bayan, perc, db, 1996

ORCHESTRAL

Poėma-skazka [Fairy-Tale Poem], 1971; Stupeni (Stufen) [Steps] (R.M. Rilke), speaking chorus, orch, 1972; Detto no.2, vc, inst ens, 1972; Conc., bn, low str, 1975; Conc., jazz band, orch, 1976 [after text by A. Fet]; Introitus, conc., pf, chbr orch, 1978; Te salutant, capriccio, 1978; Offertorium, conc., vn, orch, 1980, rev. 1982, rev. 1986; 7 slov [7 Last Words], vc, bayan, str, 1982; Stimmen ... Verstummen ... sym., 12 movts, 1986; Pro et contra, 1989; And: The Feast is in Full Progress, vc, orch, 1993; Figurï vremeni (Zeitgestalten) [Figures of Time], 1994; Music for Fl, Str and Perc, 1994; Impromptu, fl, vn, str orch, 1996; Va Conc., 1996

CHAMBER

4 or more insts: Pf Qnt, 1957; Concordanza, chbr ens, 1971; Str Qt no.1, 1971; Quattro, 2 tpt, 2 trbn, 1974; Misterioso, 7 perc, 1977; Yubilyatsiya [Jubilation], 4 perc, 1979; Sad radosti i pechali (Garten von Freuden und Traurigkeiten) [Garden of Joy and Sadness] (Tanzer), spkr (ad lib), fl, va, hp, 1980; Descensio, 3 trbn, 3 perc, hp, hpd/cel, cel/pf, 1981; V nachale bïh ritm [In the Beginning there was Rhythm], 7 perc, 1984; Str Qt no.2, 1987; Str Qt no.3, 1987; Chyot i nechet (Pari e dispari) [Even and Odd], 6 perc, hpd, 1991; Meditation über den Choral 'Vor deinen Thron tret ich hiermit' von J.S. Bach, hpd, 2 vn, va, vc, db, 1993; Rano utrom pered probuzhdeniyem [Early in the Morning Before Waking], 7 koto, 1993; Str Qt no.4, with tape, 1993; In Erwartung [In Anticipation], sax qt, 6 perc, 1994; Quaternion, 4 vc, 1996

2–3 insts: 5 ėtyudov, hp, db, perc, 1965; Vivente – non vivente, synth, tape, 1970; Muzïka dlya Klavesina i udarnïkh instrumentov iz kollektsii Marka Pekarskogo [Music for Hpd and Perc from M. Pekarsky's Collection], 1972; Rumore e silenzio, hpd/cel, perc, 1974; Sonata, db, pf, 1975; Tochki, linii i zigzagï [Dots, Lines and Zigzags], b cl, pf, 1976; Trio, 3 tpt, 1976; Duo-Sonata, 2 bn, 1977; In croce, vc, org, 1979; Raduysya [Rejoice], sonata, vn, vc, 1981; Quasi hoquetus, bn, va, pf, 1984; Str Trio, 1988; Silenzio, bayan, vn, vc, 1991; Tantsovshchik na kanate [Dancer on a Tightrope], vn, pf, 1993

Solo: Pf Sonata, 1965; Perc Sonata, 1966; Org Sonata, 1969, rev. as Detto no.1, org, perc, 1978; 10 ėtyudov (10 preludii), vc, 1974; Svetloye i tyomnoye [Light and Darkness], org, 1976; De profundis, bayan, 1978; Et ex-specto, sonata, bayan, 1986; Slïshish' li tï nas, Luidzhi, vot tanets, kotorïy stantsuyet dlya tebya obïknovennaya derevyannaya treshchotka [Do you Hear us, Luigi, This is the Dance that the Ordinary Wooden Rattle will Make for You], perc, 1991; Ritorno perpetuo, hpd, 1997

FILM SCORES

Vertikal' (dir. S. Govorukhin), 1966; Maugli (after R. Kipling), 1971; Balagan [The Circus Tent] (dir. I. Garanina, after F. García Lorca), 1980; Velikiy Samoyed (dir. A. Kordon), 1981; Kafedra [The University Chair], 1982; Chuchelo [The Scarecrow] (dir. R. Bïkov), 1983; Koshka, kotoraya gulyala sama po sebe [The Cat that Walked by Himself] (dir. Garanina, after Kipling), 1984

MSS in *CH-Bps*

Principal publishers: Muzïka, Sovetskiy Kompozitor, Hans Sikorski

BIBLIOGRAPHY

V. Bobrovsky: 'Otkroyte vse okna!' [Open all the windows], *SovM* (1962), no.2, pp.23–8

V. Kholopova: 'Dramaturgiya i muzïkal'nye formï v kantate S. Gubaydulinoy "Noch' v Memfise"' [Dramaturgy and musical forms in Gubaydulina's 'Night in Memphis'], *Muzïka i sovremennost'*, viii (1974), 109–30

M. Yakubov: *Sofiya Gubaydulina* (Moscow, 1981)

C. Bachmann: 'Konstruktiv vermittelte Gefühle', *NZM*, Jg.143 (1982), 43–5
Yu. Makeyeva: 'I eto shchast'ye' [And this is happiness], *SovM* (1988), no.6, pp.22–7 [interview]
V. Kholopova: 'Sofiya Gubaydulina's Music', *Soviet Literature* (1989), no.3, pp.181–5
G. Rozhdestvensky: *Preambuly* [Preambles] (Moscow, 1989)
A. Kudryashov: 'Ob osobennostyakh lado-garmonicheskogo ustroystva "Sada radosti i pechali" S. Gubaydulinoy' [Characteristics of the modal-harmonic structure of Gubaydulina's 'Garden of Joy and Sadness'], *Muzïka, yazïk, traditsii, problemï muzïkoznaniya*, v (Leningrad, 1990), 179–92
D. Redepenning: '"... reingewaschen durch die Musik ...", "Stunde der Seele" von Sofia Gubaidulina und Marina Zwetajewa', *NZM*, Jg.151 (1990), 17–22
V. Kholopova: 'Nikolay Berdyayev i Sofiya Gubaydulina: v toi zhe chasti vselennoy' [Berdyayev and Gubaydulina: in the same part of the universe], *SovM* (1991), no.10, pp.11–15
E. Restagno and V. Kholopova: *Gubajdulina* (Turin, 1991)
V. Kholopova: *Sofiya Gubaydulina: putevoditel' po proizvedeniyam* [A guide to works] (Moscow, 1992)
O. Bugrova: '"Dano" i "Zadano"', *MAk* (1994), no.3, pp.1–7 [interview]
V. Kholopova: 'Supersimfoniya Gubaydulinoy, Pyarta, Sil'vestrova, rezhissirovannaya Kremerom' [The supersymphony by Gubaydulina, Pyart and Sil'vestrov directed by Kremer], *MAk* (1995), no.3, pp.30–35
V. Kholopova and E. Restagno: *Sofiya Gubaydulina* (Moscow, 1996)
Gan Bie Hua: *Voploshcheniye obraza vostochnogo oshchushcheniya v proizvedeniyakh S. Gubaydulinoy* [The sense of the East in the works of Gubaydulina] (Moscow, 1997)
V.N. Kholopova: 'Symbolik in der Musik Sofia Gubaydulinas', *Symbol – die Suche nach dem Spirituellen in der sinnlichen Erscheinung* (Dornach, 1998), 35–42
L.E. Fay: 'Das Licht als Symbol in Gubaydulinas "Alleluja"', ibid., 43–8
D. Redepenning: 'Symbole und Symbolisches in Sofia Gubaidulinas religiös inspirierten Werken, insbesondere in "De profundis"', ibid., 49–58

VALENTINA KHOLOPOVA

Gubert [Hubert], **Nikolay Al'bertovich** (*b* St Petersburg, 7/19 March 1840; *d* Moscow, 26 Sept/8 Oct 1888). Russian teacher and critic. After studying with his father he entered the St Petersburg Conservatory at the age of 23, studying theory with Zaremba and orchestration with Anton Rubinstein. At the conservatory he formed a lifelong friendship with Tchaikovsky, a fellow student. After graduating from the conservatory in 1868 he was appointed director of the classes of the Imperial Russian Music Society in Kiev (1869–70); he also worked for a short time as an opera conductor in Odessa. In 1870 he became professor of music theory at the Moscow Conservatory, where he was the only witness to the disastrous occasion when Tchaikovsky played his First Piano Concerto to Nikolay Rubinstein. In 1881 he succeeded Rubinstein as director of the conservatory, but resigned two years later. However, he returned to the staff in 1885 and continued to teach until his death. Though not an outstandingly brilliant teacher or administrator, his diligence and loyalty helped to establish the reputation of the Moscow Conservatory. He replaced Laroche as music critic of the *Moskovskiye vedomosti*, in which his lively and informed articles appeared regularly during the 1870s and 1880s (occasionally neglectful of his work, he received some assistance from Kashkin and Tchaikovsky); he also contributed to several other journals, notably the *Sovremennaya letopis'*. Gubert was reputedly a fine pianist. His wife Aleksandra (1850–1937) was also a pianist who arranged many of Tchaikovsky's orchestral works for piano.

BIBLIOGRAPHY

V. Bessel': Obituary, *Muzïkal'noye obozreniye*, no.19 (1888), 151–2
E.N. Alekseyev and G.A. Pribegina, eds.: *Vospominaniya o Moskovskoy Konservatorii* [Reminiscences of the Moscow Conservatory] (Moscow, 1966)
G.B. Bernandt and I.M. Yampol'sky: *Kto pisal o muzïke* [Writers on music], i (Moscow, 1971) [incl. list of writings]
G. Pribegina: *Moskovskaya Konservatoriya 1866–91* (Moscow, 1991)

JENNIFER SPENCER

Gubitosi, Emilia (*b* Naples, 3 March 1887; *d* Naples, 18 Jan 1972). Italian composer and pianist. At Naples Conservatory she studied the piano with Beriamino Cesi, Fromesco Simonetti and Costantino Palumbo and composition with C. De Nardis and Nicola D'Arienzo. She began her career as a concert pianist in Italy and abroad, later working as a music administrator with her husband, the composer Franco Michele Napolitano. In 1918 she founded the Associazione Musicale A. Scarlatti in Naples with the aim of promoting knowledge of early Italian music and musical culture more generally. She established the symphony orchestra there and directed the associated choir school. From 1914 to 1957 she taught theory and *solfeggio* at Naples Conservatory.

Most of her compositions are large-scale. Her piano concerto is a prime example of the way she took a lead from the late Romanticism of Martucci, with its sound grasp of orchestral technique and its Wagnerian and Brahmsian reminiscences. Her chamber music and songs, including settings of poems by Sergio Corazzini, have a simple clarity of structure and are more lyrical and spontaneous in their inspiration. She also transcribed and arranged a good deal of 17th- and 18th-century vocal music.

WORKS
(*selective list*)

Stage: Gardenia rossa (op, 1), Naples, Conservatorio *c*1906, Ave Maria (bozzetto lirico, 1, A. Menotti Buja), Naples, Mercadante, 1906; Nada Delwig (op, 1, F. Verdinois), Pistoia, Mabellini, 1910; Fatum (op, 4, Verdinois), unperf.
Vocal: Redemisti nos, chorus, org, *c*1930; Ninna nanna, S, chorus, orch, 1934; Sonata in bianco minore (S. Corrazzini), vv, female chorus, small orch, 1936; Il flauto notturno (A. Graf), 1v, fl, orch, 1961
Orch: Pf Conc., 1917; Allegro appassionato, vn, orch (1925); Corale sinfonico, org, orch (1925)
Chbr and solo inst: Dittico, vn, pf, *c*1937; Notturno, vn, pf, 1937; Colloqui, fl, hp, vc/va, 1963; Fantasia, hp, 1963; Dialogo, vc, pf, 1964; Elegia, vc, org, 1964
Songs, 1v, pf; arrs. of E. de' Cavalieri, Purcell, A. Scarlatti, D. Scarlatti, Arne, Caldara, Pergolesi, Cherubini and others

Principal publisher: Curci

WRITINGS

Suono e ritmo (Naples, 1919) [theory course]
with F. M. Napolitano: *Compendio di teoria musicale* (Naples, 1930)

BIBLIOGRAPHY

SchmidlD
G. Tebaldini: 'Emilia Gubitosi', *Il pensiero musicale*, vi/3 (1926), 39–40
Musiche di autori italiani contemporanei in ricordo di Franco Michele Napolitano (Naples, 1967)
'Gubitosi, Emilia', *A. Olivier and K. Weingartz-Perschel, eds.: Komponistinnen von A-Z* (Düsseldorf, 1988)
P. Adkins Chiti: *Almanacco delle virtuose, primedonne, compositrici e musiciste d'Italia* (Novara, 1991), 44
P. Adkins Chiti: *Donne in musica* (Rome, 1996), 277–8

ROBERTA COSTA

Gudehus, Heinrich (*b* Altenhagen, nr Celle, 30 March 1845; *d* Dresden, 9 Oct 1909). German tenor. He studied with Malvina Schnorr von Carolsfeld at Brunswick and

with Gustav Engel in Berlin, where he made his début in 1871 as Nadori in Spohr's *Jessonda*. After further study, he reappeared at Rīga (1875) as Raoul in *Les Huguenots*. From 1880 to 1890 he was engaged at Dresden, making his début there as Lohengrin. He sang Parsifal at the second performance of Wagner's opera at Bayreuth (1882), returning there as Tristan (1886) and Walther (1888). In 1884 he appeared at Covent Garden, singing Walther, Max (*Der Freischütz*), Tannhäuser and Tristan, and sang at the Royal Albert Hall in the first concert performance in England of Parsifal. He made his New York début at the Metropolitan in 1890 as Tannhäuser, also singing Raoul, Lohengrin, John of Leyden (*Le prophète*), Florestan, Walther, Siegfried, Siegmund and Tristan. On his return to Europe he was engaged at the Berlin Royal Opera House, remaining there until his retirement in 1896. One of the second generation of Wagnerian heroic tenors, he was also much admired in the dramatic French repertory.

BIBLIOGRAPHY

A. Kohut: *Heinrich Gudehus* (Dresden, 1888)
W.H. Seltsam: *Metropolitan Opera Annals* (New York, 1947)
I. Kolodin: *The Story of the Metropolitan Opera* (New York, 1953)
H. Rosenthal: *Two Centuries of Opera at Covent Garden* (London, 1958)
G. Skelton: *Wagner at Bayreuth* (London, 1965, 2/1976/*R*)

ELIZABETH FORBES

Gudewill, Kurt (*b* Itzehoe, Holstein, 3 Feb 1911; *d* Kiel, 29 July 1995). German musicologist. He studied musicology with Schering, Moser and Blume at Berlin University and with Vetter at Hamburg University, with philosophy and phonetics as secondary subjects; in 1935 he took the doctorate in Hamburg with a dissertation on Schütz. In 1936 he became research assistant and lecturer at the musicology institute of Kiel University, where in 1944 he completed the *Habilitation* in musicology with a study of the formal structure in 15th- and 16th-century German lied tenors. In 1945 he was appointed lecturer in musicology at Kiel University and in 1948 began contributing to the first edition of *Die Musik in Geschichte und Gegenwart*. In 1952 he became supernumerary professor there and in 1960 research fellow and professor. In 1956 he became co-editor of Das Chorwerk (with Blume), and director of the new Schütz collected edition; that same year he was also made vice-president of the Internationale Heinrich Schütz-Gesellschaft, of which he was president, 1976–88.

Gudewill was an authority on the 16th-century German lied, and produced several studies of the classification of melodic types. He discussed Lutheran church music of the 17th century, particularly that of Heinrich Schütz and Melchior Franck, from the view-points of compositional development, church history and history of ideas. He also carried out research into the music history of Schleswig-Holstein and promoted modern music through the Arbeitskreis für Neue Musik, which he founded in 1957 and directed until 1991.

WRITINGS

Das sprachliche Urbild bei Heinrich Schütz und seine Abwandlungen nach textbestimmten und musikalischen Gestaltungsgrundsätzen in den Werken bis 1650 (diss., U. of Hamburg, 1935; Kassel, 1936)
Die Formstrukturen der deutschen Liedtenores des 15. und 16. Jahrhunderts (Habilitationsschrift, U. of Kiel, 1944); extracts in *Mf*, i (1948), 112–21
'Beziehungen zwischen Modus und Melodiebildung in deutschen Liedtenores', *AMw*, xv (1958), 60–88
'Ursprünge und nationale Aspekte des Quodlibets', *IMSCR VIII: New York 1961*, i, 30–43 [see also discussion, ii 53–7]
'Über Formen und Texte der Kirchenkantaten Johann Sebastian Bachs', *Festschrift Friedrich Blume*, ed. A.A. Abert and W. Pfannkuch (Kassel, 1963), 162–75
'Die textlichen Grundlagen der geistlichen Vokalmusik bei Heinrich Schütz', *Sagittarius*, i (1966), 52–65; repr. in *Heinrich Schütz in seiner Zeit*, ed. W. Blankenburg (Darmstadt, 1985), 153–72
Franz Tunder und die nordelbingische Musikkultur seiner Zeit (Lübeck, 1967)
'German Secular Song', *The Age of Humanism, 1540–1630*, NOHM, iv (1968), 96–124
'Melchior Francks Newes teutsches musicalisches fröliches Convivium 1621', *Musa – mens – musici: im Gedenken an Walther Vetter* (Leipzig, 1969), 87–98
'Musikpflege und Musikwissenschaft', *Geschichte der Christian-Albrechts-Universität Kiel, 1665–1965*, v/1 (Neumünster, 1969), 189–244
'Michael Praetorius' Lebenswerk als Spiegelbild der Persönlichkeit', *Michael Praetorius Creutzbergensis 1571?–1621: zwei Beiträge zu seinem und seiner Kapelle Jubiläumsjahr* (Wolfenbüttel, 1971), 7–29
'Von Mozart zu Schubert: Sequenzmelodik in Instrumentalwerken aus der Zeit von ca. 1780 bis ca. 1830', *Musicae scientiae collectanea: Festschrift Karl Gustav Fellerer*, ed. H. Hüschen (Cologne, 1973), 176–86
'Deutsche Volkslieder in mehrstimmigen Kompositionen aus der Zeit von ca. 1450 bis ca. 1630', *Handbuch des Volksliedes*, ed. R.W. Brednich, L. Röhrich and W. Suppan, ii (Munich, 1975), 439–90
'Über einige "Töne"von volkstümlichen Liedern, Singspiel- und Opernliedern des ausgehenden 18. und des 19. Jahrhunderts', *Opernstudien: Anna Amalie Abert zum 65. Geburtstag*, ed. K. Hortschansky (Tutzing, 1975), 103–19
'Heinrich Schütz und Italien', *Heinrich Schütz e il suo tempo: Urbino 1978*, 19–44; repr. in *Heinrich Schütz in seiner Zeit*, ed. W. Blankenburg (Darmstadt, 1985), 358–74
'Bemerkungen zur Überlieferung und zu den Kopenhagener Hochzeitsfeierlichkeiten im Oktober 1634', *Der 'Gesang der Venuskinder' von Heinrich Schütz* (Kiel, 1978), 14–28; repr. in *Schütz-Jb 1984*, 72–92
'Drei lateinisch-deutsche Liedbearbeitungen von Caspar Othmayr: Bemerkungen zu Texten, Satzstruktur und Harmonik', *Festschrift Martin Ruhnke zum 65. Geburtstag* (Neuhausen-Stuttgart, 1986), 126–43
'Zum Verhältnis von Sprache und Musik im Werk von Heinrich Schütz', *Schütz-Jb 1991*, 5–27

EDITIONS

ed.: *Melchior Franck: Drei Quodlibets*, Cw, liii (1956)
ed.: *Zehn weltliche Lieder aus Georg Forster: Frische teutsche Liedlein (III–V)*, Cw, lxiii (1957)
ed., with W. Heiske and G.Forster: *Frische teutsche Liedlein*, pts 1–5, EDM, 1st ser, xx, lx–lxiii (1976–97)

BIBLIOGRAPHY

U. Haensel, ed.: *Beiträge zur Musikgeschichte Nordeuropas: Kurt Gudewill zum 65. Geburtstag* (Wolfenbüttel, 1977) [incl. list of pubns, 342–8]
H.W. Schwab: 'Kurt Gudewill (1911–1995)', *Mf*, xlix (1996), 1–2

HANS HEINRICH EGGEBRECHT

Gudmundsen-Holmgreen, Pelle (*b* Copenhagen, 21 Nov 1932). Danish composer. The son of the sculptor Jørgen Gudmundsen-Holmgreen, he studied theory, musical history and composition with Høffding, Westergaard and Hjelmborg at the Royal Danish Conservatory, Copenhagen. Following his final examinations in 1958 he was employed as a technical assistant at the Royal Theatre, Copenhagen (1959–64), and taught composition at the Jutland Conservatory, Århus (1967–72). He has also been a board member of Det Unge Tonekunstnerselskab, of the music committee of the Statens Kunstfonds (1974–7) and of its council (1986–90 and 1994–7). He was chairman of the Selskab til Udgivelse af Dansk Musik (1982–3). He has received several awards, including the Carl Nielsen Bursary (1973), the Nordic Council Prize for

Symfoni, Antifoni (1980), the Professor Ove Christensen Honorary Prize (1990) and the Edition Wilhelm Hansen Composer's Prize (1996).

He made his début as a composer in 1955, and in his earliest works was influenced by Nielsen, Holmboe and Bartók; around 1960, along with several Danish composers including Nørgård and Nørholm, he adopted Darmstadt serialism. The ISCM Festival in 1960 had made a great impression on him, and the serialism already discernible in the String Quartet no.3 (1959) was now given full rein. He composed several serial works, including *Chronos* (1962) for 22 musicians, where the influence of Ligeti is clear in the rhythmic and textural writing, and the Symphony (1962–5). Around the mid-1960s, however, he abandoned serialism and the homogeneity such structuring entailed, and sought completely different paths. Journeys abroad brought him into contact with southern European folk music, particularly that of Spain and Greece. Elements of this found their way into a number of works, as did some of the features and sounds of jazz. In *Collegium Musicum Koncert* (1964) he tried out a collage technique which he then displayed in *Frère Jacques* (1964). In this work fragments of material are assembled in a way that empties them of meaning, making the work seem absurd and directionless. Samuel Beckett became an important source of inspiration, and terms such as absurdism have been attached to Gudmundsen-Holmgreen's work from this period. These stylistic features were combined in the composer's search for an ever more simple and anonymous form of expression which aimed to liberate musical material from the composer's personal attitudes and feelings. This was an endeavour he shared with several other contemporary composers, and was termed New Simplicity (Ny Enkelhed). Key works from the period are *Je ne me tairai jamais. Jamais* for choir and chamber orchestra (1966) – its title and text are from Beckett – and the orchestral work *Tricolore IV* (1969), in which absurdity and simplification are carried to their extreme; it consists of only three blocks of sound. This work caused a scandal at its performance at the ISCM Festival in Basle in 1970.

Despite carrying his musical material to this degree of simplification, Gudmundsen-Holmgreen has nevertheless developed a varied and versatile means of expression. In the orchestral work *Spejl II* ('Mirror II', 1973), the composer returned to a form of collage, now combined with a special 'grid' technique, by means of which quotations are filtered through a particular symmetrical note row (for example, one related to Messiaen's 2nd mode), and through scales which can be found in both Skryabin and Stravinsky. The rhythmic parameter is also controlled structurally. This was achieved at first using the Fibonacci series, which had already been employed in *Tricolore IV*. In the percussion concerto *Triptykon* (1985), and in *Concerto grosso* for string quartet and symphonic ensemble (1990), the grid for pitches is supplemented by one for durations.

The combining of quotations (more often archetypes than actual quotations from works) with structured sections points to one of his central compositional principles: block construction. This way of applying the material offers a very useful tool not only for liberating musical elements from their traditional context but also for – in the composer's words – 'reconquering' them for use in a contemporary musical statement. Gudmundsen-Holmgreen's works differ from postmodernism, as he does more than just choose freely from the history of music: he consciously makes the meaning of the individual elements problematic by placing them within musical spaces set up and bounded by the 'grid' technique. An affinity is thus revealed between the compositional methods of Stravinsky (a composer to whom Gudmundsen-Holmgreen often makes reference) and the combining of cultural artefacts in Pop Art. For the composer, the reconquest of basic musical elements also involves formal elements. Here he has turned in particular towards cumulative developmental structures, which he has challenged since the mid-1960s through the polarity of dynamic–static, which is found in many of his works, and is seen particularly clearly in one of his most significant works *Symfoni, Antifoni*, which also summarizes many other lines of development in his output. This dialectic is also prominent in *Concerto grosso*, where it is carried through with consistency and dexterity. *Concerto grosso* also features a strictly implemented polyrhythm, a device he has used since *Triptykon* as what he calls 'the weapon in the battle' against the harmonic structures. Finally, symmetry can be said to be an essential feature in his music. As well as being reflected in his use of the pitch grid, it often applies also to the arrangement of the rhythmic parameter, and to certain formal aspects. His output is extensive and versatile. As well as orchestral and chamber works, it includes several choral pieces and works for non-traditional instruments, such as *Plateaux pour deux* (1970) for cello and two old car horns. After 1980 he was increasingly drawn to the string quartet genre; this may at first seem paradoxical, but should be viewed more as an extension of his 'reconquest of the material'.

WORKS

(selective list)

Orch: Chronos, 22 insts, 1962; Sym., 1962–5; Collegium Musicum Koncert, chbr orch, 1964; Frère Jacques, chbr orch, 1964; Mester Jakob, chbr orch, 1964; Repriser, chbr orch, 1965; Piece by Piece, chbr orch, perc, 1968; Tricolore IV, 1969; Spejl II [Mirror II], 2 sax, orch, 1973, rev. 1975; Symfoni, Antifoni, large orch, 1977; Triptykon, perc, orch, 1985; Concerto grosso, str qt, sym. ens, 1990, rev. 1995; For cello og orkester, 1996

Choral: Je ne me tairai jamais. Jamais (S. Beckett), 3 S, 3 A, 3 T, 3 B, nar, chbr orch, 1966; Eksempler [Examples], SATB, 1970; 3 poèmes de Samuel Beckett, SATB, 1986; Skabelsen – den 6 dag [The Creation – the Sixth Day] (A. Sunesøn: *Hexaëmeron*), double SATB chorus, vn, 1991; Blaes på Odysseus [Blow on Odysseus], 4vv, actor, SATB, 4 t trbn, 2 b trbn, 2 perc, 1998

Solo vocal: 3 sange til tekster af Politiken (texts from Copenhagen newspaper *Politiken*), A, perc, gui, vn, va, vc, 1967; Songs Without, Mez, 1976; Turn, S, b fl, gui, hp, 1993

Chbr: Str Qt no.2 (Quartetto facile), 1959, rev. 1972; Str Qt no.3 (5 Short Studies), 1959; Str Qt no.4, 1967; Kanon for 9 instrumenter, 1967; Plateaux pour deux, vc, perc, 1970; Terrace in Five Stages, ww qnt, 1970; Passacaglia, cl, pf, tabla, vn, vc, 1977; Praeludium til Din Tavshed [Prelude to Your Silence], fl, b cl, pf, elec gui, 2 perc, va, vc, 1978; Din Tavshed [Your Silence] (V. Grønfeldt), S, fl, cl, pf, elec gui, 1 perc, va, vc, 1978; Str Qt no.5 (Step by Step), 1982, rev. 1986; Str Qt no.6 (Parting), 1983, rev. 1986; Str Qt no.7 (Parted), 1984; Str Qt no.8 (Ground), 1986; reTurning, fl, cl, 1 perc, hp, pf, 1987; Territorialsang, b cl, vc, prep pf, 1995, rev. 1997

Solo inst: Udstillingsbilleder [Pictures at an Exhibition], pf, 1968; Solo for elec gui, 1972; Spejl III [Mirror III], org, 1974; Octopus, org (4 hands), 1989, rev. 1992

MSS in *DK-Kk*

Principal publishers: Hansen, Samfundet til Udgivelse af Dansk Musik

BIBLIOGRAPHY

CC1 (S. Ravnkilde)

P. Nielsen: 'Omkring en ny enkelhed', *DMt*, xli (1966), 138–42

P. Gudmundsen-Holmgreen: 'Jantenature', *DMt*, xlviii (1973–4), 102–10

H. Abrahamsen: 'Om Pelle Gudmundsen-Holmgreen. Om Passacaglia (samt vaerkliste of albumblad: "Epigram I" og "Epigram II")', *DMt*, lii (1977–8), 125–36

S. Pade: 'Antifoni: en analyse', 'Symfoni: en analyse', *DMt*, liv (1979–80), 221–8, 229–31

P. Gudmundsen-Holmgreen: 'Om Triptykon: fra rytmeboxen, taenkeboxen, vaerkstedet og postkassen', *DMt*, lxi (1986–7), 104–10

K.A. Rasmussen: 'Pelle Gudmundsen-Holmgreen: modviljens poesi', *Toneangivende danskere* (Copenhagen, 1991), 50–58; Eng. trans. in *Noteworthy Danes* (Copenhagen, 1991), 50–58

A. Beyer: 'To Combine the Savage with the Refined', *World New Music Magazine*, vi (1996)

'Gudmundsen-Holmgreen, Pelle', *Kraks blå bog 1998*, 389 only

ERIK H.A. JAKOBSEN

Gueden, Hilde (*b* Vienna, 15 Sept 1917; *d* Klosterneuburg, 17 Sept 1988). Austrian soprano. She studied at the Vienna Conservatory and first appeared at the Volksoper in 1935 in Stolz's operetta *Servus servus*. She then went to Zürich, making her operatic début there in 1939 as Cherubino. In 1941 she was engaged at the Staatsoper in Munich. At Strauss's suggestion she sang Sophie in *Der Rosenkavalier*, first in German and then in Italian (1942, Rome). She sang Zerlina at Salzburg in 1946 and was then engaged at the Vienna Staatsoper, where she sang until 1973. She made her London début at Covent Garden with the Vienna company in 1947, returning in 1956 as Gilda, the role of her Metropolitan début in 1951. In 1948 she appeared at the Edinburgh Festival with the Glyndebourne company as Despina and Zerlina. In nine seasons at the Metropolitan she sang Susanna, Zdenka, Mimì, Micaëla and Anne Trulove in the American première of *The Rake's Progress* (1953). In 1954 at Salzburg she sang Zerbinetta, displaying a newly acquired coloratura technique. She scored further successes as Aminta in Strauss's *Die schweigsame Frau* (1959, Salzburg) and in the title role of his *Daphne* (1964, Vienna). Gueden's vocal and dramatic abilities made her a much sought-after artist in modern works including Britten's *The Rape of Lucretia* and Blacher's *Romeo und Julia*, in both of which she sang at Salzburg. Her recordings, including Sophie in Erich Kleiber's *Der Rosenkavalier*, Rosalinde in Karajan's second recording of *Die Fledermaus*, Hanna Glawari in Stolz's *Die lustige Witwe* and Eva in Knappertsbusch's *Die Meistersinger*, adumbrate her winning ways as regards tone and phrasing.

BIBLIOGRAPHY

GV (R. Celletti; R. Vegeto)

H. Liversidge: 'Hilde Gueden', *Gramophone Record Review*, no.58 (1958), 809–13 [with discography by F.F. Clough and G.G. Cuming]

H. Rosenthal: *Great Singers of Today* (London, 1966)

HAROLD ROSENTHAL/ALAN BLYTH

Guédon de Presles, Mlle (*b* early 18th century; *d c*1754). French composer, singer and actress. She may have been the daughter of Honoré-Claude Guédon de Presles. She spent most of her life in Paris, where she worked at the court theatre as a singer, actress and composer under the name 'Mlle Guédon'. Her song 'Sans une brillante fortune' appeared in Ballard's *Meslanges de musique latine* (Paris, 1728); more songs by her appeared during the next four years, alongside those of other women, in anthologies printed in The Hague (*Nouveau recueil de chansons choisies*, 1729) as well as Paris (*Meslanges*, 1728–32). Between 1742 and 1748 the *Mercure de France* published several of her *airs*. She sang regularly in concerts at court, in the *chapelle* as well as in the *musique de chambre*, where Honoré-Claude had previously been employed. On 10 June 1748 she appeared in the entrée *La vue* from Mouret's *Ballet des Sens*, and from this time onwards sang many secondary roles at the Théâtre de la Reine, Paris. The more notable operas in which she appeared were Collasse's *Thétis et Pélée* (September 1748), Mouret's *Prologue des Amours des dieux* (November 1748), Campra's *Tancrède* (December 1748) and Lully's *Bellérophon* (March 1749). Mlle Guédon's name also appears in details of three opera performances in the dauphine's salon (Lully's *Armide* in March 1749, Campra's *Hésione* in May 1750 and Lully's *Phaéton* in August 1750). She also appeared in revivals of Campra's *L'Europe galante* at Fontainebleau (1750–51) and Compiègne (1751–2), *Les élémens* by Lalande and Destouches (1751), and Lully's *Roland* (1751). Her name appears for the last time in the performance details of *Iphigénie en Tauride* by Campra and Destouches (December 1753).

NICHOLAS ANDERSON

Guédon [Guesdon] **de Presles, Honoré-Claude** [Prêles, Honoré-Claude de] (*b* late 17th century; *d c*1730). French composer and singer. At some time he lived at Versailles in the Avenue de St Cloud, and he probably died in Paris some time after 1729. A royal commission in 1723 granted him a ten-year privilege to publish his works with Ballard, beginning with *Pièces tant vocales qu'instrumentales*. The document describes him as *Ordinaire de la musique de la chambre et de la chapelle*. Guédon de Presles appears to have been a singer as well as a composer; a report by Dufrény notes that on 9 November 1722, while the better forces of the Académie Royale were at Fontainebleau, the actors who remained in Paris gave a performance of Lully's *Persée* at the Palais Royal, attended by the king, with Signor Guédon in the part of Mercury. If not a permanent member of the cast, he must have been accustomed to stand in for regular singers in their absence.

Guédon's first published compositions date from 1715, when a number of *airs sérieux* and *airs à boire* appeared in a collection. In 1724 Ballard published a volume of Guédon's cantatas as part of a commission which included sonatas, motets and songs (which had appeared in 1720–21). Guédon's *Cantates françaises* (published in several volumes, of which the first contained his most important compositions, *Céfale*, *L'Amour devoilé*, *Calipso* and *Plainte*), largely follow the accepted conventions of the period, such as are found in the cantatas of contemporaries like Clérambault, Bernier and Morin. In *Calipso*, Guédon's most impressive cantata, there are two singers, one taking the role of narrator, the other representing the characters. The narrator explains the love of Ulysses for a nymph, commenting on the arrival of 'Gloire' who, out of jealousy, has devised a plan to abduct the hero. Interspersed with the commentary, in the form of recitative, are several da capo arias. Most of the cantatas have a continuo accompaniment to which two violins are generally added in the ritornellos. Sometimes a flute is substituted in order to emphasize the pastoral quality of

a particular aria. The instrumental sections are not confined to the accompaniment of the arias, but act as interludes between them, and in the case of *Calipso* there is even an overture. There is nothing original in his harmonies, but Guédon's cantatas possess a sense of drama, and fine characterization.

BIBLIOGRAPHY

EitnerQ; FétisB
D. Tunley: *The Eighteenth-Century French Cantata* (London, 1974, 2/1997)

NICHOLAS ANDERSON

Guédron [Guesdron], **Pierre** (*b* province of Beauce, Normandy, ?after 1564; *d* ? Paris, 1619–20). French composer, singer and singing teacher. A reference to his voice breaking while among the singers of the chapel of the Cardinal of Lorraine at the Puy d'Evreux in 1583 suggests that he can hardly have been born before 1565. After the cardinal's assassination in 1588, he joined the royal chapel. Two years later, when Henri IV reorganized the court musical establishment, he was transferred permanently to the secular sphere, in the first place as *maître des chanteurs de la chambre*. Then began an impressive rise through court musical circles. In 1601, he succeeded Claude Le Jeune as *compositeur de la chambre du roi* and in 1603 was described in addition as *valet de chambre du roi* and *maître des enfants de la musique* (he sold the latter title in 1613 to his son-in-law, Antoine Boësset, with a heavy discount by way of dowry). In 1604 he appears to have become *maître en la musique de la chambre de sa majesté*, and to have achieved the supreme position of *surintendant des musiques de la chambre du roi* in 1613. In 1617 he occupied the same office in the musical establishment of the queen mother. His last book of *airs* (1620) was published posthumously under Boësset's supervision; he must therefore have died earlier that year or late in 1619. He was widely admired as a singer, teacher and composer during his lifetime, and also by theorists such as G.B. Doni, Mersenne and Bacilly writing well after his death. His *airs* rapidly found their way into print, and he was the most commonly represented composer of *airs de cour* in foreign sources well into the 1630s. He was married to Gillette Duguay (Dugué), but there is no evidence of any of their eight or more children (three of them boys) having pursued musical careers.

Guédron appears to have concentrated exclusively on composing various forms of the *air de cour*. He also wrote poetry (including some *vers mesurés*) and set his own texts. Otherwise he collaborated with François de Malherbe or with other, more minor poets of his day. There are about 200 surviving *airs*, mostly in six printed collections (1602–1620). Many of these are duplicated in anthologies for voice and lute, usually printed in advance of the ensemble versions, and a few songs, mostly *récits*, appear only in this form. 21 of the lute-song versions appear in anthologies arranged 'by the composers themselves', suggesting that Guédron was a competent lutenist. The first print devoted to him appeared in 1602, but his songs were already prominent in manuscript and other collections dating from the 1590s. The songs in his *Airs de cour* of 1608 were the principal source for the first French anthology of lute-songs arranged by Gabriel Bataille (RISM 1608[10]), and his *airs* continued to feature in such anthologies until 1620.

From early in his career Guédron provided vocal music for the *ballet de cour*, a reflection of his talent as a musical dramatist. From his *Deuxième livre* (1612) onwards *airs de ballet* are common, many of them drawn from the most celebrated productions of the day. For example, the second book contains pieces from the *Ballet de monseigneur le duc de Vendosme* (1610), the *Ballet de madame, soeur du roy* (?1613) and the *Ballet du maître à danser* (1609). The *Troisème livre* (1617) contains pieces from the *Ballet du triomphe de Minerve* and the *Ballet de monsieur le prince Condé* (both 1615), while the *Quatrième livre* (1618) draws on *airs* from the *Ballet du roy, ou Ballet de la délivrance de Renaud* (1617) as well as the *Ballet des princes* (1618) and a *Ballet de la reyne* (1617).

Guédron's songs reveal a remarkable flair for both attractive, simple melodies (*Adieu bergère pour jamais*, 1602 and 1608) and expressive, dramatic settings (*Quel excès de douleur*, 1620), and while later *air de cour* composers brought the genre to a peak of elegance and refinement, few matched Guédron in either melodic invention or expressivity. He was one of the first composers to write expressive, sung *récits* for the *ballet de cour*, and was alone among his contemporaries in approaching the intense, declamatory style of Italian monody. Many of his *airs* show the ametrical rhythmic flexibility characteristic of the genre, in part at least a legacy of 16th-century *musique mesurée*, often combined with a disregard for prosody that can be interpreted as a defect of the style, or as one of its charms. In the later songs especially, however, Guédron showed the concern for matching word and musical accent that eventually preoccupied Lully and his contemporaries, at times with great subtlety (*Cessez mortelz*, 1612). His ensemble settings, while essentially harmonic in style, contain an effective variety of texture and part-writing, and some show early evidence of continuo support for one or two voices juxtaposed with full ensemble 'refrains' (*Berger que pensés vous faire*, 1617).

Guédron's songs were given sacred contrafacta in collections such as *La pieuse alouette* (1621[9]) and *La philomèle séraphique*(1632[3], 1632[4], 1640[5]). His *airs* also reappeared in English sources such as Robert Dowland's *A Musicall Banquet* (1610), and Filmer's *French court-aires* (1629), and many were given solo instrumental arrangements. Variants on one song, *Est-ce Mars*(1612), appear frequently in English lute manuscripts as 'The French Tune', and Scheidt and J.P. Sweelinck were among those who wrote keyboard variations on it.

WORKS

Editions: *Airs à quatre et cinq voix: chants de France et d'Italie*, ed. H. Expert (Paris, n.d.)
French Ayres from Gabriel Bataille's 'Airs de différents autheurs' (1608–1618), ed. P. Warlock (Oxford, 1926)
Chansons et airs de cour, ed. A. Verchaly (Paris, 1955)
Airs de cour pour voix et luth 1603–1643, ed. A. Verchaly (Paris, 1961)
L'air de cour en France 1571–1655, ed. G. Durosoir (Liège, 1991)

BALLETS

all performed in Paris; airs and a few texts by Guédron

Ballet sur la naissance de monseigneur le duc de Vendosme, 1602
Ballet des Bacchantes, 1608
Ballet de la reyne, 1609
Ballet du maître à danser, 1609
Ballet de monseigneur le duc de Vendosme, ou Ballet d'Alcine, 1610
Ballet de madame, soeur du roy, ?1613
Ballet de la sérénade, 1613, doubtful
Ballet des Argonautes, 1614
Ballet de monsieur le prince Condé, 1615
Ballet du triomphe de Minerve, 1615
Ballet de la reyne, 1617

Ballet du roy, ou Ballet de la délivrance de Renaud, 1617
Ballet des princes, 1618
Ballet du roy sur l'adventure de Tancrède en la forest enchantée, 1618
Ballet de M. le Prince, 1620

AIRS

including airs fom the ballets

Airs de court, 4–5vv (Paris, 1602), 1 ptbk lost; rev. as Airs de cour (Paris, 1608)
2e livre d'airs de cour, 4–5vv (Paris, 1612)
3 ème livre d'airs de cour, 4–5vv (Paris, 1617)
4 ème livre d'airs de cour, 4–5vv (Paris, 1618), 1 ptbk lost
5 ème livre d'airs de cour, 4–5vv (Paris, 1620), 3 ptbks lost
Airs arr. 1v and lute: 9 in 1603[15], 38 in 1608[10], 9 in 1609[13], 2 in 1610[20], 19 in 1611[10], 10 in 1613[9], 11 in 1614[10], 12 in 1615[11], 5 in 1617[7], 14 in 1617[8], 7 in 1618[9], 19 in 1620[11], 17 (in Eng. trans.), in 1629[11]
Airs, 1v: 1 in 1608[7], 3 in 1608[9], 11 in 1615[8], 2 in 1615[9], 40 in 1615[12], 14 in 1617[9], 8 in 1619[10], 18 in 1620[10]
Other airs: 2 in L. de Moy: Airs de cour, 2vv, b (Emden, 1632); 17, *F-AIXm*; 2, *GB-Ob*

BIBLIOGRAPHY

T. Gérold: *L'art du chant en France au XVIIe siècle* (Strasbourg, 1921/*R*)
L. de La Laurencie: 'Un musicien dramatique du XVIIe siècle, Pierre Guédron', *RMI*, xxix (1922), 445–72
D.P. Walker: 'The Influence of *musique mesurée à l'antique*, particularly on the *airs de cour* of the Early Seventeenth Century', *MD*, ii (1948), 141–63 [incl. transcr. of 4 airs]
A. Verchaly: 'Poésie et air de cour en France jusqu'à 1620', *Musique et poésie au XVIe siècle: Paris 1953*, 211–24
A. Verchaly: 'Un précurseur de Lully, Pierre Guédron', *XVIIe siècle*, nos. 21–2 (1954), 383–95 [incl. transcr. of 1 air]
M.M. McGowan: *L'art du ballet de cour en France, 1581–1643* (Paris, 1963/*R*)
N. Fortune: 'Solo Song and Cantata', *NOHM*, iv (1968), 125–217
D.L. Royster: *Pierre Guédron and the 'air de cour' 1600–1620* (diss., Yale U., 1973)
M.M. McGowan: 'The Origins of French Opera', *NOHM*, v (1975), 169–205
A. Verchaly: 'A propos du récit français au début du XVIIe siècle', *RMFC*, xv (1975), 35–46
G. Durosoir: *L'air de cour en France 1571–1655* (Liège, 1991)
J. Le Cocq: *French Lute-Song, 1529–1643* (diss., Oxford U., 1997)

JONATHAN LE COCQ

Gueinz, Christian (*b* Kohlo [now Koło], nr Guben, 13 Oct 1592; *d* Halle, 3 April 1650). German schoolmaster, author, music theorist and lawyer. He studied theology and philosophy at Wittenberg and obtained his master's degree in 1616. After teaching at Cöthen for three years he studied law at Jena. In 1623 he was engaged as advocate by the church authorities at Wittenberg, where at the same time he lectured at the university. From 1627 until his death he was headmaster of the Gymnasium at Halle. There in 1630 he was involved with Samuel Scheidt in a dispute over competence, as often happened between headmasters and Kantors in the 17th and 18th centuries. This case was unusual, however, in that Scheidt, as director of music, had to conduct the school choir yet did not belong to the teaching staff. Gueinz, who himself taught music in the school, claimed disciplinary authority over the pupils, and he prevailed. Apart from numerous school textbooks on other subjects, he wrote several treatises on music and led disputations on it. *Pars generalis musicae*, which is based on Calvisius, Baryphonus, Schneegass and above all Lippius, deals with the mathematical foundations of music, demonstrates the intervals on the monochord and teaches the possibilities of rhythmic variation. The lost *Pars specialis musicae* must have been a complementary book more concerned with practical matters. (W. Serauky: *Musikgeschichte der Stadt Halle*, ii/1, Halle and Berlin, 1939/*R*)

WRITINGS

only those on music

Pars generalis musicae … sub praesidio Chr. Gueinzi … publicae disquisitioni subiecta a Georgio Wolff (Halle, 1634)
Pars specialis musicae (1635); lost, cited in *GerberNL*
Miscella problemata de musica sub praesidio Chr. Gueinzi … publicae disquisitioni committit Johannes Grosse (Halle, 1638)
Chr. Gueinzius Praes., Christophor. Suderovius Resp. Mnemosynon musicum ecclesiasticum (Halle, 1646)

MARTIN RUHNKE

Guelfi, Antonio (*fl* 1631). Italian composer. He is known only by his *Madrigali … con cinque voci et il basso continuo* op.1 (Florence, 1631). It appears from the dedication that he was a pupil of G.B. da Gagliano and that his education was paid for by Alessandro Buon del Monti, the dedicatee. Only two of the partbooks are extant. (L. Bianconi: 'Weitere Ergänzungen zu Emil Vogel's "Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500–1700"', *AnMc*, no.9, 1970, pp.142–202, esp.167)

COLIN TIMMS

Guénin, Marie-Alexandre (*b* Maubeuge, Nord, 20 Feb 1744; *d* Etampes, 22 Jan 1835). French violinist and composer. He is often confused with François Guénin, also a violinist (1728–89); see La Laurencie. He began studying the violin at the age of six and showed such talent that his father sent him to Paris, probably about 1760. There he studied the violin with Capron and Gaviniés and composition with Gossec. In 1771 Guénin became a first violinist in the orchestras of the Opéra and the Concert Spirituel. He made his début as a soloist in 1773 at the Concert Spirituel, performing with Capron a *Simphonie concertante* by Davaux. During the following years he performed *simphonies concertantes* with Carl Stamitz, Monin, Bertheaume, Paisible, Le Duc *le jeune* and other well-known violinists, and also performed his own symphonies.

From 1777 Guénin was the assistant director of the Concert Spirituel and in the same year he was appointed director of music for the Prince of Condé. He is also thought to have taken part in concerts of the Prince of Rohan-Guéménée and the Duke of Polignac. In 1778 he became a violinist in the Musique du Chambre du Roi (in an 1802 statement of his services to France, he claimed that he had been the principal violinist of this organization for ten years, as well as director of the Concerts de la Reine). He was employed to organize an orchestra for the Count of Montrevel in 1780 and in the same year succeeded C.J.F. Despréaux as principal violinist at the Opéra. In 1784 he was appointed professor of violin at the new Ecole Royale de Chant et de Déclamation; this institution evolved into the Paris Conservatoire, and Guénin maintained his position there until the reform of 1802. As a freemason and member of the Loge Olympique de la Parfaite Estime, according to Cotte, he played second violin in the orchestra of the Société Olympique in 1786. He retired from the Opéra in 1801, and his location and activities between 1802 and 1808 are not known. By 1808 he had joined the musical establishment of Carlos IV of Spain; he later went to Marseilles as part of the abdicated ruler's entourage. From 1814 to 1816 he played second violin in the Musique du Roi of Louis XVIII. During his final years he lived with his married daughter at Etampes; he continued until 1822 to play with members

of the Société Académique des Enfants d'Apollon, which he had joined in 1766.

He began publishing his own works in Paris around 1768, and after 1786 those of other composers too; ten years later, however, he seems to have ceased his publishing activities altogether. His symphonies opp.4 and 6 were very popular in France and Germany; they have no minuets and contain structural features typical of the Mannheim School. A skilful violinist, Guénin's compositional style is characterized by brilliant upward runs, and a special concern for timbre and sonority.

Guénin's son, Hilaire-Nicolas Guénin (*b* 1772), was a pianist and composer in Paris. He was a pupil at the Ecole Royale de Chant in 1786, and in 1808–9 was working as a publisher. His compositions include romances and a piano arrangement of the overture and airs from the ballet *Télémaque*.

WORKS

printed works published in Paris unless otherwise stated

Orch: 3 trios, 2 vn, b, orch, op.1, nos.4–6 (*c*1768), nos.5 and 6 ed. in The Symphony 1720–1840, ser. D, i (New York, 1984); 2 vn concs., op.2 (1769); 3 syms., str, 2 ob obbl, 2 hn ad lib, op.4 (1776); 3 syms., str, 2 ob, 2 hn, op.6 (1788), no.1 ed. in The Symphony 1720–1840, ser. D, i (New York, 1984)

Chbr: 3 trios, 2 vn, b, op.1 nos.1–3 (*c*1768); 6 duos, 2 vn, op.3 (1775); 3 sonates, hpd/pf, acc. vn, op.5 (1781); Ouverture et airs du ballet *Psiché* (E.L. Müller), arr. 2 vn (*c*1796); Ouverture et airs du ballet *Télémaque* (Müller), arr. 2 vn (*c*1796); 1er livre de quatuors, 3 qts, 2 vn, va, b, op.7 (*c*1796); 2e livre de sonates, 3 sonatas, vn, b/vn ad lib, op.9 (1812); 3e livre de sonates, 3 sonatas, vn, b/vn ad lib, op.10 (*c*1808); 6 duos à l'usage des commençants, 2 vn, op.12 (*c*1813–14); 3e livre de duos, 3 duos, 2 vn, op.13 (*c*1815); 3 duos d'une exécution facile, vn, vc, op.15 (*c*1816); 1e livre de sonates, 3 sonates faciles, vn, ?acc. vn, op.17 (*c*1820)

Lost or doubtful: 2 syms. (n.d.); Va Conc. no.1, perf. 1815, op.14 (n.d.); 6 duos faciles et gradués, op.16 (n.d.), mentioned by Vidal; 3 duos faciles, 2 vc, op.18 (n.d.)

BIBLIOGRAPHY

BrenetC; BrookSF; Choron-FayolleD; FétisB; GerberL; GerberNL; La LaurencieEF; MGG1 (E. Borrel); *PierreH*

L.A. Vidal: *Les instruments à archet ... les joueurs d'instrument, leur histoire* (Paris, 1876–8)

F. Robert: 'Une découverte musicologique: trois quatuors opus VII de Marie-Alexandre Guénin (1744–1835)', *RMFC*, i (1960), 145–52

R. Cotte: *La Musique maçonnique et ses musiciens* (Paris, 1975, 2/1987)

J.-L. Quoy-Bodin: 'L'orchestre de la Société Olympique en 1786', *RdM*, i (1984), 95–107

A. de Place: *La vie musicale en France au temps de la Révolution* (Paris, 1989)

M. Garnier-Butel: *Les quatuors à cordes publiés en France dans la seconde moitié du XVIIIe siècle* (diss., U. of Paris, 1992)

MICHAEL KELLER/MICHELLE GARNIER-BUTEL

Guerau [Garau Femenia], **Francisco** (*b* Palma de Mallorca, 25 Aug 1649; *d* Madrid, 25 Oct 1722). Spanish guitarist, singer, composer and priest. In 1659 he was admitted to the royal chapel in Madrid as a *cantorcico* (choirboy) and became a *cantor* (adult chorister) in 1669. From 1693 to 1701 he was chamber musician and *maestro de capilla* of the Colegio de Niños Cantores. His loyalty to Philip of Anjou was rewarded in 1700 when he was made a chaplain in the royal chapel. His brother Gabriel (?1653–1720) was also a singer.

Guerau's *Poema harmónico compuesto de varias cifras por el temple de le guitarra española* (Madrid, 1694/*R*) includes 27 compositions and an introduction to the principles of tablature notation and ornamentation. The pieces are all variation sets of various types. Most are *passacalles*, but there are also other typically Spanish dances (*jácaras*, *marizápalos*, *españoletas*, folías etc.). Guerau's style is characterized by its sobriety and by the use of *punteado* (plucked) technique rather than the more common *rasgueado* (strummed). He specified no particular tuning for his pieces; according to Strizich (*Grove6*), the music suggests *A*/*a*–*d*/*d′*–*g*/*g*–*b*/*b*–*e′*, as prescribed by Ruiz de Ribayaz.

The *Poema* is comparable in importance to the works of Gaspar Sanz and Ruiz de Ribayaz for Spanish guitar music of the period, and Guerau's music was highly regarded by his contemporaries. Santiago de Murcia, for instance, praised his *passacalles* in his *Resumen de acompañar la parte con la guitarra* (Madrid, 1714). The music's charm is matched by the beauty of the original 1694 edition. Guerau's other extant compositions (all in *E-Mn*) are *Que lleva el Sr. Sgueva* for three voices, and two *tonos humanos*, *O nunca, tirano amor* and *Alerta que de los montes*, this last one from the zarzuela *Los celos hacen estrellas* composed collectively with Juan Hidalgo (music) and Juan Vélez de Guevara (text). Only the text of the *tono Un corazón desdichado* (*US-NYhsa*) is extant.

BIBLIOGRAPHY

Grove6 (R. Strizich)

R. Strizich: 'Ornamentation in Spanish Baroque Guitar Music', *JLSA*, v (1972), 18–39

B. Jeffery: Introduction to *Francisco Guerau: Poema Harmonico (Madrid, 1694)* (London, 1977)

G. Arriaga: 'Francisco y Gabriel Garau, músicos mallorquines', *RdMc*, vii (1984), 253–99

T. Schmitt: 'Francisco Guerau y el "estilo español"', *Cuadernos de arte*, xxvi (1995), 113–19

J.L. Barrio Moya: 'Algunas noticias sobre el mallorquín D. Francisco Garau, músico cantor en la capilla real de Madrid durante los reinados de Carlos II y Felipe V', *Bolletí de la Societat arqueològica Lulmliana*, lii (1996), 303–14

A. Pizà: *Francesc Guerau i el seu temps* (Palma de Mallorca, 1999)

JOAN PARETS I SERRA

Guerini, Francesco (*b* Naples; *d* ?London, *fl* 1740–70). Italian violinist and composer. Gerber said he was in the service of the Prince of Orange at The Hague from 1740 to 1760. The title-pages of his opp.4 and 5 describe him as 'M. Guerini de Naples [or Napolitano], musicien de l'Ambassadeur d'Hollande'. He settled in London in the early 1760s and probably remained there until his death. His music, elegant but disappointingly predictable, seems to have had a widespread reputation; works of his were published in Holland, Paris, London and Edinburgh.

WORKS

For vn: 6 sonate, with va da gamba/hpd, op.1 (Paris, *c*1740); 6 sonate, with bc, op.2 (Paris, *c*1750); 6 solos, with vc, hpd (Edinburgh, *c*1760)

For 2 vn: 6 sonates, also for descant viols, op.4 (Paris, *c*1760); 6 sonates, op.5 (The Hague, *c*1760); 6 sonatines, op.10 (Amsterdam, *c*1770)

For 2 vn, bc: 6 trio, op.6 (Amsterdam, *c*1765); 6 trio, op.7 (Amsterdam, *c*1765–70); 6 sonatas, op.8 (London, *c*1765–70)

6 solos, vc, hpd, op.9 (London, *c*1765)

6 sonate, pf (n.d.); 6 solo, hpd, *D-Dl*: both cited in *EitnerQ*

PETER PLATT

Guéroult, Guillaume (*b* Rouen, early 16th century; *d* *c*1565). French poet, translator and publisher. He is reputed to have gone to Geneva when he was young, to join the Calvinists, but his first published work was printed in Paris: a setting by Janequin of one of his *chansons spirituelles*, *Hellas, mon Dieu, ton ire*, published by Attaingnant in 1545. In 1546 his translations of the *Te Deum* and Psalm cxxiv were printed in Geneva as an

appendix to two of Calvin's sermons; in the same year he published a prefatory quatrain in the *Chrestienne resjouissance* of Eustorg de Beaulieu. Denounced for bawdiness and swearing against Calvin and his pastors, he was imprisoned briefly in 1549 and thereafter took refuge in Lyons. By 1547 he had contributed a dedicatory poem to Loys Bourgeois' settings of psalm translations by Marot printed by Beringen of Lyons, while in 1548 a volume of his *chansons spirituelles* set to four-part music by Didier Lupi Second was published, also by Beringen (*Premier livre de chansons spirituelles*). One of Guéroult's poems in this volume is *Susanne ung jour*, perhaps the most popular *chanson spirituelle* of the entire 16th century, set again and again by Catholic as well as Protestant composers. Between 1550 and 1553 he worked as an editor for Balthazar Arnoullet (to whom he was related by marriage), who printed a series of his books on emblems, topography and natural history.

After his involvement in the publication of Michel Servet's ultra-heretical *Christianissimi restitutio* at Vienne, Guéroult returned to Geneva, where he collaborated with his uncle, Simon Du Bosc, in publishing a number of volumes of monophonic and polyphonic psalm translations, *chansons spirituelles* and motets. During this time a quarrel arose between Guéroult and Théodore de Bèze over the merits of each other's psalm translations, and this engendered an exchange of vitriolic verse between the two men; this quarrel may have led Guéroult to leave Geneva once more for Lyons in November 1556. Between 1557 and 1560 he was involved in lawsuits against Robert Granjon, with whom he had collaborated to publish the music of Barthélemy Beaulaigue (see Guillo, 415–19). The music of two songs in the *Tiers livre de chansons spirituelle* (Paris, 1553[22]) is attributed to 'Guérould', but is actually by Lupi Second, and it seems that the publishers took the name of the poet and applied it to the music.

After visiting Paris in 1559, when his *chansons spirituelles* were reprinted (without music) by Nicolas Du Chemin, he issued his *Lyre chrestienne* with Simon Gorlier at Lyons in 1560; his last publication, some verses for the *Figures de la Bible*, was published by Guillaume Roville in 1564

BIBLIOGRAPHY

G. Becker: *Guillaume Guéroult et ses chansons spirituelles* (Paris, 1880)
K.J. Levy: '"Susanne ung jour": the History of a 16th Century Chanson', *AnnM*, i (1953), 375–408
P. Pidoux, ed.: *Le psautier huguenot du XVIe siècle*, i–ii (Basle, 1962)
E. Balmas: 'Guillaume Guéroult, traducteur des "Psaumes"', *Revue d'histoire littéraire de la France*, lxvi (1967), 705–25
D. Boccassini: *La parola riscritta: Guillaume Guéroult, poeta e traduttore nella Francia delta Riforma* (Florence, 1985)
L. Guillo: *Les éditions musicales de la Renaissance lyonnaise* (Paris, 1991)
F. Dobbins: *Music in Renaissance Lyons* (Oxford, 1992)

HOWARD MAYER BROWN/FRANK DOBBINS

Guerra, Juan Luís (*b* Santo Domingo, 6 July 1956). Dominican composer, vocalist and bandleader. Among the most commercially successful Latin American popular musicians in the early 1990s, Juan Luís Guerra is known for innovations in the popular Dominican *merengue* dance style. He came to worldwide notice with his song *Ojalá que llueve café en el campo* which took a peasant prayer, that it might 'rain' coffee in the countryside, setting it to an upbeat *merengue* rhythm. He gained fame with his adaptation of the working-class genre of *bachata* in the album *Bachata rosa* (1990), which sold over 3·5 million records internationally, a Latin music milestone. Observers credit Guerra for fusing upbeat dance rhythms with sophisticated lyrics and a philosophy about the role of music, and its relationship to politics, as on the album *Areíto*.

Conservatory trained, Guerra had links with the continental Latin American *nueva canción* (new song) movement going on to study jazz at the Berklee School of Music in Boston. In 1984 he co-founded a vocal quartet called 4:40 (the name alludes to the standard Western tuning of A being equal to 440 cycles per second), highly influenced by the US jazz choral group Manhattan Transfer. 4:40 expanded into a full *merengue* band in 1989, fusing traditional styles with jazz, rock and pop influences. Through the 1990s, Guerra (a white musician) began to emphasize *merengue*'s African roots, through the incorporation of elements from Central African *soukous*. Although some critics question his representations of Afro-Dominican culture, Guerra's message has had a moderate impact on racial attitudes in his country, and he has generally been viewed as a musician with a conscience.

BIBLIOGRAPHY
AND OTHER RESOURCES

D. Pacini Hernández: *Bachata: a Social History of a Dominican Popular Music* (Philadelphia, 1995)
P. Austerlitz: *Merengue: Dominican Music and Dominican Identity* (Philadelphia, 1997)

RECORDINGS

Areíto, BMG, 1992
Juan Luís Guerra: *Grandes Exitos de Juan Luís Guerra & 4:40*, Karen Records 29418 (1995)

LISE WAXER

Guerra-Peixe, César (*b* Petrópolis, 18 March 1914; *d* Rio de Janeiro, 26 Nov 1993). Brazilian composer, violinist and conductor. He began violin studies in 1925 with Gão Omacht at the Escola de Música S Cecilia in his native city, continued privately with Paulina d'Ambrósio, then in 1931 enrolled at the Escola Nacional de Música in Rio de Janeiro, where he also studied harmony and chamber music performance. In 1934 he settled in Rio, playing in light orchestras and writing popular pieces and arrangements for broadcasts and recordings. He studied orchestral conducting with Edoardo de Guarnieri in São Paulo and composition with Newton Pádua at the Conservatório Brasileiro in Rio (1938–43). In 1944 he came into contact with Koellreutter, who exerted a deep but temporary influence, and Guerra-Peixe participated actively in Koellreutter's Musica Viva group. He abandoned serialism in about 1949, however, and began field investigations into north-east Brazilian folk music, on which he published *Maracatus do Recife* (Rio de Janeiro, 1955). Several articles on related subjects were subsequently published in the *Revista brasileira de folclore*. Moving to São Paulo after several years in Recife, he worked in radio, and from 1959 headed the music section of the Comissão Paulista de Folclore. On his return to Rio in 1963 he joined the National SO as a violinist and taught orchestration and composition privately in both Rio and Belo Horizonte. He became a member of the Academia Brasileira de Música, and received awards including the Joaquim Nabuco Foundation's Medal of Merit (1982), the Medal Koeler of the city of Petrópolis (1984), the Shell Prize (1986), the Vitae Fellowship (1992) and the National Prize of Music of the Ministry of Culture (1993).

Guerra-Peixe's 12-note serial works are skilful and independent, displaying a particular concern with timbre. Though this music reflects a decisively anti-nationalist attitude, he came to think that atonality was not incompatible with nationalism. As he moved towards the latter, however, so he withdrew from the earlier tendency; the transition is evident in the suites for guitar and for flute and clarinet. Later pieces are markedly, but not exclusively, nationalist. The *Sinfonia Brasília* is among his best works, while the school hymn *Fibra de herói* (or *Bandeira do Brasil*) was used throughout the country. During the late 1970s and 80s, Guerra-Peixe endeavoured to revitalise the national content of his music without relying on folk or popular sources. Among the remarkably original works which he produced during this period, compositionally his most active, are the *Variações opcionais* for violin and accordion (1977), *Metais e percussão* (1984), *Tributo a Portinari* for orchestra (1992) and numerous piano, guitar and vocal pieces.

WORKS
(*selective list*)

Orch: Sym. no.1, 1946; Divertimentos nos.1–2, 1947; Instantâneos sinfônicos nos.1–2, 1947; Variações, 1947; Abertura solene, 1950; Suites sinfônicas nos.1–2, 1955; Ponteado, 1955; A Inúbia do Cabocolinho, 1956; Pequeno conc., pf, orch, 1956; Sym. no.2 'Brasília', 1960; 6 peças de Microcosmos, 1966; Assimilações, 1971; A retirada da laguna, 1971; Concertino, vn, orch, 1972; Museu da inconfidência, 1972; Roda de amigos, chbr orch, 1979; Tributo a Portinari, 1992

Chbr and solo inst: Nonet, 1945; Quarteto misto, fl, cl, vn, vc, 1945; Duo, fl, vn, 1947; Trio de sopros no.1, fl, cl, bn, 1948; Str Qt no.1, 1947; Suite, gui, 1949; Suite, fl, cl, 1949; Sonata, vn, pf, 1950; Trio de sopros no.2, fl, cl, bn, 1951; Str Qt no.2, 1958; Miniaturas, vn, pf, 1958; Pf Trio, 1960; Sonata, gui, 1969; 5 Preludes, gui, 1969; Galope, 2 fl, vn, va, vc, 1970; 9 peças de Microcosmos, 8 vc, 1970; In moderato, str, 1972; Petrópolis de minha infância, str, 1974; Variações opcionais, vn, accdn, 1977; Sonata no.2, vn, pf, 1979; 10 lúdicas, gui, 1979; Cadernos de Mariza, gui, 1983; Peixinhos da Guiné, gui, 1984; Metais e percussão, 3 hn, 3 tpt, 3 trbn, tuba, perc, 1984; Espaços sonoros, hn, pf, 1985; Bilhete de um Jogral, gui, 1988

Vocal (1v, pf, unless otherwise stated): Trovas capixabas, 1955; Cânticos serranos, no.1, 1970, no.2, 1976, no.3, 1977; Teus olhos, 1977; 3 cantigas de amor existencial, 1977; Drummondiana (cant.), 1v, orch, 1978; Pirracenta, children's chorus, 1979; Rapadura, 1980; Sumidouro (cant.), 1v, vn, vc, pf, 1980; Vou-me embora para Pasárgada, 1985; Cânticos serranos, no.4, 1991

Pf: 4 bagatelas, 1944; Música no.1, 1945; 4 peças breves, 1945; Miniaturas nos.1–4, 1947–9; Suite, 1949; 3 valsas, 1949; Sonata, 1950; 2 suites, 1954; Prelúdios tropicais, nos.1–7, 1979; Sugestões poéticas, 1979; O ato malhado, 1982; Prelúdios tropicais, nos.8–10, 1991

Principal publishers: Ricordi, U. of Cuyo (Mendoza, Argentina)

WRITINGS

Maracatus do Recife (Rio de Janeiro, 1955, 2/1980)
Melos e harmonia acústica (Rio de Janeiro, 1988)

BIBLIOGRAPHY

G. Béhague: *Music in Latin America: an Introduction* (Englewood Cliffs, NJ, 1979)
J.M. Neves: *Música brasileira contemporânea* (São Paulo, 1981)
V. Mariz: *História da música no Brasil* (Rio de Janeiro, 1981, 4/1994)
S.M. Vieira: *Características instrumentais na obra para piano de César Guerra-Peixe* (diss., U. Federal do Rio de Janeiro, 1985)
V. Mariz: 'César Guerra-Peixe (1914–1993)', *Inter-America Music Review*, xiv/1 (1994–5), 169–70

GERARD BÉHAGUE

Guerre des Bouffons. *See* QUERELLE DES BOUFFONS.

Guerrero, Antonio (*b* Seville, *c*1700; *d* Madrid, 1776). Spanish composer and guitarist. He was a member of one of Spain's most remarkable theatrical families; his brother Vincente was a musician, his brother Manuel an actor and author. Antonio was married three times, each time to women connected with the stage. By 1733 he was a guitarist and musician in Madrid theatrical companies. He was important in the early development of the Spanish musical theatre: a document of 1787 says that before 1749 Guerrero, José Nebra and others began to make additions to the witty verses sung during the second intermission of a comedy, called a *baile de bajo* because the voices were accompanied by a guitar and viol. The *Comedia del arca de Noe* contains a *baile* prefaced 'Voz y Baxo con violines, trompas, para el bayle intitulado La huerta de Casani ... Del sigr Antonio Guerrero. 1752', one of the earliest pieces with all the characteristics of a *tonadilla*. Guerrero added music to at least five comedies based on the work of Calderón de la Barca, including *El lucero de Castilla* (1752). His lyric *sainete*, *Los señores fingidos* (1753), consists of two linked *tonadillas* (in J. Subirá, *La tonadilla escénica*, iii). From 1757 until 1762 Guerrero served as first musician for the Príncipe theatre, and from 1762 until his retirement he alternated between the Príncipe and the Cruz. He may have been self-taught, and perhaps wrote some of his own librettos; his music seems to be based on popular tunes.

His daughter Manuela made her début in 1773, and was a popular singer in Madrid; a manuscript (*E-Mn* 1189) contains 11 famous seguidillas sung by 'Manuela'. A Rosalía Guerrero (*d* 1767) made her début in 1756 and sang in the première of Pablo Esteve's first *tonadilla* in 1760. Vincente Guerrero (*d* Madrid, 1758) was second musician at the Príncipe for many years; his daughter, Maria, a singer in the capital and in the provinces, was by 1769 an impresario in Zaragoza and Barcelona, where she played the principal role in the première of Ramón de la Cruz's *El filosofo aldeano*. Manuel Guerrero was director of a theatre company and the author of serious books and plays; Subirá has credited him with a few *tonadillas* composed between 1753 and 1754.

WORKS
all in E-Mm

10 tonadillas, 1754–64; 69 sainetes, 1753–65, incl. Los señores fingidos, 1753, ed. in J. Subirá, *La tonadilla escénica*, iii (Madrid, 1930); *c*10 entremeses; *c*40 comedias; at least 1 loa: see *MGG1*, Anglès and Subirá (1946) and Subirá (1965)

BIBLIOGRAPHY

LaborD; MGG1(J. Subirá); *SubiráHME*
J. Subirá: *La música en la Casa de Alba* (Madrid, 1927), 275ff
J. Subirá: *La tonadilla escénica* (Madrid, 1928–30), i, 102ff, 150, 165, 285ff, 321ff; iii/4, 1ff; iii/5, 22ff
J. Subirá: *La tonadilla escénica: sus obras y sus autores* (Barcelona, 1933), 25–6, 75–6, 92, 106ff
M.N. Hamilton: *Music in Eighteenth Century Spain* (Urbana, IL, 1937/*R*), 48
G. Chase: *The Music of Spain* (New York, 1941, 2/1959), 129
H. Anglès and J. Subirá: *Catálogo musical de la Biblioteca nacional de Madrid*, i (Barcelona, 1946), 426ff
J. Subirá: *Catálogo de la Sección de música de la Biblioteca municipal de Madrid* (Madrid, 1965), 102ff, 323ff, 390
J. Subirá: *Temas musicales madrileños* (Madrid, 1970), 103ff, 261

ELEANOR RUSSELL

Guerrero, Francisco (i) (*b* Seville, ?4 Oct 1528; *d* Seville, 8 Nov 1599). Spanish composer. He was second only to Victoria as a major Spanish composer of church music in the second half of the 16th century.

1. LIFE. Guerrero studied music with his elder brother Pedro in Seville and, about 1545, with Morales, perhaps in Toledo. He taught himself the vihuela, harp, cornett

and organ. On 3 April 1542 he was engaged as a contralto by Seville Cathedral at an annual salary of 12,000 maravedís. He remained there until 1546, when, at the age of only 17, he was invited, on the recommendation of Morales, to become *maestro de capilla* of Jaén Cathedral. He was awarded half the revenues of a prebend there on 12 April of that year, and after some delay he arrived to take up his duties in July. He was entrusted with the boarding, lodging and instruction of the six choirboys, but he neglected this duty and was sentenced on 30 August 1548 to be dismissed; he was, however, absolved and was reinstated on 3 November. On 27 June 1549 he was granted ten days' leave to visit Baeza, the home town of Ramis de Pareia, and was again excused on 26 August so that he could visit Seville; he accepted a prebend as a singer from the cathedral there and did not return to Jaén. In September 1551 and again in February 1554 the Málaga Cathedral chapter offered him the post of *maestro de capilla*. To retain his services, the Seville chapter on 11 September 1551 appointed him associate to the aging *maestro de capilla*, Pedro Fernández. On 1 June 1554 the chapter also obtained a papal brief that granted Guerrero tenure and gave him the right to succeed Fernández. During this period he acquired a widespread reputation as a composer, and he published collections of his music at Seville, Venice, Paris and Leuven (Louvain). In 1557 or 1558 he presented an anthology of his motets to Charles V at Yuste, and the friars there sang one of his masses for the emperor (for further discussion see Rees). In August 1561 he travelled to Toledo with two ornate manuscripts as gifts; one of these, a book of *Magnificat* settings, is Codex 4 at Toledo Cathedral. On 2 January 1566 the Seville Cathedral authorities granted him leave of absence for 50 days so that he could present a copy of his newly published *Liber primus missarum* to the young King Sebastián of Portugal. He spent some time at Córdoba in April 1567 serving on a jury for the selection of the cathedral's *maestro de capilla*, and between 15 May 1570 and January 1571 he toured Spain in the royal retinue that welcomed Princess Anna, daughter of the Emperor Maximilian II, at Santander and escorted her to Segovia, where she became the fourth and last wife of King Felipe II.

After nearly 23 years as Fernández's assistant, Guerrero at last became *maestro de capilla* of Seville Cathedral on 9 March 1574. He continued to travel, and on 7 January 1579 the cathedral chapter granted him a year's leave of absence to visit Rome. He eventually set out in April 1581, having spent the intervening period preparing two large collections of his music, which were published in Rome in 1582 and 1584. He arrived in Rome in October 1581 and did not leave for home until 31 October 1582. The Seville chapter, seeking a worthy associate for him, on 14 August 1587 invited Sebastián de Vivanco, *maestro de capilla* at Segovia Cathedral, to visit Seville; on 29 February 1588 the choirboys were entrusted to his care, but he left less than a month later.

In 1588 Guerrero resumed his travels. He accompanied the cardinal of Seville, Archbishop Rodrigo de Castro, to the royal court, where he kissed Felipe II's hand. The party then went on to Italy. Guerrero remained in Venice for a week, then embarked for the Holy Land on 14 August; after visiting the island of Zante (now Zákinthos), Jaffa, Jerusalem, Bethlehem and Damascus, he returned to Venice on 9 January 1589. He remained there for six weeks preparing for publication of his second book of motets and his *Canciones y villanescas espirituales*, both of which appeared there later that year. He then sailed for Marseilles via Genoa. His ship was twice boarded by pirates, who threatened his life and exacted a ransom; on his return to Spain he visited the shrine at Montserrat. He resumed his duties at Seville Cathedral shortly before 9 August 1589. The cost of publishing his music and the depredations of the pirates placed him in serious financial difficulties, and his attempts to extricate himself were unsuccessful. He again assumed responsibility for the care of the choirboys on 7 December 1590, but at the age of 62 he was unable to cope with the housekeeping problems involved. On 21 August 1591 he was committed to a debtors' prison. The cathedral chapter secured his release on 2 September by agreeing to pay his creditors 280 ducats; they also engaged Alonso Lobo to look after the choirboys. In 1590 he published what proved to be a popular book about his journey to the Holy Land, and in the prologue he wrote that each year, when composing Christmas *chanzonetas* and villancicos for the cathedral services, he longed to return there. On 11 January 1599 he obtained another year's leave in order to do so. His delay in starting out proved fatal, for he died from the plague that struck Seville in the late summer. His portrait (see illustration) and biography were published by Pacheco (who was Velasquez's father-in-law): he was the only Spanish composer to be so honoured.

2. WORKS. Guerrero included in his collections, sometimes in revised versions, works already published in earlier ones. This gives the impression that he wrote more music than he actually did, though he did publish more motets than either Morales or Victoria and nearly as



Francisco Guerrero (i): portrait in Francisco Pacheco's 'Libro de descripción de verdaderos retratos' (1599)

many masses as the latter. There are in fact 18 masses by him, and he published some 150 other liturgical pieces and motets; there are also several such works in manuscripts and printed anthologies of the period. He was the only composer to publish widely abroad while making his career in Spain – indeed all his collections after the first were published abroad. His music was widely performed, not only in Spain but also for more than two centuries after his death in Latin America.

Guerrero, unlike his teacher Morales and unlike Victoria, was a prolific composer of secular songs. His poets ranged from the best mid-century Andalusians such as Gutierre de Cetina and Baltasar del Alcázar to the greatest Spanish dramatist of the age, Lope de Vega. In company with most of his Spanish contemporaries, he saw nothing inappropriate in fitting songs originally composed to secular texts with alternative sacred texts, and indeed published many such pieces in 1589. The moods that he captured include ecstasy, gaiety, melancholy, longing, submission and repose. As befits the wide variety of his secular and sacred texts, he moved at will from one mood to another in a repertory so vast that, according to Pacheco, he wrote no less than a page of music for every day that he lived.

Both in his own epoch and for more than two centuries after his death Guerrero remained a favourite composer in Spanish and Spanish-American cathedrals because he wrote eminently singable, diatonic lines and wove his melodic strands through a functional harmonic fabric that often anticipates 18th-century harmonic usage. Much more than either Morales or Victoria his works were copied and recopied for cathedral use in the New World after 1700. To prove how proleptic was his harmonic sense, his *Magnificat secundi toni* when published in 1974 from an anonymous 18th-century copy in Lima Cathedral was mistakenly taken to be an 18th-century work. His *Ave virgo sanctissima*, a five-voice motet first published in 1566, became so popular that he was regarded as the quintessential composer of the perfect Marian motet. It was all the more remarkable in that its intense emotion was generated within the confines of a canonic structure. As in all Guerrero's many canonic feats, the voices move so smoothly and effortlessly, and the harmonic impulse remains so clear throughout, that its technical complexities may pass the listener by.

For a page from Guerrero's *Canticum beatae Mariae, see* PHALÈSE, illustration.

WORKS

Editions: Lira sacro-hispana, siglo xvi, i/2, ed. H. Eslava y Elizondo (Madrid, 1869) [E]
Hispaniae schola musica sacra, ii, ed. F. Pedrell (Barcelona, 1894/*R*) [P]
Francisco Guerrero: Opera omnia, ed. V. Garcia, M. Querol Gavaldá and others, MME, xvi, xix, xxxvi, xxxviii, xliii, xlv, xlviii, li, lii– (1955–) [G i–, no.]
complete list of contents of prints in P

SACRED VOCAL

Sacrae cantiones, vulgo moteta nuncupata, 4, 8vv (Seville, 1555) [1555]
Psalmorum liber I, accedit Missa defunctorum (Rome, 1559), lost, see P
Canticum beatae Mariae, quod Magnificat nuncupatur, per octo musicae modos variatum (Leuven, 1563) [1563]
Liber primus missarum (Paris, 1566) [1566]
Motteta, 4–6, 8vv (Venice, 1570) [1570]
Missarum liber secundus (Rome, 1582) [1582]
Liber vesperarum (Rome, 1584) [1584]
Passio D.N. Jesu Christi secundum Matthaeum et Joannem [more hispano] (Rome, 1585); E, P
Canciones y villanescas espirituales, 3–5vv (Venice, 1589) [incl. 18 contrafacta]; G i–ii
Mottecta, liber secundus, 4–6, 8vv (Venice, 1589) [1589]
Motecta, 4–6, 8, 12vv (Venice, 1597) [1597]

MASSES

Missa 'Beata mater', 4vv, 1566, G vii
Missa 'Congratulamini mihi', 5vv, 1566, G vii
Missa de Beata Virgine (i), 4vv, 1566, G viii
Missa de Beata Virgine' (ii), 4vv, 1582, G v
Missa de la batalla escoutez, 5vv, 1582, G iv
Missa 'Dormendo un giorno', 4vv, 1566, also in *P-Pm* 40, G viii
Missa 'Ecce sacerdos magnus', 5vv, 1582, G iv
Missa 'In te, Domine, speravi', 5vv, 1566, G vii
Missa 'Inter vestibulum', 4vv, 1566, G ix
Missa 'Iste sanctus', 4vv, 1582, G v
Missa 'L'homme armé', 4vv, *P-Pm* 40, and heavily revised in *E-Asa* (see Rees), G viii
Missa pro defunctis (i), 4vv, 1566, G ix, ed. M. Imrie (Lochs, Isle of Lewis, 1998)
Missa pro defunctis (ii), 4vv, 1582, ed. M. Imrie (Lochs, Isle of Lewis, 1998)
Missa 'Puer qui natus est nobis', 4vv, 1582, G iv
Missa 'Sancta et immaculata', 5vv, 1566, G vii
Missa 'Saeculorum Amen', 4vv, 1597, G ix
Missa 'Simile est regnum', 4vv, 1582, G v
Missa 'Super flumina Babylonis', 5vv, 1566, G v
Missa 'Surge, propera, amica mea', 6vv, 1582, G iv

MOTETS

Accepit Iesus, 4vv, 1570, G vi, 42; Alma redemptoris mater, 4vv, 1584, G iii, 9; Ambulans Iesus, 5vv, 1555; Ascendens Christus in altum, 5vv, 1597, G vi, 46; Ave Maria gratia plena, 4vv, 1555, G iii, 1; Ave Maria gratia plena, 8vv, 1570, G iii, 21; Ave regina caelorum, 4vv, 1584, G iii, 10; Ave virgo sanctissima, 5vv, 1566, G iii, 14; Beata Dei genitrix, 6vv, 1585, G iii, 19; Beatus Achatius oravit, 5vv, 1555; Beatus es et bene tibi erit, 4vv, 1570; Beatus es et bene tibi erit, 5vv, 1555; Beatus Ioannes locutus est, 4vv, 1589; Beatus vir, 4vv, 1584; Canite tuba in Syon, 4vv, 1570, G vi, 23; Cantate Domino, 5vv, 1570, ed. M. Imrie (London, 1981); Caro mea vere est cibus, 4vv, 1589, G vi, 41; Clamabat autem mulier, 4vv, 1570, G vi, 34; Conceptio tua, 5vv, 1555; Conditor alme siderum, 4vv, 1584, ed. B. Turner (Lochs, Isle of Lewis, 1999); Confitebor tibi, 4vv, 1584; Cum audisset Ioannes, 4vv, 1589; Cum turba plurima, 4vv, 1570
Dedisti Domine habitaculum, 4vv, 1555; Dedisti Domine habitaculum, 4vv, 1570; Dicebat Iesus turbis, 4vv, 1570, G vi, 27; Dixit Dominus (tone 1), 4vv, 1584; another version (perhaps that from 1559) in *GCA-Gc*; Dixit Dominus Petro, 5vv, 1555; Ductus est Iesus, 4vv, 1570, G vi, 43; Ductus est Iesus, 5vv, 1555; Dulcissima Maria, 4vv, 1555, G iii, 2; Dum aurora finem daret, 4vv, 1589; Dum complerentur dies Pentecostes, 5vv, 1555; Dum esset rex, 5vv, 1589; Duo Seraphim, 12vv, 1589, ed. B. Turner (London, 1978); Ecce ascendimus Hierosolimam, 4vv, 1555, G vi, 33; Ecce nunc tempus, 4vv, 1570; Ego flos campi, 8vv, 1589, ed. M. Imrie (Lochs, Isle of Lewis, 1998); Ego vox clamantis, 4vv, 1589; Elisabeth Zacharie, 5vv, 1570; Erunt signa in sole, 4vv, 1589; Et post dies sex assumpsit Iesus, 5vv, 1555, G vi, 38; Exultata est, 4vv, 1589, G iii, 6
Gabriel archangelus, 4vv, 1555, G iii, 5; Gaude Barbara, 6vv, 1589; Gaudent in coelis, 5vv, 1570; Gloria et honore coronasti eum, 5vv, 1589; Gloriose confessor Domini, 4vv, 1555; Gloriose confessor Domini, 4vv, 1570 (with text variants); Hei mihi domine, 6vv, 1582, ed. M. Imrie (London, 1978); Hic est discipulus ille, 5vv, 1589; Hic vir despiciens mundum, 5vv, 1570; Hoc enim bonum est, 5vv, 1555; Hoc est praeceptum meum, 5vv, 1570, G vi, 25; Ibant Apostoli gaudentes, 4vv, 1589; In conspectu angelorum, 5vv, 1589; In exitu Israel, 5vv, 1584; In illo tempore assumpsit Iesus duodecim discipulos, 4vv, 1570, G vi, 26; In illo tempore cum sublevasset Iesus, 5vv, 1555; In illo tempore erat Dominus Iesus, 4vv, 1555, G vi, 35; In illo tempore erat Dominus Iesus, 4vv, 1570, G vi, 36; In passione positus Iesus, 5vv, 1555; Inter vestibulum, 5vv, 1555, G ix; Iste sanctus pro lege, 4vv, 1570; Istorum est enim, 4vv, 1589
Lauda Ierusalem, 6vv, 1584; Laude mater ecclesia, 4vv, 1584, ed. B. Turner (Lochs, Isle of Lewis, 1999); Laudate Dominum, 4vv, 1584; Laudate Dominum de coelis, 8vv, 1597, ed. D. James

(London, 1979); Laudate pueri, 4vv, 1584; Magne pater Augustine, 5vv, 1589; Maria Magdalena, 6vv, 1570, G vi, 44; O altitudo divitiarum, 8vv, 1597, O crux benedicta, 4vv, 1555, G vi, 24; O crux splendidior, 5vv, 1570, G vi, 28; O doctor optime, 6vv, 1570; O Domine Iesu Christe, 4vv, 1570, G vi, 32; O Domine Iesu Christe, 4vv, 1589, G vi, 45, O gloriosa Dei Genitrix, 5vv, 1555, G iii, 15; O lux beata Trinitas, 4vv, 1584, ed. B. Turner, 1999; O sacrum convivium, 6vv, 1570, G vi, 39; O virgo benedicta, 5vv, 1589, G iii, 17

Pange lingua, 4vv, 1584, G vi, 40; Pange lingua, 8vv, 1589; Pastores loquebantur, 6vv, 1585; Pater noster qui es in coelis, 4vv, 1555, G vi, 29; Pater noster qui es in coelis, 8vv, 1555, G vi, 30; Peccantem me quotidie, 5vv, 1555; Per signum crucis, 4vv, 1589, G vi, 37; Petre, ego pro te rogavi, 4vv, 1589, ed. B. Turner (London, 1980); Pie pater Hieronyme, 6vv, 1589; Post dies octo venit Iesus, 5vv, 1597; Prudentes virgines, 5vv, 1570; Quae est ista formosa?, 4vv, 1555, G iii, 3; Quasi cedrus exaltata sum, 4vv, 1555, G iii, 4; Quasi stella matutina, 4vv, 1570; Qui se exaltat, 8vv, 1584; Quis vestrum habebit amicum, 5vv, 1570; Quomodo cantabimus canticum Domini, 5vv, 1589; Recordare Domine, 5vv, 1570; Regina caeli, 4vv, 1555, G iii, 11; Regina caeli, 8vv, 1584, G iii, 22

Salve regina, 4vv, 1555, G iii, 12, also ed. in MRM, ix, no.26; Salve regina, 4vv, 1570, G iii, 13, also ed. in MRM, ix, no.29; Sancta et immaculata virginitas, 4vv, 1589, G iii, 7; Sancta Maria sucurre miseris, 4vv, 1570, G iii, 8; Signasti Domine servum tuum, 5vv, 1589; Similabo eum viro sapienti, 4vv, 1589, Simile est regnum caelorum, 4vv, 1570, ed. M. Imrie (Lochs, Isle of Lewis, 1987); Simile est regnum caelorum, 5vv, 1555; Simile est regnum caelorum, 6vv, 1589; Surge propera, 6vv, 1570, G iii, 20; Tota pulchra es Maria, 6vv, 1570, G iii, 18; Trahe me post te, 5vv, 1555, G iii, 16; Usquequo Domine oblivisceris me, 6vv, 1566, ed. M. Imrie (Lochs, Isle of Lewis, 1998); Veni Domine, 5vv, 1555, G vi, 31; Vexilla regis, 4vv, 1584, ed. B. Turner (Lochs, Isle of Lewis, 1998); Virgines prudentes, 4vv, 1589; Virgo divino nimium, 5vv, 1570; Virgo prudentissima, 4vv, 1555, ed. M. Imrie (Lochs, Isle of Lewis, 1998)

24 works in *E-GRmf* 975, some *unica*, incl.: Arbor decora fulgida, 4vv; Benedictus, 4vv; Christe potens Rey, 5vv; Dilexi quoniam, 4vv; Dixit Dominus (tone 4), 5vv, Dixit Dominus (tone 6), 6vv; Gloria Patri, 4vv; Laetatus sum, 5vv; Nobis datus, 4vv; O Maria, 4vv; Pange lingua, 3vv, also intabulated in 1554[23];

18 works in *GCA-Gc* 2A (of which 17 *unica*): Christe redemptor, Christe redemptor … conserva, Conditor alme siderum, Deus tuorum militum, Doctor egregie, Exsultet caelum, Hostis Herodes, Huius obtentu, Jesu corona virginum, Lauda mater, O lux beata Trinitas, Quicumque quaeritis, Salve regina (same as in *Gc* 4), Sanctorum meritis, Tibi Christ splendor, Tristes erant apostoli, Urbs beata, Ut quaeant laxis, Vexilla regis

6 works in *GCA-Gc* 3: Arbor decora, Exsultet caelum, Exsultet caelum laudibus, Iste confessor, Placare Christe, Tu Trinitatis unitas

4 works in *GCA-Gc* 4: Lamentations, Salve regina, 2 settings (= 1555, 1570), Vexilla regis; all ed. in MRM, ix (1996)

3 works in *GCA-Gc*, partbooks: Dixit Dominus, Lauda Jerusalem (2 settings; anon., possibly by Guerrero)

Dic nobis Maria, *GCA-Gc* 1; O crux ave, *GCA-Gc* 2B

Motets in *E-Asa*, *Sc*

Fecit potentiam, 2vv; Pater noster, 4vv; Sacris solemniis, 3vv; Suscepit Israel, 2vv; intabulated in 1554[23]

OTHER SACRED

Magnificat settings, 1563; 9 Magnificat, 1584; 7 Magnificat also in *GCA-Gc* 2B

Te Deum, 5vv, 1584; Te Deum, 8vv, 1589

Passionarium secundum quatuor evangelistas, 4–5vv, *E-Sc*; 2 ed. in E and P

SECULAR VOCAL

5 songs, 5vv, *E-GRmf* 975; 2 also anon. in Archivio de la iglesia colegial, Lerma

11 songs, 3–5vv, *E-Mmc*

INSTRUMENTAL

fabordones, *E-GRmf* 975; some intabulated for vihuela, 1554[23]

BIBLIOGRAPHY

ReeseMR; StevensonRB; StevensonSCM

F. Pacheco: *Libro de descripción de verdaderos retratos de illustres y memorables varones* (Seville, 1599/*R*)

S. de la Rosa y López: *Los seises de la Catedral de Sevilla* (Seville, 1904), 78ff

R. Mitjana: *Francisco Guerrero (1528–1599): estudio crítico-biográfico* (Madrid, 1922)

H. Anglès: 'Cristóbal de Morales y Francisco Guerrero', *AnM*, ix (1954), 56–79

A. Llordén: 'Notas históricas de los maestros de capilla y organistas … de la catedral de Málaga', *AnM*, xvi (1961), 99–148, esp. 117–18, 126; xix (1964), 71–93, esp. 92–3

H. Anglès: 'Latin Church Music on the Continent: Spain and Portugal', *NOHM*, iv (1968), 372–413, esp. 388ff

L.F. Merino: *The Masses of Francisco Guerrero (1528–1599)* (diss., U. of California, Los Angeles, 1972)

S. Claro: Review of A. von Gavel, ed.: *Investigaciones musicales de los archivos coloniales en el Perú*, *RMC*, no.128 (1974), 157 only

H.E. Gudmundson: *Parody and Symbolism in Three Battle Masses of the Sixteenth Century* (diss., U. of Michigan, 1976)

D. Crawford: 'Two Choirbooks of Renaissance Polyphony at the Monasterio de Nuestra Señora of Guadalupe', *FAM*, xxiv (1977), 154–74

R.J. Snow: 'Musica de Francisco Guerrero en Guatemala', *Nassarre*, iii/1 (1987), 153–202

P.R. Laird: 'The Coming of the Sacred Villancico: a Musical Consideration', *RdMc*, xv (1992), 139–60

R.J. Snow: 'Liturgical Reform and Musical Revisions: Reworkings of the Vespers Hymns by Guerrero, Navarro and Duran de la Cueva', *Livro de homenagem a Macario Santiago Kastner*, ed. M.F. Cidrais Rodrigues, M. Morais and R.V. Nery (Lisbon, 1992), 463–99

R.M. Stevenson: 'Francisco Guerrero (1528–1599): Seville's Sixteenth-Century Cynosure', *Inter-American Music Review*, xiii/1 (1992), 21–98

O. Rees: 'Guerrero's *L'homme armé* Masses and their Models', *EMH*, xii (1993), 19–54

M. Christoforidis and J. Ruiz Jiménez: 'Manuscrito 975 de la biblioteca de Manuel de Falla: una nueva fuente polifónica del siglo XVI', *RdMc*, xvii/1–2 (1994), 205–36

J.M. Llorens Cistero: 'El MM.40 de la Biblioteca Municipal de Oporto fuente unica de la misa "L'homme armé" de F. Guerrero, Misa pequena de C. Morales y de otras novedades', *AnM*, xlix (1994), 75–102

K.H. Müller-Lancé: 'Anmerkungen zu den Gloriakompositionen des 16. Jahrhunderts: Francisco Guerrero, Missa "Puer natus est"', *AnM*, xlix (1994), 103–26

G.G. Wagstaff: *Music for the Dead: Polyphonic Settings of the Officium and Missa pro defunctis by Spanish and Other Composers before 1630* (diss., U. of Texas, 1995)

R.J. Snow: Introduction to *A New World Collection of Polyphony*, MRM, ix (1996)

ROBERT STEVENSON/R

Guerrero (Marín), Francisco (ii) (*b* Linares, 7 July 1951; *d* 19 Oct 1997). Spanish composer. Taught initially by his father and by Juan Alfonso García, he later studied in Palma de Mallorca, Granada and Madrid. He soon became prominent as an organist and pianist, and he worked for the Laboratorio Alea and the classical music channel of Spanish National Radio. He was awarded the Manuel de Falla prize for composition (1970) and took part in the Encuentros de Pamplona (1972). A year later he represented Spain at UNESCO's International Composers' Tribune, and he was commissioned to write *Jondo* for the Italia Prize (1974).

One of the most promising figures of Spanish music in the second half of the 20th century, Guerrero's rigorous writing and energetic diligence were rewarded by international, and particularly European, recognition while he was still young. His music exploits chaos theory and its associated logical structures, and his researches (stimulated from 1985 by contact with scientists, mathematicians and architects) bore fruit in *Nur* (1990) and *Sahara* (1991). Various pieces of chamber music stand out alongside the orchestral works, among them the series of seven pieces that comprise *Zayin*, composed between

1983 and 1997 at the request of the Arditti Quartet. Its title derives from the seventh letter of the Hebrew alphabet, which at the same time corresponds to the number seven in the cabbala. Among the projects left unfinished on his early death are the orchestration of Isaac Albéniz's *Iberia* suite, with only six of its 12 pieces concluded, and his own last orchestral work, *Coma Berenica*, commissioned by the government of Andalusia. Despite his early disappearance, Guerrero created his own school of followers, among them the composers Manuel Rodeiro, Carlos Satué and Juan Carlos Martínez Fontana.

WORKS
(*selective list*)

Orch: Datura fastuosa, str, 1974; Antar Atman, 1980; Dunas, str, 1991; Sahara, 1991; Oleada, str, 1993; Coma Berenica, 1997, unfinished

Vocal: Anemos B, 12vv, 1978; Erótica, C, gui, 1978; Vâda (J. Guillén), 2 S, fl, ob, cl, b cl, perc, str qt, 1982; Têyas, 24vv, 1985; Nur, large chorus, 1989–90

Chbr: Facturas, 3 fl, vib, cel, 2 pf, vn, va, vc, 1969; Actus, 6 vn, 4 va, 2 vc, 2 db, 2 trbn, d bn, 1974; Anemos A, 5 hn, 3 tpt, 3 trbn, tuba, perc, 1975; Acte préalable, perc, 1977–8; Anemos C, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, tpt, trbn, perc, 1978; Concierto da camera, fl, b cl, str qt, 1978; Ars combinatoria, pic, ob, d bn, hn, tpt, trbn, 1979–80; Zayin, str trio, 1983; Ariadna, 10 vn, 5 va, 5 vc, 1984; Rhea, 12 sax, 1988; Zayin II, str trio, 1989; Delta cephei, 2 cl, vn, va, vc, 1991–2; Zayin III, str trio, 1993; Zayin IV, str qt, 1993–4; Zayin V, str trio, 1994; Zayin VII, 1997

Solo inst: Opus I Manual, pf, 1976; Eine kleine Nachtmusik, gui, 1979; Pâni, hpd, 1981–2; Zayin VI, any inst, 1995

El-ac: Diapsalmata, 1972; Jondo, 10 male vv, 3 tpt, 3 trbn, perc, tape, 1974; Cefeidas, 1990; Hyades, 1v, 3 insts, live elecs, 1994

Principal publisher: Suvini Zerboni

BIBLIOGRAPHY

Francisco Guerrero (Milan, 1993) [Suvini Zerboni catalogue]

J.R. Encinar: 'Francisco Guerrero: "Xenias"', *Ritmo*, no.693 (1997)

J.L. García del Busto: 'Francisco Guerrero: "Acte préalable"', *Concierto homenaje a José María Franco Gil*, Madrid, Centro para la Difusión de la Música Contemporánea, 26 Nov 1997 [programme notes]

S. Russomanno: 'Francisco Guerrero', *Doce Notas*, no.1 (1997)

MARTA CURESES

Guerrero (y Torres), Jacinto (*b* Ajofrín, Toledo, 16 Aug 1895; *d* Madrid, 15 Sept 1951). Spanish composer. He was a choirboy at Toledo Cathedral, then studied at the Madrid Conservatory with Benito Laparro and Conrado del Campo. He joined the orchestra of the Teatro Apolo as a violinist and was later its conductor. His early compositions included a symphonic poem and religious music, but his future path in popular music was determined by the huge success of a song, *Himno a Toledo*. *La alsaciana* (1921) established him in the field of the zarzuela and was followed by many more. *Los gavilanes* (1923) was performed simultaneously at five theatres in Barcelona and has remained one of the most performed of all zarzuelas, along with *La montería* (1922), *El huésped del sevillano* (1926) and *La rosa del azafrán* (1930). He later composed music for films and revues; his stage works number about 200 in all. His broad, rich melodies have kept him to the fore among 20th-century zarzuela composers. Guerrero also organized travelling zarzuela companies to perform in Spain and abroad, and he was at one time president of the Sociedad General de Autores de España.

WORKS
(*selective list*)

all zarzuelas; for more detailed list see GroveO

El camino de Santiago, 1919, collab. E. Fuentes; La hora del reparto, 1920/21; La alsaciana, 1921; El rey nuevo, 1922; La montería, 1922; Los gavilanes, 1923; Don Quintín el Amargao, 1924; El huésped del sevillano, 1926; Martierra, 1928; La rosa del azafrán, 1930; La fama del tartanero, 1931; El ama, 1931; La canción del Ebro, 1941; Loza lazana, 1942; Tiene razón don Sebastián, 1944; El canastillo de fresas, 1951

BIBLIOGRAPHY

'Guerrero y Torres (Jacinto)', *Enciclopedia universal ilustrada europeo-americana* (Barcelona, 1907–30) [see also appx v (1931); *Suplemento anual: 1949–52* (1955)]

A. Fernández-Cid: *Cien años de teatro musical en España (1875–1975)* (Madrid, 1975)

J. Arnau and C.M. Gomez: *Historia de la zarzuela* (Madrid, 1979)

R. Alier and others: *El libro de la zarzuela* (Barcelona, 1982, 2/1986 as *Diccionario de la zarzuela*)

ANDREW LAMB

Guerrero, Joseph (*fl* 17th century). Spanish writer on the guitar. He is known only as the author of a short treatise on the five-course guitar entitled *Arte de la guitarra*, which survives as the first four folios of an undated manuscript (*E-Mn* 5917) copied by D. Macario Fariñas del Corral. The first two folios are incomplete and the treatise contains no music. The text is divided into ten rules, several of which refer to a table of guitar chords now lost. It employs Castilian *rasgueado* notation, in which the chords are represented by the numbers 1–9, the sign '+' and the letter P, the same system as that used by Briçeño and Ruiz de Ribayaz. The ninth rule explains the signs and symbols of mensural notation and the tenth includes four sketches of the guitar, showing the instrument with ten pegs (which suggests double strings on all five courses) and nine frets. (M.J. Yakeley and M. Hall: 'El estilo castellano y el estilo catalan: an Introduction to Spanish Guitar Chord Notation', *The Lute*, xxxv, 1995, 28–61)

MONICA HALL

Guerrero, Pedro (*b* Seville, *c*1520). Spanish composer. He was an elder brother and the first teacher of Francisco Guerrero (i); he was probably also a choirboy at Seville Cathedral. Guerrero emigrated to Italy, and in about 1560 may have sung in the choir of S Maria Maggiore, but he never sang in the papal choir as has previously been believed. He was no longer in Italy when his brother Francisco first arrived there in October 1581; he may be the prebendary at Osuna collegiate church ordered by the chapter on 15 March 1586 not to go with Alonso Lobo (then also an Osuna prebendary), 'to sing at any burial service except for a member of the chapter or one held in the Osuna collegiate church itself'.

Guerrero's reputation in Italy is demonstrated by Vincenzo Galilei's choice of only him and Morales to represent Spain among the musical examples included in the second edition of *Fronimo* (1584). Several of his settings of Spanish texts were published as intabulations by Fuenllana, Vincenzo Galilei and Pisador. His four-voice motets are of outstanding quality.

WORKS

Editions: *Cancionero musical de la casa de Medinaceli*, ed. M. Querol Gavaldá, MME, viii, ix (1949–50) [G]

SACRED

6 motets: Domine meus, 4vv, *E-Vp*; Gloria et honore, 4vv, *Tc*; Haec est virgo sapiens, 4vv, *Tc*; O beata Maria, 4vv, ed. in Antología polifónica sacra, ii (Madrid, 1956); Pulchra facie, 4vv, *Tc*; Quinque prudentes virgines, 4vv, *Tc*

1 untexted psalm: *Laetatus*, Granada, Archivo Manuel de Falla, 975

SECULAR

9 sonetos intabulated for vihuela: Amor es voluntad, 4vv, 1554[32]; Biuiendo sin amar, 4vv, in V. Galilei: *Fronimo* (Venice, 1568);

Crainte e sospir, 1584[15]; Dun spiritu triste, 4vv, 1554[32] (repr. in *Fronimo*); O mas dura que marmol/Tu dulce habla, 4vv, 1554[32], G; Passando el mar Leandro, 4vv, 1552[35] (repr. in 1554[32]), G; Por do començare, 4vv, 1554[32], G; Quien podra creer, 3vv, G; Si puor biuir ardiendo, 4vv, in *Fronimo*

1 madrigal intabulated for vihuela: Mi coraçon fatigado/Agora cobrando acuerdo, 4vv, 1554[32]

BIBLIOGRAPHY

StevensonSCM

J.M. Llorens Cisteró: 'La música española en la segunda mitad del siglo XVI: Polifonía, música instrumental, tratadistas', *España en la música de Occidente: Salamanca 1985*, 189–287, esp. 211–12

M.I. Cárdenas Serván: *El polifonista Alonso Lobo y su entorno* (Santiago de Compostela, 1987), 13

R. Stevenson: 'Spanish Polyphonists in the Age of the Armada', *Inter-American Music Review*, xii/2 (1991–2), 17–114, esp. 38–9

M. Christophoridis and J.R. Jiménez: 'Manuscrito 975 de la Biblioteca de Manuel de Falla: una nueva fuente polifónica del siglo XVI', *RdMc*, xvii (1994), 224, 230

ROBERT STEVENSON

Guerrero Díaz, Félix (*b* Havana, 13 Jan 1916). Cuban conductor and composer. He studied with his father and later with Amadeo Roldán, César Pérez Sentenat and Pedro San Juan, among others. In 1947 he continued his studies at the Juilliard School of Music in New York and in France with Boulanger, Eugène Bigot and Enescu.

As a conductor he has worked in many different musical styles, both popular and more refined, but he has directed his efforts mainly towards opera, and in this he has achieved significant results. In 1961 he was appointed conductor of the Teatro Lírico Nacional orchestra, and since 1979 he has directed the orchestra of the Gran Teatro de la Habana. He has also led numerous orchestras abroad. Among his most important works as a conductor is the recording he made with the Madrid Chamber Orchestra of his own arrangement of Ernesto Lecuona's three zarzuelas – *María la O*, *Rosa la china* and *El Cafetal*.

As a composer he is notable for his fine use of orchestral colours, and his themes, which have a distinctly personal feel, reflect the sensuality and vigour of Cuban Music. In 1988 he was awarded the prize of the Unión Nacional de Escritores y Artistas de Cuba.

WORKS
(*selective list*)

Ballets: El rumbero maravilloso, 1970; La jaula de oro, 1977; Blanca Nieves a los siete enanitos, 1978; Devaneo, 1980; La diva, 1980; Luz de guardia, 1982; Cecilia Valdés, 1988; El río y el bosque

Inst: Pequeña suite cubana no.1, orch, 1944; Homonaje a Songoro Cosongo, orch, 1950; Sonatina, va, pf, 1952; Son no.6, vn, orch, 1954; Concertino, cl, orch, 1968; Cuadros sonoros, tpt, orch, 1970; Poema, fl, orch, 1971; Sergio Rachmaninoff in memoriam, pf, orch, 1972; Postludio a la memoria de Adolfo Guzmán, orch, 1973; Tríptico campesino, vn, orch, 1973; 10 danzas cubanas al estilo tradicional, pf, 1975; Habanera simple, 1v, pf, 1984; Pequeña canción negra, vn, pf, 1984; Gui Conc.

Vocal: Son del buen aguero (J.E. Guerrero), 1969; 5 canciones, 1v, pf, 1975; Vocalise, S, orch, 1984

Film scores: Crónicas cubanas, 1966; Tulipa, 1967

ALBERTO ALÈN PÉREZ

Guerrieri, Agostino (*fl* mid-17th century). Italian composer. He was a singer at Milan Cathedral before 1650 and a pupil of its director of music, Antonio Maria Turati. His only known work, *Sonate di violino* op.1 (Venice, 1673), contains chiefly church sonatas in three or four movements. Parts for double harp, theorbo and bass viol are included in several of them, the rest being for violins and organ continuo. Two suites and a set of variations on the Ruggiero bass, as well as two sonatas by Turati, also appear in this volume. Guerrieri dedicated one sonata to a Genoese nun, giving rise to the unsubstantiated claim that he held a musical post in Genoa.

ELEANOR SELFRIDGE-FIELD

Guerrini, Guido (*b* Faenza, 12 Sept 1890; *d* Rome, 14 June 1965). Italian composer, conductor and critic. He studied at the Bologna Liceo Musicale with Torchi and Busoni. After teaching in Bologna (1920–24) and Parma (1925–8), he became the director of the Florence Conservatory (1928–47), the Bologna Conservatory (1947–9) and the Conservatorio di S Cecilia (1950–60). His earlier music combines high seriousness, at times somewhat academic, with luxuriant chromatic harmony reminiscent of Bax or, more significantly, Alfano. The textures and orchestration sometimes suggest Strauss, as does Guerrini's interest, around 1920, in the symphonic poem; and there are indications, too, of Ravel's influence. The most substantial and imaginative of his early works is his second published work in the genre, *L'ultimo viaggio d'Odisseo*, which shows his harmony and orchestration at their most evocative. Also notable, in this early period, are the chamber compositions: the Violin Sonata is typical, combining succulent chromaticism with reiterative thematic developments. In time Guerrini's academicism grew more pronounced, while his tendency to romantic indulgence was tempered by a new, architectonic sobriety. His best work after 1930 is in religious music: the gravely expressive *Missa pro defunctis*, though conservative, is free from the tiredness that mars much of Guerrini's later output. On a different line of development, the *Sette variazioni sopra una sarabanda di Corelli* may, in their ingenious rethinking of material from the remoter past, reflect the influence of his teacher Busoni.

WORKS
(*selective list*)

Ops: Zalebi, 1915 (G. Campajola), unperf., unpubd; I nemici (dramma, 3, Guerrini), Bologna, Comunale, 19 Jan 1921, La vigna (op burlesca, 3, Guerrini and A. Testoni, after A.F. Grassini), 1923–5, Rome, Opera, 7 March 1935; L'arcangelo (L'isola di finale) (leggenda drammatica, Guerrini, after V. Hugo: *La légende des siècles*), 1930, Bologna, Comunale, 26 Nov 1949; Enea (mito, 3, A. Anglei, after Virgil), Rome, Opera, 11 Feb 1953

Vocal: Le fiamme sull'altare, S, 2 hps, str, 1919; Bacco ubbriaco, B, orch, 1938; Il lamento di Job, B, pf, tam-tam, str, 1938; Missa pro defunctis 'alla memoria di G. Marconi', solo vv, chorus, orch, 1938–9; La città beata, La città perduta, solo v/vv, chorus, orch, 1942; Nativitas Cristi, solo vv, chorus, orch, 1952; Vigiliae Sulamitis, Mez, orch, 1953; 4 masses, much other music incl. many songs

Orch: Visioni dell'antico Egitto, sym. poem, 1919; L'ultimo viaggio d'Odisseo, sym. poem, 1921; Poemetto, vc, orch, 1924; Preludio a corale, orch, org, 1930; 3 Pezzi, pf, perc, str, 1931; Danza degli spiriti, 1932; 2 tempi di concerto, pf, orch, 1936; 7 variazioni sopra una sarabanda di Corelli, str, pf, 1940; Tema con variazioni, pf, orch, 1954 [version of solo pf work]; Canzone e ballo forlivese, chbr orch, 1952; 7 variazioni su un'Allemanda di John Bull, 1962–3

Chbr and solo inst: Pf Trio no.1, 1920; Str Qt no.1, 1920; Sonata, vn, pf, 1921; Str Qt no.2, 1922; Pf Trio no.2, 1926; Pf Qnt, 1927; Str Qnt, 1950; Str Qt no.3, 1959; pf pieces, incl. Tema con variazioni, 1942

Principal publishers: Bongiovanni (Bologna), Carisch, Ricordi, Suvini Zerboni

WRITINGS

Ferruccio Busoni: la vita, la figura e l'opera (Florence, 1941)

A. Vivaldi: la vita e l'opera (Florence, 1951)

Journal articles, didactic works on harmony, orchestration etc.

BIBLIOGRAPHY

A. Damerini: *Profilo critico di Guido Guerrini: biografia e bibliografia* (Milan, 1928)

P. Fragapane: *Guido Guerrini e i suoi poemi sinfonici* (Florence, 1932)

M. Saint-Cyr: 'Guido Guerrini', *Rassegna dorica*, iii (1931–2), 147–50

Catalogo delle opere di Guido Guerrini al suo settantesimo anno di età e curriculum della sua vita a cura dell' interessato, come saluto e ricordo agli amici (Rome, 1961) [incl. list of works and bibliography]

J.C.G. Waterhouse: *The Emergence of Modern Italian Music (up to 1940)* (diss., U. of Oxford, 1968), 710ff

JOHN C.G. WATERHOUSE

Guersan, Louis (*b* c1700; *d* Paris, 20 Oct 1770). French violin and viol maker. He was one of the most important French viol makers of his time. His shops were located on the rue l'Evesque in 1725, and in 1730 on the rue des Fossés-Saint Germain, 'near the Comédiens-Français', as some of his labels indicate. He also repaired string instruments for the Opéra. He is known to have built violins, violas, cellos, violas d'amore and guitars, but he was especially prolific in building the five-string pardessus de viole. At least two dozen of the latter survive, dating from about 1745 to 1763. Most are viol-shaped, and some have striped backs and ribs of two woods; some also have scrolls or decorative heads carved by La Fille. Their tone is characteristically sweet and flute-like. Some of his later pardessus are violin-shaped (called *quintons*). String length for the two types of pardessus ranges from about 30.5 to 32 cm. One of his violas d'amore is in the Royal Ontario Museum in Toronto.

BIBLIOGRAPHY

J. Caldwell: 'Antique Viols and Related Instruments from the Caldwell Collection', *JVdGSA*, xi (1974), 60–89

P. Tourin: *Viol List: a Comprehensive Catalogue of Historical Viole da Gamba in Public and Private Collections* (Duxbury, VT, 1979)

A.H. König: *Die Viola da gamba* (Frankfurt, 1985)

R.A. Green: 'Recent Researches and Conclusions Concerning the "Pardessus de viole" in Eighteenth-Century France', *Viola da Gamba Miscellany: Utrecht 1991*, 103–14

M. Benoit, ed.: *Dictionnaire de la musique en France aux XVIIe et XVIIIe siècles* (Paris, 1992)

MARY CYR

Guesdron, Pierre. *See* GUÉDRON, PIERRE.

Guest, George (i) (*b* Bury St Edmunds, 1 May 1771; *d* Wisbech, 10/11 Sept 1831). English organist and composer. His father was Ralph Guest (1742–1830), an organist in Bury St Edmunds. A gifted boy singer, he became a chorister at the Chapel Royal under Nares and Ayrton, where he attracted the patronage of the king. He was principal treble at the Three Choirs Festival (1783) and at the Handel Commemoration of 1784. In 1787 he was appointed organist of Eye, Suffolk, and two years later he was elected organist of Wisbech at a salary of £40 per annum. The organ, which had been built in 1711 but little used, was restored by the town corporation at a cost of £500. Guest was required to instruct the schoolboys in singing, and his salary was raised to £50 in 1809. He retained the position until his death. He also directed the Wisbech Volunteer Band for some years. After his brief period in the national limelight, Guest was content to remain a local musician, and was prominent in East Anglian musical circles. A number of his compositions for local festivals, for his band and for his church choir were published in London, and had some circulation outside East Anglia. (*SainsburyD*)

WORKS

all published in London

16 Pieces or Voluntaries, org, op.3 (c1795)
A New(–6th) Troop, Composed for the Wisbech Volunteer Band (c1800); pubd as score and pf arr.
The Afflicted African (cant., W. Cowper), 1v, str qt (c1800)
A Morning and Evening Hymn (1806)
A Second Grand Bugle-Horn Piece, or Sixth Troop (1810)
A Parody on the Christian Doxology, 3vv (1810)
A Slow Movement and Favorite Air, pf (c1810)
4 Fugues, org, op.13 (c1815)
A Selection of Hymns as sung . . . in the Parish Church of Wisbech St Peter, op.14 (1817)
Anthems in 19th-century anthologies
Songs and glees pubd singly

NICHOLAS TEMPERLEY

Guest, George (Howell) (ii) (*b* Bangor, 9 Feb 1924). Welsh choral conductor, organist and teacher, who for 40 years (1951–91) was director of the choir of St John's College, Cambridge. His early experience of church music, as a chorister in Bangor and Chester cathedrals, led firstly to the post of sub-organist at Chester under Malcolm Boyle, then (following war service in the RAF) to an organ scholarship at St John's (1947–51) under Robin Orr, whom he succeeded. His teachers at Cambridge included Boris Ord and Thurston Dart. He himself became a university lecturer (1956–82) and university organist (1974–91). His honours have included a Lambeth MusD (1977), presidency of the Royal College of Organists (1978–80) and a CBE (1987).

Guest's legacy of over 60 recordings with the St John's choir (including notable performances of Haydn, Mozart, Beethoven, Fauré, Duruflé, Langlais, Victoria, Palestrina, Byrd, Taverner and Tye) demonstrates wide musical sympathies, which were also reflected in the service lists at St John's, and were shared with a wider audience through numerous radio broadcasts and international concert tours. His commissions of new works (by Tippett, Howells, Lennox Berkeley and others) have enlivened the Anglican choral repertory, and his influence on performance style, and especially on boys' singing tone, has been widespread. He favoured an extrovert approach to singing, often powerfully emotional, with much dwelling upon the texts and their meaning. He encouraged his choristers to vary their tone quality, depending on the style of music being performed, and was not afraid of wide dynamic range, vibrato or 'continental tone'. Guest trained several generations of choristers, choral scholars and organ scholars, many of whom have themselves become leading musicians.

BIBLIOGRAPHY

S. Webb: 'The Sound of St John's', *Gramophone*, xlvii (1969–70), 1578–83

JONATHAN RENNERT

Guest [Miles], **Jane Mary** [Jenny] (*b* Bath, c1762; *d* Blackheath, 20 March 1846). English pianist and composer. She began studying music while a child in Bath, where she remained an admired and frequent performer from her prodigy years through adulthood. In 1776 she travelled to London for further study with J.C. Bach and began performing there three years later. She ran her own series of subscription concerts at Tottenham Street Rooms in 1783–4, around which time she also performed in the Hanover Square concerts and at Willis's Rooms. Observers praised her playing for its brilliance, facility and expressiveness. Guest attracted the support of royalty and of London's upper class, as evidenced by her participation

in William Beckford's coming-of-age celebrations at Fonthill in 1781 and the extensive subscription list to her six sonatas op.1 (1783). In 1789 she married Abram Allen Miles and subsequently published under her married name, Mrs Miles. She eventually gained the patronage of George III and was appointed music instructor to Princesses Amalie and Charlotte in 1804 and 1806, respectively.

Guest's approximately two dozen extant works reflect the changes in musical taste that occurred during the 60-year span of her creative life. Consequently, her op.1 contains numerous elements of the *galant* style popular in London during the 1780s, with the lightly textured, two-voiced keyboard part clearly dominating the duo. Her next published instrumental work, the *Sonata for Piano Forte with an Accompaniment for the Violin (ad libitum)* (1807), employs more pianistically idiomatic writing, larger dimensions and fuller texture. The slow movement, an unaccompanied set of variations on Purcell's catch *Under this stone*, is particularly appealing. Between 1820 and 1830 Guest composed at least 15 works, ten vocal and five for piano, attractive examples of salon music. The piano pieces, with their more imaginative use of thematic material, bolder harmonic language and virtuoso flair, most convincingly demonstrate her talents as a composer. According to Sainsbury she also composed several piano concertos, which she performed in Rauzzini's concerts in Bath during the 1790s. These, however, are not extant, and were probably never published.

WORKS
all published in London

Kbd (for pf unless otherwise stated): 6 sonatas, hpd/pf, acc. vn/fl, op.1 (1783); Sonata, pf, vn ad lib (1807); Introduction, and March [from Rossini: Ricciardo e Zoraide] (?1820); La Georgiana: Introduction and Waltz (1826); La jolie Julienne: Polacca (1826); La Jeannette: Introduction and Original Air (1828); Divertimento ... in Which is Introduced the Favorite Round 'Hark the Bonny Christ Church Bells' (1829)

Vocal (all for 1v and kbd unless otherwise stated): Marion, or Will ye gang to the burn side (?1820); The Bonnie Wee Wife (1823); Brignall Banks, glee, 4vv, pf (1825); Jessica (?1825); Come buy my garlands gay (1826); Di te non me fido, 2vv, pf (1827); The Fairies Dance, 2vv, pf (1829); Dalton Hall (?1830); Fair one, take this rose (?1830); The Bonnie Lassie (?1830); Yes! I'll gang to the Ewe Bughts (1830); The Field Daisy (1842)

BIBLIOGRAPHY

BDA; SainsburyD
European Magazine (July 1784), 6–7
'Death of Mrs. Miles, the Musician', *Bath Herald* (28 March 1846)
C.F. Barrett, ed.: *Diary and Letters of Madame D'Arblay* [Fanny Burney] (London, 1842–6, rev. 4/1904–5 by A. Dobson), v, 1, 340, 358–9
K.E. James: *Concert Life in Eighteenth-Century Bath* (diss., U. of London, 1987), 798–806
D.M. Raessler: 'Jane Mary Guest', *MR*, xlix (1988), 247–53

DANIEL M. RAESSLER

Guetfreund, Peter [Bonamico, Pietro] (*b c*1580; *d* Salzburg, 1625). ?German composer and singer, active in Austria. He is first mentioned in 1588 as an alto in the Kapelle (which was directed by Lassus's son Ferdinand) of Count Eitelfriedrich IV of Hohenzollern-Sigmaringen at Hechingen, Baden-Württemberg. He was a member of the Kapelle of Prince-Archbishop Wolf Dietrich von Raitenau at Salzburg in 1602, when Stadlmayr was its director. In 1608 he was himself promoted Kapellmeister. In 1613 the new prince-archbishop, Marcus Sitticus, replaced him with Francesco Turco, but he was back in the post a year later and remained in it until his death. Like the more famous Stefano Bernardi, his successor in Salzburg, he was an important figure in early Baroque music in Salzburg. His output consists principally of sacred works (example in Schneider, appx, no.31), including polychoral writing, and a few were still in the repertory at Salzburg in Mozart's time. They include two motets, respectively for two and three voices and continuo (RISM, 1624[1]) and a posthumously assembled manuscript collection, possibly intended for publication, comprising 70 motets for five to eight voices in two volumes (one in *A-Sd*, the other in *Wn*); there are also a few other pieces by him (in, for example, *Sd*, *Ssp* and *D-Mbs*).

Guetfreund and his family adopted the italianized form of their name, and two of his sons and a grandson were musicians at Salzburg under the Italian form. There is a five-part *Miserere* by one of the sons, Johann Franz (in *A-KR*).

BIBLIOGRAPHY

J. Peregrinus: *Geschichte der salzburgischen Dom-Sängerknaben oder schlechthin des Kapellhauses* (Salzburg, 1889), 66
H. Spies: 'Die Tonkunst in Salzburg in der Regierungszeit des Fürsten Wolf Dietrich von Raitenau (1587–1612)', *Mitteilungen der Gesellschaft für Salzburger Landeskunde*, lxxi (1931), 1–64, esp. 5, 15; lxxii (1932), 65–136, esp. 96, 98, 105, 114
C. Schneider: *Geschichte der Musik in Salzburg von der ältesten Zeit bis zur Gegenwart* (Salzburg, 1935/R), 52–3, 59–60, 271, appx no.31
E.F. Schmid: *Musik an den schwäbischen Zollernhöfen der Renaissance* (Kassel, 1962), 369, 373, 457, 624
T. Jasinski: 'Contrapunctus fractus w twórczosci wokalnej kompozytorów niemeickich pierwszej polowy XVII wieku' [Contrapunctus fractus in the vocal music of German composers writing in the the first half of the 17th century], *Muzyka*, xxxiii/4 (1988), 49–66 (with Eng. summary)
E. Hintermaier: *Katalog des liturgischen Buch- und Musikalienbestandes am Dom zu Salzburg*, ii (Salzburg, 1992)

JOSEF-HORST LEDERER

Guevara, Pedro de Loyola (*fl* 1575–82). Spanish theorist. Fétis stated that he was a priest at Seville Cathedral, but he is identified only as an inhabitant of Toledo in his one surviving publication, *Arte para componer canto llano, y para corregir y emendar la canturía que esta compuesta fuera de arte, quitando todas las opiniones y difficultades que hasta ahora à avido, por falta de los que la compusieron* (Seville, 1582). First licensed in 1575, it was apparently inspired by the 1570 missal and breviary of Pope Pius V then being adopted throughout Spain. Unlike many of his Spanish contemporaries, Guevara was eager to see chant purged of its old 'errors'. He was sharply critical of earlier Spanish theorists (Juan Bermudo, Gonzalo Martínez de Bizcargui, Luis de Villafranca and others, some unknown today) and poked fun at their complex rules and theoretical digressions: he proposed a series of 20 'avisos' that would avoid such complexities and lead to correct plainchant. The subjects he discussed include text-setting, the structures and affections of the modes, cadences, melodic progressions and chromatic alterations. Of particular interest is his criticism of the embellished style used at Toledo called 'melodía', which he equated with Mozarabic chant and characterized as 'Moorish clamour' (f.28*v*). In the preface he described a larger work of his, no longer extant, entitled *De la verdad*; its six books included discussion of plainchant, polyphony, proportions, counterpoint and composition.

BIBLIOGRAPHY

FétisB
R. Mitjana y Gordón: 'La musique en Espagne', *EMDC*, I/iv (1920), 1930–2351, esp. 1965, 2026

ALMONTE HOWELL

Guevara Ochoa, (Julio) Armando (*b* Cuzo, 17 Feb 1926). Peruvian composer. As a child he studied the violin with Roberto Ojeda in Cuzco, and by the age of nine he was already performing his own compositions publicly. Later, in Lima, his tutors were Chávez Aguilar, Fava Ninci and Holzmann. He went on to study composition, the violin and conducting in Boston, New York and, with Enescu and Boulanger, in Paris. Back in Peru, the symphony orchestra in Lima dedicated a concert to his music, including the first performance of his Violin Concerto; he subsequently undertook a great number of tours internationally, performing his own compositions. He was twice awarded the Duncker Lavalle prize.

Guevara Ochoa is probably the most prolific Peruvian composer of his generation. His markedly nationalist style, characteristic of early 20th-century Peruvian music and the Cuzco school of composers, exhibits an extensive use of indigenous folk elements, mainly from the Cuzco area, and popular melodies and forms. He went on to develop a personal harmonic, sometimes polytonal, vocabulary, together with a sureness of craft, particularly in orchestration.

WORKS

Syms.: Los andes; Morro de Arica; Junín y Ayacucho; A la gloria de Grau; Ricardo Palma, 1983; A Tupac Amaru; Las Américas

Other orch: Sym. Poem, 1951; Trilogía peruana; Estampas peruanas, str; Vn Conc.; Koricancha; Danza peruana no.1; Recuerdos limeños; El drama del Ande; Lima de antaño; Feria andina; Kukuli; Harawi; Hn Conc., hn, str

Chbr and solo inst: Wind Qnt; Lamento indio, vn, pf; Huayno, vn, pf; La puna, vn, pf; Danza peruana, vn, pf; Partitas peruanas nos.1 and 2, vn; Cantorce caprichos, vn; Danzas rituales del Cuzco, gui

Songs: Acomayo; María Angola; Un recuerdo y un vals; 4 canciones; Ecos de la cordillera; Harawi

BIBLIOGRAPHY

E. Pinilla: 'Informe sobre la música en el Perú', *Historia del Perú*, ix, ed. J. Mejía Baca (Lima, 1980), 569–85

E. Pinilla: 'La música en el siglo XX', *La música en el Perú* (Lima, 1985), 174–6

J. CARLOS ESTENSSORO

Guézec, Jean-Pierre (*b* Dijon, 29 Aug 1934; *d* Paris, 9 March 1971). French composer. He studied at the Paris Conservatoire (1953–63) with Rivier, Milhaud and, most importantly, Messiaen, whose teaching affected him deeply. His first works aligned him firmly with the post-Webern avant garde; he soon attracted attention for his extremely refined style, his subtle handling of timbre, the originality of his formal conceptions and primarily for what he described as 'a certain feverish atmosphere which reflects the agitation and unrest of the world in which we live'. These qualities remained in evidence throughout his brief career. While following with interest the explorations of his contemporaries in the areas of indeterminacy and music theatre, he did not share these concerns, declaring himself opposed to any use of theatrical devices in concerts and favouring an 'aesthetic of precision' in form and notation.

Guézec sought to transfer to music certain ideas drawn from 20th-century painting. Characteristic of this approach is the *Suite pour Mondrian* (1963), one of his first orchestral works, in which combinations of surfaces (such as are found in that painter's work) are projected in time and coloured by clearly differentiated musical material. Similar concerns reappear throughout his oeuvre, many pieces having titles suggestive of visual art. *Architectures colorées*, which was first performed at the 1964 Warsaw Festival, consists of seven connected sections, each formed from strongly characterized zones: zones of isolated notes, of glissando lines, of harmonics or small semitone or quarter-tone clusters. *Textures enchaînées*, whose scoring for wind and percussion was dictated by the needs of open-air performance, consists of 15 sections, each characterized by a particular texture. The textures are defined by the way in which elements are combined vertically and horizontally, and by the way in which they are selected from particular categories (homogeneous, heterogeneous, dynamic, static etc.). A similar structural procedure was applied to the voice in *Reliefs polychromés* and *Couleurs juxtaposées II*. In these pieces Guézec used no text, but produced a rich variety of vocal colours by his choice of phonemes, achieving effects comparable to those of his instrumental works. He won the Berkshire Music Center Composition Prize in 1963, and the Grand Prix de la Promotion Symphonique was awarded to him by the SACEM in 1968. From 1969 until his death he was professor of analysis at the Paris Conservatoire.

WORKS
(*selective list*)

Inst: Suite pour Mondrian, orch, 1963; Architectures colorées, 15 insts, 1964; Ensemble multicolore, 18 insts, 1965; Yvonne, Princesse de Bourgogne (incid music, W. Gombrowicz), 1965; Forme, orch, 1966; Saül (incid music, A. Gide), 1966; Assemblages, 28 insts, 1967; Textures enchaînées, 16 insts, 1967; Successif-simultané, 12 str, 1968; Trio, vn, va, vc, 1968; Couleurs juxtaposées I, 2 perc, 1969; Forme-Couleurs, 2 hps, 10 insts, 1969; Much Ado about Nothing (incid music, W. Shakespeare), 1969; Onze pour cinq, 5 perc, 1970

Vocal: 3 poèmes (H. Michaux), 1v, pf, 1961; 5 pièces, chorus, orch, 1964; Reliefs polychromés, 12-pt chorus, 1969; Couleurs juxtaposées II, S, T, 1971; 30 mesures pour Colette Herzog, S, pf, 1971

Principal publisher: Salabert

BIBLIOGRAPHY

M.-J. Chauvin: 'Jean-Pierre Guézec', *Courrier musical de France*, no.23 (1968), 164–87

M. Cadieu: 'Entretien avec Jean-Pierre Guézec', *Lettres françaises* (19 Feb 1969); repr. in *A l'écoute des compositeurs: entretiens 1961–1974* (Paris, 1992), 187–92

O. Messiaen and others: 'Pour le souvenir de Jean-Pierre Guézec', *Courrier musical de France*, no.34 (1971), 55–7

BETSY JOLAS

Gugel′, Aleksandr (Oleksandr) (*b* Vilnius, 24 Jan 1961). Ukrainian composer. He graduated in 1981 from the Kotlyarevsky Institute in Khar′kiv where he studied with V. Bibyk then taught at the music colleges named after Lyatoshyns′ky (1988–94) and Rimsky-Korsakov (from 1986) as well as playing the flute in a regimental orchestra (1984–6). His works have been performed at many international festivals, starting with the Almeida, London (1989), Alternativa, Moscow (1989 and 1990), Euphonia, Zagreb (1990), and Ol Ysbreker, Amsterdam (1991). His essentially postmodern and economical aesthetic embraces meditative lyricism within structures which often conceal a dramatic quality. Although his music could be described as minimalist – for its consonance and absence of conflict – it differs from the work of most younger American composers in this field.

WORKS
(*selective list*)

Pf Trio, 1980, rev. 1991; Elegiya, cl, pf, 1981, rev. 1987; Music for Pf, 1981, rev. 1992; Adresa [Addresses], pf cycle, 1982, rev. 1990; Sym., 1984–91; Liturgicheskaya fantaziya, chorus, org, 1986; 4 pesni [4 Songs] (A. Blok), S, pf, 1986; 3 litovskiye pesni [3 Lithuanian Songs], pf, 1989; Minornaya muzïka/Posvyashcheniye A. Pyart [Minor Music/Dedication to A. Pärt], orch, 1989; Audi, Domine, female chorus, 1991; Sanctus-Benedictus-Agnus Dei, S,

A, T, vn, frustra, 1994; 3 intermetstso, org, 1996; 2 p'yesï [2 Pieces], pf, 1996
Incid music, children's pieces, str qt

LESYA LANTSUTA

Gugl, Matthäus (*b c*1683; *d* Salzburg, bur. 17 April 1721). Austrian organist, composer and theorist. He became cathedral organist in Salzburg on 1 October 1717, succeeding Johann Baptist Samber, who probably had been his teacher. In 1710 Gugl's *Corona stellarum duodecim, id est Totidem litanie Lauretano-Marianae* was published at Salzburg as his op.1, and a *Missa Santissimae Trinitatis* (1712) survives in manuscript (in *A-KR*). Gugl also wrote a thoroughbass treatise, *Fundamenta partiturae in compendio data. Das ist: Kurtzer und gründlicher Unterricht, den General-bass, oder Partitur, nach denen Reglen recht und wohl schlagen zu lehren* (Salzburg, 1719). Despite its elementary character, it appeared in six published editions, the last one in Augsburg in 1805. The model for the work was apparently (see Federhofer) Samber's thoroughbass manual, *Manuductio ad organum* (Salzburg, 1704). Gugl's treatise, which he advises should not be studied by keyboard performers until they can play 'something at the keyboard, such as preludes, fugues, versets, or other *Galanterie*', contains 32 brief chapters of rudimentary instruction in the basic elements of music, the simple figures, cadences and the appropriate chords for the most common bass progressions. Though a beginner's manual, Gugl's treatise has an important place in the history of thoroughbass practice in Austria.

BIBLIOGRAPHY

O. Wessely: 'Zu Leben und Werk von Matthäus Gugl', *Anzeiger der Österreichischen Akademie der Wissenschaften, philosophisch-historische Klasse*, xciv (1957), 151–64
H. Federhofer: 'Ein Salzburger Theoretikerkreis', *AcM*, xxxvi (1964), 50–79
B. Kohlschütter: 'Die musikalische Ausbildung auf Salzburger Boden im 18. Jahrhundert', *Mozart und seine Umwelt: Salzburg 1976 [MJb 1978–9]*, 200–02

GEORGE J. BUELOW

Guglielmi. Italian family of musicians.

(1) Jacopo [Marc'Antonio] **Guglielmi** (*b* Massa, 3 July 1681; *d* Massa, 1 July 1742). Conductor and composer. His father, Marc'Antonio, was a sergeant in the military, and it was his uncle, Pietro (*d* 1732), teacher of the children of Carlo II, Duke of Massa, who helped Jacopo obtain his position as *maestro di cappella* at the cathedral in Massa. Jacopo served as *maestro di cappella* to both Alberico III and Alderano Cybo, Duke of Massa, whose court sustained a musical programme of some splendour; this programme included opera productions, and Jacopo also served as music director of the theatre. Under Alderano Cybo he was transferred to Novellara, where he received 200 lire for composing psalms and singing in the Friday evening services at the college of S Pietro. His eldest son, Abate Domenico Guglielmi (1713–90), was first appointed organist (1744) and then *maestro di cappella* (1756) at Massa Cathedral; he was highly praised by his contemporaries.

(2) Pietro [Pier, Piero] **Alessandro Guglielmi** (*b* Massa, 9 Dec 1728; *d* Rome, 19 Nov 1804). Composer, son of (1) Jacopo Guglielmi. He was one of the most important figures in late 18th-century opera.

1. LIFE. Guglielmi was born into a family of musicians whose musical ties with Massa extended from the 16th to the 19th centuries. His father, (1) Jacopo Guglielmi, taught him the bassoon and the viola, which he later played in his father's theatre orchestra. He also learnt the keyboard from his brother, the Abate Domenico (1713–90), successively organist and *maestro di cappella* at the cathedral in Massa between 1744 and 1787. At an early age he attracted the attention of the Duke of Massa (Alderano Cybo), and later his widow, Ricciarda Gonzaga, whose patronage enabled Guglielmi to enter the S Maria di Loreto conservatory in Naples (in 1746, according to Gervasoni). According to Nerici, Guglielmi's first formal instruction came from Giacomo Puccini (1712–81), *maestro di cappella* of the cathedral in Lucca whose musicians were also in the service of the Duke of Massa. While at the conservatory, he became a pupil of Francesco Durante and by 1750 was serving as *primo maestrino*; he probably left in 1754.

Guglielmi's earliest known opera was a dialect comedy, *Lo solachianello 'mbroglione*, for the Teatro dei Fiorentini performed in winter 1757. Until 1763, when he received his first commission for an *opera seria* from the Teatro Argentina in Rome, he lived mostly in Naples, writing several comic operas each year for theatres there and in Rome. Surviving performance records indicate that he spent the next four years in northern Italy, probably mostly in Venice. Villarosa's claim that he taught at the Ospedaletto conservatory there is implausible. In autumn 1767 he and Felice Alessandri were engaged to go to London to share the post of composer and music director of the King's Theatre, where he made his début on 27 October, conducting the pasticcio *Tigrane*. Early biographers' reports that he spent part of the 1760s as *maestro di cappella* first at the Dresden court and then at Brunswick, (and perhaps Leipzig) have not been substantiated. Several of Guglielmi's comic operas were popular in Dresden between 1769 and 1785. A few of the replacement arias found in his operas performed in Eszterháza between 1778 and 1790 were copied on paper from Brunswick, and this may lend some validity to the suppositions about Guglielmi's presence there. It has also been suggested that Guglielmi was invited to Vienna in 1766 by Empress Maria Theresa to compose cantatas on poetry by Metastasio, or that he passed through Vienna en route from Italy to London in 1767, but it is unlikely that Guglielmi was ever in that city. He left London in 1772, and in the next four years he produced new operas in Venice, Rome, Turin and Milan. By autumn 1776 he had returned to Naples, where he remained until 1793, writing two to five operas, both serious and comic, almost every year. In Russia five of Guglielmi's operas were performed between 1778 and 1800, including his enormously popular *La sposa fedele* (under the title *Robert und Kalliste*). According to Sartori, in 1777 he was elected a member of the newly founded Nobile Accademia di Musica. On 3 March 1793 he succeeded Boroni as *maestro di cappella* at S Pietro in Rome, in July 1797 he also assumed those duties at S Lorenzo Lucina. Although much of his church music dates from this late period, he continued to write for theatres until the year before his death. He belonged to the Accademia di S Cecilia in Rome, and in 1799 he was inscribed a member of the arts and sciences section of the Istituto Nazionale created in Naples during the short-lived Parthenopean Republic. In

1801 he was admitted, with his contemporary Joseph Haydn, into the Institut National des Sciences et des Arts. Guglielmi died on 19 November 1804; his body was brought to the church of S Benedetto in Piscinola on 21 November, and a Requiem Mass was said the following day by the singers of the Cappella Giulia and the Cappella Sistina; on 26 November another Requiem was sung in S Pietro.

2. Reputation. Accurate judgments about Guglielmi are hampered by a lack of modern research as well as by conflicting contemporary accounts. He both attracted the friendship and patronage of influential people and inspired bitter personal enmity. The picture that emerges is of a difficult but fearless personality, manifesting itself as early as his schooldays, when, after a brief period of application, he lost himself in the urban dissipations of Naples. When Durante announced a competition for the best student fugue in eight real parts, no one considered him a possible contender, and his behaviour became so disruptive that he was excluded from classes. Stung by this rebuke, he produced, after more than 30 hours' uninterrupted work, a composition instantly recognized as far superior to any other entry. In later years, when the well-known soprano Mara wished to embellish her part with the customary improvised *fioriture*, he remarked 'My job is that of composing, yours is to sing. Sing then, and don't spoil what I have composed'. Returning to Naples in 1776, after 13 years' absence, he found the comic stage in the hands of Paisiello and Cimarosa, whose popularity he immediately challenged. Paisiello in particular is said to have responded with fury, going to the extent of hiring claques to disrupt the performances of new Guglielmi operas. According to a common anecdote, the three composers resolved their quarrel on the king's order and under the management of his minister, the Prince of Severo; this must have taken place between 1784 and 1787, not around 1780 as is often said. Similarly, the pact that the three allegedly made not to accept less than 600 ducats for new opera commissions must belong to the same period (although the account books of the Teatro S Carlo, extant throughout 1786, show that lesser sums were paid them there).

Until recently biographers have censured Guglielmi severely for his domestic conduct. He was married, probably about 1766, to the soprano known variously as Maria Leli or Lelia Acchiapati (or Acchiappati). Under the name of Acchiapati she sang in Milan in 1769 and was with her husband in London, first singing in 1770 as seconda donna. She had an unsuccessful season in Naples in 1777–8 as prima donna at the Teatro S Carlo, after which she disappeared from public notice. They had five children, of whom two achieved limited success as musicians: (3) Pietro Carlo Guglielmi composed about 45 operas (mostly comic) and (4) Giacomo Guglielmi was a tenor of some renown. It has also been reported that Guglielmi abandoned his family, leaving his children to be reared and educated by a family friend in Naples, but Giampaoli paints a picture of a caring family man and a generous philanthropist, especially with regard to his native city Massa. Guglielmi and his wife separated in 1784 but the family was reunited in Rome in 1793. Guglielmi also had the reputation of a fearsome duellist and of a tireless amorist, said late in life to have ruined himself financially in pursuit of the soprano Oliva, but his papal appointment in Rome may cast some doubt on the truth of such reports.

Burney wrote of Guglielmi's English visit that he 'never had great success here', but Petty's statistics show that while Guglielmi was in England, only Piccinni's *La buona figliuola* was more popular than Guglielmi's *I viaggiatori ridicoli tornati in Italia*. Burney also wrote that Guglielmi's lack of success seemed 'to have been fairly proportioned to the abilities he manifested, though he has since composed better and more successfully in Italy ... [he] had some Neapolitan fire, and brought over the new and fashionable musical phrases from Italy, but he wrote too fast and with little invention or selection of passages'. Ferrari expressed a similar opinion in stronger terms: 'Guglielmi was knowledgeable about dramatic music, but lazy, stingy, and without self-respect. He used to write completely two or three numbers for each opera, and then he had the voice parts of the arias and the ensembles orchestrated by his students or by copyists'. Ferrari, who went to Naples in 1784, was a pupil and close friend of Paisiello and thus not unbiassed. Such 'laziness' was then common practice among popular composers, and the success of an opera often turned on the beauty and originality of a few pieces in it; a widely told anecdote relates how Guglielmi himself once turned indifference to acclaim by the substitution of a single trio.

La Borde was particularly impressed by the originality of Guglielmi's work and, while somewhat doubtful about his adoption 'of the licences of the modern style', felt that his composition was always 'correct' and its popular success 'approved by the schoolmen'. Gervasoni was 'stunned' by his musical learning, and described his style as 'truly harmonious, pure, natural', that highest term of late 18th-century praise, and 'pleasing'. An obituary (now in *F-Pi*), probably by his son (3) Pietro Carlo, notes that competition with Paisiello and Cimarosa helped him realize his compositional potential. The elegance, clarity, vivacity, grace and originality of his music are particularly commended. He was considered by most to be the equal of Cimarosa and Paisiello; the esteem in which he was held may be judged by the frequency of his commissions to write the important festive operas celebrating the royal namedays and other occasions of public rejoicing in Naples. He composed more than a dozen comic operas that were international successes, some of which remained in the repertory for 30 years. These include *Il ratto della sposa*, *La sposa fedele*, *L'impresa d'opera*, *La villanella ingentilita*, *La Quakera spiritosa*, *Le vicende d'amore*, *La virtuosa di Mergellina*, *La pastorella nobile*, *La bella pescatrice* and *La serva innamorata*, as well as the two oratorios often mounted in secularized stagings, the *azione sacra Debora e Sisara* and the *tragedia sacra La morte di Oloferne*. *Debora e Sisara* was almost universally regarded as one of the most sublime works of the late 18th century. Later even Stendahl, not an admirer, admitted Rossini's debt to Guglielmi. The wide distribution of complete surviving manuscripts attests to his popularity.

3. Works. Modern appreciation of Guglielmi's work has lagged behind that of some of his contemporaries. Although historians mention him mostly for his comic works, his *opere serie* command as much admiration as do those by other leading Italian composers of the time; they kept abreast of changing fashion and were even innovatory. It is clear that he played an important role in

the history of the genre during the mid-to-late 18th century. He introduced expanded ensembles, especially the duet and trio (by 1765 fixtures at the end of the first and second acts in his *opere serie*). The expansion of secondary characters' roles, the increased dramatic participation of the orchestra and the construction of scene complexes through the integration of chorus, dancers and accompanied recitatives show him among the most innovative of composers.

Guglielmi used a great variety of aria forms. By the 1760s dal segno arias had supplanted da capo arias, only to be succeeded by about 1770 by binary form arias. Scenas with arias or ensembles preceded by accompanied recitative occupied an increasing proportion of each act, especially those close to act endings or scene changes, allowing an increasing degree of organization of the act as a large-scale musical unit with carefully placed climaxes achieved as much by musical as by dramatic means. Increasingly, this climax occurred with the ensemble finale, forcing changes in the traditional structure of the Metastasian libretto. By the time of *La morte di Cleopatra* (1796) the traditional dramaturgy of Guglielmi's early *opere serie* had been replaced by a more international form incorporating features from French opera and anticipating Romantic works of the 19th century: two-act construction, prominent structural use of the chorus (men for the first act, women for the second), frequent interior ensemble numbers, a shorter text and simplified action, and a freer flow between recitatives and set numbers: this was no longer a drama of moral reflection but one of rapidly moving sentiment and passion. It is not yet possible to determine how much of this shift Guglielmi pioneered, but he certainly participated in it.

To comic opera Guglielmi brought a superior talent, while following the formal fashions of the time. During the 1760s and 70s three-act works predominated, thereafter two-act ones, and he experimented with the French taste, new to Italy, for combining two one-act *farsette* into one programme. Over more than 40 years, he used in his *opere buffe* steadily more ensembles in each act, displaying great skill in the handling of many voices at the act endings. In the earlier operas the ratio of arias to ensemble numbers is about 3:1, as in *La sposa fedele* (1767), with 17 arias and five ensembles; by the early 1790s the ratio is almost 1:1, as in *La giardiniera innamorata* (1791), with 11 arias and 10 ensembles.

Guglielmi used conventional aria forms in his operas and oratorios, but his formal approach was flexible and underscores his overriding concern for dramatic situation and text. Among their most striking features is the motivic integration and derivation of ideas that illustrate Guglielmi's efficient construction and ability to elicit character and dramatic tone. Expanded compound binary forms became common in arias for comic and sentimental characters. Guglielmi had anticipated this as early as 1767 in *La sposa fedele*, where complex binary arias were assigned to lower-class characters who now assumed leading roles. Several of these arias, assigned to the *prima buffa* and *primo buffo*, combine serious and comic styles, contributing to the deliberate blurring of class. Allusions to the character's station can be gleaned from the aria structure, as in the two-tempo rondò, a form normally reserved for *opera seria* characters before 1780; during the 1780s, however, rondòs were also assigned to *buffo* characters.

Guglielmi's early ensembles tended to be of the 'chain' variety, a series of musically more or less discrete pieces, each with separate expressive effect; by the late 1770s, as the ensembles encompassed more action, this plan gave way to a great degree of internal organization, with complex cross-cutting and cross-referring of internal formal relationships. Guglielmi's ensemble finales have consistently been singled out for their inventiveness, progressive formal tendencies and vitality. Florimo credited him with infusing the strettas in his finales with concertati. Michtner judged his finales superior to those of his contemporaries and regarded them as the forerunners of Mozart's. Zanetti cited the motivic juxtaposition between singer and orchestra and the forward motion and calculated action that gives the impression of the rising confusion in keeping with the imbroglio dictated by convention. Many of Guglielmi's early finales (those composed between 1763 and 1768) reveal a penchant for internal cross-references to character, through motivic, harmonic and instrumental associations (as in the act 1 and 2 finales of *Il ratto della sposa*). Other finales betray French influence, as in the Act 3 finale of *Le pazzie d'Orlando*, which Guglielmi labelled 'Coro en rondeau'. After 1780 the finales become increasingly complex, where a variety of musical styles underscore typical comic opera characters and themes, with disguise, magic, dance, ritual, macaronic text settings and *sotto voce* asides.

In the course of his *opera buffa* writing Guglielmi moved from the customary 'Italian' three-movement sinfonia, through, in the late 1770s, a one-movement 'French' type involving imitative counterpoint at the opening, to a one-movement 'Austrian' one in his late works – an Allegro preceded by a slow introduction. Contrasting key and thematic areas are clearly defined; central developmental sections, when included, are rudimentary. His orchestration was competent but perhaps the most conservative feature of his works; however, he showed an interest in orchestral innovation by endorsing Marescalchi's redisposition of the Teatro S Carlo orchestra in spring 1786.

Between 1793 and 1804, the period of his appointment as *maestro di cappella* at S Pietro in Rome, Guglielmi wrote a large amount of sacred music, mostly for the Cappella Giulia. Florimo judged him one of the finest Neapolitan composers of sacred works, an opinion that examination of the music supports. He wrote at least seven oratorios between 1764 and 1802, mostly for Lenten staged performances in Neapolitan theatres and at the Congregazione dell'Oratorio in Rome. *Debora e Sisara* was among the best-known oratorios of its time and was performed into the 1820s throughout Italy and north of the Alps. Variously labelled *azione sacra* and *opera sacra* during the late 18th century, many of Guglielmi's oratorios use the same styles and structures as his operas, with extended scene complexes, elaborate arias, battles and on-stage deaths. He was widely admired for his facility in counterpoint, and he brought to his sacred works the harmonic language of the 1790s and the sense of structure he had developed in handling the large-scale complexes and finales in his operas. According to Bustico, Guglielmi's sacred music was still sung in Rome at the beginning of the 20th century.

Guglielmi also wrote a number of instrumental chamber works, most during his time in London. In his sonata writing Newman placed him as a keyboard composer in

the late Neapolitan school, together with Rutini, Vento, Cimarosa and Paisiello. For these works he regularly chose a two-movement form, a fast first movement followed by a minuet or rondo. Burney formed the mixed judgment that they 'are full of froth and common passages and have little other merit than *appearing* difficult, though of easy execution; and which, though pert, can never be called dull or tedious'. Newman shared this view, adding that while these pieces are sometimes repetitive and lack developmental interest, they are comfortably idiomatic for the keyboard, even to the extent of including dynamic directions for the new pianoforte, and that they use agreeable melodic material reminiscent of *opera buffa* tunes. Saint-Foix considered Guglielmi's piano quartets to be essentially keyboard sonatas with light string accompaniment: treble–bass textures with the upper or lower voice emphasized by reinforcement from the other strings. Their melodic and rhythmic material again, in his opinion, derived from comic-opera musical thinking.

WORKS

OPERAS

LKH – *London, King's Theatre in the Haymarket*
NC – *Naples, Teatro di S Carlo*
NFI – *Naples, Teatro dei Fiorentini*
NFO – *Naples, Teatro del Fondo*
NN – *Naples, Teatro Nuovo*
VB – *Venice, Teatro S Benedetto*
VM – *Venice, Teatro S Moisè*

Lo solachianello 'mbroglione (dg, D. Pignataro), NFI, wint. 1757
Il filosofo burlato (commedia per musica), NFI, wint. 1758
La ricca locandiera (int, ? A. Palomba), Rome, Capranica, carn. 1759, arias *US-NYp*
I capricci di una vedova [not I capricci d'una marchese] (dg), NFI, spr. 1759
La moglie imperiosa (commedia per musica, 3, ? A. Villani), NFI, aut. 1759
I due soldati (dg, A. Palomba), NN, wint. 1760
L'Ottavio (commedia per musica, 3, G. Federico), NN, wint. 1760
Il finto cieco (dg, P. Trinchera), NFI, sum. 1761
I cacciatori (farsetta, after C. Goldoni: *Li uccellatori*), Rome, Tordinona, 30 Jan 1762, *I-Af Bc, Fc, PAc*; ? also as Gli uccellatori, *D-Dl*, songs (London, *c*1770–72)
La donna di tutti i caratteri (commedia per musica, A. Palomba), NFI, aut. 1762
Don Ambrogio (?int), NFI, wint. 1762
Tito Manlio (os, 3, G. Roccaforte), Rome, Argentina, 8 Jan 1763, *I-Rmassimo, P-La*
La francese brillante (commedia per musica, 3, P. Mililotti), NFI, sum. 1763
Lo sposo di tre e marito di nessuna (commedia per musica, 3, Palomba), NN, aut. 1763, *A-Wn, I-Bc*, collab. Anfossi
L'olimpiade (os, 3, Metastasio), NC, 4 Nov 1763, *P-La*; Venice, 1766, Act 1 [?new version] by Guglielmi, Act 2 by A.G. Pampani, Act 3 by F. Brusa
Le contadine bizzarre (farsetta), Rome, Capranica, 1763
Siroe re di Persia (os, 3, Metastasio), Florence, Pergola, 5 Sept 1764, *La*
Li rivali placati (dg, 3, G. Martinelli), VM, aut. 1764, *A-Wn, D-Dl, Rtt. F-Pn, I-MOe, US-Wc*
Farnace (os, ? A.M. Lucchini), Rome, Argentina, 4 Feb 1765, *I-Rdp*
Tamerlano (os, 3, A. Piovene), Venice, S Salvatore, Ascension 1765, *P-La*
L'impresa d'opera (dg, 3, B. Cavalieri), Milan, Regio Ducal, aut. 1765, *A-Wn, D-Dl, H-Bn, I-Fc, Tf* (Acts 2 and 3), *P-La*; also as Il teatro in scena; L'impresario dell'opera; ? Gli amori teatrali, *F-Pn*
Il ratto della sposa (dg, 3, G. Martinelli), VM, aut. 1765, *A-Wn, B-Bc, D-Dl, Hs, F-Pn, H-Bn, I-MOe, P-La*; also as La sposa rapita; Il vecchio deluso; rev. London, 1768
Adriano in Siria (os, 3, Metastasio), VB, 26 Dec 1765, *La*
Lo spirito di contradizione (dg, 3, Martinelli), VM, carn. 1766, *A-Wn* (facs. in IOB, lxxxv, 1983)
Sesostri (os, 3, Pariati), Venice, S Salvatore, 7 May 1766, *P-La*; rev. (G. Bottarelli), LKH, 1768; also as Le feste d'Iside
Demofoonte (os, 3, Metastasio), Treviso, Onigo, 8 Oct 1766, *La*
La sposa fedele (dg, 3, P. Chiari), VM, carn. 1767, *A-KR, Wn, D-Dl, Wa, F-Pn, GB-Lbl, I-Gl, MOe, P-La*; Favourite Songs (London, n.d.); also perf. Berlin, 1777, as Robert und Kalliste, oder Der Triumph der Treue, *B-Bc, D-Bsb, DO, F-Pn, US-BEm, Bp*, abridged vs (Berlin and Leipzig, 1777); also as La Rosinella, ossia La sposa fedele; La fedeltà in amore; La sposa costante; La costanza di Rosinella [possibly 1st perf. Cremona, 1765]
Antigono (os, 3, Metastasio), Milan, Regio Ducal, Jan 1767, *F-Pn, I-Nc, P-La, US-Wc*
Il re pastore (os, 3, Metastasio), VB, Ascension 1767 [not Turin, 1765], a pasticcio, *F-Pn, P-La*
Ifigenia in Aulide (os, Bottarelli), LKH, 16 Jan 1768, Favourite Songs (London, 1768)
I viaggiatori ridicoli tornati in Italia (dg, Bottarelli, after Goldoni), LKH, 24 May 1768, Favourite Songs (London, 1768)
Alceste (os, 3, R. de' Calzabigi, rev. G. Parini), Milan, Regio Ducal, 26 Dec 1768, *F-Pn, P-La*
Ruggiero (os, 5, C. Mazzolà, after L. Ariosto), Venice, S Salvatore, 3 May 1769, *P-La*; also as Bradamante e Ruggiero, *D-Mbs*
Ezio (os, 3, Metastasio), LKH, 13 Jan 1770, Favourite Songs (London, 1770), collab. Giordani, Sacchini and others; Rome, Argentina, 3 Jan 1774 [mostly new], *F-Pn*
Il disertore (dg, 3, C.F. Badini, after M.-J. Sedaine), LKH, 19 May 1770, Favourite Songs (London, 1770)
L'amante che spende (dg, N. Tassi), VM, aut. 1770, cavatina *I-OS* (perf. 1771)
Le pazzie di Orlando (dg, 3, Badini, after Ariosto), LKH, 23 Feb 1771; *CZ-K, D-Bsb, DS, F-Pn; GB-Lbl*, Favourite Songs (London, 1771); also as Orlando paladino; Orlando furioso
Il carnovale di Venezia, o sia La virtuosa (dg, Badini), LKH, 14 Jan 1772, Favourite Songs (London, 1772)
L'assemblea (dg, 2, Bottarelli, after Goldoni: *La conversazione*), LKH, 24 March 1772
Demetrio (os, 3, Bottarelli, after Metastasio), LKH, 3 June 1772
Mirandolina (dg, 3, G. Bertati), VM, carn. 1773, *D-Dl*
La contadina superba, ovver Il giocatore burlato (int), Rome, Valle, carn. 1774, *B-Bc, D-Dl, P-La*; also as Il giocatore burlato
Tamas Kouli-Kan nell'Indie (os, 3, V.A. Cigna-Santi), Florence, Pergola, 16 Sept 1774, *I-Fc, ?PAc*
Gl'intrighi di Don Facilone (int, 2), Rome, Valle, carn. 1775, *D-Dl, I-MOe* (perf. 1776), *P-La*
Merope (os, 3, Zeno), Turin, Regio, carn. 1775, *P-La*
Vologeso (os, 3, Zeno: *Lucio Vero*), Milan, Regio Ducal, 26 Dec 1775, *F-Pn, P-La* (Acts 2 and 3)
La Semiramide riconosciuta (os, 3, Metastasio), NC, 12 Aug 1776, *F-Pn, ?I-Mc, Nc*
Il matrimonio in contrasto (commedia per musica, 3, G. Palomba), NFI, sum. 1776, *F-Pn, I-Fc, Nc, Rdp* (inc.)
Artaserse (os, 3, Metastasio), Rome, Argentina, 29 Jan 1777, *P-La* [possibly 1st perf. Pistoia, Risvegliati, sum. ?1775]
Ricimero (os, after F. Silvani: *La fede tradita e vendicata*), NC, 30 May 1777, *F-Pn, I-Nc, P-La*
I fuorusciti (commedia per muscia, ?G. Palomba), NFI, wint. 1777, cavatina *I-Mc* and *Nc* [not trans. as Die beyden Flüchtlinge, by Paisiello]
Il raggiratore di poca fortuna (dg, G. Palomba), NFI, 1 Aug 1779, *F-Pn, ?I-Mc, Tf, US-Wc*
La villanella ingentilita (commedia per musica, 3, F.S. Zini), NFI, 8 Nov 1779, *F-Pn*; also as I due fratelli sciocchi, I fratelli sciocchi, Li fratelli Pappamosca, I due fratelli Pappamosca, La finta principessa [not as La villanella incivilità; La contadina fortunata]
Narcisso (int, ? G. Palomba), Naples, Accademia di Dame e Cavalieri, 19 Dec 1779, *D-Bsb*
La dama avventuriera (commedia per musica, 3, G. Palomba), NFI, spr. 1780
La serva padrona (dg, ? after G. Federico), NFI, aut. 1780
Le nozze in commedia (dg, 3, G. Palomba), NFI, Jan 1781; also as Il medico burlato, *F-Pn, I-Rmassimo*
Diana amante (serenata, Metastasio: *Endimione*, rev. L. Serio), Naples, Accademia di Dame e Cavalieri, 28 Sept 1781
I Mietitori (commedia per musica, 3, Zini), NFI, 20 Oct 1781, *Rmassimo*
La semplice ad arte (commedia per musica, 2, G. Palomba), NFI, 12 May 1782, *I-Mc, Rmassimo*
La Quakera spiritosa (commedia per musica, 2, G. Palomba), NFI, sum. 1783, *A-Wn, F-Pn, H-Bn, ?I-Mc, Tf, Rmassimo* [possibly 1st perf. Monza, Arciducale, spr. ?1782]
La donna amante di tutti, e fedele a nessuno (commedia per musica, 3, G. Palomba), NFO, aut. 1783

Le vicende d'amore (int, 2, ? G.B. Neri), Rome, Valle, carn. 1784, *A-Wn, D-Dl, Rtt, W, Wa, H-Bn, I-BZtoggenburg, US-Wc*; also as Der verliebte Zwist, *H-Bn*

I finti amori (commedia per musica, not G. Bertati), NFI, sum. 1784, *I-Nc*; also as L'impostore punito, *F-Pn* (1776, Parma), *I-Gl, Rmassimo, P-La*

La finta zingara (farsa, 1, G.B. Lorenzi), NFI, 10 Jan 1785, *F-Pn, I-Mr, Rdp, P-La*; also as La finta zinghera, ossia Il solachianello; Il solachianello [not the same as in 1757]

Le sventure fortunate (farsa, ? Lorenzi), NFI, 10 Jan 1785, *I-Mc, P-La*

La virtuosa in Mergellina (dg, 3, Zini), NN, sum. 1785, *D-Dl, F-Pn, GB-Lbl, I-BRq, Fc, Gl, Mc, ?Mr, P-La, US-Wc*; also as Adalinda; La virtuosa bizzarra; Chi la dura la vince, ossia La finta cantatrice

Enea e Lavinia (os, 3, V. de Stefano or G. Sertor), NC, 4 Nov 1785, *D-Mbs, F-Pn* (perf. 1788), *I-Nc*

L'inganno amoroso (commedia per musica, 3, G. Palomba), NN, 12 Jun 1786, *A-Wn, B-Bc, I-Gl, Nc, P-La, US-Wc*; also as Le due gemelli, *F-Pn*; Gli equivoci nati da somiglianza, Rome, 1787, excerpts *I-Mc*; Le nozze disturbate; L'equivoco amoroso, ossia Le due gemelle; Le due finte gemelle; Le due equivoci per somiglianza; Die Zwillingsbrüder

Le astuzie villane (commedia per musica, 3, G. Palomba), NFI, sum. 1786, *F-Pn, I-Rmassimo*

Lo scoprimento inaspettato (dg, 3, Stefano), NN, carn. 1787 [rev. from La coerede fortunata because of censorship]

Laconte (os, G. Pagliuca), NC, 30 May 1787, *F-Pn* (inc.), *I-Nc, US-Bp* (as Laocoonte)

La pastorella nobile (commedia per musica, 2, Zini), NFO, 15/19 April 1788, *A-Wn, B-Bc, D-Dl, Wa* (perf. 1793), *F-Pn, I-Bc, CRg, Fc, Gl, Mr, MOe, Nc, Rmassimo, US-Wc*, excerpts (Vienna, n.d.); also as L'erede di Belprato; Die Schöne auf dem Lande: Das adelige Landmädchen; Die adelische Schäferin

Arsace (os, 3, after G. De Gamerra: *Il Medonte re d'Epiro*), VB, 26 Dec 1788, rondò *I-Fc*

Rinaldo (os, 2, G. Foppa, after T. Tasso), VB, 28 Jan 1789, *F-Pn, P-La*; also as Armida

Ademira (os, 3, F. Moretti), NC, 30 May 1789, *F-Pn, I-Nc*

Gl'inganni delusi (commedia per musica, 2, G. Palomba), NFO, 13 June 1789, *Rmassimo*

La bella pescatrice (commedia per musica, 2, Zini), NN, Oct 1789, *A-Wn, B-Bc; D-Bsb, Dl, DO, DS, Mbs, SWl, Wa; F-Pn; I-Fc, MC, Mr, Nc, Rmassimo; US-Bp, Wc*; ov. and arias (Vienna, n.d.); also as La villanella inciviltà, La pescatrice

Alessandro nell'Indie (os, 3, Metastasio), NC, 4 Nov 1789, *B-Bc, F-Pn, I-Nc, US-Wc*

La serva innamorata (dg, 2, G. Palomba), NFI, ? July 1790, *A-Wn, D-Bsb, F-Pn, I-Fc* (as La serva bizzarre), *Mr, P-La, US-LOu*; rev. as La giardiniera innamorata, Vienna, court, 1791, *Wc*

L'azzardo (commedia per musica, 2), NFO, 9 Oct 1790, *I-Nc*

Le false apparenze (commedia per musica, G. Palomba), NFI, spr. 1791, *Rmassimo*

La sposa contrastata (commedia per musica, 2, Zini), NFO, aut. 1791, *F-Pn*

Il poeta di campagna (commedia per musica, 2, Zini), NN, spr. 1792, *A-Wn, Pn, I-CRg, Rmassimo, Vnm, US-Wc*; also as Lo sciocco poeta di compagna, *I-Fc*

Amor tra le vendemmie (commedia per musica, 2, G. Palomba), NN, aut. 1792, *F-Pn, US-Bp*

La lanterna di Diogene (dg, 2, N. Liprandi [A. Anelli], after Palomba), Venice, S Samuele, aut. 1793, aut. 1793; rev. (Palomba), NFI, ?aut. 1794, *B-Bc, D-Dl, E-Bc, F-Pn, I-Fc, I-Mr, Pl* (perf. Padua, 1810), *US-Wc*

Gli amanti della dote (farsa, 1, Zini: *L'ultima che si perde è la speranza*), Lisbon, S Carlo, carn. 1794

Admeto (?os, G. Palomba), NFO, 5 Oct 1794, *F-Pn*

La pupilla scaltra (dg, 2), VB, 8 Jan 1795, *I-Rmassimo*

Il trionfo di Camilla (os, 2, ? after S. Stampiglia), NC, 30 May 1795, *Fc, Li, Nc, Rmassimo, F-Pn*

La Griselda (os, G. Sertor), Florence, 1796

La morte di Cleopatra (os, 2, S.A. Sografi), NC, 22 Jun 1796, *F-Pn, I-Fc, Nc, Rmassimo*

L'amore in villa (dg, 2, G. Petrosellini), Rome, Casa di Sforza Cesarini, 1797

Ippolito (os), NC, 4 Nov 1798

Siface e Sofonisba (os, 2, A.L. Tottola), NC, 30 May 1802, *Nc*

MS operas attrib. Guglielmi: Le cantatrici villane, pubd duet *US-NYp*; La conte, *F-Pn*; La donna bizzarre, *Nc*; La donna re la fa, aria, *Nc*, excerpts *PAc*; I due baroni, arias *Gl* (perf. Genoa, 1799 and 1804); Il giavatore; Mario in Numidia, aria *I-Mc*; ? Morte di Cesare, aria *Nc, Pl, Rsc*; Pirro, aria *Gl, Rsc* (perf. Genoa, 1790 and 1794); La scelta dello sposo (farsa), *B-Lc, D-Hs*; La serva astuta ed amorosa, *Fc*; Sposo in Periglio, aria *I-Mc*

Music in: Traetta: Armida, NC, 1763; 2 arias and 2 finales in Paisiello: Madama l'umorista, Modena, 1765; Tigrane, LKH, 1767, songs (London, 1767); Siface, LKH, 1767; Amintas, London, CG, 1769; arias in Gluck: Orfeo ed Euridice, LKH 1770, *B-Bc*; L'olimpiade, LKH, 1770; arias in Paisiello: La disfatta di Dario, NC, 1777, *F-Pn, I-Nc*; Il sacrificio di Jefte, NFO, 1790 [probably a pasticcio]; choruses in L. Ruspoli: L'Ajace, Rome, Palazzo Ruspoli, 1801

Doubtful or false attributions: Scipione nella Spagna, Venice, 1746, by Galuppi; Der Lohn weiblicher Sittsamkeit, Hanover, 1755; La donna scaltra (int), Florence, Pallacorda, carn. ?1765; La pace tra gli amici, Brescia, 1766; Il matrimonio, Novara, 1770; La virtuosa, London, 1770; Il giuoco di picchetto, Coblenz, 1772 ≟ Jommelli: La conversazione; La frascatana, Bologna, 1773; La locanda (Bertati), Casale, 1776; La virtuosa alla moda, Naples, 1780, *I-Gl*, ? by L. Caruso; La vendammio (burletta), Naples, 1790, *Gl, Rmassimo*; Didone, Venice, 1785; La clemenza di Tito, Turin, 1785; L'impostore punito, Milan, 1785, *F-Pn*; Li cinque pretendenti, ? Genoa, 1790; Die Freundschaft auf der Probe = Grétry: L'amitié à l'épreuve; La schiava riconosciuta, Fano, 1797 = ? Il raggiratore di poca fortuna; La donna fanatica, Madrid, 1798 = ? P.C. Guglielmi: La sposa bisbetica; La sposa di stravagante temperamento, Venice, 1798 = P.C. Guglielmi: La sposa bisbetica; Amore in caricatura, *Pn*; Gli amanti teatrali, *Pn*; Il regno delle amazoni, *Pn*; La muta per amore (? G. Foppa), Faenza, 1804, ? by P.C. Guglielmi; La statua matematica (? Bertati), Ravenna, 1799, ? by P.C. Guglielmi; Il matrimonio villano, *Pn*; La guerra aperta, *Pn, US-Bp* (Act 2), ? by F. Ruggi

ORATORIOS, CANTATAS, OCCASIONAL WORKS

La madre de' Maccabei (componimento sacro, G. Barberi), Rome, Congregazione dell'Oratorio, *c*1759–66, ? 1 Nov 1764

Componimento drammatico per le faustissime nozze de S.E. il cavaliere Luigi Mocenigo colla N.D. Francesca Grimani (A.M. Borga), Venice, Palazzo Mocenigo, April 1766

Telemaco (componimento drammatico, G. Petrosellini), Rome, Palazzo Bracciano, in honour of visit by Archduke Maximilian of Austria, 5 July 1775, *I-Fc, ?PAc*

Cantata per il genetliaco della sovrana e l'inaugurazione delle adunanze di una nuova Società Filarmonica (G. Jacopetti), Massa, Ducale, 29 June 1776

Diana amante (Endimione) (serenata, L. Serio, after Metastasio: *Endimione*), Naples, Accademia di Dame e Cavalieri, 28 Sept 1781

La felicità dell'Anfriso (componimento drammatico, G. Pagliuca), Naples, S Carlo, commissioned to celebrate the return to health of Queen Caroline, 2 Oct 1783, *F-Pc, I-Nc*

Pallade (cant., C.G. Lanfranchi-Rossi), Naples, S Carlo, nameday of Ferdinando IV, 30 May 1786, *I-Nc*

Debora e Sisara (azione sacra, C. Sernicola), Naples, S Carlo, 13 Feb 1788, *B-Bc, D-Bsb, SWl, GB-Lbl, Ob, F-Pc, I-Bc, Fc, Gl*; as Sisera e Debora, *Mc, Mr, Nc, PAc*, Pisa, Bottini collection, *US-Bp, Wc*; rev., as secular dramma serio, as Arsinoe; Arsinoe e Breno; Tomiri, *GB-Lbl* (probably pasticcio, at least part of Act 2 by Anfossi)

La Passione de Gesù Cristo (orat), Madrid, Caños del Peral, Lent 1790; also as L'agonia di N.S. Gesù Cristo, *D-Bsb*; Strofe per tre ore dell'agonia di N.S.I.C., *I-PAc* (attrib. P.C. Guglielmi)

Aminta (favola boschereccia, C. Filomarino), Naples, Accademia di Dame e Cavalieri, for wedding festivities of Austrian princesses, 16 Aug 1790, *US-Wc*

Il serraglio (cant., ?A.L. Palli), ?1790

La morte di Oloferne (tragedia sacra, after Metastasio: *Betulia liberata*), Rome, Palazzo Colonna, 22 April 1791, *D-MÜs, F-Pc, I-Fc, Gl* (as Il trionfo di Giuditta, ossia Le morte di Oloferne), *Mr* (as Betulia liberata), *Nc*

Gionata Maccabeo (orat), Naples, S Carlo, 28 Feb 1798, *GB-Lcl, I-Fc, Nc*

? Il solenne trattenimento de' fratelli dell'Oratorio di S Filippo Neri sul monte di S Onofrio (G.B. Rasi), Rome, S Onofrio, 1 June 1800

Il paradiso perduto, cioè Adamo ed Eva per il loro noto peccato discacciati dal paradiso terrestre (azione sacra, Rasi), Rome, Oratorio di S Maria in Vallicella, 1 Nov 1802

Cantata sagra (A. Grandi), Rome, Archiginnasio della Sapienza, for the annual reopening of the Accademia di Religione Cattolica, 2 Dec 1802; also as S Dionigi Areopagita

? L'Asmida (cant.), *F-Pc*; L'amore occulto (cant.), *I-Fc*, ? *PAc*; ? La morte di Abele (?orat); ? Le lagrime di S Pietro (?orat)

SACRED

Masses, mass sections: Messa Pia solenne, 4vv, org, 1794, *I-Rvat*; 2 untitled, 4vv, org, 1800, 1803, *Rvat*; 1, G, *CH-E*; Requiem, 4vv, orch, *I-Fc*; Ky, Gl, 5vv, insts, *D-Bsb*, *MÜs*; Ky, Gl, 4vv, insts, Ky, Gl, 4vv, orch, 2 Ky, Gl, 4vv, org, 2 Ky, Gl, 8vv, insts, all *MÜs*; Ky, Gl, 4vv, insts, org, Ky, Gl (Massa Pastorale), 4vv, org, 1804, Ky, 2 choirs, org, all *I-Rvat*; Cr, 3vv, *GB-Lbl*; Cr, 4vv, insts, *I-Rvat*; Cr, 4vv, *US-SFsc*; 5 Cr, 4vv, insts, Cr, 4vv, bc, Cr, 5vv, insts, Cr, 8vv, insts, all *D-MÜs*

44 psalms (in *I-Rvat*): 10 Beatus vir, 11 Confitebor, 3 Credidi, 3 Dixit Dominus, In convertendo, In te Domine, 4 Laetatus sum, 2 Lauda Jerusalem, 5 Laudate pueri, 4 Miserere

Hymns and seqs (in *Rvat*): Ave maris stella, 1799; Deus tuorum; Exultet coelum; Fortem virili; Ia bone pastor, 1799; Jesu corona, 1800; Jesu nostra redemptio, 1799; Iste confessor; Lauda Sion; Lucis creator; Te lucis; O speme d'Israello

Misereres: 3, 3–5vv, org, *Bsb*; others, *MÜs*, *I-Bc*, *Mc*, *Nc*

Other sacred works: 2 offs, vv, org, *D-Bsb*; Christe redemptor, 1795, Incipit lamentatio, 1799, Incipit oratio, Mag, 1802, Mag, 3 Tantum ergo, 1796, 1798, 1804, TeD, 29 grads, 32 offs, 102 ants, all *I-Rvat*; TeD, 4vv, insts, *D-MÜs*; Mag, 4vv, orch, *Bsb*; Mag, 8vv, str, org, *MÜs*; Musica per l'agonia di N.S., 3vv, unacc., *MÜs*; Responsory, Exaltare Domine, Alleluia, *MEX-Pc*; Cavatina, Te ergo quae sumus, Para el Te Deum de Jerusalem, *Mc*; numerous works in *A-Wgm*,*CH-E*, *Zz*, *D-Bsb*, *Dl*, *MÜs*, *F-Pc*, *GB-Lbl*, *Ob*, *I-Af*, *Bc*, *Mc*, *Md*, *US-Wc*

INSTRUMENTAL

6 qts, hpd, 2 vn, vc, op.1 (London, ?1768); ed. P. Bernardi (Bologna, 1985)

A Conversation Quartetto, ob/fl, vn, va, vc (London, n.d.)

6 Divertiments, hpd, vn [op.2] (London, ?1770)

6 Sonatas, hpd/pf, op.3 (London, 1772/*R*)

The Favorite Scotch Divertisement, arr. pf (London, ?*c*1795)

Numerous sinfonias, notably in *D-SWl*, *I-Mc*, *Nc*; 6 qts, 2 hpd, *D-Dl*; 3 divertimentos, hpd, vn, *D-Bsb*; Trio, D, 2 vn, b, *B-Bc*; 5 pf sonatas, *I-Mc*; Toccata, hpd, *Mc*; 2 toccatas, *Nc*; 2 concs., hpd, vn, *B-Lc*, *I-Nc*, 2 capriccios, hpd, *Fc*; Sonata per gravicembalo, *Nc*

(3) Pietro Carlo Guglielmi [Guglielmini] (*b* London, 11 July 1772; *d* Naples, 28 Feb 1817). Composer, eldest son of (2) Pietro Alessandro Guglielmi. Pietro Carlo spent most of his childhood in Massa; his first musical instruction came from his uncle, the Abate Domenico Guglielmi (*b* 26 Oct 1713; *d* 20 Jan 1790), organist and *maestro di cappella* at Massa Cathedral from 1744 to 1787. He probably also received some early instruction from his mother, the soprano Lelia Acchiapati. It is unlikely that, as has been suggested, he entered the S Maria di Loreto conservatory in Naples in 1782 or 1783 since he would have been only 11 years old; Giampaoli's suggestion of 1787 is more plausible. While there he studied singing, the keyboard and composition. In 1794 he was in Madrid where his first opera, *Demetrio*, had a successful première. By 1797 he had returned to settle in Naples for several years, with theatrical commissions taking him to Rome, Palermo and, briefly in 1805, to Pavia and Venice. In 1806 he travelled between Naples and Rome; he returned to Massa in 1807, and soon after travelled to Lisbon where he remained for a few months. Between the spring of 1809 and November 1810 he settled in London, where he wrote operas and taught. He returned to his ancestral home in Massa and was in Rome in 1812. In 1813, during his tenure as house composer at La Scala, Milan, three of his operas had their premières and his reputation as a composer of international status was established. On his return to Massa in 1814 he composed a *Te Deum* in honour of the Archduchess Maria Beatrice d'Este; two years later he was made *maestro di cappella onorario* at her court. He continued to produce operas occasionally until his death in Naples in 1817 during a production of *Paolo e Virginia*.

Like his father, Guglielmi produced mainly comic operas, but he lacked much of his father's musical intelligence and originality. Even contemporary biographers dismissed him as a pale imitation, but his works were popular, as their number and their frequent revivals testify. His melodic invention is competent but unmemorable. Harmonic treatment is 'correct' for the period but unadventurous, and he had little of his father's flair for complex and exciting ensemble textures. His rhythmic treatment inclines to be foursquare, with monotonously regular phrasing. His most impressive work was probably the oratorio ('dramma sacro') *La distruzione di Gerusalemme* (1803, Naples), which exhibited more harmonic colour and a more carefully worked-out structure than his comic pieces customarily did.

WORKS

OPERAS

opere buffe unless otherwise stated

NFI – *Naples, Teatro dei Fiorentini*

NN – *Naples, Teatro Nuovo*

Demetrio (os, 3, P. Metastasio), Madrid, Caños del Peral, 20 April 1794 [pasticcio]

Dorval e Virginia (op semiseria, 4, G.M. Foppa), Lisbon, S Carlos, 13 May 1795; as Paolo e Virginia (De Gamerra), Vienna, Kärntnertor, 2 March 1800; *I-Fc*, *Mr*, *Nc*

Griselda (os, 3, G. Sertor), Florence, Pergola, 27 Dec 1795, *Fc*

La sposa bisbetica (farsa, 2), Rome, Valle, carn. 1797, *Fc*, *Mr*, *Nc*

L'inganno per amore (2, F. Cammarano), NN, sum. 1797; as Lo sposalizio villano, Florence, Pergola, spr. 1799

Chi la dura la vince (2, D. Piccinni), NN, sum. 1798

I tre rivali (2), NN, sum. 1798

La fata Alcina (dg, 2, Foppa, after Bertati: *L'isola Alcina*), Rome, Alibert, carn. 1799; as Alcina, Venice, S Benedetto, June 1800

I raggiri amorosi (burletta, 2), Rome, Valle, spr. 1799, *F-Pn*, *I-Mr*, *US-Wc*; also as Il matrimonio villano (Il feudatorio)

I due gemelli (2), Rome, Valle, aut. 1799, *Wc*

Gli amanti in cimento (2, G. Palomba), NFI, carn. 1800, *I-Nc*; rev. as farsa, Venice, S Benedetto, 8 May 1804

Due nozze e un sol marito (2), Florence, Infuocati, aut. 1800, *F-Pn*, *I-Mr*

La fiera (2, Palomba), NFI, carn. 1801, *Nc*, *US-Bp*; also as La cantatrice di spirito, Genoa, 1807; as L'isola incantata, NN, 1813

Le convenienze teatrali (2, ? Palomba), Palermo, S Cecilia, 30 May 1801, *B-Bc*, *D-Mbs*, *I-Bc*, *Mr*, *Nc*, *US-SFsc*

La serva bizzarra (2, G. Palomba), NN, spr. 1803, *A-Wn*, *I-Bc*, *Fc*, *US-Bp*, *Wc*; as Amor finto, amor vero, amor deluso, Trieste, 1813; also as Cameriera astuta, I raggiri della serva, La serva raggiratrice

Asteria e Teseo (op semiseria, 2), Naples, S Carlo, 13 Aug 1803, *I-Nc*

Il naufragio fortunato (2, G. Palomba), NFI, 1804, *Fc*, *Nc*, *US-Bp*

L'equivoco fra gli sposi (2, G. Palomba), NFI, 1804, *I-Fc*, *Mc*, *Nc*; as Tre sposi per una, Vienna, Kärntnertor, 19 Jan 1805

Ines de Castro (os, 2, F. Tarducci), Rome, Argentina, 2 Jan 1805

La fedeltà nelle selve (La villanella rapita) (2, Bertati), Pavia, Quattro Cavalieri, carn. 1805

La scelta dello sposo (farsetta, 1, Foppa), Venice, S Moisè, 24 April 1805, *B-Lc*, *D-Mbs*, *GB-Lbl*, *Lcm*, *I-Fc*, *Gl*, *Mr*, *US-Wc*; as I concorrenti alle nozze, Palermo, 1821; also as Li tre pretendenti, I tre pretendenti delusi

La donna di spirito (farsa, 1, G. Artusi), Padua, Nuovo, July 1805

La vedova contrastata (burletta, 2, Tarducci), Rome, Apollo, 28 Dec 1805, *I-Mr*; as La vedova capricciosa, Paris, Italien, 1810; also as La vedova in contrasto, La scelta del matrimonio, La contessa bizzarra, La contessina contrastata, La donna di genio volubile

Amor tutto vince (2, G. Palomba), NFI, 1805, *Fc*, *PAc*, *US-Wc*; as La donna di più caratteri, Bologna, 1806; as Don Papirio, Bassano, 1811; Da un Locanda all'altra

La Pamela casada (after G. Rossi: *La Pamela maritata*), Madrid, Príncipe, 5 Feb 1806

La sposa del Tirolo (2, Palomba), NFI, spr. 1806, *I-Nc*, *US-Bp*

Il matrimonio in contrasto (G. Ceccherini), Naples, 1806

La guerra aperta, ossia Astuzia contro astuzia (2, B. Mezzanotte), Rome, Valle, carn. 1807, *D-Dl*, *I-Fc*, *Mr*, *PAc*; as La scommessa, London, 1809, *US-Bp*
Amori e gelosie tra congiunti (2, G. Palomba), NFI, spr. 1807, *I-Nc*
Sidagero (os, S. Buonaiuti), London, King's, 20 June 1809, excerpt *GB-Lbl*
Romeo e Giulietta (os, Buonaiuti), London, King's, 20 Feb 1810, excerpt *Lbl*
Atalida (pasticcio, Buonaiuti), London, King's, 20 March 1810
Le nozze in campagna (2, Palomba), NN, spr. 1811, *A-Wn*, *I-Mr*, *Nc*
Oro non compra amor (2, A. Anelli), Senigallia, Condominale, Aug 1811; as Un vero amore non ha riguardi, ossia La villanella fortunata, Rome, Argentina, 1812; as Il pretendente burlato, Paris, Italien, 24 April 1819
Le due simili in una (2, Palomba), NN, 1811, *Nc*
Amalia e Carlo, ovvero L'arrivo della sposa (op semiseria, 3, A.L. Tottola), NN, 1812, *Nc*
L'isola di Calipso (os, 2, L. Romanelli), Milan, Scala, 23 Jan 1813, excerpt *GB-Lbl*
La presunzione corretta (2, L. Prividali), Milan, Scala, 19 April 1813, *I-Mc*
Ernesto e Palmira (2, Romanelli), Milan, Scala, 18 Sept 1813, *Mc*
La moglie giudice del marito, Milan, Re, sum. 1814
Amore assottiglia l'ingegno, ossia Il tutore indiscreto (dramma buffo, J. Ferretti), Rome, Valle, 26 Dec 1814
Amore y innocencia, Madrid, Cruz, 20 July 1815
L'amore e dispetto (Palomba), Naples, Palazzo Maddaloni, 1816
Paolo e Virginia (os, 3, G.M. Diodati), NFI, 2 Jan 1817, *Nc*, *Mc* [? = Dorval e Virginia, 1795, rev. 1800]
Il biglietto d'alloggio, Crema, Jan 1817

Doubtful: La caccia d'Enrico IV (farsa), Pisa, *Fc*

SACRED

La distruzione di Gerusalemme (dramma sacro, 2, ? Sografi), Naples, Fondo, Lent 1803, *GB-Lbl*, *Lcm*, *I-Af*, *Li*, *Nc*,*PAc*, *US-Wc*; also as Il Sedecia, Florence, 1807; as Semira, Barcelona, S Cruz, 16 Sept 1816
Il trionfo di Davidde (dramma sacro, 2, G. Caravita), Lisbon, S Carlos, Lent 1808
Te Deum, 5vv, orch, Massa, 30 May 1814, *I-MOe*

Doubtful: Messa solenne, Massa, 1816

(4) **Giacomo Guglielmi** (*b* Massa, 16 Aug 1782; *d* ? Naples, after 1830). Tenor, son of (2) Pietro Alessandro Guglielmi. According to Piovano he studied solfège with Ferdinando Mazzanti, voice with Piccinni's nephew and the violin with Capanna. After his début in 1805 at the Teatro Argentina, Rome, he sang, mostly in comic opera, at Parma, Naples, Florence, Bologna and Venice. He then went to Amsterdam and in 1809 to Paris for two years. By 1812 he had returned to Naples, to sing leading roles; he sang there again in 1819–20 and 1825. In 1820–21 he sang in Malta. His last stage appearance was probably in Parma in 1827 in an opera by Mercadante. After retiring from the stage he was held in considerable esteem as a teacher; among his pupils were Giulia Grisi and Enrico Tamberlik. Reports about his teaching ability circulated into the early 1830s and his singing method was published in Toulouse in 1842. He created the role of Don Ramiro in *La Cenerentola* (1817, Rome). Fétis judged his voice to be 'pleasant, but of weak power; he sang with more taste than spirit'.

BIBLIOGRAPHY

BDA; BurneyH; Choron-FayolleD; FétisB; FlorimoN; MooserA; NewmanSCE; PEM (S. Leopold, F. Lippmann)*; RicordiE* (C. Sartori)*; RosaM; SmitherHO*, iii
J.-B. de La Borde: *Essai sur la musique ancienne et moderne*, iii (Paris, 1780/*R*), 193–4
J. Le Breton: 'Notice sur P. Guglielmi', *Magasin encyclopédique*, no.6 (Paris, 1806), 98–105
C. Gervasoni: *Nuova teoria di musica* (Parma, 1812/*R*), 41, 160ff
G.B.G. Grossi: *Le belle arti: opuscoli storici musicali*, i (Naples, 1820), 33–4
G. Orloff: *Essai sur l'histoire de la musique en Italie, depuis les temps les plus anciens jusqu'à nos jours* (Paris, 1822), ii, 133ff
Stendhal: *Vie de Rossini* (Paris, 1824), 21, 95, 308
G.G. Ferrari: *Aneddoti piacevoli e interessanti* (London, 1830); ed. S. di Giacomo (Palermo, 1920), 147ff
L. Nerici: *Storia della musica in Lucca* (Lucca, 1879/*R*), 165
C. Riccio: 'Cenno storico delle accademie fiorite nella età di Napoleone', *Archivio storico per la province napoletana*, v (1880), 133–4
M. Scherillo: *L'opera buffa napoletana durante il settecento: storia letteraria* (Naples, 1883, 2/1916/*R*), 451–2
F. Compagni: *Commemorazione di P.A. Guglielmi* (Massa, 1886)
B. Croce: *I teatri di Napoli, secolo XV–XVIII* (Naples, 1891/*R*, 4/1947)
G. Bustico: 'La giovinezza di Pier Alessandro Guglielmi', *Iride*, i (Genoa, 1897)
G. Bustico: *Pier Alessandro Guglielmi: appunti biografici* (Massa, 1898)
G. Bustico: 'Un musicista poco noto del Settecento: Pier Alessandro Guglielmi', *Rivista teatrale italiana*, i/6 (1901), 246–61
F. Piovano: 'Elenco cronologico delle opere (1757–1802) di Pietro Guglielmi (1727–1804)', *RMI*, xii (1905), 407–46
S. di Giacomo: 'Paisiello e i suoi contemporanei,', *Musica e musicisti*, lx (1905), 762–8; repr. in *Napoli: figure e paesi* (Naples, 1909) and *Opere*, ii (Milan, 1946)
G. Bustico: 'Pietro Metastasio e Pier Alessandro Guglielmi', *Rivista teatrale italiana*, vii (1908), 257
F. Piovano: 'Notizie storico-bibliografiche sulle opere di Pietro Carlo Guglielmi (Guglielmini) con appendice su Pietro Guglielmi', *RMI*, xvi (1909), 243–70, 475–505, 785–820; xvii (1910), 59–90, 376–414, 554–89, 827–77
A. Della Corte: *L'opera comica italiana nel Settecento* (Bari, 1923)
G. de Saint-Foix: 'Les maîtres de l'opéra bouffe dans la musique de chambre, à Londres', *RMI*, xxxi (1924), 507–26
G. Bustico: *Un musicista massese: Pier Alessandro Guglielmi* (Barga, 1926)
G. Bustico: 'Pier Alessandro Guglielmi nel II centenario della sua nascita', *Bolletino bibliografico musicale*, iii/3 (1928), 1–19
C.S. Terry: *J.C. Bach* (London, 1929, 2/1967), 110ff, 120, 143
D. Bartha and L. Somfai: *Haydn als Opernkapellmeister: die Haydn-Dokumente der Esterházy-Opernsammlung* (Budapest, 1960)
O. Michtner: *Das alte Burgtheater als Opernbühne* (Vienna, 1970)
K. Geiringer: 'From Guglielmi to Haydn: the Transformation of an Opera', *IMSCR XI: Copenhagen 1972*, 391–5
K. Geiringer: 'Die *Orlando*-Opern von Pietro Alessandro Guglielmi', *Musicae scientiae collectanea: Festschrift Karl Gustav Fellerer*, ed. H. Hüschen (Cologne, 1973), 141–6
H.C. Wolff: 'Die komische Oper *La sposa fedele* (Venedig 1767) von Pietro Guglielmi und ihre deutsche Singspielfassung als *Robert und Kalliste*', *Venezia e il melodramma nel Settecento: Venice 1973–5*, 123–45
M. Donà: 'Dagli archivi milanesi: lettere di Ranieri de' Calzabigi e di Antonia Bernasconi', *AnMc*, no.14 (1974), 268–300
M. Robinson: 'Two London Versions of *The Deserter*', *IMSCR XII: Berkeley 1977*, 239–45
S. Giampaoli: *Musica e teatro alla corte di Massa: i Guglielmi* (Massa, 1978)
R. Zanetti: *La musica italiana nel Settecento* (Busto Arsizio, 1978)
M. Lucchi: 'Duetti, terzetti, concerti nell'opera "Paolo e Virginia" di Pietro Carlo Guglielmi', *Massa e Carrara nella restaurazione: il governo di Maria Beatrice Cybo d'Este: Massa and Carrara 1979* (Modena, 1980), 92–9
F.C. Petty: *Italian Opera in London, 1760–1800* (Ann Arbor, 1980)
H. Geyer-Kiefl: 'Guglielmis *Le pazzie d'Orlando* und Haydn's *Orlando paladino*', *Joseph Haydn: Vienna 1982*, 403–15
B. Brown: '*Le pazzie d'Orlando*, *Orlando paladino*, and the Uses of Parody', *Italica*, lxiv (1987), 583–605
R. Candiani: 'L'"Alceste" da Vienna a Milano', *Giornale storico della letterature italiana*, clxi, fasc.514 (1988), 227–40
M. Hunter: 'Some Representations of opera seria in opera buffa', *COJ*, iii (1992), 89–108
G. Salvetti: 'Un maestro napoletano di fronte alla riforma: *L'Alceste* di Pietro Alessandro Guglielmi', *Napoli e il teatro musicale in Europa tra Sette e Ottocento: studi in onore di Friedrich Lippmann*, ed. B.M. Antolini and W. Witzenmann (Florence, 1993), 97–119
K. Lipton: *The opere buffe of Pietro Alessandro Guglielmi in Vienna and Eszterháza: Contributions to the Development of opera buffa between 1768 and 1793* (diss., UCLA, 1995)

K. Lipton: 'Musical Crosscurrents in Viennese Operatic History: *Lo sposo di tre e marito a nessuna* (1768) and its Musical Partners', *Austria 996–1996: Music in a Changing Society: Ottawa 1996* (forthcoming)

JAMES L. JACKMAN, KAY LIPTON and MARY HUNTER/ KAY LIPTON

Guglielmini, Pietro Carlo. *See* GUGLIELMI family, (3).

Guglielmo Ebreo da Pesaro [Giovanni Ambrosio] (*b* Pesaro, *c*1420; *d* ? after 1484). Italian dancing-master, theorist and choreographer. He was the son of Moses of Sicily, Jewish dancing-master at the Pesaro court. Two autobiographical chapters in his own treatises provide information about his career; he listed a number of major festivities (weddings, entries, visits of state, carnival celebrations etc.) for which he created the dances. The most brilliant courts of the period sought his services; some of the engagements, such as those at Camerino, Ravenna, Urbino, Milan and Florence, extended over several years. Perhaps for convenience or personal safety, or to enhance his standing in his profession, he converted to Christianity and assumed the name Giovanni Ambrosio; the treatise under this name, *F-Pn* it.476, is nearly identical with *F-Pn* it.973, the only securely dated examplar (1463) of Guglielmo's manual. Guglielmo was at the Naples court from 1465 to 1467, and soon thereafter (*c*1469–79) as *maestro di ballare*, together with his son Pierpaolo, in the service of the Montefeltro in Urbino. About 1480 we find him in Ferrara as Isabella d'Este's dancing teacher. Guglielmo, who was knighted by the Emperor Frederick III in Venice in 1469, was praised by his contemporaries, among them the Poet Laureate G.M. Filelfo in his *Canzon morale ... ad honore et laude di maestro Guglielmo Hebreo*.

Like all 15th-century dance instruction books, Guglielmo's treatise, *De pratica seu arte tripudii vulgare opusculum*, is divided into two major sections: the theoretical introduction and the dances themselves. Although he maintained that he was 'the devoted disciple and eager imitator of Domenico da Piacenza', his theoretical approach is quite different from that of his teacher. Whereas Domenico stressed the philosophy of dancing, Guglielmo was more practical. As an experienced teacher, he was familiar with the problems of his art and ready to provide solutions. His tests for the beginning *ballarino*, rules of behaviour on the dance floor (see illustration), and advice to the musicians and to those among his students who would like to try their hand at choreography show him to have been a keen and often witty observer of courtly life and manners. The number of dances varies from copy to copy, but two basic types of 15th-century court dance, bassadanza and ballo, as well as a few ballettos, are included. Like Domenico's *La Sobria* and *La Mercanzia* the charming balletto *Malgratiosa* is a miniature dance-drama. Besides Guglielmo's choreographies the treatise contains dances by Domenico, Giuseppe Ebreo (Guglielmo's brother) and Lorenzo de' Medici. The unusually large number of copies testifies to Guglielmo's fame.

WORKS

8 bassedanze di M. Guglielmo da Pesaro, *I-FOLd* B.V.14; ed. N. Faloci-Pulignani (Foligno, 1887)

WRITINGS

De pratica seu arte tripudii vulgare opusculum (MS, 1463, *F-Pn* it.973, it.476 [Giovanni Ambrosio]; *I-Fl* Antinori 13 [dated 1510; no music], *Fn* Magl.XIX.9, *MOe* VII.A.82 (α.J.9.4.), *Sc* L.V.29; *US-NYp* Cia Fornaroli Collection); ed. and trans. B. Sparti (Oxford, 1993); transcr. and trans. A.W. Smith: *Fifteenth-Century Dance and Music: Twelve Transcribed Italian Treatises and Collections in the Tradition of Domenico da Piacenza*, Dance and Music, iv (Stuyvesant, NY, 1995); see also Francalanci (1990)

Arte della danza (MS frag., *I-Fn* Pal.1021, ff.155*v*–156*v*)

BIBLIOGRAPHY

E. Motta: 'Musici alla corte degli Sforza', *Archivio storico lombardo*, xiv (1887), 29–64, 278–340, 514–61; pubd separately (Milan, 1887/*R*)

O. Kinkeldey: 'A Jewish Dancing Master of the Renaissance (Guglielmo Ebreo)', *Studies in Jewish Bibliography ... in Memory of Abraham Solomon Freidus* (New York, 1929), 329–72; repr. separately (Brooklyn, NY, 1966) [incl. Filelfo's poem]

O. Gombosi: 'About Dance and Dance Music in the Late Middle Ages', *MQ*, xxvii (1941), 289–305



Three slow-moving dancers (dance uncertain): miniature from 'De pratica seu arte tripudii vulgare opusculum' by Guglielmo Ebreo da Pesaro, 1463 (F-Pn it.973, f.23v)

A. Michel: 'The Earliest Dance Manuals', *Medievalia et humanistica*, iii (1945), 117–31
I. Brainard: *Die Choreographie der Hoftänze in Burgund, Frankreich und Italien im 15. Jahrhundert* (diss., U. of Göttingen, 1956)
B. Becherini: 'L'"Arte della danza" di Guglielmo da Pesaro', *La Scala*, no.84 (1956), 20–24
A. Melica: 'Guglielmo Ebreo da Pesaro, maestro di ballo del Quattrocento', *RaM*, xxix (1959), 51–60
B. Becherini: *Catalogo dei manoscritti musicali della Biblioteca nazionale di Firenze* (Kassel, 1959)
D. Bianchi: 'Tre maestri di danza alla corte di Francesco Sforza', *Archivio storico lombardo*, 9th ser., ii (1962–4), 290–99
P.O. Kristeller: *Iter italicum*, i (London and Leiden, 1963)
F. Crane: *Materials for the Study of the Fifteenth Century Basse Danse* (New York, 1968)
I. Brainard: 'Bassedanse, Bassadanza and Ballo in the 15th Century', *Dance History Research: Perspectives from Related Arts and Disciplines* (New York, 1970), 64–79
B. Pescerelli: 'Una sconosciuta redazione del trattato di danza di Guglielmo Ebreo', *RIM*, ix (1974), 48–55
I. Brainard: 'The Role of the Dancing Master in 15th Century Courtly Society', *Fifteenth Century Studies*, ii (1979), 21–44
F.A. Gallo: 'L'autobiografia artistica di Giovanni Ambrosio (Guglielmo Ebreo) da Pesaro', *Studi musicali*, xii (1983), 189–202
P. Castelli, M. Mingardi and M. Padovan, eds.: *Mesura et arte del danzare: Guglielmo Ebreo da Pesaro e la danza nelle corti italiane del XV secolo* (Pesaro, 1987) [incl. P. Castelli: 'Il moto aristotelico e la "licita scientia": Guglielmo Ebreo e la speculazione sulla danza nel XV secolo', 35–57]
D.R. Wilson: '"Damnes" as Described by Domenico, Cornazano and Guglielmo', *Historical Dance*, ii/6 (1988–91), 3–9
A. Francalanci: 'The "Copia di M° Giorgio e del giudeo di ballare basse danze e balletti" as Found in the New York Public Library', *Basler Jb für historische Musikpraxis*, xiv (1990), 87–179 [incl. edn]
M. Padovan, ed.: *Guglielmo Ebreo da Pesaro e la danza nelle corti italiane del XV secolo: Pesaro 1987* (Pisa, 1990) [incl. B. Sparti: 'Questions concerning the Life and Works of Guglielmo Ebreo', 35–50; P. La Rocca: 'Modelli spaziali e dispositivi coreutici nella copia parigina del trattato di Guglielmo', 137–51]
D.R. Wilson: '"La giloxia/Gelosia" as described by Domenico and Guglielmo', *Historical Dance*, iii/1 (1992), 3–9

INGRID BRAINARD

Guglielmo Roffredi (*d* 1190). Italian ?theorist. He was a *scholasticus* in charge of the S Martino cathedral school at Lucca and, from 1174 until his death, Bishop of Lucca. A large volume (*I-Lc* 614) containing treatises on the liberal arts as taught at Lucca has been ascribed to him (Seay); it ends with a *Summa musicae artis* in nine chapters (ed. Seay), much of which is drawn from the *Micrologus* of Guido of Arezzo. The final chapter, 'De diaphonia', based on chapter 18 of the *Micrologus*, describes a type of organum elsewhere outmoded, although it was quoted in part in a collection of treatises from Bologna University (*D-Bsb* theol.qu.261, f.48) and in full in an Italian manuscript copied in 1471 (*F-Pn* lat.7369). In spite of the ascription this summa cannot have been compiled by Guglielmo personally for it also appears in *I-PCsa 65*, begun in 1142; *Lc* 614 and *PCsa 65* are probably copies of a third, early 12th-century manuscript, now lost. *Lc* 614 may not even have been copied at Guglielmo's request, and may date from the middle of the 12th century.

BIBLIOGRAPHY

A. Guerra and P. Guidi: *Compendio di storia ecclesiastica lucchese* (Lucca, 1924), 199–204
A. Seay: 'Guglielmo Roffredi's *Summa musicae artis*', *MD*, xxiv (1970), 69–77
M. Huglo: *Les tonaires: inventaire, analyse, comparaison* (Paris, 1971), 173
M. Huglo: 'A propos de la *Summa artis musicae* attribuée à Guglielmo Roffredi', *RdM*, lviii (1972), 90–94

MICHEL HUGLO

Guhr, Karl (Wilhelm Ferdinand) (*b* Militsch [now Milicz], 30 Oct 1787; *d* Frankfurt, 22 July 1848). German conductor and composer. He studied in Breslau with Schnabel and Janitschek, and held conducting appointments in Nuremberg, Wiesbaden, Kassel and Frankfurt (1821–48). In Nuremberg 'he brought fire and life into everything' (*AMZ*, xi, 1809, col.411), and both there and in Kassel he raised mediocre companies to a new state of excellence. On his arrival in Frankfurt (1 March 1821) he immediately restored the standards that had dropped in the wake of Spohr's resignation two years previously: he was said to 'understand with virtuosity how to play the orchestra', which played like men awakening from sleep (*AMZ*, xxiii, 1821, col.275). Spontini described him as the leading music director in Germany, and Wagner, who admired his *Die Zauberflöte* in *Mein Leben*, also praised him as 'of high standing, secure, strong and despotic' (*Über das Dirigieren*). Berlioz was impressed by his *Fidelio*, and left a lively personal account of Guhr in his *Mémoires*, saying that 'everything about him suggests musical intelligence and purpose'. Guhr was a good violinist, of the Rode school until impressed by Paganini: he wrote *Über Paganinis Kunst die Violine zu spielen* (Mainz, 1831), and his Violin Concerto in E minor is subtitled 'Souvenir de Paganini'. His operas include a new setting of Spontini's *La vestale* text as *Die Vestalin* (1814: long review, with music examples, in *AMZ*, xvi, 1814, cols.641ff, 662ff); the others are *Feodora* (1811), *Deodata* (1815; first given as *Das Gespenst*, 1808), *König Sigmar* (1818) and *Aladin* (1830). He also wrote a mass, a symphony, concertos, quartets and violin pieces.

BIBLIOGRAPHY

FétisB; *StiegerO*
C. Gollmick: *Karl Guhr: Nekrolog* (Frankfurt, 1848)

JOHN WARRACK

Gui, Vittorio (*b* Rome, 14 Sept 1885; *d* Florence, 17 Oct 1975). Italian conductor and composer. He first learnt the piano from his mother, a former pupil of Sgambati, then studied composition at the Liceo di S Cecilia in Rome, also graduating in the humanities at Rome University. At the Teatro Adriano in Rome on 7 December 1907, he was called on at short notice to take over the conducting of *La Gioconda*, with a success that led to engagements in Naples and Turin (where, in 1911, he made contact with Debussy). On Toscanini's invitation, Gui opened the 1923–4 season at La Scala with *Salome*. In 1928 he formed the Orchestra Stabile of Florence, the organization of which developed in 1933 into the celebrated Maggio Musicale festival. There he conducted such rare operas as Verdi's *Luisa Miller*, Spontini's *La vestale*, Cherubini's *Médée* and Gluck's *Armide*. He was invited by Bruno Walter to the Salzburg Festival in 1933 as its first Italian guest conductor, and won an international reputation not only in Italian opera but also in the works of such composers as Brahms, Debussy and Busoni. (He was perhaps the chief propagator of Brahms in Italy, in 1947 marking the 50th anniversary of Brahms's death by performing almost his complete symphonic and choral output.) His 1952 performances of Rossini's *Le comte Ory* at Florence initiated a new international success for that opera, as had his 1925 performances of the same composer's *L'italiana in Algeri* in Turin (with Supervia).

He conducted in Vienna and Berlin during World War II, and in Japan in 1958. In Italy he continued to conduct after his 86th birthday, but withdrew from his promised participation in the reopening of the Teatro Regio, Turin, in 1973, having revived Rossini's seldom-heard *L'occasione fa il ladro* in that city the previous year.

Gui appears never to have conducted in North America but won a special following in Britain, where he won high praise for the warmth, buoyancy and attack of his performances. At Covent Garden, at that time under Beecham's direction, he first conducted *Rigoletto, Tosca* and *La bohème* in 1938. He returned there after the war only in the famous performances of *Norma* (with Callas) in 1952, having meanwhile appeared with the Glyndebourne Festival Opera at the Edinburgh Festival (first in *Così fan tutte*, 1948). At Glyndebourne itself he conducted from 1952 (*La Cenerentola, Macbeth, Così fan tutte*) every season until 1964. In 1952–3 he conducted the BBC SO and RPO in London. His recordings include those of Glyndebourne's 1953 production of *La Cenerentola*, the 1955 productions of *Le nozze di Figaro* and *Le comte Ory*, and the 1962 production of *Il barbiere di Siviglia*.

Gui won some regard as a composer in Italy, particularly with his fairy opera *La fata Malerba* (1927, Turin), written in an eclectic idiom and incorporating folksongs of various nationalities. His other works include the opera *David* (1907, Rome), a cantata *Cantico dei cantici*, 1921, a symphonic poem (with voices) *Giulietta e Romeo*, 1902, *Fantasia bianca* for chorus and orchestra, with film, 1919, *Canti di soldati*, 1919, and other songs, and arrangements of *Idomeneo* (Mozart), *Jephte* (Carissimi) and *Alceste* (Gluck, conflating the French and Italian versions). His style has been termed impressionistic with characteristic Italian traits. He was a prolific writer of articles, some of which are collected in his book *Battute d'aspetto*, and was the author of Italian performing librettos of Purcell's *Dido and Aeneas*, Handel's *Acis and Galatea*, Stravinsky's *Persephone* and other works. He received Portuguese and Swedish, as well as Italian, state honours.

WRITINGS

Nerone di Arrigo Boito (Milan, 1924)
Battute d'aspetto (Florence, 1944) [collected essays]
'Mozart in Italy', *Opera Annual*, ii (1955–6), 19–21

BIBLIOGRAPHY

G.M. Gatti: 'Vittorio Gui', *Critica musicale*, iii (1920), 133–9; rev. in G.M. Gatti: *Musicisti moderni d'Italia e di fuori* (Bologna, 2/1925), 65–72; Eng. version in *MT*, lxii (1921), 685–7
G. Pannain: 'Vittorio Gui', *Piano forte*, viii (1927), 241–6 [mainly about *La fata Malerba*]
R. Paoli: 'Vittorio Gui', *Opera*, iii (1952), 403–6
U. Bonafini: 'Vittorio Gui tra musica e poesia', *Discoteca alta fedeltà*, no.156 (1975), 14–15 [with discography by M. Vicentini]
G. Christie: 'Vittorio Gui, 1885–1975: an Appreciation', *Opera*, xxvi (1975), 1125–7

ARTHUR JACOBS/R

Guibert Kaukesel [Chaucesel; Hubert Chaucesel] (*fl c*1230–55). French trouvère. Canon Kaukesel of Arras Cathedral is mentioned in a document of 1250. The joint dedication of *Fins cuer enamourés* to Jehan Erart, Colart le Boutellier and Dragon indicates familiarity with the Arras literary circle near the middle of the century. The four works attributed to Kaukesel are varied in structure, although three are isometric. *Fins cuer enamourés*, one of a small group of isometric hexasyllables, reserves repetition for the last two phrases, whereas *Chanter voudrai d'amours* begins with a fivefold varied statement of the first phrase. *Un chant nouvel* is constructed in rotrouenge fashion, and only *Quant voi le dous* is in customary bar form. The melodies are simple, tend to move within restricted range and display strong tonal centres.

WORKS

Chanter voudrai d'amours qui m'est estraigne, R.118; ed. in CMM, cvii (1997)
Fins cuer enamourés, R.924; ed. in CMM, cvii (1997)
Quant voi le dous tens aparoir, R.1785; ed. in CMM, cvii (1997)
Un chant nouvel vaurai faire chanter, R.811; ed. in CMM, cvii (1997)

For bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Guicciardi, Francesco (*b* Modena; *fl* 1705–24). Italian tenor. His earliest known appearance was in the title role of Giannettini's *Artaserse* at Venice in 1705. From 1707 to 1710 he sang in five operas at Florence and Pratolino, including Handel's *Vincer se stesso è la maggior vittoria* (*Rodrigo*); he played the substantial role of Giuliano which, as Dean observes, demands a fine technique and a compass of *d* to *a'*. He appeared in Orlandini's *L'odio e l'amore* at Genoa in 1709 and in two operas by Fiorè at Turin, 1715–16. Between 1716 and 1723, throughout which period he was described as a 'virtuoso' of the Duke of Modena, he sang in eight operas at Venice, including new works by C.F. Pollarolo, Antonio Pollarolo, Lotti, Porta and Leo, and in Dresden. In July 1719 Handel tried (unsuccessfully) to engage him for the Royal Academy of Music in London; in 1724 he was in Naples.

BIBLIOGRAPHY

W. Dean and J.M. Knapp: *Handel's Operas 1704–1726* (Oxford, 1987)
J. Rosselli: *Singers of Italian Opera: the History of a Profession* (Cambridge, 1992), 20

COLIN TIMMS

Guichard, François, Abbé (*b* Le Mans, 26 Aug 1745; *d* Paris, 23 Feb 1807). French composer, guitarist, singer and ecclesiastic. In his youth he sang in the choir of Le Mans Cathedral and studied both music and literature at the *maîtrise* there. After moving to Paris he was an alto in the choir at Notre Dame and later appointed *sous-maître de musique*. During the Revolution he lost this position and was forced to earn his livelihood by teaching singing and the guitar. A celebrated guitarist as well as a diligent composer of both secular and sacred music, he furnished many guitar accompaniments for airs by other composers (e.g. Grétry, Devienne and Doche) and edited a volume of guitar solos (*Petits airs*, *c*1780) that included works by Grétry, Monsigny and Philidor. His own vocal compositions, admired for their beautiful and original melodies, enjoyed something of a vogue in Paris; before the Revolution he published at least ten vocal collections (1770–88). A motet by a Guichard (no first name indicated) was performed at the Concert Spirituel in 1775. His *Essais de nouvelle psalmodie* were published with a selection of organ masses by his contemporaries in *Journal d'orgue à l'usage des paroisses et communautés religieuses* (Paris, 1784–5).

WORKS

all published in Paris

Sacred: Essais de nouvelle psalmodie, ou Faux-bourdons, 1–3vv (Paris and Rome, 1783), Supplément transposé en plain-chant (n.d.); Rorate coeli, motet, 2vv, bc (1788), lost; Messe de Carême, ed. in A. de La Fage: *Ordinaire de la Office divin* (Paris, 1833), 143; O fili, Easter motet, B, insts, *F-Pc*; masses and motets in MS, cited by La Fage, ?lost
Song collections: Nouveau recueil de chansons et ariettes, gui acc. (1770), lost; Les loisirs de Melpomène, ou Recueil périodique, acc.

gui, bc (1775), lost; Les soirées de Paphos, ou Recueil périodique d'ariettes tirées des opéras comiques, acc. vn, gui (1776), lost; Les délices de la société, bc acc. (1778); 8me recueil des Bijoux des dames, gui acc. (1778), lost; Les loisirs d'Apollon, ou Nouveau recueil, acc. gui, bc, op.7 (1778); Nouvelles chansons, romances, ariettes, acc. gui, bc, op.8 (n.d.); Chansons nouvelles, hp acc., i–iii (1782), ii–iii lost; Loisirs bachico-harmoniques, ou Desserts anacréontiques, 1–4vv (1788); Livre de romances, ariettes, chansons, hp/pf acc. (1788), lost; Nouveaux desserts anacréontiques, rondes de table, gui acc., op.37 (1798), lost; 6 nouvelles ariettes, romances, vaudevilles, kbd/hp acc., op.45 (n.d.), cited by Prim; others

Other vocal: Hymne à l'espérance, 1v/4vv, inst acc. (1794), Hymne à la liberté (C.F. Peintre), 4vv (*c*1791), both also attrib. L.-J. Guichard; other songs pubd separately or in contemporary periodicals and anthologies

Inst (all lost): 3 recueils d'airs, gui (*c*1775); Petites pièces, gui (1795); Les plaisirs des soirées, gui (n.d.); Petite méthode de guitarre (n.d.); 30 duos, 2 vn (n.d.); others

BIBLIOGRAPHY

Choron-FayolleD; EitnerQ; FétisB; GerberNL; MGG1 (J. Prim)
Mercure de France (1770), April, ii, 167; (1775), Feb, 179; (1775), April, ii, 182
Almanach musical-Calendrier musical universel (1775–89)
Almanach des spectales (1815), 31

ETHYL L. WILL/R

Guichard, Henry, Sieur d'Hérapine (*b* Paris, late 1634 or early 1635; *d* *c*1705). French architect and librettist. He was the son-in-law of the architect Le Vau and *Intendant et ordonnateur des bâtiments* to the Duke of Orleans. In 1670 he built a theatre for the productions of the Marquis of Sourdéac at the Jeu de Paume de la Bouteille, Paris; it closed in April 1672. In 1671 he helped with the production of a pastoral opera, *Les amours de Diane et d'Endymion* (with music by JEAN DE GRANOUILHET), which was revived at St Germain-en-Laye in 1672 under the title *Le triomphe de l'amour*. He then came up against the privilege that Louis XIV granted to Lully in 1672; this ousted the poet PIERRE PERRIN, with whom from 1671 Granouilhet and Guichard were associated. There followed a long lawsuit between Guichard and Lully, which turned to scandal when the singer Marie Aubry became involved. In 1674 Guichard obtained a privilege to found an 'académie royale des spectacles' for the organization of carousels, tourneys, firework displays etc., but with a prohibition on 'the singing of any piece of music'. He also tried to join forces with the stage designer Carlo Vigarani. But his continuing lawsuit with Lully was prejudicial to him and prevented the registration of his privilege in 1678. He therefore left for Madrid in 1679 with a company of 40 performers (including 13 singers and the violinist Michel Farinel and his wife, the harpsichordist Marie-Anne Cambert) to establish a musical academy there and to perform at the court of the queen (the Duke of Orleans's daughter, Marie-Louise). False news of his death was given by the *Mercure galant* in January 1680 and contradicted in the February issue. On his return from Spain he settled in Valence, where his friend Daniel de Cosnac, Bishop of Valence and former chaplain to the Duke of Orleans, appointed him steward of the Hôpital Général on 5 October 1684. From October 1685 Guichard was prominent in the repression of Protestants, whom he imprisoned and tortured, and whose property he confiscated. In August 1687 he was removed from his post after a long trial where 30 witnesses testified against him. He then left Valence for Grenoble; his place of death is not known.

He may have written the text of a ballet set to music by Granouilhet in 1679 on the occasion of the peace treaty with Spain and certainly wrote the libretto of the opera *Ulysse*, with music by J.-F. Rebel, performed in 1703. In Grenoble he published a *Recueil de vers spirituels sur plusieurs passages de l'Ecriture et des Pères, pour être accommodez au chant*, intended for the 'spiritual recreation' of the inmates of the Convent at Montfleury, which Michel Farinel set to music in 1696.

BIBLIOGRAPHY

L. de La Laurencie: *Les créateurs de l'opéra français* (Paris, 1921, 2/1930/*R*)
M. Benoit: 'Les musiciens français de Marie-Louise d'Orléans, reine d'Espagne', *ReM*, no.226 (1955), 48–60
A. Balsan: 'Henry Guichard "d'Hérapine" créateur de l'opéra en France et bourreau des Protestants à Valence', *Revue dromoise*, lxxi (1978), 99–116

MARCELLE BENOIT (with ÉRIK KOCEVAR)

Guichard, Léon (*b* Lyons, 1 March 1899; *d* Grenoble, 13 July 1995). French literary scholar and writer on music. He studied in the arts faculty of the universities of Lyons (1916–18, 1925–7) and Paris (1923–4), and took the agrégation (1928) and doctorat ès lettres (1936). He taught at the universities of Athens (1933–5), Cairo (1939–45) and Grenoble (1945–59), and finally in the Institut Français in Florence (1960–69). In addition to his many strictly literary studies, he also wrote extensively on music and musicians, revealing the mutual influence of literature and music. He specialized in the Romantic period, publishing the critical writings of Berlioz and many letters exchanged by writers and musicians.

WRITINGS

L'interprétation graphique, cinématographique et musicale des oeuvres de Jules Renard (Paris, 1936)
'Beaumarchais et Mozart: note sur la première représentation à Paris des "Noces de Figaro"', *Revue d'histoire littéraire de la France*, lv (1955), 341–3
La musique et les lettres au temps du romantisme (Paris, 1955)
'Note sur Berlioz et Saboly', *REM*, no.233 (1956), 55–8
'Liszt, Wagner et les relations entre la musique et la littérature au XIXe siècle', *IMSCR VIII: New York 1961*, i, 323–32
La musique et les lettres en France au temps du Wagnérisme (Paris, 1963)
ed.: R. and C. Wagner: *Lettres à Judith Gautier* (Paris, 1964)
'Jules Renard et Ravel', *Résonances*, no.126 (1964), 8–10
'Berlioz et Heine', *Revue de littérature comparée*, xli (1967), 5–23
'Erik Satie, 1866–1925', *Médecine de France*, no.179 (1967), 33–48
ed.: H. Berlioz: *Les soirées de l'orchestre* (Paris, 1968)
'Une lettre inédite de Heine à Berlioz', *Revue de littérature comparée*, xlii (1968), 570–71
'Berlioz et Stendhal', *Cahiers de l'Alpe*, no.46 (1969), 114–18
ed.: H. Berlioz: *Les grotesques de la musique* (Paris, 1969)
'Victor Hugo et *Le roi s'amuse*', *Verdi: Bollettino dell'Istituto di studi Verdiani*, iii (1969–73), 27–88
'Liszt et la littérature française', *RdM*, lvi (1970), 3–34
ed.: H. Berlioz: *A travers chants* (Paris, 1971)
'Claude Terrasse et quelques écrivains', *Quadrivium*, xii/2 (1971), 395–415
'Notes sur "Nerval et la chanson folklorique"', *Revue d'histoire littéraire de la France*, lxxii (1972), 432–43
'A propos d'Erik Satie: notules incohérentes' [Univ. of Grenoble], *Recherches et travaux*, no.7 (1973), 63–80
'Debussy et les occultistes', *Cahiers Debussy*, no.1 (1974), 10–14
'Bourget, Laforgue et Debussy', *Studi francesi*, xix (1975), 244–51
'Il libretto francese de *Les vêpres siciliennes*', *Studi in onore di Mario Medici*, ii, ed. G. Vecchi (Bologna, 1986), 7–20
'Les mélodies d'Erik Satie', *MMA*, xv (1988), 45–57

CHRISTIANE SPIETH-WEISSENBACHER/JEAN GRIBENSKI

Guichard, Louis-Joseph (*b* Versailles, 25 Oct 1752; *d* Paris, 25 March 1829). French singer and composer. From 1760 to 1768 he served as page for the *musique du roi*. In 1775 he made his first documented public appearance, singing a motet by Baur Schmit at the Concert Spirituel;

he continued to perform at the Concert Spirituel until 1779, when he took part in a particularly disastrous performance of Pergolesi's *Stabat mater*, after which he never returned. In 1775 he joined the chapel of the Marshal of Noailles, and in 1776 he became an *ordinaire de la musique de la chambre*; at about that time he joined the Société Académique des Enfants d'Apollon. He was appointed professor of singing at the newly opened Ecole Royale de Chant in 1784, and in 1793 he was named to the Comité des Artistes de l'Opéra. When the Paris Conservatoire opened in 1795, Guichard was hired to teach vocalization. He remained at the Conservatoire until 1819, teaching singing from 1800 and from 1816 working with opera students. He continued to perform in public until the age of 61. His works include *Nicette et Colin, ou Le fat dans les départements*, a lost *opéra comique*, performed in Paris in 1799, some revolutionary hymns and marches (some of which have been attributed to François Guichard), and a few *romances* and instrumental pieces published in contemporary anthologies.

BIBLIOGRAPHY

Choron-FayolleD; PierreH
C. Pierre, ed.: *Le Conservatoire national de musique et de déclamation: documents historiques et administratifs* (Paris, 1900)
C. Pierre: *Les hymnes et chansons de la Révolution* (Paris, 1904/*R*)

FRÉDÉRIC ROBERT

Guida (It.). *See* DIRECT.

Guide. *See* JACKSLIDE.

Guidetti, Giovanni Domenico (*b* Bologna, 1530, bap. 1 Jan 1531; *d* Rome, 30 Nov 1592). Italian singer and editor of plainsong. He was at some point a pupil of Palestrina, with whom he was evidently on good terms and who admired his work. He was a singer in the papal chapel in 1575 and was chaplain to Pope Gregory XIII. In 1592 he received a printer's privilege permitting him to publish chant books in small format, in contrast to the large folio size then commonly in use for such books. His publications of plainsong are the most complete and authoritative manuals of their kind from the period following the Council of Trent. The chief one is the *Directorium chori*, inspected and corrected by Palestrina, which provides a standardized church calendar and useful plainsong formulae based on older traditions at Rome. Unlike the attempted plainsong revision of Palestrina and Annibale Zoilo, Guidetti seems not to have attempted to modify the melodic material available to him. Various printed chantbooks in both Spain and Italy had employed pseudo-mensural notation before the *Directorium*, but Guidetti expanded the system to four different rhythmic values (though all editions except those of 1582 and 1589 use only three durations). His publications of 1584 and 1587 also went through subsequent editions. The three falsobordone settings of *Miserere*, in the 1584 book, survive elsewhere attributed to Palestrina but were almost certainly transmitted anonymously by Guidetti, and the authorship of the three polyphonic *Benedictus* settings in the same volume is uncertain. The attribution to Guidetti of *Cantus diversi ex Graduali Romano pro singulis solemnitatibus Dominicis, festis et feria per annum* (Lyons, 1727) cannot be confirmed.

WORKS

Directorium chori ad usum sacrosanctae basilicae vaticanae et aliarum cathedralium (Rome, 1582)
Cantus ecclesiasticus passionis (Rome, 1584)
Cantus ecclesiasticus officii maioris hebdomadae (Rome, 1587)
Praefationis in cantu fermo (Rome, 1588)
3 Benedictus, 4vv, *D-Mbs*, *Rp*
Cantum ecclesiasticum lamentationum Hieremiae Prophetae (1586); lost, dedicated to Sixtus V but never published, according to Molitor

BIBLIOGRAPHY

G. Baini: *Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina* (Rome, 1828/*R*)
R. Molitor: *Die nach-tridentinische Choral-Reform zu Rom* (Leipzig, 1901–2)
M. Gozzi, ed.: *Le fonti liturgiche a stampa della Biblioteca Musicale L. Feininger presso il Castello del Buonconsiglio di Trento: catalogo* (Trent, 1994)
M. Gozzi: 'Le edizioni liturgico-musicali dopo il Concilio', *Musica e liturgia nella riforma tridentina*, ed. D. Curti and M. Gozzi (Trent, 1995), 39–55

LEWIS LOCKWOOD/DAVID CRAWFORD

Guidi, Giovanni Gualberto (*b* Florence, 12 Oct 1817; *d* Florence, 17 Jan 1883). Italian music publisher and double bass player. He played the double bass at the Teatro della Pergola, Florence (1849–53), and in 1844 opened his publishing firm under the name G.G. Guidi, Stabilimento Calcografico Musicale. He both founded the Società del Quartetto di Firenze and published the music performed at its concerts and competitions in the society's journal, *Boccherini* (1862–82); he was also the publisher of the winning compositions at the Duea di S Clemente competition. His catalogue included a number of chamber works and overtures by Beethoven, Mozart and Mendelssohn, and compositions by contemporary musicians, including Bottesini and Francesco Anichini. He published many full scores of operas, including Rossini's *Guillaume Tell* and *Il barbiere di Siviglia*, Meyerbeer's *Les Huguenots* and *Robert le diable*, and Peri's *Euridice* (1863), transcribed directly from the 17th-century edition. The catalogue also contained operas by Morlacchi and Mancinelli, polyphonic music, including madrigals by Tromboncino and Arcadelt (1875) and piano music for two and four hands. Many pieces appeared in his Biblioteca del Sinfonista and Biblioteca di Rarità Musicali series. Guidi also published the periodical *Gazzetta musicale di Firenze* (1853–5 founded with Abramo Basevi), which continued as *L'armonia* (1856–9).

The firm was the earliest in Italy to publish pocket scores in Italy (starting with *Guillaume Tell* and *Les Huguenots* in 1858), for which it was awarded a prize at the Italian Exhibition in Florence in 1861. Guidi's editions were particularly admired for their clear engraving, using plates made by specially small die-stamps. The engraving was the exclusive responsibility of Guidi's daughters Marianna and Amalia; after their father's death they continued the business until 1887, when Ricordi bought it.

BIBLIOGRAPHY

SartoriD
Atti dell'Accademia del R. Istituto musicale di Firenze, xxii (1884), 10–13
M. Capra, ed.: *L'armonia, 1856–1859*, RIPM (Ann Arbor, 1989)
A. Addamiano: 'La figura e il ruolo di Abramo Basevi nella vita musicale fiorentina del secondo Ottocento', in A. Addamiano and J. Sarno: *Catalogo del fondo Basevi nella Biblioteca del Conservatorio "Luigi Cherubini" di Firenze, musica vocale: opere teatrali manoscritte e a stampa* (Rome, 1994), pp.ix–lvi
B.M. Antolini: 'La musica nelle celebrazioni del sesto centenario dantesco', *Il mito di Dante nella musica della Nuova Italia (1861–1914)*, ed. G. Salvetti (Milan, 1994), 33–51

C. Toscani: 'Guidi', *Dizionario degli editori musicali italiani, 1750–1930*, ed. B.M. Antolini (Pisa, forthcoming)

STEFANO AJANI/BIANCA MARIA ANTOLINI

Guidiccioni Lucchesini [Lucchesina], **Laura** (*b* Lucca, 29 Oct 1550; *d* Florence, ?1597). Italian poet and playwright. A noblewoman and cousin of the poet Giovanni Guidiccioni, she was at the Medici court in Florence from 1588. For *Il ballo del gran duca* (performed in 1589) she wrote poetry to Cavalieri's pre-existing music. Her three pastoral plays, *La disperazione di Fileno*, *Il satiro* (both performed in 1590) and *Il giuoco della cieca* (an adaptation of Act 3 scene ii of Guarini's *Il pastor fido*, performed in 1595), all now lost, were set by Cavalieri and are the earliest known melodrammi, prefiguring Rinuccini's *Dafne* of 1598. Vittoria Archilei sang in *La disperazione di Fileno* (a list of interlocutors is given in Solerti, 1902). Guidiccioni Lucchesini and Cavalieri also produced Tasso's *Aminta* for performance by the ladies of the Florentine court during Carnival in 1590. Some of Guidiccioni's poetry has been published (ed. L. Bergalli, Venice, 1726).

BIBLIOGRAPHY

GroveO ('Cavalieri, Emilio de'; H.W. Hitchcock); *PirrottaDO*; *SolertiMBD*
A. Solerti: 'Laura Guidiccioni Lucchesini ed Emilio de' Cavalieri', *RMI*, ix (1902), 797–829
C. Palisca: 'Musical Asides in the Diplomatic Correspondence of Emilio de' Cavalieri', *MQ*, xlix (1963), 339–55
A.M. Nagler: *Theatre Festivals of the Medici 1539–1637* (New Haven and London, 1964)
W. Kirkendale: 'Emilio de' Cavalieri, a Roman Gentleman in a Florentine Court', *Quadrivium*, xii/2 (1971), 9–21
W. Kirkendale: *L'aria di Fiorenza, id est Il ballo del gran duca* (Florence, 1972)
W. Kirkendale: 'L'opera in musica prima del Peri: le pastorali perdute di Laura Guidiccioni ed Emilio de' Cavalieri', *Firenze e la Toscana dei Medici nell'Europa del '500*, ed. N. Pirrotta (Florence, 1983), 365–95
J.W. Hill: '*O che nuovo miracolo*!: a New Hypothesis about the *Aria di Fiorenza*', *In cantu et in sermone: for Nino Pirrotta*, ed. F. Della Seta and F. Piperno (Florence, 1989), 283–322
W. Kirkendale: *The Court Musicians in Florence during the Principate of the Medici with a Reconstruction of the Artistic Establishment* (Florence, 1993)

ANNE MACNEIL

Guido (*fl* 1372–4). French composer. He should not be confused with the theorist Guido frater, who must have lived at least two generations earlier, but can presumably be identified with Guido de Lange, a *clericus* of the papal chapel, who, in a petition of 9 November 1363, called himself rector of St Pierre-de-Montfort in the diocese of Rouen. In 1362 this Parisian cleric was still a familiar and commensal of Cardinal Guillaume de la Jugie, but from 1372 to 1374 he was cantor in the Avignon chapel. Guido is represented in the Chantilly manuscript (*F-CH* 564) only by one ballade, one rondeau and the tenor of a bitextual rondeau. The texts contain ironic references to the complications of the new style, which turns away from the example set by Vitry and follows that of Marchetto da Padova instead. Both pieces use the same unusual note forms and therefore appear to stem from the beginning of the Ars Subtilior.

WORKS

Editions: *French Secular Compositions of the Fourteenth Century*, ed. W. Apel, CMM, liii/1, 3 (1970–72) [A]
French Secular Music: Manuscript Chantilly, Musée Condé 564, ed. G. Greene, PMFC, xviii–xix (1981–2) [G]

Or voit tout en aventure (ballade), 3vv, A no.39, G no.28
Dieux gart qui bien le chantera (rondeau), 3vv, A no.40, G no.27; also ed. in Wolf, no.64
Robin, muse, muse/Je ne say fere (rondeau), 3vv, A no.273, G no.29 (only tenor by Guido)

BIBLIOGRAPHY

MGG1 (G. Reaney); *MGG2* ('Ars Nova-Ars Subtilior', §B, 'Ars Subtilior'; M. Gómez, U. Günther); *StrohmR*
J. Wolf: *Geschichte der Mensural-Notation von 1250–1460* (Leipzig, 1904/*R*), ii, 113; iii, 152
A. Tomasello: *Music and Ritual at Papal Avignon 1309–1403* (Ann Arbor, MI, 1983), 227
U. Günther: 'Die Ars Subtilior', *Für György Ligeti: Hamburg 1988* [*HJbMw*, xi (1991)], 227–88, esp. 282

URSULA GÜNTHER

Guido, Giovanni Antonio ['Antonio'] (*b* ?Genoa, *c*1675; *d* after 1728). Italian violinist and composer active mostly in France. His biography is complicated by his use of both Guido and Antonio as surnames: the *privilèges générals* of 1707 and 1726 refer to him as 'Gio. Antonio Guido', while the compositions they cite are published as by 'Mr Antonio'. Most 18th-century sources refer to him simply as 'Antonio'. Coming probably from Genoa, he arrived at Naples and in December 1683 entered the Conservatorio della Pietà dei Turchini, where he studied the violin under Nicola Vinciprova. Five years later his brother Giuseppe was an alto there, but of him we know no more. In 1691 Giovanni Antonio was still in touch with the Conservatorio as a copyist, but during the following years he was employed as a musician of the Royal Chapel. His name was regularly inserted in the list of payments for this institution from September 1698 to 6 January 1702, when he was replaced by Giuseppe Avitrano. After this date Guido travelled to Paris. An account of a concert given at Fontainebleau before the Queen of England in November 1703 (*Mercure galant*) praises him as an excellent violinist in the service of the Duke of Orléans. Guido belonged to an orchestra supported by the duke until at least 1726, rising to the position of *maître de musique*. Since his arrival in France he was also esteemed as a composer. Indeed, in October 1704 a composition by him was performed before the King during one of the magnificent feasts given by the Duchess of Maine at Sceaux. Probably during one of these occasions Antoine Watteau painted him. Between 1714 and 1724 he took part in concerts at the home of the financier Crozat. On 23 March 1728 a concerto by him was warmly received at the Concert Spirituel. Nothing further is known of him, with the most unlikely exception of a reference in 1759 to a mysterious Antonio, a successor to a seat in the 24 Violons.

As a composer Guido showed an interesting ability to combine Italian and French stylistic qualities; as a violinist he enjoyed considerable repute. Le Cerf de la Viéville included him in a list of famous Italian violin virtuosos in 1705 (*Comparaison de la musique italienne et de la musique françoise*). Later Titon du Tillet considered him important for familiarizing the French with Italian music, while as late as 1776 Hawkins commented on his international fame. The story that he was also a flautist has been disproved.

WORKS

VOCAL

6 motetti, vv, insts, op.1 (Paris, 1707)
Va per ferirmi il seno, duet, S, A; Il rossignuolo, cant., S, vn/fl, bc; Farfaletta senza core, aria, S, inst, bc; Di quel piacer, aria, S, inst, bc: all *F-Pc*

INSTRUMENTAL

2 sonatas in Suonate ... di Giovanni Ravenscroft, 2 vn, vc, bc (Amsterdam, 2/*c*1710)

[6] Sonates, vn, b, hpd, livre 1 (Paris, 1726)
Scherzi armonici sopra le 4 staggioni dell'anno, concs., 3 vn, fls, obs, hpd, va, vc, op.3 (Versailles, n.d.)
Sinfonia a 4, *S-Uu*
Conc., tpts, obs, hns, other insts, perf. Concert Spirituel, 23 March 1728, lost

BIBLIOGRAPHY

HawkinsH; La LaurencieEF
T. du Tillet: *Le Parnasse française* (Paris, 1732), 756
Etat actuel de la musique de la chambre du roi et des trois spectacles de Paris (Paris,1759), 58
M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/*R*)
E. Pilon: *Watteau et son école* (Brussels, 1912), 68
M. Benoit: *Versailles et les musiciens du roi, 1661–1733* (Paris, 1971)
G. Olivieri: '"Si suona à Napoli!": i rapporti fra Napoli e Parigi e i primordi della sonata in Francia', *Studi musicali*, xxv (1996), 409–27
G. Olivieri: 'Aggiunte a la scuola musicale di Napoli di F. Florimo: i contratti dei figlioli della Pietà dei Turchini nei protocolli notarili (1667-1713)', *Francesco Florimo e l'Ottocento Musicale*, ed. R. Cafiero and M. Marino (Reggio Calabria, 1999), 731

MICHELLE FILLION/GUIDO OLIVIERI

Guido Augensis. *See* GUIDO OF EU.

Guido Cariloci. *See* GUIDO OF CHERLIEU.

Guido de Caroli-loco. Name to which Coussemaker wrongly attributed the 12th-century treatise *Prefatio seu tractatus de cantu*; *see* GUIDO OF EU.

Guido frater (*fl* early 14th century). Italian music theorist. He belonged to a religious order. His treatise *Ars musice mensurate* (*E-Sc* 5-2-25; ed. in AntMI, *Scriptores*, i/1, 1966, pp.17–40) is divided into six chapters, dealing respectively with perfect time divided into 12, ligatures, rests, dots (indicated with the special term *pontelli*), *b quadratum* and signs for writing enharmonic and chromatic semitones, perfect and imperfect rhythmic modes, perfect time divided into nine and imperfect time.

The basic measure of Guido's system is perfect time. This is divisible into three *semibreves maiores*; and these in turn are subdivisible, according to the Italians, into six *semibreves minores* and then into 12 *semibreves minime*, or, according to the French, directly into nine *semibreves minime*. Imperfect time is less than perfect by one third; accordingly, it is divisible into two *semibreves maiores*; and these are subdivisible, according to the Italians, into four *semibreves minores* and then into eight *semibreves minime*, or, according to the French, directly into six *semibreves minime*. The chapter on the rhythmic modes includes the five perfect (ternary) modes of French theory, and in addition four imperfect (binary) modes characteristic of Italian theory, in which the repeated patterns are: all imperfect longs (written in a special way, as longs with stems upward to the left); an imperfect long and two equal *breves*; two equal *breves* and an imperfect long; *breves* and *semibreves* in binary groups.

Guido's treatise appears to be a simplified version of Marchetto da Padova's *Pomerium* (dated between 1318 and 1326). Their accordance in language and choice of expressions suggests that Guido used Marchetto's work as a model; a dating for the composition of the treatise between 1326 and 1330 is therefore likely (Long). The notation described by Guido and Marchetto is precisely that used in the few known Italian compositions of the early 14th century.

BIBLIOGRAPHY

F.A. Gallo: *La teoria della notazione in Italia dalla fine del XIII all'inizio del XV secolo* (Bologna, 1966), 25ff
F.A. Gallo: 'Da un codice italiano di mottetti del primo Trecento', *Quadrivium*, ix (1968), 25–44
F.A. Gallo, ed.: *Il codice musicale 2216 della Biblioteca universitaria di Bologna*, MLMI, iii/3, ii (1970), 16
F.A. Gallo: 'Marchetus in Padua und die "franco-venetische" Musik des frühen Trecento', *AMw*, xxxi (1974), 42–56
M.P. Long: *Musical Tastes in Fourteenth-Century Italy: Notational Styles, Scholarly Traditions, and Historical Circumstances* (diss., Princeton U., 1981), 213–18

F. ALBERTO GALLO/ANDREAS BÜCKER

Guidon (Fr.). *See* DIRECT.

Guido of Arezzo [Aretinus] (*b c*991–2; *d* after 1033). Music theorist. His fame as a pedagogue was legendary in the Middle Ages and he is remembered today for his development of a system of precise pitch notation through lines and spaces and for propagating a method of sight-singing which relied upon the syllables *ut*, *re*, *mi*, *fa*, *sol*, *la*. His *Micrologus* is the earliest comprehensive treatise on musical practice that includes a discussion of both polyphonic music and plainchant. It was used throughout the Middle Ages in monasteries, and from the 13th century also in the universities. Next to the treatise of Boethius it was the most copied and read instruction book on music in the Middle Ages; its text is preserved in at least 70 manuscripts from the 11th century to the 15th.

1. Life. 2. Writings: (i) Chronology (ii) *Prologus in antiphonarium* (iii) *Micrologus* (iv) *Regulae rhythmicae* (v) *Epistoloa de ignoto cantu* (vi) Commentaries.

1. LIFE. The main events of Guido's career can be reconstructed from his letter dedicating the *Micrologus* to Bishop Theodaldus, and from his letter to his friend, Brother Michael of Pomposa. These two documents, however, lack dates. The date of Guido's birth can be narrowed down to the period 990–99 through the *explicit* of a manuscript of the *Micrologus*, now lost, but which stated that its composition was finished at the age of 34 in the papacy of John XIX (who reigned between 1024 and 1033). Smits van Waesberghe's conclusion that the work dates from around 1028–32 would put his birthdate between 994 and 998. Hans Oesch's dating of the *Micrologus* at 1025–6, on the other hand, would place the birthdate around 991.

Guido was educated in the Benedictine abbey of Pomposa on the Adriatic coast near Ferrara. While at Pomposa he built up a reputation for training singers to learn new chants in a short time. He and a fellow brother, Michael, drafted an antiphoner, now lost, which was notated according to a new system. These innovations attracted attention from other parts of Italy, whereas at Pomposa they drew the envy and scorn of their Benedictine brothers.

Around 1025 Guido moved to Arezzo, where there was no monastery. He came under the protection of Theodaldus, Bishop of Arezzo between 1023 and 1036. The bishop assigned him the task of training singers for the city's cathedral. The *Micrologus* was dedicated to and commissioned by him (fig.1). Probably not long after its completion Guido was called to Rome by Pope John XIX, who had seen or heard of the antiphoner and its unique notation as well as of Guido's novel teaching methods. He was accompanied on this visit, which took place probably around 1028, by Dom Peter of Arezzo, Prefect



1. Guido of Arezzo (left) with Bishop Theodaldus and a monochord: detail from a 12th-century German MS (A-Wn 51, f.35v)

of the Canons, and Abbot Grunwald of Arezzo (Abbot perhaps of Badicroce, 15 km to the south).

Because of ill-health and the damp heat of summer Guido left Rome with a promise to return in winter to explain further his antiphoner and its notation to the pope and the clergy. He then paid a visit to Abbot Guido of Pomposa, who counselled him to avoid the cities, where almost all the bishops were accused of simony, and settle in a monastery, inviting him to return to Pomposa. However Guido apparently chose a monastery near Arezzo, probably that of Avellana of the Camaldolese order. Several Camaldolese manuscripts are the oldest exhibiting the Guidonian notation.

2. WRITINGS.

(i) Chronology. The chronology of Guido's writings is uncertain. The *Prologus* and *Regulae rhythmicae* were both intended as guides to the use of the antiphoner which contained the new notation. Guido apparently drafted it together with his friend Michael in Pomposa, for in the *Epistola* to Michael he spoke of 'nostrum antiphonarium' ('our antiphoner'). Both the *Prologus* and *Regulae rhythmicae* describe the new notation, of which, on the other hand, there is no trace in the *Micrologus*. The *Epistola*, written immediately after the trip to Rome, mentions all of these previous works. The date of the trip to Rome, which must have taken place before Pope John XIX's death in 1033, is thus the key to dating all Guido's works. The *Micrologus* must have been written after 1026, because in the letter dedicating it to Bishop Theodaldus, Guido praised him for having 'created by an exceedingly marvellous plan the church of St Donatus', which was commissioned from the architect Adabertus Maginardo in 1026 and completed in 1032. The antiphoner was at least started in Pomposa but it and its prose and verse prologues were probably not finished until 1030.

(ii) Prologus in antiphonarium. In this prologue to his antiphoner Guido lamented the time young singers spent learning chants by heart and pointed out the advantages of a system of lines identified as to height of pitch, permitting the sight-singing of unknown chants. 'So that you may better detect these levels [of pitch], lines are drawn close together, and certain levels of notes become these same lines, while certain others fall between the lines, in the intermediate distance or space between the lines' (*GerbertS*, ii, 35*b*). Further, he proposed that 'whichever lines or spaces you wish are preceded by certain letters of the monochord [e.g. *A* to *g*] and also colours are marked over them'. How many lines are to be drawn and identified or coloured Guido left unspecified. He himself, he said, used two colours: yellow for C, red for F. The reason for calling attention to these two steps of the gamut is that below C and F fall the semitones, the location of which had always presented a problem in reading diastematic neumatic notation. Thus the singer is liberated from having to use a tonary – a repertory of chants arranged by mode – to locate the starting tones and finals.

Both the key-letters and coloured lines, separately or in combination, are to be found in manuscripts from central Italy from the 11th and 12th centuries, showing the influence of Guido's antiphoner, which is itself lost. The coloured lines disappeared in the 13th century, while the key-letters survive to the present day in the guise of F, C and G clefs.

(iii) Micrologus. This work is addressed to singers, and its object is to improve their skill in using the new notation and in singing both familiar and unfamiliar chants at sight. Guido encouraged the use of the monochord for learning the precise distance of intervals. He recognized a gamut of 21 steps, as shown in ex.1, including two forms

Ex.1

Γ A B C D E F G a b ♮ c d e f g $\begin{smallmatrix} a & b & \natural & c & d \\ a & b & \natural & c & d \end{smallmatrix}$

of *b* in the upper two octaves, which extends upwards by the 5th the gamut set forth in the *Dialogus* (usually attributed to Abbot Odo but probably – according to Huglo – written by an anonymous Lombard). Guido derived the intonation of this gamut by both a conventional division of the monochord and a new one which reduced the number of measurements to five, a method adopted as the *mensura Guidonis* by a number of Guido's successors, notably Johannes Cotto.

Guido preferred the designations 'modes' or 'tropes' to 'tones', and the terms 'protus', 'deuterus', 'tritus' and 'tetrardus' to the numbering from one to eight, although his four modes divide into eight through the authentic–plagal distinction. The chief determinant of modality for Guido was the final note of a chant and the relationship of all previous notes to it, particularly the initial note and the endings and beginnings of a chant's *distinctiones* or phrases. He spoke in some detail about the allowable descent and ascent from the final, and wondered at the diversity of appeal of the modes, 'one person being attracted to the lame hops of the authentic deuterus, another to the joyfulness of the plagal of the tritus, one

by the volubility of the authentic tetrardus, and another by the sweetness of the plagal of the tetrardus' (chap.xiv).

One of the most original chapters in the *Micrologus* is that on the composition of melodic lines (chap.xv). Here Guido compared the parts of a melody to those of verse, the individual sounds being analogous to letters, and groups of them to syllables, while groups of syllables make up a neume, parallel to a 'part' or foot in poetry; several neumes make up a 'distinction', which, like the end of a line, is a suitable place to breathe. The end of each part of a melody is marked by a held note or pause, shorter or longer depending on the structural level of the part, being shortest for the 'syllable', longest for the 'distinction'. It is in this connection that Guido made a suggestion that has given rise to controversy, when he said that 'it is good to beat time to a song as though by metrical feet'.

Guido advocated arranging neumes in a composition so that their lengths are equal or in simple ratios to each other, varying the number of units as the poet juxtaposes different feet in a verse. Lengths of phrases or 'distinctions' should also bear such relationships to each other. Like the boundless multitude of words created out of a few syllables, all chant is made by joining only six intervals either in upward or downward sequence, that is *arsis* or *thesis*, with the intermixture of single and repeated notes. How these various kinds of motion are combined forms the subject of Guido's theory of *motus*, and their permutations are demonstrated in a diagram that challenged the ingenuity of medieval illustrators (fig.2). These considerations led Guido to suggest a mechanical method of melodic invention or improvisation (chap.xvii) through lining up with the rising steps of the gamut the vowels *a e i o u* as shown in ex.2.

Ex.2

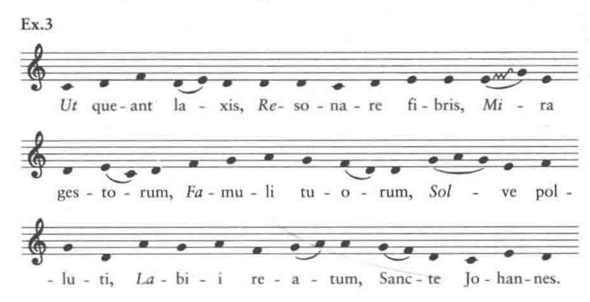


Guido's chapter on diaphony or organum (chap.xviii) is one of the most important documents for the history of counterpoint. He regarded the parallel organum in 5ths and octaves described in *Musica enchiriadis* as rough, admiring the 'softer' effect achieved by suppressing the semitone and diapente as simultaneous sonorities and preferring the diatessaron, ditone, tone and semiditone, in that order. To avoid the tritone in organizing by parallel 4ths Guido devised a set of rules for oblique motion, while for achieving cadence he adopted a method of converging towards the unison or *occursus* through the 3rd or 2nd.

(iv) Regulae rhythmicae. The full title in some manuscripts of the didactic poem, *Regulae rhythmicae in antiphonarii prologum prolatae*, suggests that it was a poetic form of the prologue to his antiphoner. At the same time it expounds briefly some of the doctrine in *Micrologus*: that is, the gamut, the intervals, the modes and their finals, with the addition of a subject missing in the treatise, namely a description of the notation by coloured and lettered lines.

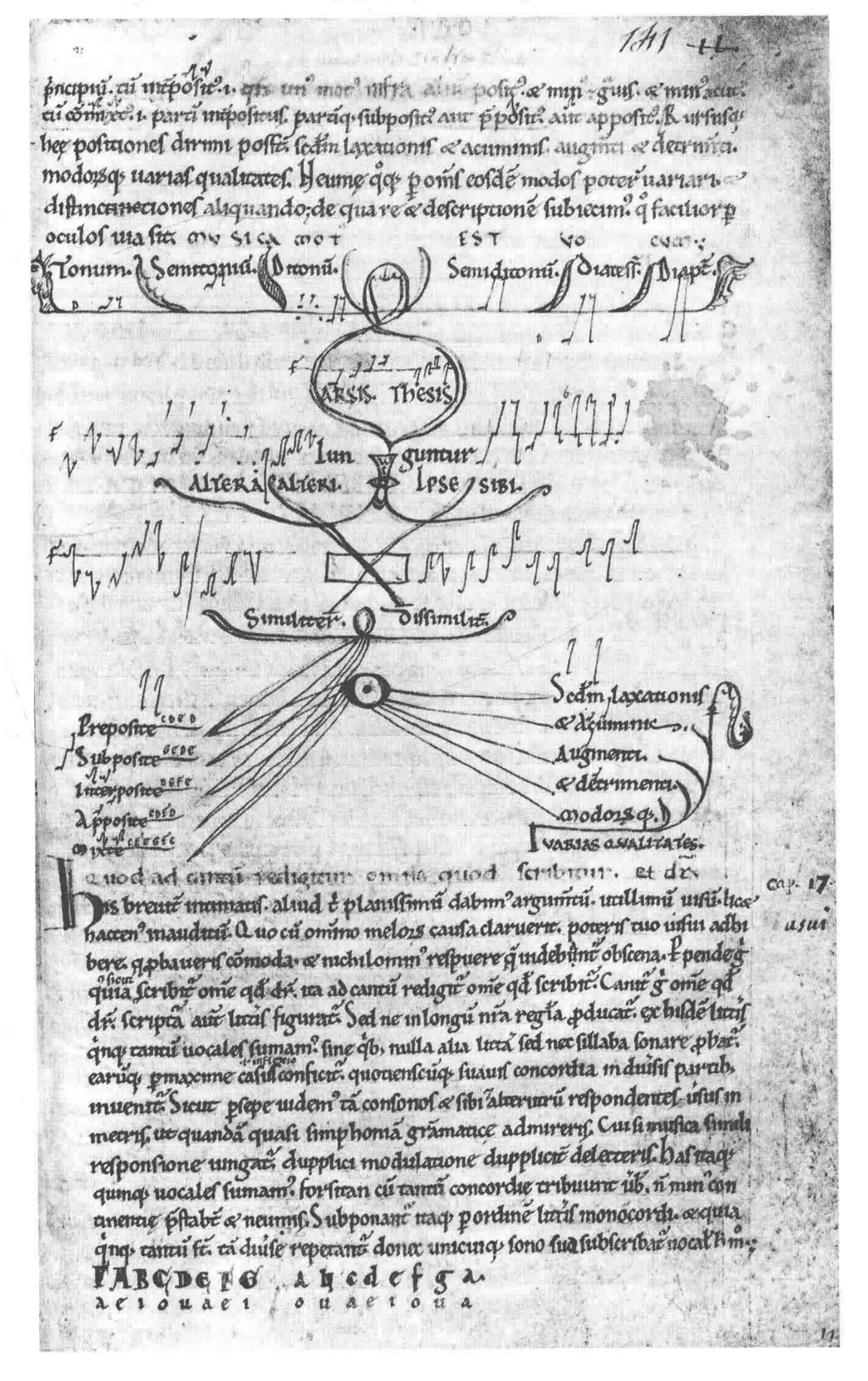
(v) Epistola de ignoto cantu. It was only in the letter to his friend Brother Michael that Guido took up the method of teaching the reading of new melodies by means of the syllables *ut*, *re*, *mi*, *fa*, *sol*, *la*, derived from a hymn to St John (*see* THEORY, THEORISTS, fig.2). Although the text of the hymn *Ut queant laxis* is found in a manuscript of *c*800 (*I-Rvat* Ottob.532) and by an old tradition is ascribed to Paulus Diaconus, the melody in question was unknown before Guido's time and never had any liturgical function. It is probable that Guido invented the melody as a mnemonic device or reworked an existing melody now lost. The function of the hymn melody was to supply easily remembered phrases of melody or 'neumes' (as he referred to them) for each step of the central part of the gamut, namely the notes *CDEFGa*. Guido introduced the hymn in the *Epistola* with these words: 'If you wish to learn some note or neume … you must observe the same note or neume at the head of some very well-known melody, and for every note you wish to learn have at hand such a melody that begins by the same note, as this melody does that I use in teaching boys …' (*GerbertS*, ii, 45*a*; ex.3). He then explained that in this melody six

Ex.3



different notes begin the six different phrases of the melody, so that each phrase can serve as an aid to a singer wishing to read a particular neume. The *Ut queant laxis* melody could be used in two ways: by a singer hearing an unwritten melody and wishing to notate it, when he would match the order of tones and semitones in the appropriate phrase of *Ut queant* to the unwritten phrase; or in learning an unknown written melody, in which case he must match the notated neumes to the familiar phrases of the *Ut queant* and thereby derive the sound of the unknown neumes. 'Hearing some unwritten neume, consider which phrase [of the hymn] most agrees with the end of the neume, so that the last note of the neume and the first of the phrase [of the hymn] are unisons …. On the other hand, if you wish to begin to sing some written melody, you must be very careful that you end each neume properly so that its end fits the beginning of the phrase [of the hymn] whose first note begins on the note with which the [unknown] neume ends'.

Whether Guido went beyond this application of the hymn's stepwise rising series of melodic incipits to devise a method of solmization cannot be established from known documents. However, among the manuscripts containing the *Epistola* five of the oldest, dating from the 11th century to the 12th, present a second text set to the hymn: '*Tri*-num et unum *Pro* nobis miseris *De*-um precemur *Nos* puris mentibus *Te* obsecramus *Ad* preces intende *Do*mine nostras'. In one of these manuscripts (*F-Pn* lat.7211, 12th century) the scribe added a simpler melody to these syllables and finally superscribed over the pitch letters of ex.1 the syllables of the *Tri* series starting on Γ, *C*, *F*, *G*, *c*, *f* and *g*. Johannes Cotto (*c*1100) observed that the Italians used other syllables than the *ut* series, and this was still remembered by Ramis de Pareia, who cited in *Musica practica* (1482), chap.vii, the syllables *tri*



2. Diagram of the motus theory and (below) a scheme for inventing melody from the vowels a, e, i, o, u, from 'Micrologus' by Guido of Arezzo (F-Pn lat.10508, f.141)

pro de nos te ad do. To have initiated a method of solmization with one or the other set of syllables would have been quite consistent with Guido's constant search for effective devices to train the eye and ear. Similarly, the so-called Guidonian hand may have been adopted by him as an aid to training singers (*see* SOLMIZATION, figs.1 and 2). Although the hand occurs in pre-Guidonian manuscripts as a method of finding the semitones of tetrachords, it does not take its well-known form showing the solmization syllables until the 12th century. Sigebertus Gemblacensis (*c*1105–10) in his *Chronica* (*PL*, clx, 204) nevertheless credited Guido with assigning 'six letters or syllables to six notes … and he set them out on the joints of the fingers of the left hand throughout the diapason so that their upward and downward ascents and descents would impress themselves on the eyes and ears'.

(vi) Commentaries. Guido's writings, particularly the *Micrologus*, became the subject of numerous commentaries beginning in the 11th century. Apart from those in the treatises of Aribo and Johannes Cotto, the most important

of these are anonymous: *Liber argumentorum* and *Liber specierum*, both probably of Italian origin, from between 1050 and 1100; *Metrologus*, probably of English origin from the 13th century; and the so-called *Commentarius anonymus in Micrologum*, edited by C. Vivell in 1917, which Smits van Waesberghe has shown to have been written in Liège either by a native author or one of Bavarian origin between *c*1070 and 1100. A compilation usually illustrated with elaborate charts of the hexachord system and consisting essentially of the poem *Regulae rhythmicae*, the prologue to the antiphoner, and the *Epistola* passed in the 16th century as the *Introductorium* of Guido.

See also MUSICA ENCHIRIADIS; NOTATION; ORGANUM; SOLMIZATION.

WRITINGS

[*Prologus in antiphonarium*], ed. J. Smits van Waesberghe: *Tres tractatuli Guidonis Aretini*, Divitiae musicae artis, ser.A, iii (Buren, 1975); ed. and trans. Pesce (1999); also ed. as *Aliae regulae*, *GerbertS*, ii, 34-7; Eng. trans. in *StrunkSR*

Micrologus (near or in Arezzo *c*1026 but not before 1026 or after 1032), *GerbertS*, ii, 2; ed. J. Smits van Waesberghe, CSM, iv (1955); Eng. trans. in *Hucbald, Guido, and John on Music: Three Medieval Treatises*, ed. C.V. Palisca (New Haven, CT, 1978); Ger. trans., ed. M. Hermesdorff (Trier, 1876)

[*Regulae rhythmicae*], ed. J. Smits van Waesberghe: *Guidonis Aretini 'Regulae rhythmicae'* (Buren, 1985); ed. and trans. Pesce (1999); also ed. in *GerbertS*, ii, 25–33

[*Epistola ad Michaelem*], ed. and trans. Pesce (1999); also ed. as *Epistola de ignoto cantu*, *GerbertS*, ii, 43–50; partial Eng. trans. in *StrunkSR*; Ger. trans., ed. M. Hermesdorff (Trier, 1884)

BIBLIOGRAPHY

J. Smits van Waesberghe: 'The Musical Notation of Guido of Arezzo', *MD*, v (1951), 15–53

J. Smits van Waesberghe: 'Guido of Arezzo and Musical Improvisation', *MD*, v (1951), 55–63

J. Smits van Waesberghe: *De musico-paedagogico et theoretico Guidone Aretino* (Florence, 1953)

J. Smits van Waesberghe: 'Guido von Arezzo als Musikerzieher und Musiktheoretiker', *GfMkB: Bamberg 1953*, 44-7

H. Oesch: *Guido von Arezzo* (Berne, 1954) [contains useful bibliography]

J. Smits van Waesberghe, ed.: *Expositiones in Micrologum Guidonis Aretini* (Amsterdam, 1957)

C.-A. Moberg: 'Die Musik in Guido von Arezzos Solmisationshymne', *AMw*, xvi (1959), 187–206

M. Huglo: 'L'auteur du "Dialogue sur la musique" attribué à Odon', *RdM*, lv (1969), 119–71

J. Smits van Waesberghe: 'Wie Wortwahl und Terminologie bei Guido von Arezzo entstanden und überliefert wurden', *AMw*, xxxi (1974), 73–86

E.L. Waeltner and M. Bernhard: *Wortindex zu den echten Schriften Guidos von Arezzo* (Munich, 1976)

C.V. Palisca: introductions to Guido: *Micrologus*, and John: *On Music*, *Hucbald, Guido, and John on Music* (New Haven, CT, 1978), 49–56, 87–100; latter repr. in *Beyond the Moon: Festschrift Luther Dittmer*, ed. B. Gillingham and P. Merkley (Ottawa, 1990), 144–62

K. Berger: ' The Hand and the Art of Memory', *MD*, xxxv (1981), 87–119

S. Fuller: ' Theoretical Foundations of Early Organum Theory', *AcM*, liii (1981), 52–84

T. Russel: ' A Poetic Key to a Pre-Guidonian Palm and the Echemata', *JAMS*, xxxiv (1981), 109–118

J. Chailley: ' *Ut queant laxis* et les origines de la gamme', *AcM*, lvi (1984), 48–69

M. Huglo: 'Bibliographie des éditions et études relatives à la théorie musicale du Moyen Age 1972–1987', *AcM*, lx (1988), 229–72

K.-J. Sachs: ' Tradition und Innovation bei Guido von Arezzo', *Kontinuität und Transformation der Antike im Mittelalter: Freiburg 1987*, ed. W. Erzgräber (Sigmaringen, 1989), 233–44

F. Reckow: 'Guido's Theory of Organum after Guido: Transmission, Adaptation, Transformation', *Essays on Medieval Music in Honor of David G. Hughes*, ed. G.M. Boone (Cambridge, MA, 1995), 395–413

D. Pesce: *Guido d'Arezzo's 'Regulae rhythmicae', 'Prologus in antiphonarium', and 'Epistola ad Michaelem': a Critical Text and Translation with an Introduction, Annotations, Indices and New Manuscript Inventories* (Ottawa, 1999)

For further bibliography, *see* ORGANUM and DISCANT.

CLAUDE V. PALISCA

Guido of Cherlieu [Guido Cariloci, Guy de Cherlieu] (*fl* 1132–57). Cistercian monk and abbot of the monastery at Cherlieu from 1132–57. In some manuscripts known in the 18th and 19th centuries, the preface to the Cistercian Gradual, *Cantum quem Cisterciensis ordinis*, bore an attribution to Guido of Cherlieu. Since these manuscripts have now disappeared, it is impossible to evaluate their testimony. There is a distinct possibility that Guido of Cherlieu is an alternative name for GUIDO OF EU.

SARAH FULLER

Guido of Eu [Guido Augensis, Guy d'Eu] (*fl* mid-12th century). Cistercian music theorist and monk. He is believed to be the author of *Regule de arte musica*, the earliest Cistercian treatise on music theory.

1. Problems of authorship. 2. The *Regule de arte musica* and the discant treatise.

1. PROBLEMS OF AUTHORSHIP. The mid-12th-century Cistercian tonary *Tonale Sancti Bernardi* advises anyone seeking more information on certain theoretical topics to consult 'the book on music' that Guido of Eu wrote for his mentor, Guillaume, Abbot of Rievaulx. A music treatise is also attributed to Guido of Eu in the 13th-century catalogue of Richart de Fournival's library. There is strong evidence that this book should be identified with a treatise *Regule de arte musica* (in *F-Psg* 2284), attributed in its explicit to an abbot Guido ('Expliciunt regule domni Guidonis abbatis de arte musica'). Besides the suggestive coincidence of the name Guido, the *Regule* is addressed to a distinguished cleric, a master of the novices at Clairvaux, who had encouraged the author's chant studies, which fits with the tonary's mention of a dedicatee. The connection between Guido of Eu and the *Regule* is further strengthened by a 15th-century English treatise that quotes extensively from the *Regule* and credits that material to Guido of Eu (see Sweeney, 1982, p.90). There is thus strong circumstantial evidence to link the music theorist Guido of Eu, named in the Cistercian tonary, with the Abbot Guido, named in the explicit to the *Regule de arte musica* in its sole surviving source.

There is some question whether Guido of Eu should also be credited with another central Cistercian document on music, the official Preface to the Cistercian Gradual (*Prefatio seu tractatus de cantu*). This preface transmits doctrines of the *Regule*, in more condensed form and in heightened rhetorical language. Relying on attributions in late manuscripts, scholars of the 17th to 19th centuries assigned it to an Abbot Guido of Cherlieu (Guido Cariloci). In his edition of the *Regule*, Coussemaker appropriated the attribution of the preface, but misread the place name as Caroli-loco and thus inadvertently assigned the treatise to an undocumented Abbot Guido of Châlis. The traditional attribution of the preface concords with records from Cherlieu Abbey, which document an Abbot Guido there from 1132 to 1157. However, the most recent editor of the preface (Guentner, 1974) cautiously identified the author as an anonymous Cistercian.

The view that Guido of Eu (to whom the *Regule* is ascribed) and Abbot Guido of Cherlieu (to whom the preface to the Cistercian Gradual is ascribed) were the same person has gained wide acceptance. Admittedly, the tendency of the 12th-century Cistercian writings on music to present their distinctive doctrines as impersonal, institutional and grounded in authentic tradition has obscured the identities of those specific individuals who carried out radical chant reforms based on prescriptive theoretical doctrines. What is clear is that the *Regule*, which dates from the early 1130s, lays the foundation for the Gradual preface as well as for all the other official Cisterian music treatises, and that its premises guided the reform of the Cistercian Antiphoner and Gradual. The consistency of doctrine between the *Regule* and the preface favours a single author with dual names, one reflecting his place of origin (Guido of Eu), the other indicating a monastic career (Abbot Guido of Cherlieu), but it is also possible that the author of the preface was a disciple of Guido of Eu.

2. THE 'REGULE DE ARTE MUSICA' AND THE DISCANT TREATISE. The *Regule* concentrates on plainchant theory. It begins with the gamut, tetrachords, intervals and species of consonance, and proceeds to an extensive discussion of mode, or, to use the author's term, *maneria*. The premises put forth in this treatise, which include acceptance of all seven pitches as finals, avoidance of B♭ and limitation of the ambitus of any regular chant to ten pitches, provided the foundation for an extensive revision of the Cistercian chant repertory. It is highly probable that Guido of Eu was involved in the movement for reform, which sought to correct the corrupt received repertory by bringing all chants that were sung in the Cistercian liturgy into accord with authoritative theoretical principles.

In the sole extant manuscript (*F-Psg* 2284), the *Regule* is followed by a brief discant treatise that puts forward rules for the movement of two voices from one perfect consonance to another. The typical rule is framed thus: 'If the cantus ascends a 2nd and the organum begins at the octave, when the organal voice has descended a 3rd, it will be at the 5th'. Since the discant rules begin after the explicit, and since the Cistercians looked unfavourably on the practice of polyphony, this section is generally regarded as a late accretion, to be separated from the *Regule* and its author. Yet it would seem to be at least coeval with the *Regule*, for its content and formulaic rules for two-part voice-leading ally it with other discant manuals from the mid-12th century. The evidence does not permit a firm conclusion about how this modest discant supplement came to be associated with the *Regule* or who was responsible for it.

See also CISTERCIAN MONKS and DISCANT.

BIBLIOGRAPHY

FasquelleE
CoussemakerS, ii, 150–91 [edn of *Regule de arte musica*]; 191–2 [edn of discant treatise]
GerbertS, ii, 265–77 [edn of Cistercian tonary, *Tonale Sancti Bernardi*]
J. Canal: 'Sobre el autor del antifonario cisterciense', *Ephemerides liturgicae*, lxxiv (1960), 36
K.-J. Sachs: 'Zur Tradition der Klangschritt-Lehre: die Texte mit der Formel "Si cantus ascendit ..." und ihre Verwandten', *AMw*, xxviii (1971), 233–70
F.J. Guentner: *Epistola S. Bernardi et Tractatus*, CSM, xxiv (1974) [edn of preface to the Cistercian gradual, *Cantum quem Cisterciensis ordinis*]
C. Sweeney: 'John Wylde and the Musica Guidonis', *MD*, xxix (1975), 43–59
C. Maître: 'Recherches sur les Regule de Arte Musica de Gui d'Eu', *Les sources en musicologie* (Paris, 1981), 79–86
C. Sweeney: *Johannis Wylde Musica Manualis cum Tonale*, CSM, xxviii (1982)
C. Sweeney: 'The Regulae Organi Guidonis Abbatis and 12th Century Organum/Discant Treatises', *MD*, xliii (1989), 7–31 [edn of discant treatise]
C. Maître: *La réforme cistercienne du plain-chant: étude d'un traité théorique* (Brecht, 1995) [edn of *Regule de arte musica*, pp.108–233]

SARAH FULLER

Gui d'Ussel [Uisel, Uissel] (*b* *c*1170; *d* before 1225). Troubadour. He, his two brothers Eble and Peire and his cousin Elias were seigneurs of the fortress of Ussel-sur-Sarzonne (Corrèze). According to his *vida*, Gui renounced his seigneurie in exchange for canonries at Brioude (Haute-Loire) and Montferrand (now Clermont-Ferrand). The *vida* also states that he composed songs whereas Elias wrote *tensos* and Eble *mala tensos* on all of which Peire 'descanted'. There is no evidence that this is a reference to polyphonic descanting; it seems rather to imply simply the art of melody writing. Gui is said to have obeyed an injunction from the papal legate ordering him to stop composing; this may have been in about 1209 (Audiau). His chanson *Si be·m partetz* was the basis for a strophic exchange by Peire, *En Gui d'Uisel* (PC 361.1), but no separate melody has survived. Gui is the only troubadour of the Ussel family whose melodies are extant. His attributed works include eight chansons, three pastourelles, seven *tensos* and three *coblas*. The four songs with melodies are all chansons; their melodies survive only in *I-Ma* R.71 sup. and are in the characteristic through-composed form of troubadour song, though *Be feira* and *En tanta* repeat one line of music. The melodic style is quite simple but the poetic structure of the first three is non-isometric.

WORKS

Editions: *Der musikalische Nachlass der Troubadours*, ed. F. Gennrich, SMM, iii, iv, xv (1958–65)
Las cançons dels trobadors, ed. I. Fernandez de la Cuesta and R. Lafont (Toulouse, 1979)
The Extant Troubadour Melodies, ed. H. van der Werf and G. Bond (Rochester, NY, 1984)

Be feira chansos plus soven, PC 194.3
En tanta guiza·m men' Amors, PC 194.6
Ges de chantar no·m faill cors ni razos, PC 194.8
Si be·m partetz, mala domna, de vos, PC 194.19

BIBLIOGRAPHY

MGG1 (F. Gennrich)
J. Audiau, ed.: *Les poésies des quatre troubadours d'Ussel* (Paris, 1922/*R*)
M. de Riquer: *Los trovadores: historia literaria y textos* (Barcelona, 1975), ii
M.-R. Jung: 'Ben feira chanso (PC 194,3)', *Studia occitanica in memoriam Paul Rémy, I: the Troubadours*, ed. H.-E. Keller and others (Kalamazoo, MI, 1986), 101–8
E. Aubrey: *The Music of the Troubadours* (Bloomington, IN, 1996)
For further bibliography *see* TROUBADOURS, TROUVÈRES.

IAN R. PARKER

Guiglielmo di Santo Spirito. *See* GUILIELMUS DE FRANCIA.

Guignard, Silvain André [Guignard Kyokusai] (*b* Aarau, 7 Sept 1951). Swiss musicologist and *chikuzenbiwa* player. After completing a diploma in piano at the Zürich Conservatory (1975), he studied musicology, Japanese and ethnomusicology at the University of Zürich, where he took the doctorate in 1983 with a dissertation

supervised by Kurt von Fischer on Chopin's *Walzer*. He then went to Japan to study *chikuzenbiwa* (the *biwa* lute and its musical tradition) with Yamazaki Kyokusui. He became professor of musicology and ethnomusicology at the Osaka Gakuin University in 1988 and was a guest professor at Duke University, North Carolina, 1991–2. He was named *shihan* ('master') of the *chikuzenbiwa* in 1996, receiving a special award that same year at the National Biwa Competition. In 1999 he was appointed professor for musicology at the Doshisha Women's College of Liberal Arts, Kyoto. Widely acknowledged as a *chikuzen* master, he performs regularly in Japan, England, the USA, Australia and Switzerland, gives concert lectures, and organizes the annual 'Biwa Plus' concert series in which biwa-type instruments are brought together with other Japanese, Chinese, Korean and Western lutes.

WRITINGS

'Chopin's "Minutenwalzer": Apologie einer romantischen Miniatur', *Festschrift Hans Conradin*, ed. V. Kalisch (Berne and Stuttgart, 1983), 115–22

Frédéric Chopins Walzer: eine text- und stilkritische Studie (diss., U. of Zürich, 1983; Baden-Baden, 1986)

'A Japanese Musical Heritage in the Halfshade: the Biwa and its Narrative Style', *Asiatic Society of Japan: Transactions*, 4th ser., iv (1989), 37–48

'Aufführungspraxis und Tradierung in der Chikuzenbiwa-Kunst', *Florilegio musicale*, ed. K. Tanimura, U. Mabuchi and Y. Takimoto (Tokyo, 1990), 79–89

'Aspekte der Zeitgestaltung in einer Japanischen Balladengattung', *Von der Vielfalt musikalischer Kultur: Festschrift für Josef Kuckertz*, ed. R. Schumacher (Salzburg, 1992), 217–32

'Was uns die Laute erzählt . . . : zur Illustration mit musikalischen Mitteln in *chikuzenbiwa*', *Asiatische Studien*, xlviii (1994), 145–51

'Japan im Kopf und Chopin im Ohr: Gedanken zu Klang und Überlieferung', *Lux oriente: . . . Festschrift Robert Günther zum 65. Geburtstag*, ed. K.W. Niemöller and others (Kassel, 1995), 455–65

'Traditionelle japanische Musik von den Anfängen bis heute', *Musik in Japan: Aufsätze zu Aspekten der Musik im heutigen Japan* (Munich, 1996), 13–45

DOROTHEA BAUMANN

Guignon, Jean-Pierre [Ghignone, Giovanni Pietro] (*b* Turin, 10 Feb 1702; *d* Versailles, 30 Jan 1774). Italian violinist and composer, active in France. The son of a Turin merchant, he was among many renowned violinist-composers trained by G.B. Somis. He made his début in Paris in April and May 1725 in three appearances at the newly founded Concert Spirituel, where he and Jean-Baptiste Anet were presented together in a competition between French and Italian music. During the next 25 years Guignon appeared frequently at these concerts, the brilliance of his performances always being applauded. In October 1727, with the viol player Forqueray, he played in Rennes with great success. Three years later he became one of the musicians of the Prince of Carignan, an affiliation that continued for at least two decades. That same year he played his own concerto and sonatas for the French king and queen, to their great satisfaction. This led to his appointment at the end of 1733 as *ordinaire de la musique du roy*, which post he held until pensioned in 1762. In 1736 Guignon visited Lyons where he performed for the governor, the Duke of Villeroy, to whom he dedicated his op.2; he was in Paris in 1737–8, when he took part in performances of Telemann's Paris quartets. Shortly after this he and Guillemain travelled to Italy, presumably to give concerts.

In 1741 Guignon became a naturalized French citizen, and the king revived for him the long-vacant position of *roy et maître des ménétriers et joueurs d'instruments tant hauts que bas et communauté des maîtres à dancer*, thus giving Guignon his sobriquet: 'dernier Roy des violons'. This position, a vestige of the medieval guild system, had little place in the concert life of 18th-century France, and Guignon's attempts to assert the prerogatives of his office (which included in 1746 his displacement of Mondonville as teacher of the dauphin) embroiled him in bitter legal proceedings, leading to a curtailment of his powers in 1750 and to his resignation, as well as to the post's permanent abolition, in 1773. Earlier, in the 1730s, his intriguings had driven Anet and Leclair from the king's service; his contentious character caused him to be involved in an assault on another musician (1725) and legal proceedings over a financial matter (1758); and his marriage in 1731 lasted less than a year.

In the summer of 1744 Guignon and Mondonville had toured France, playing at Dunkirk, Lyons and elsewhere. They spent several weeks in Lyons giving concerts that were acclaimed among the general public and forward-looking musicians but were condemned by conservative critics, especially by the Lyonnaise academician Louis Bollioud-Mermet in his *De la corruption du goust dans la musique françoise* (Lyons, 1746). The following summer they returned to Lyons and repeated their triumphs. After 1750 Guignon did not perform in public but was still heard at court and in the salons. As well as giving free instruction to promising young violinists, he taught several noble pupils the violin and was rewarded with pensions and annuities that enabled him to end his life in comfortable circumstances.

Guignon was among the most brilliant virtuosos of his era, matching and even surpassing the playing of Anet, Leclair, Mondonville and Guillemain. His compositions, however, are on a lower artistic level than theirs. Abbé Pluche described his aesthetic thus (*Spectacle de la nature*, Paris, 1746):

> M. Guignon, persuaded that music is made in order to keep man from boredom, chose the method most proper to amuse and surprise him. The playing of this able artist is of an admirable lightness, and he claims that the agility of his bow renders the public a double service, which is to keep listeners from drowsiness by his fire, and to train – by the study of performance – soloists who are stopped by no difficulty.

WORKS

all published in Paris

op.	
1	XII sonate, vn, bc (1737)
2	VI sonates, 2 vc/bn/b viols (1737); ed. D. Staehelin (Basle, 1974)
3	Six sonates, 2 vn/fl/rec/ob/other insts (n.d.)
4	Six sonates en trio, 2 vn, bc (before 1742)
5	VI sonates en trio, 2 vn, bc (n.d.)
6	Six sonates, vn, bc (after 1742)
7	Six duo, 2 vn (*c*1744/*R*)
8	Pièces de différens auteurs ... amplifiées et doublées, 2 vn (*c*1746)
9	Nouvelles variations de divers airs et les Folies d'Espagne amplifiés, 2 vn (*c*1747)
10	Six trio, 3 fl/vn/rec/ob/other insts (n.d.)
[11]	Sonata, F, vn, bc, *F-Pc*

3 concs., vn, orch, 2 in *D-Dl*, 1 in *I-Nc*; Sonata decima, vn, bc, *F-Pc*
Variations sur l'air des Sauvages [de Rameau]
Single pieces in 18th-century anthologies

Lost, cited in inventory of Guiginon's estate: Suite de symphonies, 2 hn, orch; Messe en symphonie

BIBLIOGRAPHY

BrookSF; La LaurencieEF; NewmanSBE; PierreH

L. de La Laurencie: 'Un musicien piémontais en France au XVIIIe siècle: Jean-Pierre Guignon, dernier "Roy des violons"', *RMI*, xviii (1911), 711–46

M. Pincherle: 'Jean-Pierre Guignon et la morale', *Feuillets d'histoire du violon* (Paris, 1927), 40–49 [orig. pubd in *Monde musical* (1926)]

L. Vallas: *Un siècle de musique et de théâtre à Lyon 1688–1789* (Lyons, 1932/*R*)

H. Brofsky: 'Rameau and the Indians: the popularity of Les Sauvages', *Music in the Classic Period: Essays in Honour of Barry S. Brook*, ed. A.W. Atlas (New York, 1985), 43–60

C. White: *From Vivaldi to Viotti: a History of the Early Classical Violin Concerto* (Philadelphia, 1991)

NEAL ZASLAW

Guilain, Jean Adam [Freinsberg, Jean Adam Guillaume] (*fl* 1702–39). French organist, harpsichordist and composer, probably of German origin. In 1702 he was in Paris, where he struck up a friendship with Louis Marchand, future dedicatee of his *Pièces d'orgue*. Guilain's organ music ranks among the best that could have been conceived in France during the *ancien régime*. With its original harmonic quality, consistently ingenious thematic invention and solid counterpoint, it bows to the principle of the classic organ suite of seven versets for liturgical alternation. Between the initial Plein jeu and the dialogue that follows a final Plein jeu, each suite is enriched by different types of pieces, including a Basse de trompette in rondeau form (suite in the 1st mode), a Tierce en taille and a Trio de flûtes (2nd mode), a Quatuor worthy of Marchand (3rd mode), and a Basse de cromorne that makes use of choice false relations (4th mode). On the other hand, his harpsichord works, comprising 24 very short, titled pieces, are less distinguished; their harmonic quality does not match that of the organ works.

WORKS

C'est toy, divin Bacchus, air, *Mercure galant* (May, 1702)

Pièces d'orgue pour le Magnificat sur les huit tons différents de l'Eglise (Paris, 1706), incl. 4 suites, not 8; ed. in Archives des maîtres de l'orgue, vii (Paris, 1906/*R*)

Messe in te cantatio semper, 5vv (Paris, 1707), lost

Pièces de clavecin d'un goût nouveau (Paris, 1739)

BIBLIOGRAPHY

ApelG

A. Pirro: 'L'art des organistes', *EMDC*, II/ii (1926), 1181–374

N. Dufourcq: *Le livre de l'orgue français, 1589–1789*, iv (Paris, 1972)

B. François-Sappey: 'Jean Adam Guilain', *Le guide de la musique d'orgue*, ed. G. Cantagrel (Paris, 1991)

N. Gorenstein: 'Le cas Guilain', *L'orgue*, no.235 (1995), 3–17

FRANÇOIS SABATIER

Guilbault-Thérien Inc. Canadian firm of organ builders. It was founded in 1946 by Maurice Guilbault (1903–69), who had previously worked for Casavant Frères of St Hyacinthe, Quebec, and Antonio Delage. In 1962 the company was incorporated as Orgue Providence Inc., taking its name from the location of the workshop. Guilbault's son André (*b* St Hyacinthe, 28 Nov 1937) joined the firm in 1955 and succeeded his father as head of the company in 1968. At about that time he was joined by Guy Thérien (*b* Iberville, PQ, 20 Nov 1947), a young apprentice voicer from Casavant Frères. The company adopted its present name, Guilbault-Thérien Inc., in 1979. A new and enlarged workshop was built to accommodate the expanding business in 1985.

The firm began by rebuilding instruments using primarily electro-pneumatic technology. Examples include the electro-pneumatic rebuilding of the historic 1863 Schiedmayer organ in the chapel of the Hôpital-Général, Quebec (1960), the wonderful rebuilding of the Casavant organ in St Patrick's Church, Montreal (1972), and the 1897 Casavant organ in St George's Anglican Church, Place du Canada, Montreal (1984). One of the company's most successful rebuildings of more recent years, according to local organists, is the Casavant organ (1901; rebuilt 1954) in the chapel of the Collège Ste Marie, Montreal (1986).

In 1970 the company manufactured its first mechanical action organ for Mont Carmel, Kamouraska, Quebec. By 1996 it had produced its opus 42: a two-manual, 19-stop instrument for the Chapel of the Reformed Faith at the Brick Presbyterian Church, New York. During these years Guilbault-Thérien also rebuilt numerous Casavant electro-pneumatic organs, mostly in the province of Quebec, including those for the Catholic cathedrals of Rimouski (1979), Valleyfield (1985), Sherbrooke (1987), Chicoutimi (1988) and Montreal (1996). The tonal structure of Guilbault-Thérien organs, while exhibiting primarily eclectic roots and tendencies, is largely drawn from the French Baroque tradition. New mechanical action instruments include: the Chapel of the Sacred Heart (Notre-Dame), Montreal (1982); St Andrew's Presbyterian Church, Ottawa (1987); Grace Church, White Plains, New York (1989); the Grand Séminaire, Montreal (1990); St Thomas's Church, Toronto (1991); and St Léon, Westmount, Quebec (1995).

BIBLIOGRAPHY

Bulletin des Amis de l'orgue de Québec, nos.11–12 (1970); no.26 (1975); no.37 (1981); no.42 (1986)

Y. Bigras: 'Histoire de l'orgue du Grand Séminaire', *Le Grand Séminaire de Montréal de 1840–1990*, ed. R. Litalien (Montreal, 1990), 386–9

P. Grandmaison: 'Le grand orgue Guilbault-Thérien de la Chapelle du Grand Séminaire de Montréal', ibid., 390–97

B. Marineau: 'Grand orgue Guilbault-Thérien de la Chapelle du Grand Séminaire de Montréal', *Bulletin, CRCO/RCCO, Montréal*, iii/2 (1991), 5–7

K.J. Raudsepp: *Organs of Montreal*, i (Quebec, 1993)

KARL J. RAUDSEPP

Guilbert, Yvette (*b* Paris, 20 Jan 1865; *d* Aix-en-Provence, 2 Feb 1944). French diseuse and folksinger. Brought up in poverty and suffering from anaemia, she nevertheless attracted the attention of Charles Zidler, impresario of the Paris Hippodrome, whose protégée she became. She made her début as an actress in 1877, then began to sing in *cafés-concerts*, dressed plainly and developing a repertory of songs which she either wrote herself or made her own by her original treatment. She enjoyed a great success at Zidler's Moulin Rouge in Montmartre and by 1891 was established as one of the great figures of Paris entertainment. Her song *Ma tête*, about a condemned Apache murderer, made a great impression, as did *La pierreuse* and *La morphinée*. She first appeared in England in 1893, and in 1896 made a tour of America. After an illness she reappeared in 1901 with a new repertory of songs from the Middle Ages to the 19th century, accompanied by a quintet of appropriate instruments. Her interest in this repertory grew and she continued to sing for many years after World War I. Her voice, though unremarkable, was used with great subtlety and knowledge of colouring. Her interpretations were praised by such composers as Verdi and Gounod, and in clarity of diction and strength of personality she was unique.

WRITINGS

How to Sing a Song (New York, 1918)
La chanson de ma vie (Paris, 1927; Eng. trans., 1929)
Autres temps, autres chants (Paris, 1946)

BIBLIOGRAPHY

B.L. Knapp and M. Chipman: *That was Yvette* (London, 1966)

J.B. STEANE

Guildhall School of Music and Drama [GSMD]. London conservatory founded in 1880; see LONDON, §VIII, 3(iv).

Guild of Jesus. London choral foundation incorporated by Henry VII in 1507 to provide singers for St Paul's Cathedral; *see* LONDON (i), §I, 2(i).

Guilds. In musical contexts the word 'guild' – like the German words *Zunft*, *Gilde* and *Bruderschaft*, the French *confrérie*, the Spanish *corporación*, the Italian *arte* or the Czechoslovakian *cech* – denotes the gathering of individual musicians into a professional society. The reasons for forming such musicians' guilds were twofold: to promote monopoly interests, establishing the privilege of exclusive rights to public performance, from which all musicians who were not guild members were to be banned; and for the musicians themselves to establish and agree on a hierarchy within the profession, to develop an appropriate jurisdiction, to cultivate a professional ethic as well as to draw up principles and rules, orders and prohibitions for the day-to-day work of the profession, and particularly to establish welfare provision for sick and invalid members.

Such musical corporations are found only in areas of high musical culture. External prerequisites are a social structure with class divisions and division of labour as well as a variegated musical life calling for specialization among the musicians – for religious, court, military, theatrical or light music. The existence of musicians' guilds is accordingly not confined to Europe: similar organizations appear in ancient China, Japan, Egypt and Israel; and historical predecessors of the medieval *Bruderschaft* or *confrérie* can be seen in ancient Greece (*sunodoi, koina*) and Rome (*collegia tibicinum et fidicinum romanorum*).

The oldest fully formed musicians' guilds in medieval Europe were the Viennese Nicolai-Bruderschaft (fraternity of St Nicholas, founded 1288) and the Parisian Confrérie de St Julien-des-Ménétriers (documented from 1321). In these, formerly wandering freelance musicians came together in a union modelled on those of the trade guilds and the religious fraternities of clerics and laymen. By forming a corporation that spontaneously placed itself under the power of its rulers or civic authorities, the musicians who as a class were still outside society and the law could procure for themselves social acceptance and legal protection. One of the most important factors for their achieving integration into urban society was that the guilds bound their members to a change in way of life and morals. The guilds acquired gradual recognition from the church by taking on the name of 'fraternity', by setting up an *altare fistulatorum* (Vienna) and adopting patron saints (St Julian, St Nicholas, St Job, St Giles), by active participation in civic processions and through the foundation and maintenance of public hospitals (London, Arras, Paris). As late as 1461 one of the earliest surviving documents of the Bruderschaft der Pfeifer in Elsass concerns a plea that the musicians should be given the holy sacrament and treated as other Christians in spite of their piping ('daz heylige sacrament geben und tun solle alse andern kristen luten ... ungehindert irs pfiffens'). Contingent on the rooting of vagabond musicians in civic minstrel fraternities and settling them on separate minstrel streets, such corporations provided the basis for the beginnings of an organized civic music in many places even before the foundation of official town bands (see chronological table; *see also* STADTPFEIFER).

The organization of guilds developed primarily in the larger towns of middle and western Europe. The earliest documentation comes from Beaucaire (1175) and Arras (1194); but it is not clear whether these amounted to the formation of musical guilds based on regulations drawn up by the members themselves – the most important evidence of a real guild. One of the earliest organizations of musicians in the form of a guild in England was the City of London Gild of Parish Clerks (also called the Fraternity of St Nicholas) grounded on statutes authorized as early as 1240 by Henry III. In contrast with the secular corporations in Vienna, Paris and Alsace this was a guild of church musicians with its own privileges. In Germany there was another development: the formation of a guild for the socially far superior court trumpeters and drummers who wanted to see their art reserved for the nobility and banned from the towns. According to the privilege renewed by Emperor Ferdinand II in 1623 all court trumpeters and drummers had to belong to a *Kameradschaft*, which in turn was beholden to the *Oberkameradschaft* of Dresden. The members were forbidden to pass on their musical skills to those who were not in the guild. In Paris and Nuremberg there were also guilds of instrument builders; and in Prague there was a guild of Jewish musicians (Juden Spielleutezunft) that can be documented from 1558 and even accepted women. A chief minstrel (*Oberspielgraf, roi des menestrels*), whose position reaches back to 1354, was often responsible for resolving disagreements between Jewish musicians and their Christian rivals. The town council of Luckau ratified the statutes of its own guild of Wendish musicians in 1702. The guilds took over the duties of town musicians in places like Alsace where they had jurisdiction stretching over an extensive area. In Saxony and Württemberg this led to regional meetings of the various Stadtpfeifer working in the area, and corresponding statutes were laid down and ratified in 1653 and 1721. In England the Worshipful Company of Musicians (founded 1604) was also responsible for the regulation of civic music: its special privilege comprised the 'control and government of all minstrels and musicians in the City of London and within three miles thereof'; but this legislation was voided under Charles I because of the disadvantage to his own musicians.

In the large and prosperous cities of northern Germany that had a bourgeoisie with its own internal class distinctions there were often corresponding class divisions among the musicians. As well as official town musicians the leading Hansa towns possessed guilds of *Rollmusikanten* (Hamburg), *Chor- und Köstenbrüder* (Lübeck) or *Gilde Spielleute* (Danzig). These corporations, which can be traced back to the 16th century and were mostly confined to a fixed number of ten, 15 or 30 members, were distinguished from the town musicians primarily in having no firm contractual relationship with the town officials and in therefore enjoying no fixed salary. Their income was earned on a cooperative basis: each member

received jobs according to a precisely established order; the receipts then went into a common fund and were distributed among the members every week, with reserves kept to support sick members or to look after widows and orphans of members. Performing without permission was punishable, and the penalties were normally determined by elected elders. Special regulations controlled the education of members and apprentices: more than mere competence was necessary for admission to membership, and even apprentices were required to bring evidence of their *Ehrlichkeit* and legitimate birth.

Guild musicians were distinguished from non-members in that musical employment was contractually assured them by the town authorities through an *Ordnung* or *Rolle*; this contractual basis often lent them the designation *Rollmusikanten. Ordnungen* or *Rollen* survive from Danzig (1532, 1579, 1618), Rostock (*c*1540, 1600), Lübeck (from 1598), Hamburg (*c*1590 and from 1691) and Lüneburg (1671) and in modified form also from Brunswick, Stettin, Königsberg, Marienburg and Riga. Guild musicians were thought of as lower in rank than the civic musicians in respect of social position and of technical skill: this is clear enough from the duties that are described in the *Ordnungen*. The *Grünrollbrüder* of Hamburg – a second guild subordinate to the *Rollbrüder* – were allowed to render their services only where the civic musicians and *Rollbrüder* did not play ('allwo hochgedachte Hochweis. Rahts Musicanten oder die von der Rolle nicht selbst auffwarten'). According to the regulations at Rostock only the civic musicians were allowed to play at weddings of the upper-class citizens; weddings of middle- and lower-class citizens were reserved for the guild musicians. Even so, the guild musicians were in no sense the 'pariahs among musicians' that Stiehl (1885) asserted the Lübeck *Chor- und Köstenbrüder* to be: Stiehl measured them only against the superior civic musicians and overlooked their relatively elevated position within the total hierarchy of the privileged musicians in that Hansa town. Capable and gifted *Rollbrüder* could ultimately rise to become civic musicians in most of those towns after having first been made *Expectanten*. Moreover, while there were two main classes among the town musicians of Rostock, Lübeck had as many as four: *Ratsmusikanten*, *Chor- und Köstenbrüder*, *Bürger-Musikanten* and *Hoboisten*. This remained in force until 1815 when in the course of the general abolition of guild organization the musical guilds were also deprived of their former privileges.

The undermining and eventual dissolution of privileged guilds, the introduction of free enterprise even within the musical professions, which brought about the end of the civic musical establishments as well, took place throughout Europe about the time of the French Revolution (1789), the establishment of *Gewerbefreiheit* in Prussia (1810) and the Municipal Corporation Act in England (1835). Nevertheless the musicians' unions that have come to life in subsequent years (Allgemeiner Deutscher Musikerverband, 1872; Society for Professional Musicians, 1882) show the further preservation of many of the ends and the means of the former guilds.

See also MINSTREL.

EARLY HISTORY OF CIVIC MUSIC

1149	Documentation of a 'domus civium' in Cologne as a civic dance and wedding house
1175	Evidence of a 'rex super histriones universos' at Beaucaire (France)
1194	Date of a surviving 'Registre de la confrérie des jongleurs et bourgeois' from Arras
*c*1200	At Strasbourg four 'joculatores' are allowed to perform at weddings
1213	At Genoa the 'Consoli del comune' seal the transferral of 24 musicians from the court of Monferrato into municipal service through notarial contract
1223	Reference to the 'cantores et chitaristi' of S Lorenzo, Genoa, having associated themselves 'in tota urbe cum gallicis histrionibus'
1225	Reference to a 'vicus viellatorum' in Paris
1227	The municipal code of Brunswick mentions 'dre speleman dere stat' in connection with wedding arrangements
1231	Reference to a 'platea joculatorum' in Cologne
1236	Reference to a 'vicus joculatorum' in Paris
1237	In protest against an interdict of Bishop Friedrich III, the people of Eichstädt henceforth bury their dead in civil ceremonies with the accompaniment of instruments
1277	Complaint in Lübeck that the town council has engaged 'histriones impudicos' for church services
1280	Appointment of a tower musician in Lübeck
1286	Wedding regulations at Stade (near Hamburg) provide for the participation and remuneration of 'lusores' and 'histriones'
1288	Nicolai-Bruderschaft founded in Vienna
1291	Contract for the employment of 'sei tubatores' in the service of the city of Florence
1292	Earliest reference to the payment of 'istriones' in the town accounts of Bruges
1295	At Ypres a magistrates' decree concerns the costs and the comportment of minstrels at wedding festivities
1297	Fixed salary paid during Pentecost to 'histrionibus ville' at Bruges according to the town accounts
*c*1300	The municipal code of Nördlingen mentions participation and remuneration of 'spilmanne, die in der stat gesessen sint' at weddings
1300	Reference to a 'speleludestrate' in magistrates' documents of Halle an der Saale
1301	Freedom of the city awarded to minstrels in Lille
1303	Appointment in Bremen of a citizen as 'comes joculatorum' in charge of overseeing arrangements for wedding music; the city regulations provided that not more than eight musicians should be in attendance; according to the municipal laws of Brunswick 'ses spellude unde twene dünne brödere' were allowed to play at weddings
1308	Reference to 'trombetta et tubatores lucani comunis' in a notary's contract with the town of Lucca
1309	Reference to 'ioculatores' in the wedding ordinances of Stralsund
1310	'Societas seu compagnia' established among the town musicians of Lucca; documentation of trumpet-playing 'wachters' at Bruges
1311	'Torenwechter' established at Mechelen and provided with instruments
1313	References to a 'maistre Symon, maistre des menestreus de le viele' in Ypres; he also led the minstrel schools there
1316	'Comes joculatorum' established as leader of the musicians living in Lübeck
1318	References to 'menestruelen' who 'scole hilden' in Bruges (on the minstrel schools *see* MINSTREL)
1320	Reference to a 'spilgrafen' in connection with wedding arrangements in the Regensburg municipal laws
1321	Foundation and statutes of the Confrérie de St Julien-des-Ménétriers in Paris
1322	According to the statutes of the Munich town council, up to eight musicians might assist at the weddings of the most well-to-do class of burghers, the less affluent citizenry was allowed four and the poorer townsfolk only two
1324	Reference to a tower musician in the earliest surviving town accounts of Antwerp
1328	Evidence of a 'vedelerscole' at Mechelen
1330	Meeting of 31 'rois des menestrels' at the minstrel schools of Tournai
1331	Hospitals for the poor erected in the Chapelle de St Julien by the Parisian musicians' guild
1335	Reference to a fixed salary for the 'figellatori consulum' in Lüneburg
1343	'Spielleuteordnung' of Wismar

1346–7 Norwich has its own trumpeter, Johannes Sturmyn

1348 Military instrumentalists mentioned as civic employees in Frankfurt; the municipal code of Zwickau provides for the appointment of a 'tormere' to be confirmed by the swearing of an oath

1354 'Oberspielgrafenamt' established in Vienna, administered by the Austrian High Chamberlain Peter von Ebersdorf until 1376

1355 Emperor Charles IV names Johann der Fiedler 'rex omnium histrionum per totum sanctum imperium' at Mainz

1357 Reference to a Jewish dancing and gaming house in Frankfurt; the Duisburg municipal accounts record payments to 'fistulatoribus nostris opidanis e fistulantibus' and document regular payments to 'Wilhelmo histrioni' until 1394

1359 The 'scuola di musica' meeting in Geneva suggests that 'confréries' should be established

1363 Reference to three town musicians with special uniforms at Dortmund

1366 Reference to minstrel schools in Cambrai

1374 The council of Basle hires instrumentalists for a military expedition to Belfort

1375 A fixed salary paid to 'fistulatoribus nostris' in Basle

1377 In Cologne a 'trufator' (troubadour) is put on a regular salary; reference to three instrumentalists and an assistant in the earliest surviving city treasury accounts of Nuremberg

BIBLIOGRAPHY

MGG1 (H.W. Schwab)*; Vander StraetenMPB*

J.F. Scheid: *Dissertatio inauguralis de jure in musicos singulari: Rappoltsteinensi conutatui annexo* (Strasbourg, 1719, 2/1738)

C. de Stabenrath: 'Confrérie de Madame Sainte-Cécile à Evreux', *Recueil des travaux de la Société libre d'agriculture, sciences, arts, et belles lettres du département de l'Eure*, iv (1833), 440

B. Bernhard: 'Recherches sur l'histoire de la corporation des ménétriers ou joueurs d'instruments de la ville de Paris', *Bibliothèque de l'Ecole des chartes*, iii (1841–2), 377; iv (1842–3), 525; v (1843–4), 254, 339

B. Bernhard: *Notice sur la confrérie des joueurs d'instruments d'Alsace, relevant de la jurisdiction des anciens seigneurs de Bibeaupierre* (Paris, 1844)

E. Barre: *Ueber die Bruderschaft der Pfeifer im Elsass* (Colmar, 1874)

E. d'Auriac: 'La corporation des ménestriers et le roi des violons', *L'investigateur*, xlv (1879), 289–344

H.M. Schletterer: *Studien zur Geschichte der französischen Musik*, ii: *Geschichte der Spielmannszunft in Frankreich und der Pariser Geigerkönige* (Berlin, 1884)

C. Stiehl: *Zur Geschichte der Instrumentalmusik in Lübeck* (Lübeck, 1885)

J. Sittard: 'Hochfürstliche-Württembergische neue Zinckenisten-Ordnung von 1721 sowie einige Urkunden bezüglich der Anstellung der alten Instrumentalisten in Stuttgart', *MMg*, xviii (1886), 27–38

A. Schulte: 'Die Pfeiferbruderschaft zu Riegel im Breisgau', *Zeitschrift für die Geschichte des Oberrheins*, new ser., ii (1887), 303

J. Sittard: 'Den Trompetern, Pfeiffern und Lautenschlägern wird vom Grafen Ulrich von Württemberg "ihre gemachte Gesellschaft bestetigt"', *MMg*, xix (1887), 4–7

O. Beneke: *Von unehrlichen Leuten* (Berlin, 2/1889)

K. Albrecht, ed.: *Rappoltsteinisches Urkundenbuch 759–1500: Quellen zur Geschichte der ehemaligen Herrschaft Rappoltstein im Elsass* (Colmar, 1891–8)

R. Schwartz: 'Zur Geschichte der Musikantenzunft im alten Stettin', *Monatsblätter*, xii (1898), 180

M. Seiffert: 'Die musikalische Gilde in Friedland (1600–ca.1675)', *SIMG*, i (1899–1900), 142–9

C. Maclean: 'Eine Genossenschaft englischer Musiklehrer,' *ZIMG*, viii (1906–7), 43–9 ['Society of Professional Musicians', 1882]

Z. Nejedlý: 'Cech muzikářů v Chlumcí n. C.' [The musicians' guild at Chlumec nad Cidlinou], *Časopis musea království českého*, lxxx (1906), 441–6

R. Cagnat: 'Le règlement du collège des tubicines de la légion IIIe Auguste', *Klio*, vii (1907), 183–7

R. Wustmann: 'Die sächsischen Musikantenartikel (1653)', *Neues Archiv für Sächsische Geschichte und Altertumskunde*, xxix (1908), 104

A. Guesnon: 'La confrérie des jongleurs d'Arras et le tombeau de l'évêque Lambert', *Mémoires de la Commission départementale des monuments historiques du Pas-de-Calais*, iii (1910), 292

H.J. Moser: *Die Musikergenossenschaften im deutschen Mittelalter* (Rostock, 1910)

H.J. Moser: 'Der Zusammenschluss der sächsischen Kunstpfeifer, 1653', *ZIMG*, xii (1910–11), 75–6

L. Gilliodts-van Severen: *Les ménestrels de Bruges* (Bruges, 1912)

W.H.G. Flood: 'Entries Relating to Music in the English Patent Rolls of the Fifteenth Century', *MA*, iv (1912–13), 225–35

W. Gurlitt: 'Die Hamburger Grünrolle vom Jahre 1691', *SIMG*, xiv (1912–13), 210–17

W.H.G. Flood: 'Gild of English Minstrels under King Henry VI', *SIMG*, xv (1913–14), 66–7

A. Koczirz: 'Das Kollegium der sächsischen Stadt- und Kirchenmusikanten von 1653', *AMw*, ii (1920), 280–88

W. Kühn: 'Die Musikanten-Zunft in Danzig', *Mitteilungen des Westpreussischen Geschichtsvereins*, xx (1921), 46

W. Schatz: *Die Zünfte der Spielleute und die Organisation der Orchester-Musiker in Deutschland* (diss., U. of Greifswald, 1921)

R. Lach: *Zur Geschichte des musikalischen Zunftwesens* (Vienna, 1923)

F. Popelka: 'Das Spielgrafenamt in Innerösterreich', *Blätter für Heimatkunde*, i (1923), 3

P. Nettl: 'Die Prager Juden Spielleutezunft', *Beiträge zur böhmischen und mährischen Musikgeschichte* (Brno, 1927), 70–91

M. Kaufmann: 'Alt-Petschauer Musikbruderschaft', *Der Auftakt*, viii (1928), 67–9

C. Krollmann: 'Die älteste Rolle der Königsberger Stadtmusikanten', *Mitteilungen des Vereins für die Geschichte von Ost- und Westpreussen*, iii (1928–9), 53

H. Schröder: 'Instrumente, Instrumentenmacher und Instrumentisten in Braunschweig (urkundliche Beiträge)', *Verzeichnis der Sammlung alter Musikinstrumente im Städtischen Museum Braunschweig* (Brunswick, 1928), 36–121

'Statuta pocztiwého pořádku muzykářského' [Statutes of the worthy guild of musicians], *Kniha o Praze*, i (1930), 188–91

H. Rauschning: *Geschichte der Musik und Musikpflege in Danzig* (Danzig, 1931), 91ff

L. Krüger: *Die hamburgische Musikorganisation im XVII. Jahrhundert* (Strasbourg, 1933)

J. Cuvelier: 'La confrérie des musiciens instrumentistes de Bruxelles sous l'ancien régime', *Académie royale de Belgique: bulletin de la classe des beaux-arts*, xxviii (1946), 35–63

A. Loft: *Musicians' Guild and Union: a Consideration of the Evolution of Protective Organization among Musicians* (diss., Columbia U., 1950)

H. Hickmann: 'Le métier de musicien au temps des Pharaons', *Cahiers d'histoire égyptienne*, iv/2 (1952), 79; rev. and enlarged in vi/36 (1954), 253–333

W.L. Woodfill: *Musicians in English Society from Elizabeth to Charles I* (Princeton, NJ, 1953/*R*)

R. Faller: 'Ribeauvillé, la confrérie et la fête des ménétriers', *Bulletin de la Société d'histoire et d'archéologie de Ribeauvillé*, xviii (1955), 19–50

H. Baillie: 'A London Gild of Musicians, 1460–1530', *PRMA*, lxxxiii (1956–7), 15–28

E. Komorzynski: 'Die St-Nikolausbruderschaft in Wien (1288–1782)', *Innsbrucker Beiträge zur Kulturwissenschaft*, Sonderheft, iii (1956), 71–4

H. Federhofer: 'Der Musikerstand in Österreich von ca. 1200 bis 1520', *DJbM*, iii (1958), 92–7

T. Volek: 'Pražké muzikantské cechy, městštií hudebníci a trubači v druhé polovine 18. století' [Prague musicians' guilds, town musicians and trumpeters in the second half of the 18th century], *MMC*, no.6 (1958), 75–93

G. Fleischhauer: *Die Musikergenossenschaften im hellenistisch-römischen Altertum Beiträge zum Musikleben der Römer* (diss., U. of Halle, 1959)

E. Harich-Schneider: 'The Last Remnants of a Mendicant Musicians' Guild: the "Goze" in Northern Honshu (Japan)', *JIFMC*, xi (1959), 56–9

G. Reaney: 'The Musician in Medieval England', *MMR*, lxxxix (1959), 3–8

K.M. Komma: *Das böhmische Musikantentum* (Kassel, 1960)

B. Busse: 'Eine Ordnung für die Spielleute aus dem Jahre 1343 in Wismar', *BMw*, iii/2 (1961), 67–9
H.J. Daebeler: *Musiker und Musikpflege in Rostock von der Stadtgründung bis 1700* (diss., U. of Rostock, 1966)
H. Walter: *Musikgeschichte der Stadt Lüneburg vom Ende des 16. bis zum Anfang des 18. Jahrhunderts* (Tutzing, 1967), 45ff, 290ff
H.W. Schwab: 'Die Institutionen der Lübecker Stadtmusik und die Einführung der Musikantenordnung von 1815', *Zeitschrift des Vereins für lübeckische Geschichte und Altertumskunde*, lii (1972), 62–72
C.H. Dingedahl: 'Neue Funde zur Musikgeschichte Hamburgs um 1700', *Zeitschrift des Vereins für Hamburgische Geschichte*, lxi (1975), 117–25
R. Rastall: 'The Minstrel Court in Medieval England', *Proceedings of the Leeds Philosophical and Literary Society*, Literary and Historical Section, xviii/1 (1982), 96–105
H.W. Schwab: *Die Anfänge des weltlichen Berufsmusikertums in der mittelalterlichen Stadt* (Kassel, 1982)
J. Glixon: 'A Musicians' Union in Sixteenth-Century Venice', *JAMS*, xxxvi (1983), 392–421
W. Salmen: *Der Spielmann im Mittelalter* (Innsbruck, 1983)
R. Strohm: *Music in Late Medieval Bruges* (Oxford, 1985, 2/1990)
W. Greve: *Braunschweiger Stadtmusikanten: Geschichte eines Berufsstandes 1227–1828* (Brunswick, 1991)
E. Helenius-Öberg: 'Dem vi för vår lag hålla: de kejserliga trumpeterprivilegiernas tillämpning i Sverige under 1600- och 1700-talet', *STMf*, lxxiii (1991), 69–84
K. Polk: *German Instrumental Music of the Late Middle Ages: Players, Patrons, and Performance Practice* (Cambridge, 1992)
W. Salmen: *Beruf: Musiker: verachtet, vergöttert, vermarktet: eine Sozialgeschichte in Bildern* (Kassel, 1997)

HEINRICH W. SCHWAB

Guilielmus de Francia [Frate Guiglielmo di Santo Spirito] (*b* ?Paris; *fl* Florence, 2nd half of the 14th century). French composer. According to *GB-Lbl* Add.29987, he was a friar of the Augustinian friary of Santo Spirito in Florence, and in fact a 'Guilielmus de Francia' is listed there in 1371. Sacchetti described him as 'pariginus frater romitanus'. One madrigal and two ballatas can safely be attributed to him. Three other ballatas (the first three below) appear uniquely in *I-Fl* 87 (see illustration), and bear collectively the names 'Magister Frater Egidius et Guilielmus de Francia'; the authorship of both fratres is possible. The simple and formally concise style of all six works shows French influence.

WORKS

Editions: *Der Squarcialupi-Codex Pal.87 der Biblioteca Medicea Laurenziana zu Florenz*, ed. J. Wolf (Lippstadt, 1955) [W]
The Music of Fourteenth-Century Italy, ed. N. Pirrotta, CMM, viii/5 (1964) [P]
Italian Secular Music, ed. W.T. Marrocco, PMFC, ix (1975) [M]

BALLATAS

Alta serena luce, 2vv, W 320, P 320, M 94 (by Guilielmus or Egidius)
Donna, s'amor m'invita, 2vv, W 321, P 30, M 95 (text inc.; by Guilielmus or Egidius)
Mille merçe[de], Amor[e], 2vv, W 319, P 31, M 96 (by Guilielmus or Egidius)
Piacesse a Dio, 2vv, W 319, P 31, M 99 (first verse quoted by or from Giovanni Fiorentino, ballata no.5 of *Pecorone*, 1378)
Tutta soletta si gia, 2vv, W 320, P 32, M 100 (laude contrafacta: 'Tutta smarrita si va'; 'Tutta gioiosa Cristo va chiamando')

MADRIGALS

La neve, el ghiaccio (F. Sacchetti), 2vv, P 28, M 97

BIBLIOGRAPHY

N. Pirrotta and E. Li Gotti: *Il Sacchetti e la tecnica musicale del Trecento italiano* (Florence, 1935)
O. Gombosi: 'French Secular Music of the Fourteenth Century', *MQ*, xxxvi (1950), 603–10
K. von Fischer: *Studien zur italienischen Musik des Trecento und frühen Quattrocento* (Berne,1956), 24
G. Corsi, ed.: *Poesie musicali del Trecento* (Bologna, 1970), pp.xlii–xliii, 89–93



Miniature thought to portray Guilielmus de Francia and Frater Egidius: detail of initial from the Squarcialupi Codex (I-Fl Med.Pal.87, f.173v)

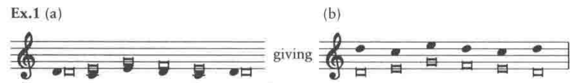
M.P. Long: 'Francesco Landini and the Florentine Cultural Elite', *EMH*, iii (1983), 83–99
F.A. Gallo, ed.: *Il codice Squarcialupi* (Florence, 1992) [incl. K. von Fischer: 'Le biografie', i, 127–44, esp. 140–41; N. Pirrotta: 'Le musiche del codice Squarcialupi', i, 193–222, esp. 217–18]

KURT VON FISCHER

Guilielmus Monachus (*fl* late 15th century). ?Italian theorist. His nationality (or residence) can be deduced only from tenuous evidence: his differentiation of English and French practices from those 'apud nos'; the location of the unique source of his work in Venice (*I-Vnm* lat.336); and the alleged similarity of his examples to the polyphonic *laude* of the time. His treatise, *De preceptis artis musicae* (ed. in Seay) seems to be a compilation, since its organization is unsystematic and repetitious, with examples misplaced or omitted and with inconsistencies between the examples and the text. Nevertheless, the work is of great importance because, in addition to practical matters of plainchant, modes, solmization and mensuration, he devoted several passages to gymel and fauxbourdon.

These techniques are presented in sections dealing with improvised counterpoint, for which Guilielmus gave rules and formulae. Descriptions of gymel and fauxbourdon occur first after the heading *Ad habendum ... cognitionem modi Anglicorum*, and again after *Incipiunt regulae contrapuncti Anglicorum*; in a third discussion the styles described seem to be contrasted with the English versions. The relationship between gymel and fauxbourdon, and between the descriptions of each is extremely confused.

The first discussion is the simplest. Fauxbourdon, he said, consists of a 'supranus' and 'contratenor' improvised above a tenor cantus firmus. The supranus transposes an octave up from the melody it has 'in sight', which is a 3rd below the cantus firmus except at the beginning and



cadences; ex.1*a* thus gives ex.1*b*. The contratenor sings a 3rd above the cantus firmus except at the beginning and

cadences, as in ex.2. Combination of the two gives ex.3.



This technique, with the cantus firmus in the lowest voice and using the transposition method of 'sights' described in earlier English treatises (*see* SIGHT, SIGHTING), is clearly that which is nowadays usually called 'extemporized English discant'. The term fauxbourdon is here used generically for extemporized polyphony. Gymel is described as the other method of fauxbourdon; its apparent relation to the technique previously described is that the supranus (a 3rd below in sight) and contratenor (a 3rd above) are conflated into a single voice singing a 3rd below or above the cantus firmus and, presumably, constantly crossing it in order to achieve the result in ex.4. Perhaps more likely is the reverse order of events, in

Ex.4



which the added voice of gymel was expanded into the supranus and contratenor of three-voice discant: the contratenor itself eventually expanded into altus and bassus to create a four-part style described later by Guilielmus.

In his second discussion of the two styles, Guilielmus described the result of fauxbourdon (as in ex.3) without referring to the method of achieving it. A sentence preceding this description, 'debet assumi supranum cantum firmum', has sometimes been taken to mean that the supranus sings the cantus firmus and that therefore this type of fauxbourdon is quite different from the one first described, in which the tenor sang the cantus. But it is not clear that the sentence does in fact refer to the fauxbourdon description. Nor is the usual translation justified by the Latin, which appears to be corrupt. In view of this, there seems no reason to doubt that the style described here is the same as that described earlier. The brief reference to gymel in this second passage does not conflict with the earlier statement.

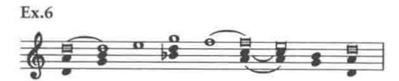
Guilielmus then described fauxbourdon 'in another style, as used among us'. Here there are indeed implications that the cantus firmus lies in the supranus, which sets its sights on the 'cantus firmus as it stands' ('tenendo proprium cantum firmum sicut stat') rather than as in the earlier discant technique (ex.1): the supranus then applies octave transposition as before. The result (ex.5) is similar

Ex.5



to ex.3 but uses *sincopas per sextas et quintas* to introduce some rhythmic variety, as in ex.6. Guilielmus said 'this

Ex.6



style is commonly called fauxbourdon' and modern terminology agrees with him. According to Guilielmus it may have a *contratenor altus* and *bassus*, but the example given to illustrate that statement is not relevant.

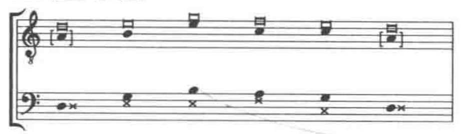
The next passage, however, is concerned with a four-voice extemporized style which Guilielmus called gymel and which he related closely to fauxbourdon with altus and bassus. The rules for this technique are clear, and two different compositions result according to whether the starting point is gymel, which is 'taken up above the cantus firmus ... in 6ths and octaves', or fauxbourdon, which has the cantus firmus in the top voice (exx.7 and

Ex.7 Gymel (intervals in [ ] are not specifically authorized)



8). Both of these pieces, progressing by chords in root position, are close to the Italian FALSOBORDONE style found written out in some contemporary sources.

Ex.8 Fauxbourdon



To summarize, Guilielmus first used the term 'fauxbourdon' to mean extemporized polyphony and included under the term a description of parallel discant and of gymel, both sung by the English. The crucial sentence 'debet assumi supranum cantum firmum' must be a corruption, perhaps of 'debet assumi supra eum cantum firmum': discant is indeed performed 'above its cantus firmus'. He went on to describe fauxbourdon 'apud nos', with the cantus in the top voice, a style that agrees with continental practice. Finally he described two forms of four-voice extemporization which differ in the placing of cantus firmus in tenor or top voice.

BIBLIOGRAPHY

M.F. Bukofzer: *Geschichte des englischen Diskants und des Fauxbourdons nach den theoretischen Quellen* (Strasbourg, 1936/*R*)

J. Handschin: 'Eine umstrittene Stelle bei Guilelmus Monachus', *IMSCR IV: Basle 1949*, 145–9

H. Besseler: *Bourdon und Fauxbourdon* (Leipzig, 1950, rev., enlarged 2/1974 by P. Gülke)

A. Seay, ed.: *Guilielmi Monachi De preceptis artis musicae*, CSM, xi (1965)

E. Apfel: 'Nochmals zum Fauxbourdon (Faburden) bei Guilielmus Monachus', *Mf*, xix (1966), 284–5

A.B. Scott: 'The Beginnings of Fauxbourdon: a New Interpretation', *JAMS*, xxiv (1971), 345–63

M. Jans: 'Alle gegen Eine: Satzmodelle in Note-gegen-Note-Sätzen des 16. und 17. Jahrhunderts', *Basler Jb für historische Musikpraxis*, x (1986), 101–20

E. Park: *'De preceptis artis musicae' of Guilielmus Monachus: a New Edition, Translation, and Commentary* (diss., Ohio State U., 1993)

For further bibliography *see* FAUXBOURDON and FABURDEN.

ANDREW HUGHES

Guillard, Nicolas François (*b* Chartres, 16 Jan 1752; *d* Paris, 26 Dec 1814). French librettist. In 1771 he gained access to Parisian literary circles through an epistle on the exile of the Duke of Choiseuil. Sociable, modest and

perhaps rather indolent, he wrote little apart from librettos, but he received a government pension in recognition of his work, and he was on the Opéra's Comité de Lecture.

Guillard was probably the best French librettist of his generation, but he never surpassed his first opera, *Iphigénie en Tauride*, which he wrote about 1777. Gluck, for whom Guillard intended it, at first showed little interest and it was offered through an intermediary (Roullet) to Gossec. Gluck's change of mind caused justifiable chagrin to the other composer. Gluck took a hand in shaping what is sometimes considered the best libretto he ever had; he instructed Guillard to recast its five acts into four so that the crazed Orestes could mistake Iphigenia for the ghost of his murdered mother, demanded verses for existing music ('O malheureuse Iphigénie'), and made changes in the denouement. Even without Gluck's intervention, however, Guillard's work was superior in structure and as poetry to the libretto on the same subject offered to Piccinni, by Alphonse du Congé Dubreuil.

Much of Guillard's work was adaptation rather than original creation. He was Sacchini's principal French librettist, adapting Pierre Corneille's play *Le Cid* (as *Chimène*), and skilfully blending the two versions of *Dardanus* previously set by Rameau. His librettos are marred by uncertainty in handling the endings of stories. His most widely performed work, *Oedipe à Colone*, ends fatuously in reconciliation, and the stark tragedy of *Les Horaces* is weakened because Camille is not murdered. This libretto was revised for Bernardo Porta in 1800; the new version represents the duel of Horatius and Curiatius as an action ballet. *Electre*, on the other hand, is an unmitigated tragedy.

Guillard showed ingenuity in effecting necessary compressions and in conforming to the operatic convention of showing, rather than describing, important events. He could write neat, sometimes elegant verses, and he was enterprising in choice of subjects, twice using the otherwise neglected Corneille as a source, and taking an English play for Sacchini's last opera (*Arvire et Evelina*). He turned his hand to works suitable for the revolutionary 1790s. His largest original work is the biblical epic *La mort d'Adam*, written for Le Sueur about 1799 but not performed for ten years.

LIBRETTOS

Iphigénie en Tauride (tragédie lyrique, after G. de la Touche), C.W. Gluck, 1779; *Emilie, ou La belle esclave* (acte de ballet), A.-E.-M. Grétry, 1781 [as Act 5 to La fête de Mirza, arr. Gossec]; *Electre* (tragédie, after Voltaire: *Oreste*), J.-B. Lemoyne, 1782; *Chimène* (tragédie, after P. Corneille: *Le Cid*), A. Sacchini, 1783; *Dardanus* (tragédie, after C.-A. Le Clerc de la Bruère), Sacchini, 1784; *Oedipe à Colone* (opéra, after Sophocles), Grétry, comp. 1785 [Act 1 only] (Sacchini, 1786); *Les Horaces* (tragédie lyrique, after P. Corneille: *Horace*), A. Salieri, 1786 (B. Porta, 1800)

Arvire et Evelina (tragédie lyrique, after W. Mason: *Caractacus*), Sacchini and J.-B. Rey, 1788; *Louis IX en Egypte* (opéra, with F. Andrieux), Lemoyne, 1790; *Elfride* (drame héroïque), Lemoyne, 1792; *Miltiade à Marathon* (opéra), Lemoyne, 1793; *Olimpie* (tragédie lyrique, after Voltaire), C. Kalkbrenner, 1798; *Le casque et les colombes* (opéra-ballet), Grétry, 1801; *Proserpine* (tragédie lyrique, after P. Quinault), G. Paisiello, 1803; *La mort d'Adam* (tragédie lyrique et religieuse, after F.G. Klopstock), J.-F. Le Sueur, 1809

BIBLIOGRAPHY

J.-F. Le Sueur: *Lettre en réponse à Guillard* (Paris, 1801)
F. Pillet: 'Guillard (Nicolas-François)', *Biographie universelle*, ed. L.G. Michaud (Paris, 1843–65)
E. Desnues: 'Guillard (Nicolas-François)', *Nouvelle biographie générale*, ed. J.C.F. Hoefer (Paris, 1852–66)
P. Howard: *Gluck and the Birth of Modern Opera* (London, 1963)
P. Smith: *The Tenth Muse: a Historical Study of the Opera Libretto* (London, 1971)
J. Rushton: '"Iphigénie en Tauride": the Operas of Gluck and Piccinni', *ML*, liii (1972), 411–30
J. Rushton: 'Salieri's *Les Horaces*: a Study of an Operatic Failure', *MR*, xxxvii (1976), 266–82
L'avant-scène opera, no.62 (1984) [Gluck: *Iphigénie en Tauride* issue]

JULIAN RUSHTON

Guillaume IX, Duke of Aquitaine and 7th Count of Poitiers (*b* 22 Oct 1071; *d* 10 Feb 1126). The earliest troubadour whose works have survived. In 1086 he inherited from his father a domain larger than that ruled by the King of France; he was thus a powerful political figure. In the course of an adventurous life he mounted an unsuccessful crusade, twice attempted to seize Toulouse by force, and was excommunicated for adultery. His *vida* tells that 'he knew how to invent poetry and sing very well'; according to the contemporary historian Orderic Vitalis 'he could outdo even the wittiest minstrels with his many jests'. Of 11 poems attributed to him, only *Pos de chantar m'es pres talens* (PC 183.10) has survived with music, although indirectly and incomplete: a later song, *Bel seiner Dieus, tu sias grasiz* from the 14th-century liturgical play *Mystery of St Agnes*, has been identified in *I-Rvat* Chigi C.V.151, f.81*v* as a contrafactum of Guillaume's song (described as a *planctus*); only two of the four lines were set to music. According to Gennrich (SMM, iv, 1965, p.23), the original was written in 1111 or 1112.

BIBLIOGRAPHY

A. Jeanroy: *Les chansons de Guillaume IX, duc d'Aquitaine* (Paris, 1913)
H. Spanke: 'Zur Formenkunst des ältesten Troubadours', *Studi medievali*, vii (1934), 72–84
J. Storost: '"Pos de chantar m'es pres talentz": Deutung und Datierung des Bussliedes des Grafen von Poitiers', *Zeitschrift für franzözische Sprache und Literatur*, lxiii (1939–40), 356–68
J. Boutière and A.-H. Schutz: *Biographies des troubadours* (Paris, 1950, 2/1964), 7–8
P. Dronke: *The Medieval Lyric* (London, 1968, 3/1996), 109–18
M. Chibnall, ed. and trans.: *The Ecclesiastical History of Orderic Vitalis*, v (Oxford, 1975), 324
I. Fernandez de la Cuesta and R. Lafont, eds.: *Las cançons dels trobadors* (Toulouse, 1979), 45–8
G.A. Bond, ed.: *The Poetry of William VII, Count of Poitiers, IX Duke of Aquitaine* (New York, 1982) [with musical appx by H. van der Werf]
M. Egan, trans.: *The Vidas of the Troubadours* (New York, 1984), 45
H. van der Werf and G. Bond: *The Extant Troubadour Melodies* (Rochester, NY, 1984), 151
M.H. Fernandez: 'Une réminiscence hébraïque dans la musique du troubadour Guillaume IX', *Studia occitanica in memoriam Paul Rémy*, i, ed. H.-E. Keller and others (Kalamazoo, MI, 1986), 81–6

For further bibliography *see* TROUBADOURS, TROUVÈRES.

ROBERT FALCK/JOHN HAINES

Guillaume d'Amiens, paigneur (*fl* end of the 13th century). French trouvère. Rubrics in the sole manuscript that contains his music identify him as a painter, and a 'Willelmi pictoris' is mentioned in a 1301 tax list of Amiens. Like Adam de la Halle and Jehannot de l'Escurel, Guillaume left behind a discrete collection of monophonic rondeaux, in the Arras manuscript *I-Rvat* reg.1490; there they are preceded by a large illumination that may have been painted by Guillaume himself. Besides eight rondeaux and one virelai, the manuscript also contains two *chansons d'amour* by Guillaume; at least four other poetic works survive without music. The rondeaux and the virelai follow standard forms, although some of the

repetitions of the refrain music are slightly varied, and in one case (*Prendés i garde*) an irregular poetic form necessitates a musical adjustment. Guillaume's melodies often emphasize the 5th D–A, although several melodies have a tonal centre of C, G or F.

WORKS

all in I-Rvat reg.1490

Edition: *Rondeaux, Virelais und Balladen*, ed. F. Gennrich, i (Dresden, 1921); ii (Göttingen, 1927) [G]

CHANSONS

Amours me fait par mon veuil, R.1004
Puisque chanters onques nul home aida, R.2

RONDEAUX

Amours me maint u cueur, L.101.2
Dame, pour men lonc sejour, L.101.6
De ma dame vient, L.101.7, G
Hareu! Coument mi manterrai, L.101.8
Jamais ne serai saous, L.101.9, G
Je canterai, faire le doi, L.101.10, G
Prendés i garde, L.101.11, G i
Ses tres dous regers, L.101.13, G

VIRELAI

C'est la fin quoi que nus die, j'amerai, L.101.5, G

BIBLIOGRAPHY

P.J.L. Heyse: *Romanische inedita, auf italiänischen Bibliotheken gesammelt* (Berlin, 1856), 16, 36, 54–7 [edns of rondeau texts]
G. Raynaud: *Recueil de motets français des XIIe et XIIIe siècles* (Paris, 1883), ii, 19, 99, 104, 117–19 [edns of rondeau texts]
F. Gennrich, ed.: *Rondeaux, Virelais und Balladen*, i (Dresden, 1921), 30–38 [incl. music edns]; ii (Göttingen, 1927), 30–36
H. Petersen Dyggve: 'Chansons françaises du XIIIe siècle (Colart le Bouteiller, Gaidifer, Wasteblé, etc.)', *Neuphilologische Mitteilungen*, xxx (1929), 177–214, esp. 184–5; xxxi (1930), 1–62, esp. 21–5 [text edns]
N. van den Boogaard: *Rondeaux et refrains du XIIe siècle au début du XIVe* (Paris, 1969), 56–9 [text edns]
P. Bec: *La lyrique française au Moyen Age (XIIe–XIIIe siècle)* (Paris, 1978), ii, 161–2

ELIZABETH AUBREY

Guillaume de Dijon [Guillaume de Fécamp; Guillaume de Volpiano] (*b* Volpiano, Lombardy; *d* 1031). Italian monk, monastic reformer and composer, active in France. He was at St Bénigne, Dijon, where he was abbot from 990. His monastic reforms, initiated at Dijon, spread to Italy (they are reflected in a customary of Fruttuaria), and, with the aid of his nephew Jean de Fécamp, to Normandy (Fécamp, Jumièges and Troarn); after the Norman conquest they also spread to England (Winchcomb and Gloucester). These reforms lasted for several centuries: the flyleaves of the Montpellier manuscript (*F-MOf* H.159) contain a fragmentary tonary that agrees with the complete tonary at the beginning of a 13th-century antiphoner from Fécamp (*F-R* 245, A 190); and the marginal notes in the same Montpellier manuscript agree with the ordering of the liturgy in a 13th-century noted gradual using staff notation (*B-Br* II.3824, anc. Fétis 1173) and in the 15th-century customary of St Benignus (*F-Dad*; see Chomton).

Guillaume's zeal for the performance of the Office was recorded by his biographers. He was probably the composer of the Office of St Benignus sung in those reformed monasteries of which he was patron. He was probably also the originator or instigator of the combination of neumatic and alphabetical notations found in manuscripts from places affected by the reforms. Such a combination had been proposed by Hucbald of St Amand (*GerbertS*, i, 117) but had not been adopted for the whole repertory. This notation is found, for example, in a famous tonary and gradual (*F-MOf* H.159; see PalMus, 1st ser., vii, 1901/*R*; transcr. in Hansen), where alphabetical symbols (probably derived from an Italian model) are used, and special signs (e.g. a letter 'T' on its side for intervals smaller than a semitone; for illustration, *see* NOTATION, fig.14). These special signs are not used in Norman and English manuscripts, although such manuscripts often employ the other aspects of the notation.

BIBLIOGRAPHY

G. Chevallier: *Le vénérable Guillaume, abbé de St. Bénigne de Dijon: réformateur de l'ordre bénédictin au XIe siècle* (Paris, 1875)
L. Chomton: *Histoire de l'église Saint-Bénigne de Dijon* (Dijon, 1900)
S. Corbin: 'Valeur et sens de la notation alphabétique à Jumièges et en Normandie', *Jumièges … XIIIe centenaire: Rouen 1954*, 913–24; see also *RdM*, l (1964), 226
M. Huglo: 'Le tonaire de Saint-Bénigne de Dijon (Montpellier H.159)', *AnnM*, iv (1956), 7–18
L. Grodecki: 'Guillaume de Volpiano et l'expansion clunisienne', *Bulletin du Centre d'études romanes*, ii (1961), 21–31
B. de Vregille: 'Le copiste Audebaud de Cluny et la bible de Guillaume de Dijon', *Théologie*, lvii (1964), 7–15
H.H. Kaminsky: 'Zur Gründung von Fruttuaria durch Abt Wilhelm von Dijon', *Zeitschrift für Kirchengeschichte*, lxxvii (1966), 238–67
R. Le Roux: 'Guillaume de Volpiano: son cursus liturgique au Mont Saint-Michel et dans les abbayes normandes', *Millénaire monastique du Mont Saint-Michel*, i (Paris, 1967), 417–72, esp. 470
M. Huglo: *Les tonaires: inventaire, analyse, comparaison* (Paris, 1971), 328–33
N. Bulst: *Untersuchungen zu den Klosterreformen Wilhelms von Dijon (962–1031)* (Bonn, 1973)
F.E. Hansen, ed.: *H.159 Montpellier: Tonary of St. Bénigne of Dijon* (Copenhagen, 1974), 19–20
S. Corbin: *Die Neumen* (Cologne, 1977), 102
J. Froger: 'Les prétendus quarts de ton dans le chant grégorien et les symboles du MS H.159 de Montpellier', *EG*, xvii (1978), 145–79; see also review by M. Huglo, *Scriptorium*, xxxiv (1980), 43, n.172
A.C. Browne: 'The *a–p* System of Letter Notation', *MD*, xxxv (1981), 5–54, esp. 14ff and n.34
N. Phillips: 'Notationen und Notationslehren von Boethius bis zum 12. Jahrhundert', *Geschichte der Musiktheorie*, ed. F. Zaminer and T. Ertelt (Darmstadt, 1999), 561–72

MICHEL HUGLO

Guillaume de Machaut. *See* MACHAUT, GUILLAUME DE.

Guillaume le Grain. Singer, possibly identifiable with GUILLAUME LEGRANT.

Guillaume le Vinier. *See* LE VINIER, GUILLAUME.

Guillaume Veau (*fl* 13th century). French trouvère. Of the three chansons attributed to him in *I-Rvat* Reg.lat.1490 (*J'ai amé trestout mon vivant*, R.371, *Meudre achoison n'euc onques de chanter*, R.789, and *S'amours loiaus m'a fait soufrir*, R.1461; all ed. in CMM, cvii, 1997), two are *unica*. All are in bar form, none employing strict repetition within the cauda. The melodies are moderately florid, the disposition of ligatures in *J'ai amé* being somewhat suggestive of the 2nd mode. Both this work and *Meudre achoison* end on notes other than those that serve as the chief tonal centres in the first four phrases.

BIBLIOGRAPHY

H. Petersen Dyggve: 'Chansons françaises du XIIIe siècle', *Neuphilologische Mitteilungen*, xxxi (1930), 1–62, esp. 15

For further bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Guillebert de Berneville. *See* GILLEBERT DE BERNEVILLE.

Guillelmus Monachus. *See* GUILIELMUS MONACHUS.

Guillemain, Louis-Gabriel (*b* 15 Nov 1705; *d* Chaville, nr Paris, 1 Oct 1770). French composer and violinist. He was brought up by the Count of Rochechouart in Paris, where he began his violin studies. He later studied in Italy with the violinist G.B. Somis. By 1729, Guillemain was active in Lyons and soon after then he was appointed first violinist of the Dijon Académie de Musique, where he became well established as composer and performer. The Président à Mortier of the Dijon parliament sent Guillemain to Italy at great expense and included him in his will.

In 1737 Guillemain became a *musicien ordinaire* to Louis XV and eventually one of the most popular and highest-paid court musicians. It was probably to give concerts that he went to Italy with the violinist Jean-Pierre Guignon in the late 1730s. Guillemain performed in private concerts before the king and queen and from 1747 to 1750 led the second violins in the Marchioness de Pompadour's court orchestra. His court triumph, however, came on 12 December 1748, with a performance of his ballet-pantomime *L'opérateur chinois*, given at the marchioness's theatre and again at the Comédie-Italienne on 11 January 1749. His works, primarily the symphonies, were often performed at the Concert Spirituel during the 1750s.

Throughout his career at court, extravagant purchases kept him in debt. It has generally been thought that Guillemain never appeared in public as a soloist at the Concert Spirituel, possibly because he was too nervous to play before a large audience. But evidence shows that he may have been soloist in one of his own concertos at the Concert Spirituel on the Feast of the Blessed Sacrament (18 May) in 1750. He drank heavily in his last years, and was hastily buried on the day of his death; all this would seem to bear out the grim accounts of his suicide.

All 18 of Guillemain's publications consist of instrumental music, including works for unaccompanied violin, solo violin and keyboard, unaccompanied violin duos, trio sonatas, quartets, concertos, trio symphonies and divertissements for orchestral trio. The op.1 sonatas, in a conservative four-movement scheme and with ornamental melodic lines, make virtuoso demands on the violin: they abound in double and triple stops and difficult string crossings and leaps as well as intricate rapid passages and bowings. This technical display is also found in the unaccompanied caprices of op.18.

The 12 trio symphonies, opp.6 and 14, are structurally of interest. They are in the Italian style and follow the normal three-movement, fast–slow–fast scheme. Each of the fast movements, however, displays a remarkably clear grasp of the sonata-allegro principle for works written in the 1740s. Guillemain's awareness of the various thematic functions, as well as the differentiation between primary and secondary materials, is surprising. His typical sonata-allegro procedure in the symphonies consists of a brief exposition with the primary theme in the tonic and a modulation to the dominant for the secondary material. The development section begins with a restatement of the primary material in the dominant and continues with episodic or developmental material, usually in the relative minor. The recapitulation is generally exact with only insignificant thematic reformulation. The symphonies are predominantly *galant* in style. The trio setting is homophonic virtually throughout, with the continuo often characterized by a perfunctory beat-marking accompaniment. The thematic material is put together in a series of independent, fragmented phrases, normally of two bars. Each unit is articulated by contrasting *galant* instrumental figurations, creating a mosaic-like additive procedure as opposed to a developmental one.

The sonata-allegro procedure of the symphonies is also found in the later solo and chamber sonatas, the op.7 concertinos and the op.15 divertissements. The chamber sonatas of op.12 contain some of Guillemain's most charming music. The op.13 sonatas are early examples of the accompanied keyboard sonata with an optional violin part. Although the keyboard part makes musical sense alone, the op.17 publication, an arrangement for four instruments of the op.13 set, preserves much of the violin part intact.

The two op.15 divertissements for orchestral trio and the op.8 *amusement* for chamber trio are examples of the French instrumental suite, consisting of long series of light and entertaining dance movements in the *galant* style.

WORKS

op.	
1	Premier livre de [12] sonates, vn, bc (Dijon, 1734)
2	XII sonates en trio pour les violons et flûtes (Paris, *c*1738)
3	Deuxième livre de sonates, vn, bc (Paris, 1739)
4	VI sonates, 2 vn (Paris, 1739)
5	IIe livre de [6] sonates, 2 vn/fl (Paris, 1739)
6	VI symphonies dans le goût italien en trio, 2 vn, bc (Paris, 1740)
7	Six concertinos à quatre parties, 2 vn, va, bc (Paris, 1740)
8	Premier amusement à la mode, 2 vn/fl, bc (Paris, 1740)
9	Pièces, 2 vielles/2 musettes/2 fl/2 vn (Paris, *c*1741), ?lost
10	Six sonates en trio, 2 vn, bc (Paris, 1741)
11	Troisième livre de sonates, vns, bc (Paris, 1742)
12	Six sonates en quatuors ou conversations galantes, fl, vn, b viol, bc (Paris, 1743)
13	Pièces de clavecin en [6] sonates avec accompagnement de violon (Paris, 1745)
14	Second livre de [6] symphonies dans le goût italien en trio, 2 vn, bc (Paris, 1748)
15	Divertissemens de symphonies en trio, 2 vn, bc (Paris, 1751)
16	Symphonies d'un goût nouveau en forme de concerto pour les musettes, vielles, flûtes ou hautbois (Paris, 1752), ?lost
17	Second livre de sonates en quatuor, fl, vn, b viol, bc (Paris, 1756)
18	Amusement pour le violon seul composé de plusieurs airs variés de differens auteurs … avec douze caprices (Paris, 1762)
–	L'opérateur chinois (ballet-pantomime); Paris, 12 Dec 1748

Works in 18th-century anthologies

'Cinquième concerto', 4vn, bc, *F-AG* (vol.i missing). A manuscript cited by J.B. Weckerlin: *Bibliothèque du conservatoire national de musique et de déclamation: catalogue bibliographique* (Paris, 1885), 472, contains sonatas similar to op.13, ascribed to Guillemain.

BIBLIOGRAPHY

BrookSF; La LaurencieEF; NewmanSCE; PierreH

Dossier on Guillemain's life (MS, E.1189, Archives des Yvelines)

Etat actuel de la musique du Roi et des trois spectacles de Paris (Paris, 1771)

L. Dussieux and E. Soulié, eds.: *Mémoires du Duc de Luynes sur la cour de Louis XV (1735–1758)* (Paris, 1860–65)

A. Jullien: *La comédie à la cour: les théâtres de société royale pendant le siècle dernier* (Paris, 1883/*R*)

L. de La Laurencie: 'Un virtuose oublié: Louis-Gabriel Guillemain (1705–1770)', *Courrier musical*, ix/5 (1906), 489–500

N. Dufourcq, ed.: *La musique à la cour de Louis XIV et de Louis XV d'après les mémoires de Sourches et Luynes, 1681–1758* (Paris, 1970)

G.R. Castonguay: *The Orchestral Music of Louis-Gabriel Guillemain* (diss., Rutgers U., New Brunswick, 1975)
M. Benoit, ed.: *Dictionnaire de la musique en France aux XVIIe et XVIIIe siècles* (Paris, 1992)

GERALD R. CASTONGUAY

Guillemant, Benoit (*fl* Paris, 1746–57). French composer and flautist. The earliest surviving document referring to him is his *privilege* of 31 March 1746 to publish 'sonatas, trios, concertos and other pieces of instrumental music of his composition'. In the same year he published *Sei sonate en quatuor*, dedicated to his pupil and patron the Count of Rothenburg, a Prussian lieutenant-general. La Laurencie and Saint-Foix included these *galant* sonatas among the precursors of the French symphony and compared them in importance to the *Sonates en quatuors* (1743) of Louis-Gabriel Guillemain, although they lack the latter's lyricism and interaction among the voices; Bowers saw them also as precursors of the more homophonic Classical quartet for flute and string trio. The works in Guillemant's favourite medium of two melody instruments without bass, ranging from the easy *Deux petites suites* to the more challenging duo sonatas and *suittes d'airs*, introduced new, *galant* style elements into French flute music: relatively little counterpoint, moderate tempos, singing but rhythmically intricate melodies, dynamic contrast and a variety of articulation patterns. At the Concert Spirituel on 9 April 1754 he performed a flute concerto of his own composition, but, like most other flautists, he was not invited back. Marpurg (*Historisch-kritische Beyträge*) included him among the four most famous Parisian flautists of the day, remarking that 'Guillemant plays very well', but clearly ranking him behind Blavet and Taillart.

WORKS
all published in Paris

op.	
1	Sei sonate en quatuor, 2 fl, vn, bc (1746)
–	Deux petites suites, 2 fl/ob, vn/2 fl à la tierce (1746)
2	VI sonates, 2 fl/vn/tr viols (?1749)
3	Pièces, 2 bn/vc (n.d.)
4	VI sonates en trio, 2 vn, b/fl/ob, vn, b (?1752)
5	Deuxième livre de VI sonates en trio, 2 vn, b (n.d.)
6	Trois suittes d'airs harmonieux et chantant, fl, vn (?1757)

Sym., lost, perf. Concert Spirituel, 16 May 1751
Conc., fl, orch, lost, perf. Concert Spirituel, 9 April 1754

BIBLIOGRAPHY

BrookSF
Mercure de France (June 1751), i, 163–6; (May 1754), 182–7
L. de La Laurencie and G. de Saint-Foix: 'Contribution à l'histoire de la symphonie française vers 1750', *Année musicale*, i (1911), 1–123, esp. 39–41
J.M. Bowers: *The French Flute School from 1700 to 1760* (diss., U. of California, Berkeley, 1971), 67–8, 300ff
C. Pierre: *Histoire du Concert Spirituel, 1725–1790* (Paris, 1975), 115–16, 261, 267

ELIZABETH KEITEL/DAVID LASOCKI

Guillet, Charles [Karel] (*b* Bruges, *c*1575; *d* Bruges, 1 May 1654). Flemish composer, organist, music theorist and civic official. His name appears in 1610 in the preface to Du Caurroy's *Meslanges*. A leading citizen of Bruges, he occupied the posts of city councillor (1616), head of one of the six quarters of the city (1618) and alderman (1620–21). In the preface to his *Vingt-quatre fantaisies à quatre parties disposées selon l'ordre des douze modes* for organ (Paris, 1610; ed. in MMBel, iv, 1938, and in *L'organiste liturgique*, xxxiii, xxxvii, xlix, Paris, n.d.) he described himself as an organist in the service of Baron de Surgères, stating that this was the purpose for which he had written these fantasias. The work reflects theoretical concerns that the composer was to develop in his manuscript treatise *Institution harmonique* (1642, *A-Wa*). The organization of the 24 fantasias, illustrating the 12 modes both in their older sense and in that of the late 16th-century theorists, shows the influence on Guillet's thinking of Zarlino and Salinas. The treatise, dedicated to Leopold Wilhelm, governor of the Netherlands, and written long after the publication of Guillet's fantasias (its dedication dates from 1647), is arranged in three sections: 'Musica theorica', 'Musica practica' and various theoretical questions. He laments the fact that music is 'treated wretchedly' in universities and schools, which was his reason for going to the trouble of translating all his quotations into French and providing important documentary information such as a list of theorists from antiquity to the 16th century. Guillet rejected the 12-mode system, defending one of six 'natural modes'. Adhering extensively to the ideas of Pontus de Tyard, he shows a leaning towards the thinking of the Jesuit theologian Léonard Leys (Lessius) (1554–1623). This is particularly evident in his willingness to abandon an interest in antiquity and his view of the part played by music in demonstrations of faith, which he called 'Musica Divina'.

BIBLIOGRAPHY

A. Piscaër: Introduction to *Charles Guillet, Giovanni (de) Macque, Carolus Luython: werken voor orgel of voor vier speeltuigen*, ed. J. Watelet (Antwerp, 1938)
H. Schneider: *Die französische Kompositionslehre in der ersten Hälfte des 17. Jahrhunderts* (Tutzing, 1972)

PHILIPPE VENDRIX

Guilliaud, Maximilian (*b* Chalon-sur-Sâone, 1522; *d* Châtillon-sur-Loing, Aug 1597). French composer and theorist. He came from a solid French bourgeois family, his father serving as deputy to the Estates General in Blois in 1576. After an education in local schools he went to the Collège de Navarre in Paris as early as 1552, according to the dedication of his treatise. At the college he received the doctorate in 1561; he was noted for his pleasant disposition and his erudition in both philosophy and theology. Guilliaud was well grounded and versed in all branches of knowledge; he was selected to be a tutor for the young Charles de Bourbon, who was made Archbishop of Rouen in 1550. Guilliaud also served as canon and chapel-singer at Châtillon-sur-Loing, and as prior of the monastery of Ste Geneviève-des-Bois, where he was eventually buried.

Guilliaud edited two theological works written by his father; his *Magnificat*, 11 chansons and a theoretical treatise on music were all published by Du Chemin in Paris between 1549 and 1554. The *Magnificat* in the 3rd mode can be found in Du Chemin's *Canticum Beatae Mariae Virginis*, published in December 1553. Although four of its sections are written for four voices, the 'Fecit potentiam' is a duo for tenor and bassus, and the 'Esurientes' a trio for superius, contratenor and tenor. Such contrasts of texture are commonly found in other *Magnificat* settings, for instance, those by Goudimel, Colin and Martin in the same volume. Guilliaud, like many of his contemporaries, used the plainchant melody as a cantus firmus in the tenor part.

In his chansons Guilliaud showed considerable skill in balancing contrapuntal with homophonic passages, and in contrasting duple with triple metres. In many cases he brought back the music of the opening phrase in the final refrain. Most of his chansons are settings of octosyllabic

huitains with texts which are serious, poignant love songs; but *Une safrette* has a bawdy text set in a highly contrapuntal, fast-moving style. Some of the texts that Guilliaud selected were also set by his contemporaries – namely, Du Tertre, Janequin and Symon.

Guilliaud's treatise, *Rudiments de musique practique* (1554), bears a close relationship to Claude Martin's earlier work, written in Latin, and also published by Du Chemin – *Elementorum musices practicae* (1550). Guilliaud's work, however, is in French, and may have been undertaken as a translation and popularization of its predecessor in order to reach a wider public. Guilliaud's treatise, like Martin's, is divided into two sections, the first dealing with melody, the second with problems of rhythm, notation and ligatures occurring in polyphonic music. Martin's second treatise (like Guilliaud's, in French), *Institution musicale*, published by Du Chemin in 1556, adopted Guilliaud's table illustrating the hexachords.

Despite his small surviving output, Guilliaud stands out as a significant 16th-century figure, whose musical skill matched his classical learning. In the Collège de Navarre he must have been in touch with the leading intellectuals of his day; in his musical activities, there is evidence of his close study of the works of Sermisy (to whom he dedicated his treatise) and of Janequin (whose music he discusses), and of his ability to put his theoretical knowledge into practice.

WORKS

all for four voices

Magnificat, 1553[3]; A ce matin, 1551[9]; Faire ne puis, 1549[26]; Je lis au cueur, 1550[11]; Je ne veulx plus de mon malheur, 1550[9]; Je sentz en moy, 1552[4]; Pourquoi fais-tu, 1550[11]; Puis que tu veulx mettre fin, 1550[9]; Si je n'avois du fermeté, 1550[12]; Si le pouvoir de Diane, 1550[10]; Si mon grand mal, 1549[26]; Une safrette safrettant, 1549[27]

WRITINGS

Rudiments de musique practique (Paris, 1554/*R*)

BIBLIOGRAPHY

M. Cauchie: 'Maximilien Guilliaud', *Festschrift Adolph Koczirz*, ed. R. Haas and J. Zuth (Vienna, 1930), 6–8

F. Lesure and G. Thibault: 'Bibliographie des éditions musicales publiées par Nicolas Du Chemin (1549–1576)', *AnnM*, i (1953), 269–373; iv (1956), 251–4; vi (1958–63), 403

CAROLINE M. CUNNINGHAM

Guillon [De Guillon] (*fl* Paris and Lyons, second half of the 18th century). French officer and composer. In April 1776 he was serving with Bouillon's German infantry regiment, but had left by the time he published his op.4 quartets (1783–7). In his op.2 quartet (1778) and op.3 symphonies (1781) he presented himself as an 'amateur'. According to Fétis he 'had some merit as a violinist, and also played the bassoon'. His duets (op.1, 1776), which each have a romance and conclude with a rondeau, and his symphonies, are each in three movements. His op.4 quartets are in two movements; the first three are 'with dialogue only between the two violins', and the last three are 'concertante for all four parts'.

BIBLIOGRAPHY

BrookSF; Choron-FayolleD; EitnerQ; FétisB; GerberL

M. Garnier-Butel: *Les quatuors à cordes publiés en France dans la seconde moitié du XVIIIe siècle* (diss., U. of Paris, 1992)

MICHELLE GARNIER-BUTEL

Guillot, Estienne. *See* VERJUS (ii).

Guillou, Jean (*b* Angers, 18 April 1930). French organist, composer and teacher. He is firmly rooted in the tradition of Dupré, Duruflé and Messiaen, his teachers at the Paris Conservatoire, which he entered in 1945. A period as organ professor at the Instituto de Alta Cultura in Lisbon was followed by recital tours of Canada, the USA and Europe, during which he consolidated his reputation as a virtuoso. It was while resident in West Berlin that he began to establish himself as a composer. He was appointed organist of St Eustache, Paris, in 1963. As a composer Guillou often uses angular lines and pungent sonorities in an atonal idiom; his style is also characterized by obsessive ostinatos, and complex cross-rhythms demanding acute rhythmic precision on the part of the performer. Many of his organ works reveal his genius as an improviser, and nos.2, 4 and 6 of the *Sagas* are transcriptions of improvisations (recorded under the title 'Visions cosmiques'). His imagination often moves in a cinematic manner whereby fleeting images produce powerful juxtapositions of contrasting ideas, and some of his improvisations have proved to be the genesis of film scores. He has transcribed for organ such orchestral scores as *Pictures at an Exhibition*, dances from *Petrushka* and major works by Liszt and Rachmaninoff. He is also an avant-garde designer of organs, including those at St Eustache, the Tonhalle at Zürich and the church of Notre-Dame des Neiges, Alpe d'Huez.

WORKS

(*selective list*)

Org: Sinfonietta (1958); Toccata (1963); Symphonie initiatique, 2 org (1969); Sagas nos.1–6 (1970; Jeux d'orgue (1978); Hyperion ou La réthorique du feu (1988); Alice au pays de l'orgue, reciter, org (1995)

Orch: Inventions (conc. no.1), org, orch (1960); Concerto héroïque (Conc. no.2), org, orch (1963); Conc. no.3, org, str orch (1965); Pf Conc. no.1 (1969); Pf Conc. no.2 (1986)

Chbr: Colloque no.2, pf, org (1964); Colloque no.3, hp, ob, cel, vib, xyl, timp, perc, 4 vc, 2 db (1964); Colloque no.4, pr, org, 2 perc (1966); Conc., vn, org (1982); Fantaisie concertante, vc, org (1991); Fête, cl, org (1995)

Vocal: Judith-symphonie, Mez, orch (1970); Missa interrupta, S, SATB, org, brass qnt, perc (1995)

Transcrs. for org: Bach: Musical Offering; Musorgsky: Pictures at an Exhibition; Prokofiev: Toccata; Liszt: Fantasy & Fugue on B.A.C.H.

Principal publisher: Leduc

BARRY MILLINGTON/PAUL HALE

Guilmant, (Félix) Alexandre (*b* Boulogne-sur-Mer, 12 March 1837; *d* Meudon, 29 March 1911). French organist, teacher, composer and editor. He was the son of Jean-Baptiste Guilmant, organist of St Nicolas, Boulogne, who was his first teacher; he also received harmony lessons from Gustav Carulli. Devoted to the organ from an early age, he set himself an unremitting regime of practice, composition and studying treatises. At 16 he had become organist of St Joseph, and two years later his first *Messe solemnelle* in F was performed at St Nicolas. Soon his musical activities broadened to include teaching solfège at the Ecole Communale de Musique, playing the viola in the Société Philharmonique, and establishing an Orphéon that won a number of prizes. In 1860 he went to Brussels to study with the organist J.N. Lemmens, purportedly the inheritor of the authentic tradition of J.S. Bach. Numerous opportunities to inaugurate new organs followed, above all those of Aristide Cavaillé-Coll in Paris at St Sulpice in 1862, and at Notre Dame in 1868. His meteoric rise gained him the prestigious post at La Trinité in 1871.

Thereafter, Paris became the hub of his activities; in 1878 his additional appointment as resident organist of

the Palais du Trocadéro – also equipped with a magnificent Cavaillé-Coll organ – encouraged him to pursue a parallel career as a concert recitalist, enabling him to popularize and broaden the organ repertory. His work editing and publishing the then forgotten works of such early composers as Titelouze, Grigny, Clérambault and Couperin, together with an insatiable curiosity regarding the music of his contemporaries, including Liszt, Schumann, Rheinberger, Franck, Saint-Saëns, Widor and S.S. Wesley, produced a performing repertory of unparalleled breadth. His programmes also included Handel's organ concertos with orchestra, and Berlioz and Wagner transcriptions. Guilmant's phenomenal energy impelled him to undertake regular extensive recital tours throughout mainland Europe, Britain and America, making a particular impact in the English-speaking world with his catholic breadth of taste, and versatility in managing a large range of instruments.

Guilmant's excellently formed playing technique was characterized by complete precision and rhythmic clarity; he was also an imaginative but disciplined colourist with registration. He succeeded Widor as organ professor at the Paris Conservatoire (1896–1911), where his pupils included Marcel Dupré, Nadia Boulanger, Clarence Eddy and William C. Carl. In 1894 he joined Vincent d'Indy and Charles Bordes in founding the Schola Cantorum, an educational establishment intended to continue the tradition of Franck. As part of its early music programme, he played the organ in d'Indy's historic 1904 revival of Monteverdi's *Orfeo*.

Guilmant's own large output for the organ includes eight attractive sonatas which, if much less original and exploratory than Widor's organ symphonies, have at least the merit of greater accessibility. Yet striking passages can be found, notably the impressionistic stream of dominant 7th chords in the Seventh Sonata's Lento assai, reflecting his broad-minded approval of Debussy's then controversial *Pelléas et Mélisande*. He also wrote 'La musique d'orgue: les formes, l'exécution, l'improvisation' (printed in *EMDC*, II/ii (1926), 1125–80).

WORKS

INSTRUMENTAL

8 sonatas, org: no.1, d, op.42 (1875); no.2, D, op.50 (1883); no.3, c, op.56 (1883); no.4, d, op.61 (1885); no.5, c, op.80 (1885); no.6, b, op.86 (1897); no.7, F, op.89 (1902); no.8, A, op.91 (?1912)

Org, orch: Sym. no.1, op.42 (1879); Marche-fantaisie, op.44 (1886); Méditation sur le Stabat mater, op.63 (1886); Final alla Schumann, op.83 (1897); Sym. no.2, op.91 (1911)

Org collections: L'organiste practique (1874–83) [12 bks]; Pièces de différents styles pour orgue (1869–1912) [18 bks]; L'organiste liturgiste, op.65 (1887–99) [10 bks]; 18 pièces nouvelles pour orgue (1914)

Other insts: Idylle, pf (1872); Pauline polka, pf (1872); Prière, vc, vn (1873); Mazurka de salon, hmn (1874); Mélodie, vn, pf, hmn (1880); 2 romances sans paroles, vc/vn, op.67 (1888); Chant du matin, pf (1911)

VOCAL

Messe solemnelle; Echos du mois de Marie (1875); 12 motets, 1/2/3/4vv, org/hmn (1876); Motets, solo vv, org (1874–94); Ariane, symphonie-cantate (*c*1890); Ecce panis, op.66 (*c*1890); O salutaris, op.37 (1895); Mass no.1, solo vv, chorus, orch/org, op.6 (1887); Mass, 4 vv, chorus, orch/org, op.11 (1865); Balthazar, scène lyrique, soloists, chorus, orch (1879); Couronnement de Notre Dame de Boulogne-sur-mer, 1v, chorus, orch, op.62 (1885); Christus vincit, chorus, orch, hps, org, op.64 (1886)

EDITIONS

André Campra: Tancrède, tragédie (Paris, 1882)
André Campra: Les festes vénitiennes, opéra-ballet (Paris, 1883)
Ecole classique de l'orgue (Paris, 1898–1903)
Archives des maîtres des 16e, 17e, 18e siècles (Paris, 1898–1914)

BIBLIOGRAPHY

FétisB; FétisBS
'The Guilmant Organ Recitals', *The Organ*, ii (1893–4), 116
C. Dickinson: 'Appreciations of Alexandre Guilmant', *The Musician*, xvi (1911), 488
W.C. Carl: 'Guilmant's Contribution to Organ Music and Organ Playing', *The Musician*, xvii (1912), 202
V. d'Indy: *La Schola cantorum en 1925* (Paris, 1927)
W.C. Carl: 'Alexandre Guilmant: Noted Figure Viewed 25 Years after Death', *The Diapason*, xxvii/7 (1936), 4 only
W.C. Carl: 'Guilmant on Organ Music – his Ideal Home Life – his Death in 1911', *The Diapason*, xxvii/9 (1936), 8 only
L. Vierne: *Mes souvenirs* (Paris, 1939)
L. Vierne: 'Journal', *L'orgue*, no.135b (1970), 1–185
N. Dufourcq: *La musique d'orgue française de Jean Titelouze à Jehan Alain* (Paris, 1941, 2/1949)
M. Dupré: *Marcel Dupré raconte* (Paris, 1972)
L. Archbold and W.J. Peterson, eds.: *French Organ Music: from the Revolution to Franck and Widor* (Rochester, NY, 1995)

ANDREW THOMSON

Guimard, Marie-Madeleine (*b* Paris, bap. 27 Dec 1743; *d* Paris, 4 May 1816). French dancer. In 1758 or 1759, at about the age of 16, she joined the *corps de ballet* at the Comédie Française. In 1762 she was hired as a dancer and understudy to Mlle Allard at the Opéra, making a successful début in *Les caractères de la danse*. On 9 May 1762, standing in for an injured Mlle Allard, she took the principal role of Terpsichore in the prologue of Fuzelier's ballet *Les fêtes grecques et romaines*. By 1763 she was *première danseuse noble* at the Opéra and quickly became one of the favourite dancers of the time. The choreographer Noverre observed that she 'danced tastefully and put expression and feeling into all her movements', while Baron Grimm found her simplicity 'artless without being foolish'. Her dancing continued to elicit praise, despite her relatively advanced age of 46, when she performed at the King's Theatre, London, in 1789. Later that year, after returning to Paris on 14 August, she married the choreographer Jean-Etienne Despréaux, the last of many lovers that had included J.-B. de La Borde, the Prince of Sourbise and the Bishop of Orléans. She retired from the Opéra with a pension of 5400 livres.

BIBLIOGRAPHY

BDA; ES (M.-F. Christout)
E. de Goncourt: *La Guimard* (Paris, 1893/*R*)
C.W. Beaumont: *Three French Dancers of the 18th Century: Camargo, Sallé, Guimard* (London, 1934)

□

Guimbard (Fr. *guimbarde*). JEW'S HARP.

Guinea. Country in West Africa. It has an area of 245,857 km² and a population of 7·5 million, approximately 85% of whom are Muslim.

1. Introduction. 2. Lower or coastal Guinea. 3. Forest region. 4. Middle Guinea. 5. Upper Guinea. 6. Era of government patronage, 1958–84. 7. Recent trends.

1. INTRODUCTION. Encompassing diverse geographic regions and peoples, the government patronage policies of the independent republic's first president Sekou Toure constructed a composite national culture from 1958 to 1984 that is brilliantly represented in the repertory of its renowned national ballet Les Ballets Africains, established by Fodeba Keita, a pioneer in presenting African music and dance for a world audience. The resulting extensive system of regional and national government ballets,

ensembles and orchestras, including the beloved dance orchestra Bembeya Jazz, has been a model for much of francophone West Africa. Guinea's musical heritage includes a prominent class of Maninka *jeli*s (*see* GRIOT), with its roots in the 13th-century Mali empire, who excel on the *bala* (and to a lesser extent the KORA and *koni*), masked dancers widespread among the small-scale societies that populate the coastal and southern forest regions, and diverse drumming traditions throughout the country, particularly those of log drums (*krin*, *kele*) and JEMBE. The *jembe* is the focal point of a major African drum and dance movement outside the continent fuelled largely by Guinean *jembe* players since the late 1980s.

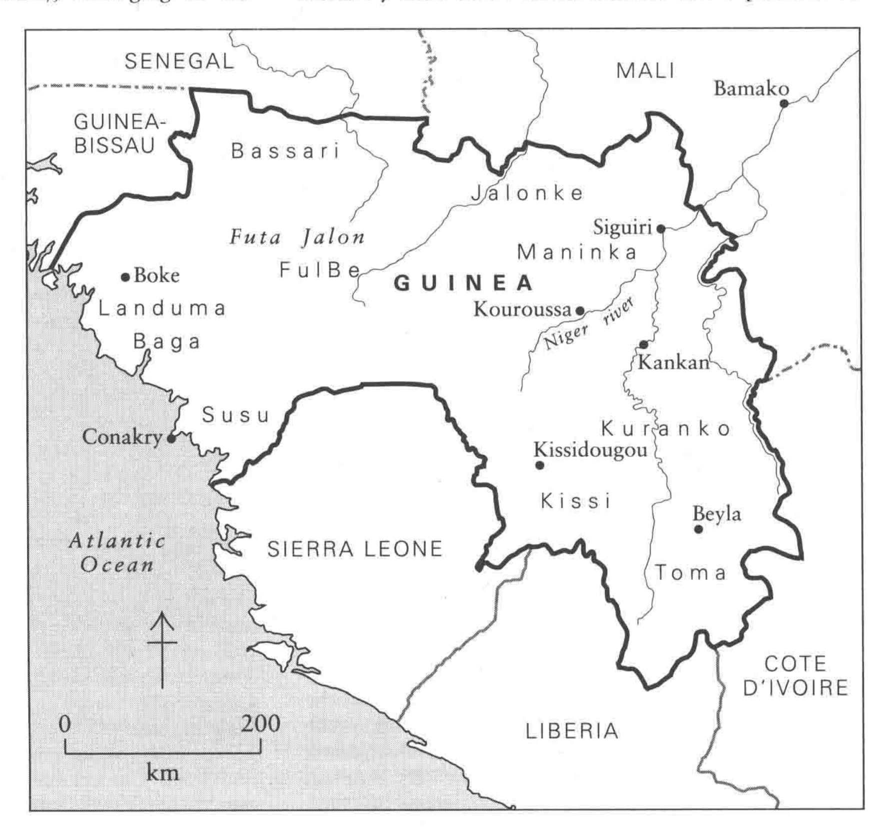
Guinea is typically divided into four regions (fig.1): Lower or coastal Guinea (Basse Guinée or Guinée Maritime), a coastal plain inhabited by small-scale societies such as the Baga who are known for their wooden sculptures, as well as the more widespread Susu who migrated from the north-east; Middle Guinea (Moyenne Guinée), including the northern Futa Jalon mountain region inhabited by the Fulɓe or FulBe (also known as Fula, Peul or Pulaar), and foothills extending into Senegal inhabited by smaller groups such as the Bassari; Upper Guinea (Haute Guinée) in the north-east, a predominantly Maninka savanna woodland; and the Forest Region (Guinée Forestière) in the south, inhabited by a variety of groups such as the Kissi and Toma (Loma). The coastal and southern forest regions share many traits, including the use of log drums and initiations in sacred groves that can last from a period of months to as long as six or seven years.

The predominant languages are Susu and Maninka (Fr. Malinké), both part of the northern subgroup of Mande languages, and Pulaar (or Fulɓe), belonging to the northern branch of the West Atlantic family. Other Mande languages include Jalonke (related to Susu), spoken between Susu and Maninka areas, and Kuranko (related to Maninka), spoken at the southern Maninka fringe. The south-western group of Mande languages is represented by Kpelle, Guerze and Loma (Toma) in the southern forest. The smaller groups throughout the country primarily speak Mel languages, which belong to the southern branch of the West Atlantic family, Baga, Landuma and Temne along the coast, and Kissi in the southern forest region. Along the northern border, pockets of northern West Atlantic Tenda (Bassari and Konyagi) and Bak (Jola and Balanta) are spoken.

After several centuries of passing references from pre-colonial European travellers such as René Caillié, the serious documentation of music in Guinea began with Charles Joyeux (1910; 1924), followed by French ethnomusicologists André Schaeffner (1951) and Gilbert Rouget (1955; 1956). A number of Guinean artists, novelists and scholars have also written about their music, dance and oral traditions; collaborations between Guinean *jembe* players such as Famoudou Konate and Mamady Keita and European ethnomusicologists and filmmakers Thomas Ott, Johannes Beer and Laurent Chevalier have produced a number of high quality publications in the post-Sekou Toure era.

For information on ethnic groups in Guinea who are also found in neighbouring countries *see* GUINEA-BISSAU, SENEGAL, MALI, CÔTE D'IVOIRE, LIBERIA and SIERRA LEONE.

2. LOWER OR COASTAL GUINEA. Related groups inhabiting the coastal plains share basic cultural traits, including relatively little social differentiation and a plethora of



1. Map of Guinea

wooden masks representing spirits used in initiation ceremonies. These groups include (from south to north): Mmani (Mane), various Baga groups (Kalum, Koba, Kakissa, Sitemu and Mandori), Bulunyits, Pukur, Landuma and Nalu. The combination of renewed Muslim campaigns in Bagaland (Bagatai) in the mid-1950s and subsequent government policies devaluing traditional non-Islamic religious practices threatened mask traditions and related dancing and drumming. Local traditions have been renewed, particularly under European and American stimuli since the death of Sekou Toure.

Throughout Bagaland, specific male and female spirits are associated with various communities, and different drums are used to accompany different masked figures representing these spirits. Adult Baga, Nalu and Landuma men stand on stools and use sticks to play the spectacularly sculpted large *timba* drum (typically 1–1·5 m tall), which arises out of a stool with various human or animal figures. It is used primarily to accompany the coming out of young initiates, but is also played at marriages, funerals of male elders, sacrifices to ancestors and after the harvest. Adult Baga women play the *të-ndëf* (*a-ndëf*), a wooden bowl-drum that sits on the head of a sculpted woman, as part of an institution for adult female solidarity among those who have children, called variously *a-Tëkän*, *a-Warna*, *M'Nyando*, *Këkë* or *Mënda* according to the group. The *të-ndëf* is sometimes played in sets of three called *mëndf* during feasts for funerals of important female elders, marriages, visiting dignitaries or for the initiation of new members. A large *kirinyin* or *krin* (xylophone drum) is used by Baga and Nalu to accompany the large Banda mask and its counterpart *pende-pende*. A related double-edged log drum is called *tali*. The equally large D'mba masked dancer is accompanied by a double-headed bass drum (*sangban* or *sangbanyi*). Other percussion instruments include a small bowl-shaped drum (*tamba*), a small gourd rattle (*apepe*), and shells filled with small grains that are attached to the ankles (*gbatcha*).

Two Baga rhythms in particular have entered into the standard repertory of Guinean ballets: *sorsorne*, which accompanies a raffia-dressed mask that can telescope upwards to the height of a palm tree; and *kakilambe*, Susu for the highest male spirit of the Baga.

Susu have origins in Upper Guinea and Mali and are closely related to Maninka. In modern usage, Susu often refers to those who have migrated to the coast and have intermingled for centuries with peoples there. In contrast to the Baga, Susu do not use wooden masks and their society features social differentiation. They are expert *jembe* and *bala* players, no doubt due to their affiliation with the sorcerer-blacksmith Susu king Sumanguru Kante (see §5 below). They are further distinguished from Maninka who share the same family names Kante and Doumbia, in that their musical repertory and playing styles have been influenced by their coastal neighbours.

3. Forest region. The most extensive research on music from the forest region was carried out by Schaeffner in the 1940s and written up in an extensive monograph devoted to the Kissi (1951). Over the course of two periods of six months each Schaeffner visited most of the two predominantly Kissi provinces of Kissidougou (the southern limit of Maninka influence) and Gueckedou (bordering both Sierra Leone and Liberia). Very little has been written on neighbouring Toma, Guerze, Lele and



2. *Bala (xylophone) of the Maninka*

Konon groups in Guinea, but information from Liberia and Sierra Leone would be equally relevant.

The Kissi inhabit a border region between the forest and savanna and show signs of musical influence from their Maninka neighbours to the north and their Toma neighbours to the east (in Macenta) and south. Such influences can be felt in the presence of the institution of long periods of initiation in the sacred forest, probably borrowed from the Toma, and the distribution of musical instruments. In the southern Kissi areas males and females undergo long periods of initiation involving physical and mental training in sacred forest groves subsequent to and apart from circumcision or excision. In the late 20th century such initiations were on the decline. The main instruments associated with these initiations are a gourd rattle with a beaded net (*gbindo*, *seo*) for females, and a pair of wicker basket rattles (*seko*) and two varieties of log drums for males. These instruments are localized in the forest regions and are not used in the savanna region to the north. In northern Kissi areas, initiations are not common, and dancing associated with female excision is performed to the *jembe* (called *yimbo* in the local dialect) or a sistrum (*wusamba* or *wasamba*), both of which are widespread in the savanna.

Two types of log drum have been distinguished by Schaeffner: a xylophone drum (*keñde*), consisting of a hollowed-out log with two to four differently pitched slats, characterized by slits along the sides and attached to the cylinder at the ends; and a double-edged drum (*kele* or *kelende*) consisting of a hollowed-out log with one rectangular slit. Both types of log drums are used during initiations, but they appear to be mutually exclusive. The xylophone drum is used during the *pokena* male initiation and during funerals when female initiates of the equivalent *sadendo* dance. The *pokena* and *sadendo* initiations as well as the xylophone drum may have origins with the Toma, who call the drum *keñgi*. It is also played by the Guerze. The double-edged drum accompanies the *sokoa* male initiation. The two kinds of initiation, *pokena* and *sokoa*, differ in duration, body scarifications, dances and costumes. The xylophone drum can be played by three musicians on a single instrument; the double-edged drum

can be played in ensembles of two or three, with the lead player on the largest instrument.

Schaeffner observed seven different kinds of drums in Kissi territory, but some were clearly imports from the north, such as the *jembe* (*yimbo*). A funeral drum (*tondunduo*) stands on a tripod and is played by an elder male who stands on a platform. String instruments played by Kissi include a musical bow (*kilamale* or *kilimale*), a pluriarc, a forked harp (*toa* or *tua*), also played by Toma and Guerze, arched calabash harps such as the *bolindo* (similar to the BOLON) and *silamando*, with two varieties resembling the Maninka *simbi* and Wasulu *donso ngoni* played in Mali. Although Kissi do not play flutes, their Lele neighbours do. Other wind instruments include a bullroarer associated with the secret Koma society, hunters' whistles and side-blown wooden trumpets that are played in orchestras.

4. MIDDLE GUINEA. The Futa Jalon mountain region that makes up Middle Guinea is predominantly inhabited by Fulɓe, who migrated there from their Futa Toro homeland in northern Senegal around the 16th century. By the early 18th century a Fulɓe Muslim theocracy was established, and a century-long religious war of conversion was launched from Futa Jalon, the first of five major *jihads* that would arise from various Fulɓe strongholds in West Africa. Futa Jalon earned a reputation as a centre of Muslim learning, and Fulɓe scholars created a vernacular written literature of prose and poetry based on Arabic writing, which mixed with Fulɓe oral traditions at the royal courts. There appears to be a cultural rift between the devout settled theocracy and pastoralist Fulɓe who along with other local groups have cultivated local musical traditions.

Fulɓe instruments include a flute (*serdu*), a double-reed instrument with two bamboo pipes and a calabash wind chest (*tunni*), a lute (*kerona*, called *hoddu* by Fulɓe in Senegal), a one-string fiddle (*nhenheru*), a three- or four-string warrior's harp (*bolon*), a sistrum (*lala*) similar to the widespread *wasakumba*, and a drum consisting of a half-calabash struck with rings on the fingers (*horde*). The *serdu* is widespread and unique to Fulɓe in West Africa and can be found in many Guinean ensembles.



3. *Goblet drums (two fitted with iron jingles) of the Maninka*

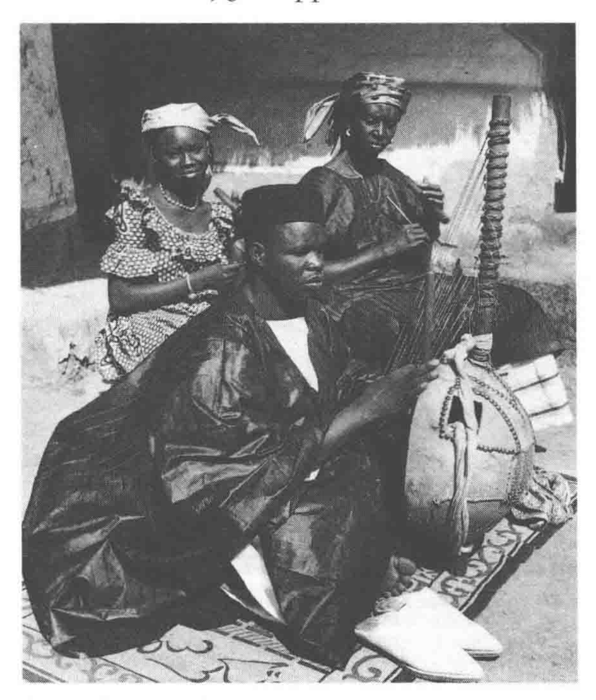


4. *Simbingo (archeal harp) of the Maninka*

The Bassari, numbering perhaps 5000 in Guinea, are one of a number of small egalitarian groups, such as the Bedik, Konyagi and Badyaranke, that can be found on both sides of the Senegal-Guinea border. Bassari music is associated with rituals that follow a seasonal calendar. Certain masks are brought out at the beginning of the rainy season for the sowing of the sorghum fields to encourage cultivators in the fields up to the first harvest, and for their evening dancing. The *lukuta* masks come out in the ensuing dry season. Near the end of the dry season boys' initiation associated with the *khore* society takes place. Bassari dancing and music-making can involve drinking of local beer, heterophonic singing, antiphonal choral singing, singing competitions between villages and age groups (including insult songs) and instruments such as flutes, whistles, small bells worn on the body and free-key xylophones.

5. UPPER GUINEA. The core of the great 13th- to 16th-century Mali (or Mande) empire straddled the Guinea-Mali border along the Niger river, and Maninka culture is predominant in the Upper Guinea savanna woodland. A shift of political power from Susu blacksmith-sorcerers to Maninka horse-riding warriors is represented in the Sunjata epic, which tells of the defeat of Sumanguru Kante by Sunjata Keita in the 13th century. The transfer of the primordial *bala* (xylophone) from Sumanguru to Sunjata's *jeli* (griot) Bala Faseke Kouyate remains a symbol of this shift, and a *bala* believed to have belonged to Sumanguru is still guarded by a Kouyate lineage in Niagassola near the Mali border. Susu migrations to the south-west coast from their origins in Mali date from this period.

Hereditary professional musicians and oral historians (*jelis*) of the Kouyate, Dioubate (Diabate) and Kante lineages maintain a high profile in the musical life of Guinea. Local chiefdoms have arisen, each with their own musical specialities. The chiefdom of Hamana, with its



5. *Soron (harp lute) of the Maninka*

capital at Kouroussa, is known as a centre of *jembe* playing, and especially the immensely popular and influential *dundunba*, a drumming and dance event that featured sometimes violent flagellation in the past. Nowadays, *dundunba* is used as a generic term for a drum and dance celebration, and its identifying *kenkeni* (small *dundun*) pattern can be heard in a variety of related *jembe* rhythms. The chiefdom of Bate, with its capital at Kankan, came under the strong influence of the Maninka *mori* lineages of Kaba and Cherif, families renowned as Islamic clerics and scholars with Soninke origins in Mali. *Jembe* playing did not flourish in this devout Muslim environment, but the illustrious leaders of Kankan attracted a wealth of *jeli* lineages in the 20th century (documented by Rouget, 1955; 1956; 1999; Alberts, 1949). A renowned *bala*-playing family centred on Sidi Djely Dioubate and his three children was primarily responsible for a popular musical event in the 1940s called *mamaya*, a highly influential piece of instrumental and vocal music that is still performed by singers in Guinea and Mali. The region of Siguiri was home to the nucleus of Les Ballets Africains (see §6 below). Kissidougou, which borders the forest and is the southernmost Maninka bastion, has been home to an illustrious Kante family of *jeli*s that included Mory Kante, the most commercially successful Guinean musical artist. Also in the vicinity of Kissidougou, the related Kuranko share Maninka traditions, including expertise on the *bala*.

As noted above, the earliest document devoted exclusively to music in francophone West Africa was written by Charles Joyeux, who was stationed in Upper Guinea at the beginning of the 20th century. Joyeux provided descriptions and photographs of the *soron* (similar to the *kora*) *bala*, *jembe*, animal horns, the *konkoba* masked figure from Kankan, and the *mandiani* dance, one of the most popular dances to have originated in Guinea. Autobiographical writing by Laye Camara (C. Laye) makes reference to Maninka drumming, dancing and guitar playing in the 1940s (1980). *Poèmes africains* (1950) by Fodeba Keita (K. Fodeba) describes the Maninka *jeli* repertory in the late 1940s, reinforced by recordings made by Arthur Alberts in 1949 and Gilbert Rouget in 1952.

6. Era of government patronage, 1958–84. The election of Sekou Toure as the first president of Guinea in 1958 began an era of government patronage of music and dance throughout the country, unprecedented in West Africa. Regional and national performing groups were established under three rubrics: *ballets* were drum and dance troupes, mixing *jembe*s, *dundun*s and log drums of the forest regions; *orchestres* used government-purchased foreign instruments such as electric guitars, saxophones, trumpets, keyboards and a drum set, and were at first greatly influenced by Cuban popular dance music; *ensembles* brought together traditional instrumentalists and singers, and they were dominated by Maninka *jeli*s. With the demise of the increasingly paranoid and repressive Toure regime after the death of Sekou Toure in 1984, many musicians sought patronage abroad, often in Europe via Abidjan.

Toure's recognition of the political power of music and its value for spreading the propaganda of his regime resulted in an abundance of commercial recordings that were unmatched in francophone West Africa. With Toure's help the American Tempo label issued ten LPs in 1961–3 including the National Instrumental Ensemble, the regional dance orchestras of Beyla (soon thereafter renamed Bembeya Jazz), Gueckedou and Kissidougou, the regional folkloric troupe of Kankan, and other collections of local musics from around the country. The state-run Syliphone label was established in the mid-1960s, and it released close to 80 LPs and dozens of 45 r.p.m. recordings of regional and national orchestras, ensembles, ballets and choirs by the time it folded in the early 1980s. Since the late 1980s the French Buda label



6. *Transverse flute of the Maninka*

has issued over 15 CDs of revitalized or new groups and artists primarily based in Conakry.

Les Ballets Africains, established in Senegal by poet Fodeba Keita with guitarist and musical director Facelli Kante, formally made its début in Paris in 1952, and became the first National Ballet of Guinea shortly after independence. Les Ballets initially had strong Maninka roots as many of the early members were from Upper Guinea: Fodeba Keita, Facelli Kante, lead drummer Ladji Camara (who would relocate to the USA in the early 1960s and train generations of American drummers), and lead dancer Fanta Kamissoko. The group integrated other traditions into their stage presentations by sequentially combining dances and their associated rhythms from across the country, leading to a new genre, the theatrical presentation of drum and dance traditions for an international audience. Ballets Djoliba, the second national ballet, was established in the mid-1960s.

The Syli National Orchestra was established shortly after independence to play popular dance music, especially for state functions. Around 1963–4 it split into two national orchestras: Keletigui et ses Tambourinis and Balla et ses Balladins. Shortly thereafter, the regional orchestra from Beyla ascended to national orchestra status by winning successive national competitions, and they were renamed Bembeya Jazz National, the best known of all Guinean groups of this era, featuring beloved vocalist Aboubacar Demba Camara (*d* 1973), and electric guitarist Sekou 'Bembeya' Diabate, still active in Paris and Conakry in the late 1990s. Approximately six other regional orchestras became nationalized and recorded on the Syliphone label in the 1970s; one of the most unusual was Les Amazones, an all-female orchestra drawn from the ranks of the Women's National Police Force.

The guitar played a major role in the development of a Guinean style of music that would eventually shed its early Cuban influences. By the 1940s the acoustic guitar was used to play music of the *jeli*s, and came to be accepted as a legitimate *jeli* instrument, as documented in Fodeba Keita's *Poèmes africains*, which contains explicit instructions for playing a variety of pieces from the *jeli*'s repertory on the guitar. Styles of playing the *bala* were transferred to the guitar, with the thumb used to play the part of one hand on the *bala* and the index finger used to play the other. With the creation of a national orchestra two formerly distinct streams met: small orchestras orientated towards the popular European and Latin American music of the day; and music of the *jeli*s played on the guitar. The electric guitar brought the repertory and playing styles of the *jeli* into the new regional and national orchestras. Kerfala 'Papa' Diabate was an influential electric guitarist in the 1960s and the younger Manfila Kante and Sekou 'Bembeya' Diabate carried on the tradition into the 1970s.

The National Instrumental and Choral Ensemble assembled traditional musicians from across the country, combining their local musics in a context dominated by Maninka-Susu *jeli*s, but also including Fulbe musicians. Guinea's best known traditional singer of the 1960s and 70s, Sory Kandia Kouyate (*d* 1977), was a former director of the ensemble and a veteran of both national ballets.

7. Recent trends. Guinea is an important source for three major trends related to African music: the sudden blossoming of interest in the *jembe* outside the continent; the use of the guitar for playing traditional and modern African music; and the continued revitalization of local instruments in a modern commercial musical context.

From a base in Brussels in the late 1980s the former Ballet Djoliba lead drummer Mamady Keita established *jembe* drumming schools around the world, which, combined with the tours of Percussions de Guinée (a nationalized drum troupe), Les Ballets Africains under European management and of the *jembe* master Famoudou Konate, led to a marked increase of interest in the *jembe* with unprecedented numbers of foreign students and recordings. A new genre of drumming was stimulated by this movement: the drumming concert featuring *jembe*s and *dundun*s, without accompanying dancing. Tours and recordings by other *jembe*-based ensembles followed, such as Wassa and Wofa who feature Susu and Baga rhythms from the coast. An all-female performing group called Baga Guiné has recorded some of the traditional songs and rhythms of Baga women on Baga percussion instruments.

The acoustic and electric guitar have been integral parts of much music recorded in Guinea since independence, and guitar-based recordings including guitar duos, trios and quartets have multiplied since the late 1980s.

*Jeli*s and non-*jeli*s alike have formed ensembles mixing *jeli* instruments such as the *kora*, *bala* and *koni*, with non-*jeli* instruments such as the *jembe*, *dundun*, *bolon* and even the saxophone. Recordings featuring combinations of Western brass instruments, electric and acoustic guitars and a variety of local Guinean instruments proliferated in the 1990s. Singers with the Maninka *jeli* family names Dioubate, Kante and Camara still dominate the commercial market.

BIBLIOGRAPHY

AND OTHER RESOURCES

C. Joyeux: 'Notes sur quelques manifestations musicales observées en Haute-Guinée', *Revue Musicale*, ii (1910), 49–58

C. Joyeux: 'Etude sur quelques manifestations musicales observées en Haute-Guinée Française', *Revue d'ethnographie*, xviii (1924), 170–212

K. Fodeba: *Poèmes africains* (Paris, 1950)

A. Schaeffner: *Les Kissi: une société noire et ses instruments de musique*(Paris, 1951)

G. Rouget: 'Chroniques musicales', *Presence africaine*, new ser., i/ii (1955), 153–8

G. Rouget: 'Les Ballets Africains de Keita Fodeba', *Presence africaine*, new ser., vii (1956), 138–40

K. Fodeba: 'La danse africaine et la scène/African Dance and the Stage', *Le Théatre dans le monde*, vii/3 (1958), 164–78

A. Schaeffner: 'Musiques rituelles Baga', *Congrés des sciences anthropologiques et ethnologiques VI: Paris 1960*, 123–5

D.T. Niane: *Soundjata, ou l'épopée mandingue* (Paris, 1960; Eng. trans., 1965, as *Sundiata, an Epic of Old Mali)*

G. Rouget and J. Schwarz: 'Sur les xylophones equiheptaphoniques des Malinké', *RdM*, lv (1969), 47–77

N. Kouyate: *Recherches sur la tradition orale au Mali (pays Manding)* (thesis, U. of Algiers, 1970)

S. Camara: *Gens de la parole: essai sur la condition et le rôle des griots dans la société Malinké* (Paris, 1976)

L. Kaba: 'The Cultural Revolution, Artistic Creativity, and Freedom of Expression in Guinea', *Journal of Modern African Studies*, xiv/2 (1976), 201–18

C. Laye: *Le maître de la parole: Kouma LaFôlô Kouma* (Paris, 1978; Eng. trans., 1980)

H. El Dabh and F. Proschan: *Les traditions du masque et de la marionnette dans la République de la Guinée* (Washington DC, 1979)

V. Dehoux and M. Gessain: 'La musique Bassari: un parcours obligé', *Cahiers de musiques traditionelles*, v (1992), 17–35

F. Lamp: *Art of the Baga* (New York, 1996)

F. Konate and T. Ott: *Rhythmen und Lieder aus Guinea* (Oldershausen, 1997)

E. Charry: *Mande Music: Traditional and Modern Music of the Maninka and Mandinka of Western Africa* (Chicago, 2000)
L. Kaba and E. Charry: 'Mamaya: Renewal and Tradition in the Maninnka Music of Kankan, Guinea (1935–45)', *The African Diaspora: a Musical Perspective* (New York, forthcoming)

RECORDINGS

Field Recordings from Guinea and Mali, coll. A. Alberts, Archives of Traditional Music, Indiana U. Accession no.68-214-F, ATL 3564-3567, 3574-3577 (1949) [selections issued on *The Field Recordings of African Coast Rhythms: Tribal and Folk Music of West Africa*, Riverside RLP 4001, 1953]
Sons nouveaux d'une nation nouvelle, la République de Guinée, Tempo 7008-7017 (1961–3) [10 LPs]
International Zone: Africa Dances, United Nations videotape dir. R. Sarma (New York, 1967) [Performance by Les Ballets Africains in the General Assembly Hall of the UN]
L'Epopée du Mandingue: Kouyate Sory Kandia et son trio de musique traditionnelle, Syliphone/Bolibana 42037-2, 42038-2 (1990)
Regard sur le passé, Syliphone/Bolibana 42064-2 (1990) [Bembeya Jazz]
Rhythmen der Malinke, Museum für Völkerkunde CD18 (1991) [F. Konate]
Guinée: anthologie du balafon mandingue, Buda 9250-2, 92534-2, 92535-2 (1992) [D.S. Kouyate]
Songs and Rhythms from the Coastal Region of Guinea, Buda 92518-2 (1992) [Wassa]
Guinea: the Nyamakalas from Futa Jalon, Buda 92530-2 (1993)
Djembefola, videotape, dir. L. Chevalier (New York, 1994)
Guinea: Songs and Drums of Baga Women, Buda 9267-2 (1995)
Mogobalu, Fonti Musicali FMD 205 (1995) [M. Keita]
Dance of Guinea, videotape, New York Public Library for the Performing Arts MGZIC 9-5068-5072 (New York, 1996)
Guitare sèche, Popular African Music PAM AG 701 (1998) [D.M. Kante]
Guinée: Musique de Malinke/Guinea: Music of the Mandinka, Le Chant du Monde/Harmonia Mundi CNR 274112 (1999) [G. Rouget]

ERIC CHARRY

Guinea-Bissau (Port. Republica da Guiné-Bissau). Country in West Africa. Located on the coast between Senegal and Guinea, it has a population of 1.18 million (2000 estimate) and an area of 36,120 km².

1. ETHNIC GROUPS, LANGUAGES AND RELIGIOUS AND HISTORICAL BACKGROUND. Guinea-Bissau's population is diverse, consisting of more than 20 ethnic groups descended from Mande, Fula (FulBe; Fulani) and Senegambian peoples who are now subdivided into the following ethnic groups: Balanta (20%), Fula (20%), Mande (14%), Manjaca (or Mandyak; 7%), Papei (or Papel; 7%), other African groups (15%) and non-African (1%). The official language is Portuguese, but Crioulo (Krioulo, Criolo), a Portuguese-West African Creole language, serves as the primary language.

Approximately 65% of the population are animists, including the Balante, Papei, Manjaca, Diola, Bijago, Nalu and Brame (Burama) peoples. The others, including the Fula, Mande, Beafada (Biafada) and Susu peoples, either are Muslim or practice a syncretic blend of Islam and African traditional religions. Animists are concentrated along the coast and coastal islands, while the Islamicized population is located mostly in the cattle-raising interior.

Guinea-Bissau has been independent since 1974. While its history is a part of the general history of African empire building and the diffusion of diverse indigenous peoples, its last 500 years have been marked by Portuguese colonization. A long war for independence was fought from 1963 to 1974, with Cape Verdeans contributing to the war effort. Indeed, Guinea-Bissau and CAPE VERDE, an island nation located approximately 480 km west of the Senegalese coast, have a shared history in many respects, including a common Portuguese administration and strategic roles in the slave industry. The shared Crioulo language and culture developed as a result of contacts between peoples from the Guinea-Bissau region, Cape Verde and Europe, due primarily to the slave trade.

2. MAIN MUSICAL CULTURES. Due to its many ethnic divisions, Guinea-Bissau's musical traditions represent the variety of musical styles found across West Africa, reflecting cultural, historical and linguistic affinities with societies beyond its boundaries. Guinea-Bissau may be divided into cultural pattern areas that overlap national borders.

(i) Crioulo. Crioulo music culture, the music of Gionea-Bissau's airwaves and dance halls, is the a feature that unites the country. Because of Guinea-Bissau and Cape Verde's common vernacular and their colonial past, Crioulo musics are heard throughout Guinea-Bissau. These include the *morna* (poetic, melancholy ballads primarily in minor keys, played at medium tempos and in quadruple metres), the *coladeira* (upbeat dance music in fast duple metre) and *funana* (fast quadruple-metre dance music originally performed on accordion and scraper but adapted by commercial bands after 1980).

(ii) Bijagós islands. Some of the Bijagós island people have a social organization that is unusual among African musical cultures, although it is consistent with neighbouring matrilineal coastal forest peoples. In these communities, women may adopt roles usually reserved for men. For example, it is women who play the drums, a rare phenomenon in most folk cultures. Gender role reversals are evident in other customs; women choose their spouses from among the community's young men, who often present themselves within the context of a dance. They adorn themselves with jewellery, elaborate hairstyles, clothing and make-up, hoping to be chosen by a powerful female. On the surface, it seems that this is a rare instance where courtship roles, music-making and power over reproductive rights are controlled by women instead of men.

(iii) Muslim culture. In Muslim Guinea-Bissau a special caste of professional musicians called *jali* (*jalis*, *jalolu*, *judeu*) provides music for many occasions; GRIOT is the general French name for these specialized musicians, oral historians and poets in West Africa. The *jalis* have a low social status but are respected for their skill and ability to perform praise-songs, recount long lineages and oral histories, and entertain. They are keen observers and critics of society. These musicians generally accompany themselves on the KORA (plucked bridge-harp), BALO (xylophone), *koni* (four-string lute), *nhanheros* (bowed fiddle) and the double-headed hourglass tension drum. The women in families of *jali* sing and play iron bells or scrapers. The melodic and rhythmic organization of their music has distinctive North African and Arab influences.

(iv) Animist culture. Descriptions of animist cultures mention the prevalence of call-and-response structures, complex polyrhythmic organizations and the linkage of music and dance. Polyphonic singing, especially in 3rds, is associated with the coastal animist, while the interior

Muslims favour monophonic melodies with ornate embellishments.

3. MUSIC AND DANCE. Music and dance, whether rooted in traditional or contemporary forms, are an integral part of everyday life for most people of Guinea-Bissau. There are special songs for almost every aspect of life, including rituals, praise, work and play, and for recounting oral history. Music and dance can be both an expression of spirituality and a catalyst of religious fervour. Among animists, trance and spirit possessions are often part of musical rituals and induced in part by intense spiritual receptivity paired with rhythmic drumming, hand-clapping, singing and agitated dance. A dance may be considered an offering to the spirits, much like a prayer. Rites of passages (births, puberty, marriage, succession and funeral ceremonies) are marked with music and dance, as are fertility rituals, yearly religious and agricultural celebrations, and ceremonies performed by secret societies and associations of hunters and warriors.

While nearly everyone sings and dances in various contexts, Guinea-Bissau's tribal societies are divided into musical groups along lines of age and gender, and each group has distinctive repertories.

Ethnographic descriptions say little about musical structures, yet descriptions of dances are plentiful. Most dances are performed in a circle by a peer group (i.e. all women, all young men etc.). Common in dances among the coastal animists are totemic representations of various significant animals, especially steer, water buffalo, hippopotami, frogs and fish. Traditional dance apparel in Guinea-Bissau is among the world's most elaborate and beautiful. Typical are costumes made of dried grass, large carved or woven masks, and headdresses made from palm-leaves, especially in the Bijagós islands. Records from the colonial era often mention a type of female dance that they considered 'lewd and lascivious', which was characterized by a rapid gyration of the hips and buttocks (often accentuated by a sash), outstretched arms, minimal upper body movement and a backwards tilt of the head. This dance was performed by one or more soloists accompanied by an ensemble of women who sang call-and-response songs and provided hand-clapping. Cape Verde *batuko* probably has its origins in similar dance traditions.

4. MUSICAL INSTRUMENTS. Although there are numerous instruments used in Guinea-Bissau, the most prevalent source through which music is produced is the human body; singing and hand-clapping are present in most music performances. Rows of jingles attached to dancers' bodies and musical instruments provide another important source of musical sound. There are many types of indigenous fiddles and lutes, harps, drums, xylophones, side-blown trumpets made from wood, animal horns or gourds, bullroarers, mirlitons, whistles, iron bells, rattles and flutes. Of these, several stand out as widespread and important. These include the large *bombólon* (slit-drum), which is sometimes two metres in length. It is made from a hollowed-out tree trunk and is played with two heavy, wooden sticks. Since this drum can be heard for long distances and is used as a signal to announce deaths or sound an alarm, it is sometimes referred to as the 'telegrafo indigena'. In addition to the slit-drum, there are many types of wooden membranophones in various shapes and sizes, including a long, thin drum sometimes called the *gilá*, which is carried with a shoulder harness. Drum ensembles of at least three instruments of varying sizes are common. For example, the Papeis use single-headed wooden drums called *ondame* (largest), *tchânguere* (middle-sized) and *peruto* (smallest). They are played with one stick and one open hand.

The *balafon* (*balo*, *balfou*, *bálá*, *balafom*) gourd-resonated wooden xylophone, another common instrument, has between 16 and 24 slabs and is tuned to an equiheptatonic scale. It is played with two wooden mallets and is used as both a solo and an ensemble instrument by the Mande people throughout the Western Sudan area.

Variations on the fiddle are widespread. *Calande* is the Crioulo name for a commonly found bowed or plucked fiddle. It is made of a dried calabash cut in half and covered with a skin. It has a neck and one or more gut strings. Other names for this instrument are *nhanheros* (Fula), *molo*, *riti* and *cimboa*.

Oval- or boat-shaped lutes with three, four or five strings are found throughout West Africa, including Guinea-Bissau. These lutes have wooden resonating boxes covered with animal skins and are about 40–45 cm long and 10 cm wide. Instruments of this type have many names, including *koonting*, *konting*, *kontigo*, *koni*, *viola*, *xalam*, *toncrum* and *haddu*. These instruments usually have a rattling device on the neck that vibrates when the instrument is played, adding an additional timbre.

Instruments from the bridge-harp family, such as the *kora*, are prevalent in Guinea-Bissau among the Mande people. Scholars believe that the *kora* originated in the area that is now Guinea-Bissau, in or around Kansala, capital of the Kaabu empire. These large bridge-harps usually have from 18 to 21 strings stretched between a large calabash resonating chamber and a long curving neck. They have several heptatonic tuning systems involving both tones and semitones and are used to accompany singing and as solo instruments. Smaller harps with seven or eight strings called *simbing*, *simbingo* and *bolon* are also widespread.

5. POPULAR MUSIC. Popular musics from Guinea-Bissau have been influenced by diverse musical sources, including Cape Verde, other African nations, the Caribbean and indigenous traditions. Popular recording artists use conventional Western instruments, such as the guitar, drum kit, keyboard and bass guitar in their music, in addition to indigenous instruments. Popular Guinea-Bissauan musicians include the band Tabanka Djaz (led by Mikas Cabral), Ramiro Naka, Kaba Mané and Sidonio Pais who have earned an international following, performing a local music called *goumbé* (also *gumbé*), as well as the aforementioned styles. Other popular recording artists include Manecas Costa, N'Kassa Cobra, Dulce Maria Neves and Tino Trimo who made a guitar-based dance music called *kambalocho* famous.

BIBLIOGRAPHY

AND OTHER RESOURCES

A. Gomes: 'Notas sobres a música indigena da Guiné', *Boletim Cultural da Guiné Portuguesa*, v (1950), 411–24
F.R.R. Quintino: 'Música e dança na Guiné Portuguesa', *Boletim Cultural da Guiné Portuguesa*, xviii (1963), 551–70
L. Jessup: *The Mandinka Balafon: an Introduction with Notation for Teaching* (La Mesa, CA, 1983)
E. Charry: *Musical Thought, History, and Practice among the Mande of West Africa* (diss., Princeton U., 1992)
R.A. Lobban and P.K. Mendy: *Historical Dictionary of the Republic of Guinea-Bissau* (Lanham, MD, 3/1997)

RECORDINGS

K. Mané: *Best of Kaba Mané*, Mélodie CD 08561-2
R. Naka: *Les tam-tams noirs*, Naka Production CD NAK 001
T. Djaz: *Speranca*, Lusafrica [Goumbé music from Guinea-Bissau]

SUSAN HURLEY-GLOWA

Guinjoan (Gispert), Joan (*b* Riudoms, 28 Nov 1931). Spanish composer, pianist and conductor. He studied piano at the Barcelona Liceo Conservatory (1947–52) and at the Ecole Normale, Paris (1954–7), and composition privately with Taltabull and at the Paris Ecole Normale with Wissmer and Jean-Etienne Marie. Back in Barcelona he founded the ensemble Diabolus in Musica (1965), with whom he played an active role in promoting contemporary music, which he continued to do in his capacity as adviser to and director of various public institutions. Both these experiences made a considerable mark on his attitude towards composition. His extensive and varied output has been awarded many prizes and is unanimously recognized as being among the most outstanding of his generation. His first significant works, such as the *Células* and the *Cinco estudios* for two pianos and percussion, are influenced by serialism and already exhibit the traits that are to become constant features of his musical personality: clarity of texture, harmonic richness and sensitivity, rhythmic vitality, control of form, and instrumental writing that is always idiomatic and colouristic without shying away from virtuosity. All these qualities attest to a solid and versatile workmanship and reflect the experiences of his stay in Paris. His subsequent production is marked by an intelligent and critical appropriation of the various techniques and procedures developed after World War II: improvisation, flexibility and new forms of notation coexist with rigorous construction, dressed here in southern luminosity and tinged with irony. He moves towards a stylistic pluralism that does not obstruct the coherence and strong individuality of the discourse, which always attests to a great capacity for communication and in which quotations from and references to popular music acquire a growing importance. Guinjoan's fascination for exotic rhythms and casual reminiscences of free jazz contribute to the playful mood of much of his work. His more mature works stress the Mediterranean roots of his music, either capturing the essence of Andalusian tradition (*Jondo*, *Flamenco* and *Hommage à Carmen Amaya*), or introducing highly stylised material of indigenous origin which serves as the basis and starting point of the composition (Bassoon Concerto). This tendency reaches its peak in one of his most important works, the opera *Gaudí*, a synthesis of his output. While the orchestration obviously predominates in great sound paintings such as *Ab origine*, *Tzákol*, *Trama* and *Gaudí*, his chamber works attain the highest degree of purification and mastery in pieces such as the *Pàssim-trio*, *Barcelona 216* and *Self-paràfrasis*.

WORKS
(*selective list*)

STAGE AND VOCAL

Stage: Los cinco continentes (ballet), 1968; Gaudí (op, 2, J.-M. Carandell), 1989–91

Choral: Punts cardinals (Guinjoan), SATB, chbr ens, 1966; La rosa dels vents (Guinjoan), SATB, orch, 1971, rev. 1978; Retorn a Catalunya (J. Carner), 1976; Foc d'aucell (B. Bonet), SATB, chbr ens, 1982; In tribulatione mea invocavi Dominum (Ps xvii), SATB, orch, 1987

Solo vocal (1v, pf, unless otherwise stated): Núvols (E. Roig), S, pf, 1963; Peixos vermells (Roig), S, pf, 1963; Raig de lluna (Roig), S, pf, 1963; Temptació (Roig), 1963, S, pf; Cant espiritual indi (textless), S, pf, 1964; Tríptic de Setmana Santa (S. Espriu), S, pf, 1973; Acta est fabula (Marcus Aurelius), 1v, chbr ens, tape, 1975; Per l'esperança (textless), 1v, 1976; El diari (J.M. Espinàs), 1v, chbr ens, 1977; ¿On són, oh mar, els Déus i llurs imatges? (J.V. Foix), T, pf, 1993; Canto arcaico (textless), Mez, perc, 1994

INSTRUMENTAL

Orch: Sinfonía de la Imperial Tarraco, 1961; Conc., pf, chbr orch, 1963; Diagramas, 1972; Ab origine, 1974; Música per a violoncel i orquestra, 1975, rev. 1980; Ambient no.1, str, 1977, versions 2 and 3 [see chbr section]; TZAKOL, 1977; Pf Conc. no.1, 1983; Trama, 1983; Vn Conc. no.1, 1986; Gui Conc., 1990; Trencadís, sym. fragment, 1991 [from ballet in Gaudí, op, 1989–91], rev. 1994; Concertante, pf, inst ens, 1994; Pantonal, divertiment, 1998; Sym. no.2 'Ciutat de Tarragona', 1998

Chbr: Escenas de niños, cl, pf, 1961; Miniaturas, cl, vn, pf, perc, 1965; Tríptico, ww qnt, 1965; Células no.2, cel, mar, pf, 1966; 5 estudios, 2 pf, 2 perc, 1968; Fragment, chbr ens, 1969; Bi-temàtic, str qt, 1970; Magma, chbr ens, 1971; Retaule, vn, pf, 1972; Improvisación 1, chbr ens, 1973; Ambient no.1, str ens, 1977 [see orch section]; Koan 77, chbr ens, 1977; Màgic, fl, pf, 1977; GIC 1978, chbr ens, 1978; Phobos, ondes martenot, pf, perc, 1978; GIC 1979, chbr ens, 1979; Puzzle, cl/a fl, vc, pf, 1979; Prisma, pf, vib, mar, 1979; Str Trio, 1982; Contrapunto alla mente, chbr ens ad lib, 1985; Vectoriel, hn, 2 tpt, trbn, tuba, 1985; Hommage à Carmen Amaya, 6 perc, 1986; Pàssim-trio, vn, vc, pf, 1988; Résonances, 4 perc, 1988; Conc., bn, chbr ens, 1989; Dúxo, vn, pf, 1992; Aniversari, vn, vc, 1993; Nexus, chbr ens, 1994; Flamenco, 2 pf, 1994–5; Barcelona 216, fl + pic, ob, cl, perc, pf, vn, va, vc, 1995; Self-paràfrasis, pf, vn, va, vc, 1997

Solo inst: Suite moderna, pf, 1960; Fantasía, C, pf, 1961; Momentos no.1, pf, 1961; Preludio no.1, pf, 1961; El pinell de dalt, pf, 1962; Ensayo a dos voces, pf, 1962; Chez García Ramos, pf/hpd, 1962; Preludio no.3, pf, 1963; Scherzo y trio, pf, 1963; 3 pequeñas piezas (Homenaje a Cristòfor Taltabull), pf, 1965; Células no.1, pf, 1966; Células no.3, pf, 1968; 3 piezas, cl, 1969; Tensión-relax, perc, 1972; Dígraf, pf, 1976; Cadenza, vc, 1978; Divagant, pf, 1978; Jondo, pf, 1979; Phrase, gui, 1979; Au revoir Barocco, pf, 1980; Horitzó, db, 1980; Microtono, vn/va/vc, 1980; Neuma, fl, 1980; Tensió, vn, 1981; Nocturno (Una pagina para Rubinstein), 1987; Cadenza en homenaje a Mompou, pf, 1993; Recordant Albéniz, pf, 1995; Cielo vacío, gui, 1996; Elegía (Monodía), vc, 1996; Variaciones sobre el tema 'Cunti simus concanentes' (Libre vermell), psaltery/vib, 1996

Principal publishers: Alpuerto, EMEC, Max Eschig, Salabert, Suvini Zerboni, Zimmermann

WRITINGS

Historia de la música: historia de las artes, ed. S.A. Marin, iii (Barcelona, 1972)
Ab origine (Barcelona, 1981)
'Joan Guinjoan', *14 compositores espanoles de hoy*, ed. E. Casares (Oviedo, 1982), 391–412
El compositor davant el moment actual (Barcelona, 1991) [inaugural address to the Reial Acadèmia de Belles Arts de Sant Jordi]
'El mercat i la difusió de la musica contemporania', *Música a Catalunya I: Barcelona 1994*, 504–7

BIBLIOGRAPHY

B. Casablancas: 'La situació actual de la composició musical a Catalunya', *Recerca musicologica*, ii (Barcelona, 1982), 81–124
X. Febres: *Diàlegs a Barcelona: Joan Guinjoan i Josep Maria Mestres Quadreny* (Barcelona, 1991)
A. Charles: *Joan Guinjoan: música mediterránea* (Barcelona, 1996)
R.M. Fernández García: *La obra pianistica de Joan Guinjoan* (Madrid, 1996)
J.M. Garcia Ferrer, J.M. and M. Rom: *Joan Guinjoan* (Barcelona, 1997)

BENET CASABLANCAS I DOMINGO

Guinovart (i Rubiella), Carles (*b* Barcelona, 10 March 1941). Spanish composer. He studied at the conservatory of the Liceo in Barcelona (1953–61), at the Barcelona Municipal Conservatory with Josep Poch, Zamacois and Montsalvatge (1961–71), in Paris with Messiaen (1975) and in Darmstadt, where he assimilated new techniques and musical language. He has been intensely active as a teacher, mainly in the field of 20th-century music, at the

Barcelona Municipal Conservatory (since 1970), the University of Alcalá de Henares (since 1990) and the Queen Sofia School of Music in Pozuelo de Alarcón, near Madrid, since its founding in 1990.

Guinovart's language is eclectic and reveals various focusses of interest. A constant factor is the influence of French music, seen in the importance accorded to timbric elements, a particular harmonic sensitivity and great attention to detail. These aspects can already be noted in chamber works such as *Amalgama* (1971), the *Peça per a piano* (1974) or the *Moviment simfònic* (1975). In his later works we find specific quotations and references to music of the past (*Stella splendens*, 1987; *Glosa sobre un tema renacentista español*, 1995), new forms of graphic notation and aleatory writing, and occasional theatrical elements (*Voyage au fond du miroir*, 1989). With the *Poemas de Màrius Torres* (1994) for mixed choir and orchestra, the composer underlines the expressive dimension with a purer kind of harmony and counterpoint and with themes with a neo-classical outline.

WORKS

(*selective list*)

Orch: Moviment simfònic, 1975; Simfonia, 1978; L'Àngel de la mort, 1980; Pf Conc., 1982; Díptic, 1986; Glosa sobre un tema renacentista español, hp, str, 1995, arr. hp, orch

Vocal: Insomnio (G. Diego), S, pf, 1968; Plant de Nostra Dona Sancta Maria (R. Llull), S, fl, gui, va, vc, db, 1977; Homenatge a Joan Salvat-Papasseit, SATB, 1978; Poemas de Màrius Torres, SATB, orch, 1994; A la mort (F. Serrat), T, pf, 1996

Chbr: Diaphonia, fl, vc, 1969; Amalgama, fl, ob, cl, bn, cel, pf, 2 perc, vn, va, vc, 1971; Mishra, vc, perc, pf, 1972; Alquímia, 4 gui, 1973; Saeta, 4 gui, 1974; Tiento, vc, pf, 1974; Discantus, fl, vn, va, vc, 1975; Trio cl, vn, pf, 1976; Quejío, fl, gui, 1979; Variacions pedagògiques, 2 gui, 1979; Díptic, 2 fl, 2 ob, cl, 2 hn, pf, str, 1986; Voyage au fond du miroir, 12 str, 1989; Cosmogonía, 2 gui, 1996; Sepharad, s sax, prep gui, 1997

Solo inst: Radiacions, org, 1973; Peça per a piano, pf, 1974; Sortilegi, gui, 1978; Tòtem, prep gui, 1985; Arabesc, pf, 1987; Stella splendens, pf, 1987; Dodaim, prep gui, 1991; Omaggio a Béla Bartók, pf, 1995; Apunte jondo, hpd/pf, 1996

Principal publishers: Arte Tripharia, Catalana Edicions Musicals, Clivis, Eschig

WRITINGS

with T. Marco: *Xavier Benguerel* (Barcelona, 1991)

Xavier Montsalvatge (Barcelona, 1994)

'La creativitat musical a Catalunya: el mare polític i social', *Música a Catalunya I: Barcelona 1994*

'Mikrokosmos: algunas miniaturas del universo de Béla Bartók', *Quodlibet*, no.3 (1995), 88–105

BENET CASABLANCAS I DOMINGO

Guion, Jean. *See* GUYON, JEAN.

Guiot de Dijon (*fl* 1215–25). French trouvère. He was a native of Burgundy, and he seems to have received the patronage of Erard II de Chassenay, who took part in the fifth crusade and returned to France in 1220. There are 17 chansons ascribed to Guiot, either in the Manuscrit du Roi (*F-Pn* fr.844) or in the Berne manuscript (*CH-BEsu* 389, an unreliable source). Unfortunately, only two ascriptions are corroborated by a second source. Many of the isolated ascriptions are contradicted in other chansonniers, and scholars have even questioned the authenticity of uncontradicted ascriptions to Guiot (e.g. in *Chanter m'estuet pour la plus bele* and *Chanterai por mon corage*). Guiot appears to have been technically fluent, and he successfully used a wide variety of poetic structures. His verse, however, is seldom imaginative.

Amours m'a si enseignié, *Quant je plus voi felon rire*, *Joie ne guerredon* and *Quant li dous estés* all survive with two melodies. There is a late setting in Franconian notation of *Quant je plus voi* that provides a rare example of a through-composed setting of a trouvère poem. The melodies for all strophes are cast in bar form and all end on the same final; a subtle sense of overall shape is achieved, however, through the control of tessitura. In the other instances there is no obvious means of ascertaining which (if either) of the melodies is by Guiot. *Chanterai por mon corage*, which is notated in the 2nd mode in the Chansonnier Cangé (*F-Pn* fr.846), is noteworthy for the use of a number of small variations on the opening phrase, and for the fact that while similar materials are used in all sources, they are organized into two different repetition patterns. *Helas, qu'ai forfait* and *Quant je plus voi* each end on a note other than that which serves as the tonal centre for the opening lines.

WORKS

(nm) – *no music*

Edition: *Trouvère Lyrics with Melodies: Complete Comparative Edition*, ed. H. Tischler, CMM, cvii (1997)

Amours m'a si enseignié, R.1088

Bien doi chanter quant fine Amour m'enseigne, R.561 (nm)

Chanter m'estuet, coment que me destraigne, R.117 [probably modelled on: Peirol, 'Si be·m sui loing et entre gent estraigna']

Chanter m'estuet pour la plus bele, R.589 (nm)

Chanterai por mon corage, R.21

Helas, qu'ai forfait a la gent, R.681

Li dous tens noviaus qui revient, R.1246 (nm)

Quant je plus voi felon rire, R.1503 (M [Schwan siglum: *see* SOURCES, MS])

WORKS OF UNCERTAIN AUTHORSHIP

De moi douloureus vos chant, R.317

Joie ne guerredon d'amours, R.2020

Penser ne doit vilanie, R.1240 [model for: Anon., 'De penser a vilanie', R.1239]

Quant li dous estés define, R.1380

Quant voi la flor botoner, R.771 (nm)

Uns maus k'ainc mes ne senti, R.1079

BIBLIOGRAPHY

F. Gennrich: *Die altfranzösische Rotrouenge* (Halle, 1925)

E. Nissen: *Les chansons attribuées à Guiot de Dijon et Jocelin* (Paris, 1928)

For further bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Guiot de Provins (*d* after 1208). French trouvère. Although originally from France or Champagne, he spent part of his youth in Provence, where he probably became familiar with the art of the troubadours. He travelled widely in the service of several noblemen, having been at the court of Friedrich Barbarossa in Mainz in 1184, and thereafter in Jerusalem during the third crusade. In 1195 he became a monk, and sometime between 1204 and 1209 composed his long narrative *Bible* (a moral satire with many references to contemporary personages) which is the source of most of what is known of his life. In addition to the *Bible* and five (or six) lyric poems, he composed a poetic *Armëure du Chevalier*.

Guiot was one of the earliest trouvère poet-composers and is thought to have influenced the German Minnesinger. Most important for the music historian is Friedrich von Hûsen's contrafactum *Ich denke under wîlen*, based on *Ma joie premeraine*, which may be accounted for by Guiot's presence in Mainz in 1184. Wolfram von Eschenbach tells us also in his *Parzival* that the subject of the tale was borrowed from a certain 'Kiot le provençal' who may well be identified with Guiot.

The five songs which may be attributed to Guiot with some certainty are found in a small number of sources and were, according to Orr, composed between 1170 and 1190. *Mout avrai lonc tens demouré* was written in the Holy Land probably during the third crusade. A further song, *Les oiselés de mon pais*, is attributed to Guiot in one source, but is almost certainly by Gace Brule. In spite of his early fame, Guiot seems to have been rather quickly forgotten as a lyric poet and composer. With the exception of *Mout avrai*, none of his songs is found in the larger collections which represent the central repertory of trouvère song, and none inspired imitations by later generations of trouvères.

WORKS

Edition: *Trouvère Lyrics With Melodies: Complete Comparative Edition*, ed. H. Tischler, CMM, cvii (1997) [T]

Contre le nouvel tens, R.287 (no melody)
La bone amour qui en joie me tient, R.1248 (no melody)
Ma joie premeraine, R.142 [contrafactum: Friedrich von Hûsen, 'Ich denke under wîlen'], T ii, no.84
Mout avrai lonc tens demouré, R.422 = 421 (two melodies), T iii, no.244
Mout me merveil de ma douce dame et de moi, R.1668, T xi, no.964

DOUBTFUL WORKS

Les oiselés de mon pais, R.1579 (probably by Gace Brule), T x, no.913

BIBLIOGRAPHY

MGG1 (F. Gennrich) [incl. edn of *Mout me merveil*]
J. Orr: *Les oeuvres de Guiot de Provins* (Manchester, 1915)
F. Gennrich: *Grundriss einer Formenlehre des mittelalterlichen Liedes* (Halle, 1932/*R*), 197–9 [incl. edn of *Ma joie* with contrafactum]

For further bibliography *see* TROUBADOURS, TROUVÈRES.

ROBERT FALCK/JOHN D. HAINES

Guiraud, Ernest (*b* New Orleans, 23 June 1837; *d* Paris, 6 May 1892). French composer. He was the son of the composer Jean-Baptiste-Louis Guiraud (1803–*c*1864), a pupil of Le Sueur and Reicha who won the Prix de Rome in 1827 in competition with Berlioz and later emigrated to New Orleans. Ernest went to Paris at the age of 12; in April 1853 his opera *David*, on a libretto set by Mermet in 1846, was played in New Orleans, but in 1854 he was back in Paris, assisting Berlioz with the performance of *L'enfance du Christ*. He studied at the Paris Conservatoire with Marmontel and Halévy and was a classmate of Bizet. His op.1 is a virtuoso piano sonata composed at this time. He won a *premier prix* for piano in 1858 and the Prix de Rome for composition (*Bajazet et le joueur de flûte*) in 1859. In Rome he renewed his friendship with Bizet, the laureate of two years earlier, and they remained close friends until Bizet's death. On a journey together through Italy in 1860 Bizet described Guiraud as 'so nice, so friendly; in his approach to life, to playing and to music he is a little soft, a little apathetic. I am trying to liven him up a bit'. Guiraud is now best known for the recitatives he added to *Carmen* for the Vienna production of 1875 and for his arrangement of the second suite from *L'arlésienne*. But he composed a great deal himself, mainly for the stage. Most of his operas are in lighter forms, not exceptionally brilliant or successful, though well appreciated in their time. The one exception is *Frédégonde*, a grander, more ambitious work on a fashionably legendary subject, and in a markedly more modern style, left unfinished at his death. It was completed by Saint-Saëns and orchestrated by Dukas, but was not well received in 1895. A more distinctive style is to be seen in his orchestral music, especially the *Ouverture d'Arteveld* and the two suites, all worthy contributions to the revival of French orchestral music after 1870. The symphonic poem *Chasse fantastique* (1887) also deserves to be heard. Guiraud's fame rests on his contacts with other composers. Apart from Bizet these include Offenbach (whose *Contes d'Hoffmann* he orchestrated), Debussy and Dukas (both of whom studied composition with him). He was professor of harmony and accompaniment at the Conservatoire from 1876 and of composition from 1880 until his death. He liked Debussy, but was barely able to grasp his brilliant pupil's new ideas of harmony and colour. Just before his death he published a *Traité pratique de l'instrumentation* (Paris, 1892).

WORKS
(*selective list*)

all printed works published in Paris

STAGE

David (opéra, 3, after A. Soumet and F. Mallefille: *Le roi David*), New Orleans, Théâtre d'Orléans, 14 April 1853
Gli avventurieri (melodramma giocoso, 1), 1861, unperf., *F-Pc**
Sylvie (oc, 1, J. Adenis and J. Rostaing), Paris, OC (Favart), 11 May 1864 (1864)
La coupe du roi de Thulé (opéra, 3, L. Gallet and E. Blau), 1868–9, unperf.
En prison (oc, 1, T. Chaigneau and C. Boverat), ?*c*1859, Paris, Lyrique, 5 March 1869
Le Kobold (opéra-ballet, 1, Gallet and C. Nuitter), Paris, OC (Favart), 26 July 1870, *Pc** (inc.), ov. (n.d.)
Madame Turlupin (oc, 2, E. Cormon and C. Grandvallet), Paris, Athénée, 23 Nov 1872, *Pc** (inc.), vs (1873)
Gretna-Green (ballet, 1, Nuitter), Paris, Opéra, 5 May 1873, arr. pf (1873), ov. (?1875)
Piccolino (oc, 3, V. Sardou and Nuitter, after Sardou), Paris, OC (Favart), 11 April 1876, vs (1876), fs (n.d.)
Le feu (opéra, E. Gondinet), inc.; int perf. 9 March 1879, Danse persane *Pc**
Galante aventure (oc, 3, L. Davyl and A. Silvestre), Paris, OC (Favart), 23 March 1882, vs (1882)
Frédégonde (drame lyrique, 5, Gallet, after A. Thierry: *Les récits des temps mérovingiens*), inc.; Acts 1–3 orchd P. Dukas, Acts 4 and 5 and ballet in Act 3 composed by Saint-Saëns, Paris, Opéra, 18 Dec 1895, *Po**, vs (1895)

Music in: Le baron Frick [no.3 Romance de Phébus] (opérette, 1, E. Depré and Clairville), Paris, Cercle Artistique et Lyrique, 19 Dec 1885, collab. Joncières and others

OTHER WORKS

Vocal: Bajazet et le joueur de flûte (cant., E. Monnais), 1859; Messe solennelle, 1860; mélodies
Inst: Pf Sonata, op.1, *c*1856; Aragonaise, pf, op.2, 1858; Suite, orch (*c*1871); Ouverture de concert, op.10 (1874), rev. as Ouverture d'Arteveld, op.10 (1882); Danse persane, air de ballet, orch (1880) [from opéra, Le feu]; Caprice, vn, orch (*c*1885); Allegro de concert, pf, orch, 1885; Suite no.2, orch (1886); Chasse fantastique, sym. poem, 1887 (n.d.), Scherzo, pf, 1890

BIBLIOGRAPHY

FétisB; GroveO (L.A. Wright); *MGG1* (E. Haraszti)
A. Pougin: Obituary, *Le ménestrel* (8 May 1892)
A. Jullien: *Musiciens d'aujourd'hui*, 2nd ser. (Paris, 1894), 290–310
H. Imbert: 'Ernest Guiraud', *Médaillons contemporains* (Paris, 1903), 285–94
A. Hoérée: 'Entretiens inédits d'Ernest Guiraud et de Claude Debussy', *Inédits sur Claude Debussy* (Paris, 1942), 25–33
J.S. Kendall: 'The Friend of Chopin, and Some Other New Orleans Musical Celebrities', *Louisiana Historical Quarterly*, xxxi (1948), 856–76 [on J.B.L. Guiraud]
G. Favre: *Compositeurs méconnus* (Paris, 1983), 13–60
D. Weilbaecher: *Ernest Guiraud: a Biography and Catalogue of Works* (DMA diss., Louisiana State U., 1990)

HUGH MACDONALD

Guiraut de Bornelh. *See* GIRAUT DE BORNELH.

Guiraut d'Espanha [Espaigna] **de Toloza** [Tholoza] (*fl* 1245–65). Troubadour. Of the 16 poems attributed to him in the sources, 10 are dansas and one a pastorella in dansa style. No melodies have survived for these songs, but Guiraut's cultivation of the dansa form led Suchier to ascribe to him the anonymous dansa *Be volgra, s'esser pogues* (PC 244.1*a*) cast in the form of a virelai and with a simple melody. Three other anonymous dansas also in the Manuscrit du Roi (*F-Pn* fr.844) and written in the same hand share this form: *Amors m'art con fuoc ab flama* (PC 461.20*a*), *Domna, pos vos ai chausida* (PC 461.92) and *Tant es gay' es avinentz* (PC 461.230). None of these is actually named 'dansa' in the source, but they have been so identified on the basis of their similarity in poetic form to other named dansas. They are all based on a heptasyllabic line, although *Domna, pos vos* alternates a shorter five-syllable line in the refrain and portion of the stanza based on it.

BIBLIOGRAPHY

H. Suchier: *Denkmäler provenzalischer Literatur und Sprache* (Halle, 1883), 299

O. Hoby: *Die Lieder des Trobadors Guiraut d'Espanha* (diss., U. of Freiburg, 1915)

H. Anglès: *La música a Catalunya fins al segle XIII*, PBC, x (1935/*R*)

M. de Riquer: *Los trovadores: historia literaria y textos* (Barcelona, 1975), iii

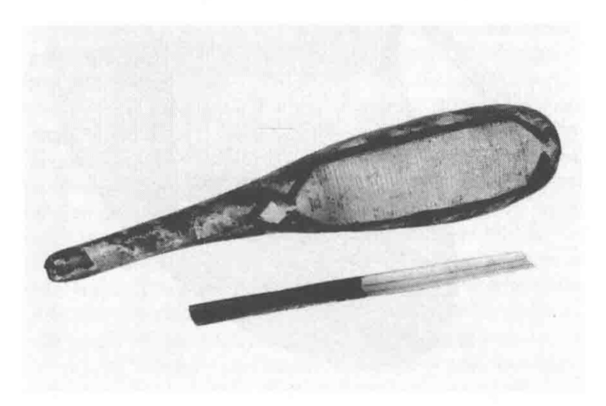
E. Aubrey: *The Music of the Troubadours* (Bloomington, IN, 1996)

For further bibliography and editions *see* TROUBADOURS, TROUVÈRES.

IAN R. PARKER

Guiraut Riquier. *See* RIQUIER, GUIRAUT.

Güiro. SCRAPER of the Caribbean, Panama and South America (in the Hornbostel and Sachs system it is classified as a scraped idiophone). In Cuba (where it is also known as *guayo* or *rascador*) it is usually made from the gourd of a climbing plant. It is elongated, with raised marks or frets close together on its sides (see illustration); a switch is rubbed against the frets, producing a distinctive sound which gives rhythmic emphasis to the music. It is used in dance ensembles. The name is also applied to the Atcheré, a large rattle with external strikers, used for religious rites of the Afro-Cuban Lucumí cult. In Puerto Rico, the *güiro* is used in most types of folk and popular music, and in certain religious festivals. In Panama, the *güiro* (or *guáchara*) accompanies the *mejorana* and *cumbia* folkdances. In Ecuador, where it is scraped with a small comb, the *güiro* is used by mestizos in Imbabura, by Quechuas in Tungurahua and by Afro-Ecuadorians in Esmeraldas Provinces.



Cuban güiro (private collection)

The modern *güiro* has been used in orchestral scores, including Stravinsky's *The Rite of Spring* (Cortège du Sage), where it is called both 'rape guero' and 'guero (rape)'. By the late 20th century the *güiro* was used extensively in all types of music, though when used orchestrally it was frequently mounted on a stand so that it could be played with one hand. It was available in a variety of shapes and sizes, made of wood or fibreglass. A metal spring version over a resonating chamber has been developed; it has been called a *reco-reco*, the name also used for a notched bamboo scraper of Brazil.

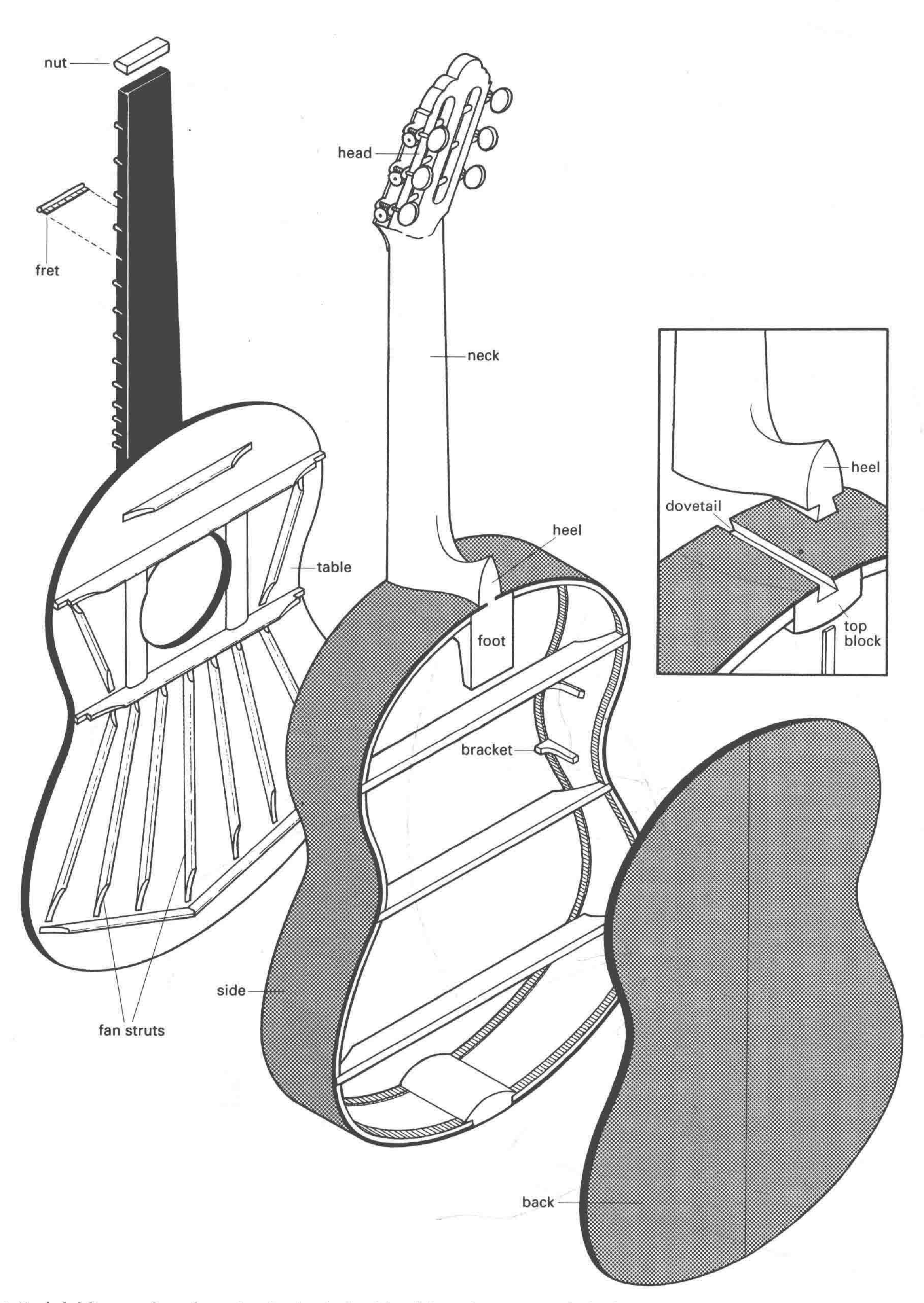
JOHN M. SCHECHTER, JAMES BLADES, JAMES HOLLAND

Guisterne (Fr.). *See* GITTERN; *see also* QUINTERNE.

Guitar (Fr. *guitare*; Ger. *Gitarre*; It. *chitarra*; Sp. *guitarra*; Port. *violo*; Brazilian Port. *violão*). A string instrument of the lute family, plucked or strummed, and normally with frets along the fingerboard. It is difficult to define precisely what features distinguish guitars from other members of the lute family, because the name 'guitar' has been applied to instruments exhibiting a wide variation in morphology and performing practice. The modern classical guitar has six strings, a wooden resonating chamber with incurved sidewalls and a flat back. Although its earlier history includes periods of neglect as far as art music is concerned, it has always been an instrument of popular appeal, and has become an internationally established concert instrument endowed with an increasing repertory. In the Hornbostel and Sachs classification system the guitar is a 'composite chordophone' of the lute type (*see* LUTE, §1, and CHORDOPHONE).

1. STRUCTURE OF THE MODERN GUITAR. Fig.1 shows the parts of the modern classical guitar. In instruments of the highest quality these have traditionally been made of carefully selected woods: the back and sidewalls of Brazilian rosewood, the neck cedar and the fingerboard ebony; the face or table, acoustically the most important part of the instrument, is of spruce, selected for its resilience, resonance and grain (closeness of grain is considered important, and a good table will have a grain count about 5 or 6 per cm). The table and back are each composed of two symmetrical sections, as is the total circumference of the sidewalls. The table is supported by struts of Sitka spruce, which contribute greatly to the quality of sound. Over-extraction of many of these woods led to a global shortage at the end of the 20th century, and luthiers, having exhausted their old stocks, turned to alternative materials. Indian rosewood and maple were often used instead of Brazilian rosewood (trade of which was banned throughout the world), the table was sometimes made from Canadian or western red cedar (acid rain and war in the Balkans having affected supplied of European spruce), mahogany from Honduras and Brazil was occasionally used for the neck, and African blackwood was being considered as a substitute for ebony.

The traditional arrangement has the struts radiating from below the soundhole under the lower part of the table; hence the term 'fan-strutting'. Various other



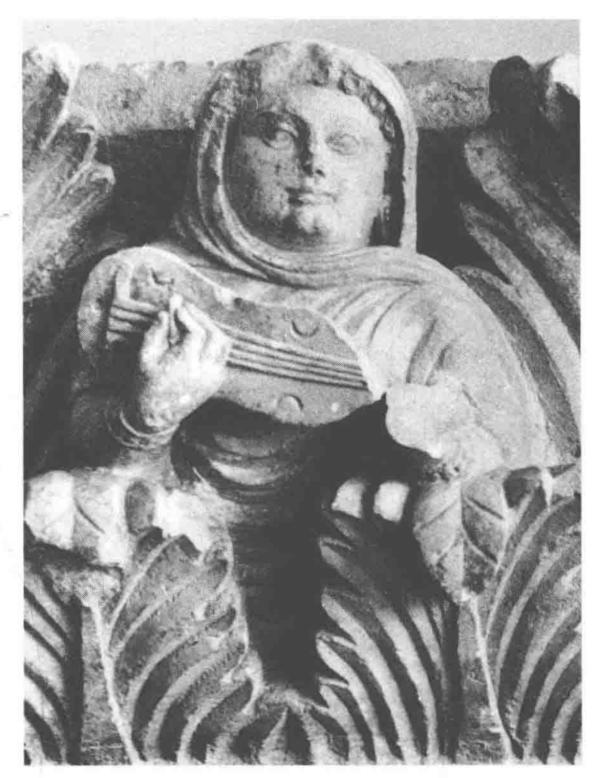
1. Exploded diagram of a modern guitar showing the Spanish and dovetail (see inset) methods of construction; the fan-strutting is in the traditional Torres pattern

patterns have resulted from experiments by different makers: some makers use a much thinner soundboard and a grid pattern of fine longitudinal struts with a smaller number of larger lateral struts, creating a membrane supported by a delicate but strong grid; others prefer a diagonal grid of struts (which include carbon fibre for extra strength). As high sound quality has been achieved by several of these makers, it is clear that one cannot speak of a standard strutting pattern; whatever the pattern, the table must be allowed to vibrate adequately. Vibrations of the strings are transmitted to the table by a rosewood bridge, which also acts as lower string fastener. The lower vibrating length of each string is determined by an ivory or bone saddle in the bridge and by a nut, also ivory or bone, at the upper end. The frets (usually 19), giving a total range of three and a half octaves, are of nickel silver. The three upper strings are made of nylon, the three lower of nylon strands overspun with fine metal. Tuning is effected by rear pegs activating a geared mechanism that turns the bone or nylon rollers. The standard tuning is *E–A–d–g–b–e′*. Guitar music is notated an octave higher than it sounds.

There are two methods of joining the neck to the body – the 'Spanish method' and the 'dovetail method' (fig.1). In the former the neck is projected into the body, and the sidewalls are slotted into the heel of the neck, while in the latter the body is completed first and the neck fitted into the top block. The Spanish method is more difficult to achieve but results in a stronger joint between neck and body and is hence preferable as this is an area of great tension. Modern guitar decoration is limited to a wooden mosaic inlay surrounding the soundhole; the inlay may be repeated in the bridge but the bridge more often has ivory, wood or synthetic purfling, which is also functional as it protects the wood from the pressure of the strings. Typical measurements for a guitar are: overall length 98 cm; string length 65 or 66 cm; width at the lower bout 37 cm, at the waist 24 cm, and at the upper bout 28 cm; body length 48·5 cm; nut to body 30 cm; depth at the lower bout 10 cm, at the upper bout 9·5 cm.

2. ORIGINS. There has been much speculation on the origin of the guitar, and several theories have been proposed to account for its presence in Europe. Some have regarded it as a remote development from the Ancient Greek kithara – as suggested by the etymological relationship of 'kithara' and 'guitar'; others have seen guitar ancestors among the long-necked lutes of early Mesopotamia and Anatolia or in the flat-backed 'Coptic lutes' of Egypt. One subject of disagreement has been whether the guitar was of indigenous European development or was instead among the instruments introduced into medieval Europe by the Arabs; but the application of the name 'guitar', with its overtones of European musical practice, to ancient and oriental lutes betrays a superficial acquaintance with the instruments concerned.

Short-necked lutes, among which the European guitar is classed, appeared many centuries later than the long-necked type. The earliest representations of the guitar shape in a short-necked lute appeared in Central Asia in the 4th and 3rd centuries BCE. From that time until the 4th century CE Central Asian lutes were of many kinds; the guitar shape is found in examples dating from the 1st to the 4th century CE (fig.2). The type is not met again until its appearance in Byzantine miniatures of the 11th century as a bowed instrument, and from this time the



2. Central Asian guitar-shaped lute: detail of a frieze from Ayrtam, near Termez, Uzbekistan, Kushana period, 1st century CE *(Hermitage Museum, St Petersburg)*

guitar form was similarly depicted in medieval iconography (*see* FIDDLE). Plucked lutes appeared in a variety of shapes in the Middle Ages; some citoles (which were plucked with a plectrum) approach guitar shape and are depicted with frets (*see* CITOLE).

The history of the guitar in Europe can be traced back to the Renaissance. Guitars from this period were constructed with both curved and flat backs and the main identifying feature of the Renaissance guitar is the characteristic outline of its frontal aspect, a shape it shared with the vihuela.

Instrument names related to 'guitar' occur in medieval literature from the 13th century onwards, but many are now thought to refer to the gittern, which differed in several respects from the Renaissance guitar (for a discussion of some of these early names, *see* GITTERN). However, the late 15th-century gittern was, according to Tinctoris (*c*1487), tuned 4th–major 3rd–4th, a tuning used also for the contemporary four-course lute and some four-course guitars. Iconographical evidence suggests that the extension of the range of the European lute dates from the beginning of the 15th century (paired strings having been introduced in the 14th). A fifth course was added in the treble, and later in the 15th century a sixth course was added in the bass, resulting – to judge partly by 16th-century musical evidence – in the tuning *G/g–c/c′–f/f′–a/a–d′/d′–g′*. This interval pattern, but with all the courses tuned at unison, was shared by the *vihuela de mano*, which replaced the lute in Spain. 'Vihuela' was first qualified by *de mano* (finger-plucked) in the 15th century; earlier related names were *Vihuela de peñola* and *vihuela de arco*. It seems clear that the finger-plucked vihuela was



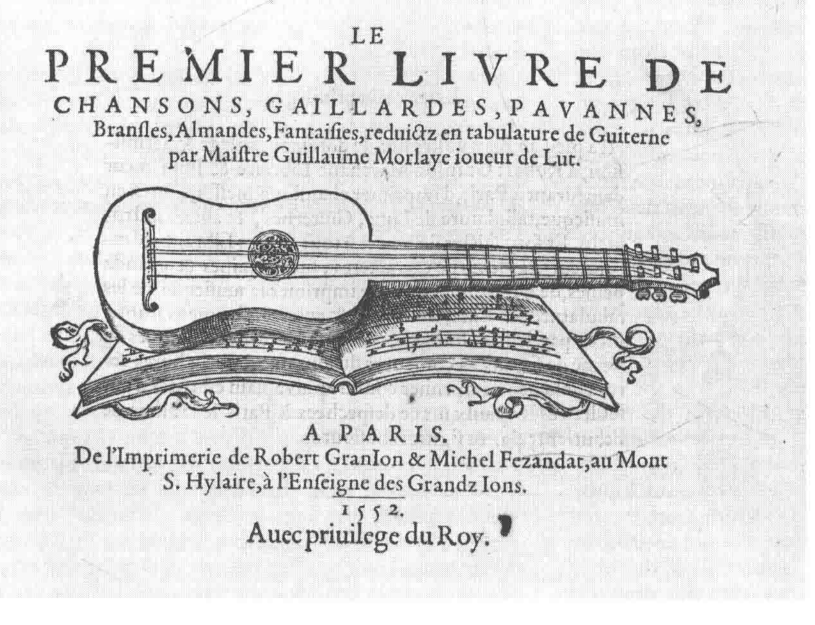
3. Woman playing a French four-course guitar: woodcut, 16th century

an adaptation of the guitar-shaped bowed instrument. The basic form was retained, but features better suited to a plucked instrument were adopted, namely a lute-type bridge and a central rose.

It was also during the 15th century that the Renaissance four-course guitar appeared, an instrument which had much in common with the lute and the vihuela. The strong influence from these two instruments is attributable to their artistic superiority to the guitar: the wider range afforded by their extra strings would have allowed more ambitious music to be played on or composed for them. Depictions of the four-course guitar from various regions have enough in common to indicate that a single type of instrument had been established in general usage; the complete outline of the guitar is apparent in them all, as are the central rose, the lute-type bridge and frets. In 16th-century depictions the guitarist's right hand approaches the strings from above (fig.3); no plectrum is used (as this would not allow polyphonic music to be realized). One of the four-course guitar tunings had doublings at the upper octave in the lowest course. Other features of the lute that appeared in the guitar were the rose, the bridge (fixed to the table) and the rounded, ribbed back. The flat back was shared with the vihuela, as was the waisted frontal outline (for illustrations, *see* VIHUELA).

3. THE FOUR-COURSE GUITAR (Fr. *guiterre*, *guiterne*; It. *chitarrino*, *chitarra da sette corde*, *chitarra Napolitana*; Sp. *guitarra de quatro ordines*). 16th-century guitars were much smaller than the modern instrument, and the four-course instrument could be described as a treble guitar. Juan Bermudo (*El libro llamado Declaración de instrumentos musicales* (Osuna, 1555/*R*, chap. lxv) described the guitar as smaller (*mas corto*) than the vihuela and this is borne out both by contemporary iconography (fig.4) and by the technical requirements for the left hand in much of the surviving music. In the 16th century even five-course guitars (as opposed to the five-course vihuelas described by Bermudo) seem to have been small instruments. The length of a five-course guitar made by Belchior Dias in 1581 (Royal College of Music, London; fig.5*a*) is only 76·5 cm. Other features of the 16th-century instrument – shared by other plucked instruments of the period – were a rose, often of intricate construction (fig.6), instead of an open soundhole; gut frets tied round the neck (eight to ten frets seems most usual); and a bridge set low in the table (this allows the Dias guitar to have a vibrating string length of 55·4 cm).

The basic interval pattern of the gut strings was 4th–major 3rd–4th; there was, however, a variety of



LE
PREMIER LIVRE DE
CHANSONS, GAILLARDES, PAVANNES,
Branſles, Almandes, Fantaiſies, reduictz en tabulature de Guiterne
par Maiſtre Guillaume Morlaye ioueur de Lut.

A PARIS.
De l'Imprimerie de Robert GranIon & Michel Fezandat, au Mont
S. Hylaire, à l'Enſeigne des Grandz Ions.
1552.
Auec priuilege du Roy.

4. Typical four-course guitar: title-page of Guillaume Morlaye's 'Premier livre de chansons ... en tablature de guiterne' (Paris: Granjon, 1552); note the small size of the guitar in comparison with the book on which it rests

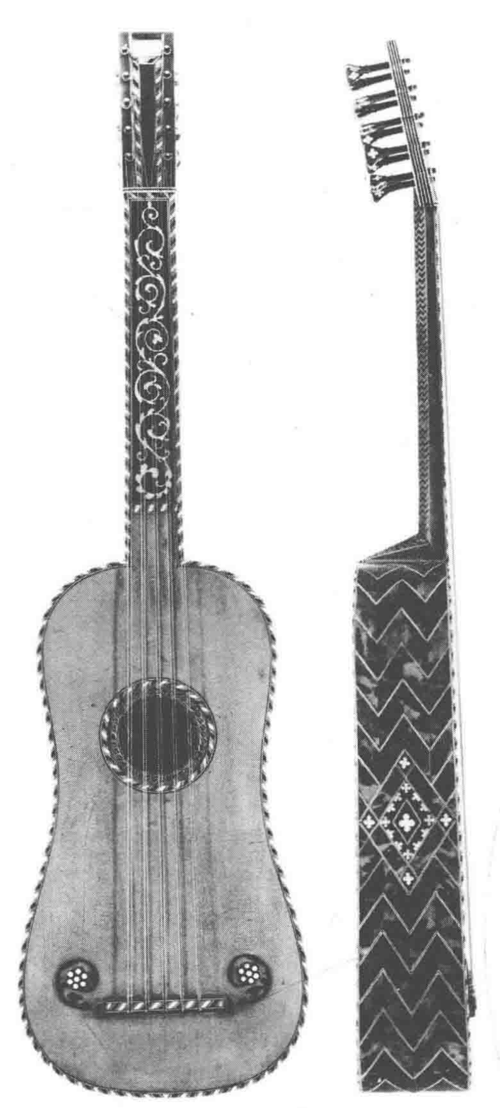


5. Guitars from the 16th century to the 20th: (a) five-course, by Belchior Dias, Lisbon, 1581; (b) five-course, attributed to Jacob Stadler, Munich, c1625 (rose missing); (c) six-course by José Pagés, Cádiz, 1809 (all Royal College of Music, London); (d) six-course by José Ramirez

tunings applied to the courses. Bermudo described and gave letter names for tunings which result in the following: *g'/g–c'/c'–e'/e'–a'* (*temple nuevos*) and *f'/f–c'c'–e'/e'–a'* (*temple viejos*). He said that the old tuning (*viejos*) was better for 'old romances and strummed music', and that the new tuning should be preferred for 'modern music'. (The old tuning is found in contemporary French guitar books as 'à corde avalée', *see* CORDES AVALLÉES). Both the old and new tunings have the fourth course in octaves; the lower, and thicker, of the pair of strings is called a 'bordón' by the Spanish and a 'bourdon' by the French. The particular stringing arrangement of the fourth course (with the lowest string closest to the third course) is deduced from internal evidence of the instrument's full repertory, and is corroborated both by similar evidence for the five-course guitar (see §4) and the survival of this practice in folk guitars from Spain, Portugal, Brazil etc. Not all music sources require this lower string. Scipione Cerreto (*Della prattica musica*, Naples 1601/*R*) gave a totally re-entrant tuning with no lower octave on the fourth course: *g'/g'–d'/d'–f♯'/f♯'–b'*, that is, Bermudo's *temple viejos* intervals but a tone higher. This tuning is corroborated by an anonymous print of 1645, *Conserto vago*, a suite of pieces for a trio consisting of guitar, lute and theorbo, in which the guitar has to be tuned as above in order to comply with the normal tunings of the other two instruments.

In addition to guitar tunings, Bermudo provided information about how pre-existing vocal and instrumental music could be intabulated for the guitar. He noted (f.xxix*v*), that one could imagine (*ymaginar*) guitars, vihuelas etc. tuned to any desired pitch level, so that even if the written pitches did not happen to fit the actual tuning of the instrument, they would still fit comfortably on the fingerboard. In other words, one could transpose the music to fit on one's instrument. Many modern editors have misunderstood this practical instruction, and have produced editions in which the music is transcribed into unlikely pitches. Bermudo went on to advise the beginner to make fingerboard diagrams for various pitch levels to aid in making intabulations (f.xcvi*v*). It seems clear from his discussion that one size of instrument tuned to one actual pitch level was intended for all the music, and not different size guitars and pitches.

Most of the evidence of iconography, music sources and tuning instructions indicate that the four-course guitar was a small, treble instrument; however, fragments of *An Instruction to the Gitterne* (almost certainly a translation and edition by James Rowbotham (London, c1569) of Adrian Le Roy's lost *Briefve et facile instruction pour … la guiterne*, Paris, 1551), gives the tuning pitches in staff notation as *c–f–a–d'*. If taken literally, this implies a larger four-course guitar. Michael Praetorius (*Praetorius SM*, ii), who is likely to have consulted one of these prints,





6. Front and side views (with detail of rose) of a five-course guitar by René Voboam, Paris, 1641 (Ashmolean Museum, Oxford)

cites the same pitches. But as this is the only evidence for a larger instrument, the possibility of a printing error in the Rowbotham print must be considered. The C clef in the tuning chart appears on the fourth line, but may have been intended for the second; in which case, the tuning would be the same as Bermudo's *temple nuevos*. Certainly, all present evidence suggests that from the mid-17th century the term 'gittern' was used in England to refer to a small, treble instrument (although, by this time, but not before, there is evidence that it may have pertained to a wire-strung, cittern-like instrument).

In the performance of polyphonic music guitar technique was similar to that of the lute and vihuela; the right hand was supported by the little finger resting on the bridge or on the table, and the production of sound was generally achieved by the thumb and first two fingers plucking the strings. Such a position was made possible by the low height of the strings over the table, which itself lay flush with the fingerboard. Music was notated in tablature. The various systems used four lines to represent the courses; in music printed in Spain and Italy the lowest line represents the highest-sounding course (establishing a physical correspondence between the instrument in playing position and the music), while this is reversed in French sources (establishing an intellectual relationship between the highest line and the higher sounds). The Spanish and Italian systems use numbers to indicate the frets to be stopped (0, open string; 1, first fret etc.); the French system uses letters (*a*, open string; *b*, first fret etc.). Rhythm is indicated by note values above the 'staff'; these follow the quickest-moving part, so longer-held notes have to be inferred by the performer. Although Bermudo gave advice on locating notes that might not be obtainable in some positions because of ostensibly Pythagorean tuning systems, guitar tablature is actually based on a temperament with most of the semitones equal in size.

The earliest surviving music for the four-course guitar appears in Alonso Mudarra's *Tres libros de musica en cifras para vihuela* (Seville, 1546/*R*): four fantasies (one in the *viejos* tuning), a 'pavana' and a setting of *O guardame las vacas*, which uses the romanesca ground. The music is of the same high quality as Mudarra's vihuela music, which comprises the bulk of the collection. The earliest Italian source is Melchiore de Barberiis's lutebook *Opera intitolata contina ... Intabolatura di lauto ... libro decimo* (1549[39]) in which are found four 'fantasias' for guitar. These are actually light dance pieces; one of them was reprinted by Guillaume Morlaye (1553[34]) as a 'branle'.

It was in France that music for the four-course instrument flourished. Beginning with the (lost) first book of Guillaume Morlaye (1550), a series of guitar books published by the printers Granjon and Fezandat included music by Morlaye (book 1, RISM 1552[32]/*R*, see fig.4; book 2, 1553[34]/*R* (Fezandat alone); book 4, 1552[33]/*R* (Fezandat alone)) and Simon Gorlier (book 3, 1551[22]/*R*). A concurrent series was published by the printers Le Roy and Ballard with music by Le Roy (book 1, 1551[23]/*R*; book 2, 1555/*R*; book 3, 1552/*R*; book 5, 1554[33]/*R*) and Grégoire Brayssing (book 4, 1553/*R*). The repertory in these publications comprises a wide range of material from simple dance settings and intabulations of chansons to rather fine fantasias. Some of the dance settings have virtuoso divisions and the fantasias include four by the lutenist Alberto da Ripa which compare favourably with

his best lute fantasias. Le Roy's second and fifth books are entirely for solo voice and guitar. Among Spanish sources Miguel de Fuenllana's vihuela collection *Orphenica lyra* (Seville 1554/*R*) also contains guitar music, including Juan Vasquez's *Covarde cavallero* and a *romance*, *Passavase el rey moro*, both for voice and guitar (the vocal line is indicated by red ciphers within the tablatures). There are also six fantasias and a setting of 'Crucifixus est'. In England and elsewhere the four-course instrument also enjoyed some popularity. In addition to Rowbotham's *An Instruction to the Gittern*, there are some English lute manuscript sources which contain samples of four-course guitar tablature (*GB-Lbl* Stowe 389; *GB-Lbl* Add.30513; *US-NH* 'Braye lutebook' (ed. in Ward, B1992)). Phalèse, who was active in Louvain, printed two collections for the instrument (1570[35], 1573, lost). Much of the music in the first book was taken from the earlier French publications. The instrument was widely used in Italy, and a number of Italian manuscript sources from the late 16th and early 17th centuries survive in European libraries. (For an extensive listing of guitar sources see Tyler, A1980, pp.123–52).

Although the four-course instrument is generally regarded as a Renaissance guitar because of its 16th-century repertory, it continued to be widely used, mainly for playing popular music, throughout the 17th and 18th centuries. Agostino Agazzari (*Del sonare sopra 'l basso*, Siena, 1607) recommended its use in a continuo ensemble; the 1645 *Conserto vago* collection has already been mentioned. Pietro Millioni (*Corona del primo, secondo, e terzo libro*, Rome, 1631) provided a chord chart for the four-course as well as for the larger, five-course guitar, and thus provided a clue as to its use in the enormous repertory of strummed guitar music. In London, John Playford published *A Booke of New Lessons for the Cithern and Gittern* (?2/1652), half of which is devoted to English popular tunes arranged for a small instrument tuned to guitar intervals. It is not clear whether this instrument, the gittern, is wire-strung like the cittern or whether the term 'gittern' was still used at this late date to indicate the guitar.

All known editions of Joan Carles Amat's *Guitarra española* from 1626 to *c*1819 (1st edn, ?1596, lost) contain a chapter on the four-course guitar, indicating perhaps the little instrument's continued, if limited, use in to the 19th century. In Spanish and Portuguese cultures, both in the Old and New Worlds, small treble guitars have been in use and continue in use to the present day. The modern ukulele tuning *g′–c′–e′–a′* is the same as Bermudo's tuning (without a *bordón*), and the alternative ukulele tuning *a′—d′–f♯–b′* is remarkably similar to Cerreto's re-entrant tuning of 1601.

4. The five-course guitar (It. *chitarra spagnuola*; Sp. *guitarra*). Iconographic sources confirm that five-course guitar-like instruments were in use from at least the end of the 15th century, especially in Italy. The Italian term 'viola' was applied to these as well as to instruments with six and seven courses. The terms 'viola' and 'viola da mano' (and their Spanish equivalent 'vihuela') were often used generally to mean instruments of this general type and shape; sometimes the small four-course instrument was also included. Fuenllana (f.IV), for example, wrote about the 'vihuela de Quatro Ordenes, Que Dizen Guitarra'. He also printed the earliest known music for a five-course instrument ('vihuela de cinco ordenes'), fantasies and vocal intabulations that require an instrument tuned to guitar intervals (starting from the fifth course; 4th–4th–major 3rd–4th), though he made no mention of specific pitches or stringing. Bermudo referred to a 'guitarra de cinco ordenes', saying that one could be made by adding to the four-course guitar a string a 4th above the existing first course (f.xxviii*v*). He also described new and unusual tunings for it as well as for a 'guitarra grande' of six courses and for the four-course instrument. No music survives for any of these tunings. The previously described Dias guitar could be an example of Bermudo's 'guitarra de cinco ordenes' (later Italian sources call this type of small instrument a 'chitarriglia').

A French source, the drawings of Jacques Cellier (*Recherches de plusieurs singularités*, *c*1583–7; *F-Pn* fonds fr.9152), shows a four-course instrument (seven strings) with a tuning chart for a five-course instrument: *g–c/c′–e–a–d′* (octave stringing is shown only for the fourth course). This re-entrant tuning would be, if the third course were raised a semitone, a typical stringing arrangement (with its bourdon on the fourth course) for the playing of much of the later Italian and French 'art' music written for the guitar. A first course at *d′* was fairly common (see, for example, Benedetto Sanseverino, *Intavolatura facile* (Milan, 1620)), though a first course at *e′* was to become the standard. Spanish sources often recommended *bordónes* on both the fourth and fifth courses, especially if the guitar was to be used only for strumming. The earliest known edition of Amat's booklet on the guitar (1626) gives the following tuning: *A/a–d/d′–g/g–b/b–e′*; one assumes that the lost first edition (?1596) gave the same information.

From the 17th century, tuning information frequently indicated no bourdons at all. This produced a totally re-entrant tuning: *a/a–d′/d′–g/g–b/b–e′* with the lowest pitch that of the third course (see, for example, Luis de Briçeño: *Método ... para aprender a tañer la guitara a lo español* (Paris, 1626/*R*); Marin Mersenne: *Harmonie universelle*, ii (Paris, 1636–7/*R*); Francesco Valdambrini: *Libro primo d'intavolatura di chitarra* (Rome, 1646), *Libro secondo* (Rome, 1647); Antoine Carré: *Livre de guitarre* (Paris, 1671/*R*); Gaspar Sanz: *Instruccíon de música sobre la guitarra española* (Zaragoza, 3/1674)). Two Italian sources for this re-entrant tuning offer another variant: *a/a–d′/d–g/g′–b/b–e′* with an upper octave on the third course (*I-MOe* Campori 612.X.L.10.21 and *I-Bc* AA360). The most common modification to the re-entrant type tuning was *a/a–d′/d′–g/g–b/b–e′* which, judging by the musical requirements of their tablatures, was used by the leading composers of guitar solos of the time: Francesco Corbetta, Angelo Michele Bartolotti, Giovanni Battista Granata, Robert de Visée (ex.1), Ludovico Roncalli, and others.

The reason for these re-entrant tunings becomes clear from the original tablatures: in much of the 'art' music for guitar (as opposed to exclusively strummed music), the high, re-entrant fifth course was used melodically in scale passage-work in conjunction with the other treble courses; rarely was the fifth course used as a bass. The fourth course too was used most often in the same fashion as the fifth. A typical idiom was that which Sanz called 'campanelas' (little bells): as many open strings as possible were employed in the notes of scale passages, so that the notes rang on, one melting into the next in the manner of a harp or bells (see ex.2). Even when a bourdon was used

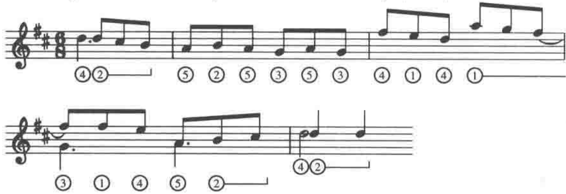
Ex.1 Robert de Visée: Suite no.9 (*Livre de pièces pour la guittare,* 1686)



Arrows indicate direction of *rasgueado* strokes. Small notes in parentheses are those produced by the upper octave of the fourth course. Numbers in circles indicate the courses on which the notes are played.

on the fourth course the stringing arrangement was technically important, with the upper octave string placed nearest the fifth course and the bourdon nearest the third course; this allowed the player the choice of striking the

Ex.2 Gaspar Sanz: 'Canarios', *Instrucción de música,* i (1674)



Numbers in circles indicate the courses on which the notes are played.

upper of the pair alone (needed most frequently), or including the bourdon when the music required the lower octave. This stringing was mentioned by Lucas Ruiz de Ribayaz, Antonio Stradivari and Denis Diderot among others and is shown in a number of iconographical sources.

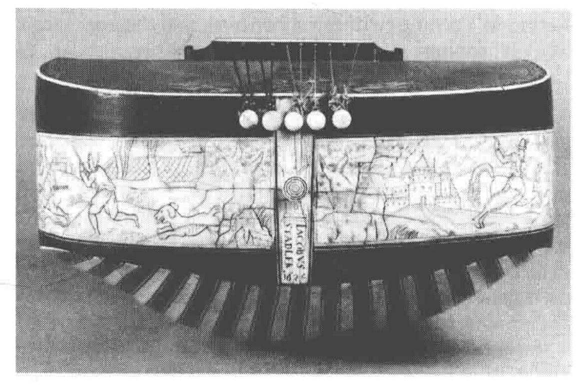
It was up to the player to decide which of the variety of possible tunings and stringings was suitable for each source of music; this was not always easy. In general, the sources for exclusively strummed music could be used with any tuning because questions of proper chord inversions and harmonic niceties were rarely touched upon in this repertory. For much of the mixed style of guitar music, which used PUNTEADO (It. pizzicato) technique, some strummed chords (Sp. RASGUEADO; It. BATTUTO, *battente*), and frequent *campanela* passages (found in the most important Italian and French sources), a re-entrant tuning, usually with a bourdon on the fourth course, was suitable. Occasional sources such as Francisco Guerau's *Poema harmónico* (Madrid, 1694/*R*) seem to require bourdons on the fourth and the fifth courses.

With its unique tunings and its emphasis on brighter, higher-ranged music, in an idiom generally quite unlike that of the lute or any other plucked instrument of the time, the five-course guitar was very different from the modern guitar. Only from the middle of the 18th century did the character of the guitar begin to approach that of the instrument we know today in its development of a bass range and its playing technique. Average measurements of the five-course Baroque guitar were: overall length 92 cm; string length 63–70 cm; widths 20 cm–17 cm–24 cm; depth varied according to whether the back was flat or rounded (vaulted). The five-course guitar retained features of the smaller, four-course instrument, but curved pegboxes with laterally inserted pegs no longer appeared.

Although many guitars had rounded backs, this feature alone does not identify the later, special type of guitar known today by its 19th-century name, the *chitarra battente*. Developed in the mid-18th century along the lines of the newly perfected Neapolitan mandolin, the instrument usually had a deeply vaulted back, but metal rather than gut strings and frets. The strings passed over a movable bridge and were fixed at the bottom of the body (fig.7). Like the Neapolitan mandolin, the table of the *chitarra battente* was canted downwards from the bridge instead of being completely flat as on the gut-strung guitar. Although it generally had paired strings, the *chitarra battente* could also have three strings to a course. It seems to have been used primarily for popular music accompaniments, and was probably played with a plectrum. There is no known repertory for it, although the parts in *alfabeto* notation for the 'chitarr' a battendo' that accompanies the 'chitarr' a penna' (an eight-course instrument most likely to have been a Neapolitan *mandolone*) in a mid-18th century, possibly Neapolitan manuscript may be for the *chitarra battente* (*I-Mc* Noseda 48A).

Many Baroque guitars have survived, particularly the highly decorated ones, which were more likely to be preserved by collectors than the plainer models. A survey of contemporary pictures reveals that instruments made of plain woods and with relatively little decoration were more common. In museum collections there are many instruments by makers such as Matteo and Giorgio Sellas, Giovanni Tessler, René and Alexander Voboam, Joachim Tielke (fig.8) and Antonio Stradivari (fig.9). The two surviving instruments by Stradivari are beautifully proportioned with little decoration, though their plainness has been heightened over the years by the removal of decorative details such as the traditional 'moustaches' on either side of the bridge.

The earliest notation specifically for the five-course guitar dates from the latter part of the 16th century, when a new symbol system developed to represent complete, five-note chords. It seems to have first appeared in an Italian manuscript (*I-Bu* 177 iv), which contains the top parts of madrigals and canzonettas from the 1580s by



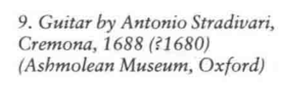
7. End view of a five-course guitar by Jacob Stadler, Munich, 1624, later converted into a chitarra battente (private collection)



8. Front and back views of a five-course guitar (now adapted for six courses) by Joachim Tielke, Hamburg, 1693 (Victoria and Albert Museum, London)

such composers as Marenzio and Vecchi. There, lower case letters of the alphabet representing specific chords are found about the words and at places where there are changes in the harmony. Other early Italian sources (all song manuscripts) include one supposedly copied *c*1595 by Francesco Palumbi (*F-Pn* Español 390), and one dated 1599 (*I-Rvat* Chigiani L.VI.200). These contain mostly Spanish texts, but use the Italian letter (*alfabeto*) notation. There are some Spanish sources for the chord system, e.g. Amat's (lost) booklet of 1596 (and its 17th-century reprints) and Briçeño (1626), in which the chords are symbolized by numbers instead of letters. The number notation is rarely encountered, while Italian *alfabeto* became the standard chord notation. Radically different from any previous type of notation, this system, which implied that the performer was to think only in terms of vertical block harmonies (as modern rhythm guitarists do), developed in conjunction with the rise of Italian monody. Indeed, some of the earliest manuscript sources of monody by such composers as Peri and Caccini (for example, *I-Fc* Codex Barbera G.F.83) contain *alfabeto*. It is, perhaps, significant also that in the 1589 Florentine *intermedi*, a major landmark in the development of the new monodic style, two guitars were used in Cavalieri's famous *Ballo del Gran Duca*, a piece which remained popular for at least another century.

The first appearance in print of the *alfabeto* system was Girolamo Montesardo's *Nuova inventione d'intavolatura per sonare li balletti sopra la chitarra spagnuola, senza numeri e note* (Florence, 1606). During the early 17th century an abundance of guitar books appeared in print using only this system for strummed chord solos (many



9. Guitar by Antonio Stradivari, Cremona, 1688 (?1680) (Ashmolean Museum, Oxford)

of the pieces could also be considered accompaniment parts for use in ensembles). The important writers of *alfabeto* books were: Foriano Pico (1608), G.A. Colonna (1620, 1623, 1637), Sanseverino (1620), Carlo Milanuzzi (1622, 1623, 1625), Millioni (1624, 1627), Millioni and Lodovico Monte (*c*1627, 1637, 1644, etc.), G.B. Abatessa (1627, 1635, *c*1650, 1652), G.P. Foscarini (1629), Tomaso Marchetti (1635), Corbetta (1639), Agostino Trombetti (1639), Antonio Carbonchi (1643), Carlo Calvi (1646), Giovanni Bottazzari (1663), Giovanni Pietro Ricci (1677) and Antonio di Michele (1680); for full details of second and subsequent editions of many of these collections see Tyler, A1980, pp.123–58. The last known *alfabeto* book was an edition of Millioni and Monte's 1637 book in 1737.

In addition to the *alfabeto* sources of guitar solos, there is an enormous body of publications of Italian arias employing the guitar as the instrument to accompany the voice. In this repertory are found publications by many of the major vocal composers of the time, such as Stefano Landi (1620, 1627) and Sigismondo d'India (1621, 1623), and several books by Andrea Falconieri, G.G. Kapsperger, Milanuzzi, G.B. Vitali, Biagio Marini, Guglielmo Miniscalchi, Allessandro Grandi (i), and others. In the collections with contributions by various composers are found five arias by Monteverdi (Milanuzzi, 1624, RISM 1634[7]) all unique to these prints, as well as arias by Frescobaldi (*VogelB* 1621[2]), Domenico Mazzochi (RISM 1621[16]) and Cavalli (RISM 1634[7]). The subject of guitar accompaniment in this important 17th-century aria repertory has yet to be studied thoroughly, and the role of the guitar as a widely used continuo instrument has not been sufficiently stressed.

In addition to devising accompaniments from the harmonic indications of the *alfabeto*, 17th-century guitarists also learnt to read and improvise a CONTINUO accompaniment from the bass line (both with and without figures). Although the Baroque guitar was often unable to



10. Technique of playing the guitar near the bridge (for punteado playing), and above the rose (for strumming): two sketches of a guitarist by Antoine Watteau, chalk, early 18th century (British Museum, London)

sound the true bass note because of its tunings an idiomatic continuo accompaniment could be realized for the proper harmonies. The true bass line was played by an appropriate instrument such as a theorbo or cello. The preface of most of the aria books gives a chart instructing the guitarist on how to read from the bass, but many of the books of solos give far more detailed instructions. Corbetta's books of 1643 and 1648 give continuo-playing information, as do Foscarini's of 1640. Sanz devoted an entire section of his book to guitar continuo playing and Santiago de Murcia's *Resumen de acompañar la parte con la guitarra* (Madrid, 1717/*R*) was, as its title suggests, in large part devoted to instruction in guitar continuo playing. But the most thorough and extensive instructions of all appeared in Nicola Matteis's *Le false consonanse della musica* (London, *c*1680) and the later English edition *The False Consonances of Musick* (1682/*R*). This tutor for guitar continuo playing is one of the most useful and detailed of any 17th century continuo treatise for any instrument (including keyboard).

As well as the strummed style of guitar music found in the *alfabeto* sources of the early 17th century, a new style of guitar music began to appear in print from about 1630 with Foscarini's second and third books (published together, n.d.). Although one of the chief assets of the guitar was its ability to play block chords in a rhythmic strumming style (this was considered to be the true idiom of the guitar), Foscarini adapted lute tablature and technique in combination with the strummed chords to arrive at a mixed style of solo guitar writing. In his preface he was apologetic about the lute-like elements. It was this new mixed style that was used by the finest guitar composers of the 17th century and the early 18th. Although Corbetta included some very fine solos in his 1639 book, it was A.M. Bartolotti who, in 1640, produced the first fully developed, masterful examples of the new idiom, and his second book (*c*1655) contained some of the finest Baroque guitar music of the 17th century. It was Corbetta, however, who became the best-known Italian guitar composer, with his publications of 1643 and 1648, which contained music of the highest order. Other major Italian writers for the guitar were Granata (1646, *c*1650, 1651, 1659, 1674, 1680, 1684), Valdambrini (1646, 1647), Domenico Pellegrini (1650), Francesco Asioli (1674, 1676), Matteis (*c*1680, 1682) and Roncalli (1692). It is ironic that, although the guitar was known as a Spanish instrument, it was in Italy that its repertory was first developed.

In France the five-course guitar was not held in high esteem initially. Both Mersenne and Pierre Trichet referred to it in disparaging terms, and the general opposition is mentioned in Briçeño's *Método … para aprender a tañer la guitara* (1626), a work advocating the chordal style of performance. Briçeño's book did not succeed in popularizing the instrument, and only later in the century did further publications appear. These reflect an interest in the guitar in court circles engendered by Corbetta, whose *La guitarre royalle* of 1674 was dedicated to Louis XIV. Although the *rasgueado* style is a strong feature of the pieces in the book, the alphabet has been abandoned and greater freedom achieved by indicating the notes of the chords individually. Corbetta was succeeded by Robert de Visée (?*c*1655–1732/3), who was formally appointed guitar tutor to the king in 1719. His *Livre de guittarre dédié au roy* was published in 1682, and a second work, *Livres de pièces pour la guittarre*, appeared in 1686; both

contain suites of various length, made up of an introductory prelude followed by dances – allemande, courante, sarabande, gigue, passacaille and others. Visée also produced a collection of pieces for theorbo and lute, and left a number of works in manuscript. Rémy Médard, in his *Pièces de guitarre* (1676), acknowledged his debt to Corbetta, who taught him, but like Visée he cultivated a more delicate style. A concern with melodic and contrapuntal movement is also evident in *Nouvelles découvertes sur la guitare* (op.1, 1705) by François Campion (*c*1685–1747).

Corbetta's first *La guitarre royalle* (1671; fig.11) was dedicated to Charles II of England, who was an enthusiastic performer. The guitar was extremely fashionable in England; Corbetta, who went to England in the early 1660s and counted many of the nobility among his pupils. However, some distaste for the instrument was expressed, and Pepys, for one, held the guitar in low esteem. (The inclusion in Pepys's library, which survives intact in Cambridge (*GB-Cmc*), of a manuscript by guitar tutor Cesare Morelli, and the evidence of his own compositions for guitar and voice (written out for him by Morelli), suggests, however, that he was eventually won over by the instrument.) The distinction drawn by William Turner (i) in 1697 between the 'brushing way' and the 'pinching way' indicates that, as well as Corbetta's more complex music, there was no lack of strumming in England. Indeed it is likely that a lost work, *Easie Lessons on the Guitar for Young Practitioners*, recorded in 1677 as by Seignior Francisco, was by Corbetta himself. In 18th-century England the guitar went out of fashion. It was replaced by the ENGLISH GUITAR, which had little in common with the guitar proper, being similar in shape to the cittern and having metal strings tuned *c–e–g–c′–e′–g′*.

11. *Page from Francesco Corbetta's 'La guitarre royalle' (Paris, 1671), engraved by Hiérosme Bonneüil*

The five-course guitar was first known in Germany as an instrument for strumming. Praetorius so described it, but he also related that 'it can be used to good effect in other graceful *cantiunculae* and delightful songs by a good singer'. Later in the century the guitar appeared in consort with the lute, angélique and viol, accompanying a collection of songs by Jakob Kremberg, *Musicalische Gemüths-Ergötzung* (Dresden, 1689).

Corbetta's presence in the Netherlands is attested by his *Varii scherzi di sonate per la chitara spagnola*, published in Brussels in 1648. The interest engendered by Corbetta was maintained through the 17th century, although native sources are lacking until the following century, when François le Cocq's *Recueil des pièces de guitarre* appeared (*c*1729). As well as Le Cocq's compositions, the collection contains works by Corbetta, Sanz, Visée, Granata and other 17th-century guitarists (added by Jean-Baptiste Castillon, to whom Le Cocq had dedicated the book). A mid-18th-century manuscript collection from the Netherlands is the so-called *Princes An's Lute Book*, for five-course guitar (*NL-DHgm* 4.E.73).

Despite its title, a late 17th-century Spanish source by Antonio de Santa Cruz, *Música de vihuela* (*E-Mn* M.2209), is not to be compared with the 16th-century vihuela books, as its contents consist of 17th-century Spanish dances notated in five-line tablature. It includes the chord alphabet and was obviously intended for the five-course guitar. The most important source of guitar music in 17th-century Spain is the *Instrucción* by Gaspar Sanz, eight editions of which appeared between 1674 and 1697. Sanz, in his preface, states that he went to Italy to study music and became an organist in Naples. He later went to Rome where he studied the guitar with an important composer of the time, Lelio Colista (some of whose guitar music survives in *B-Bc*, littera S no.5615). He also states that he studied the works of Foscarini, Granata and Corbetta. There are many Italian as well as Spanish dance pieces in his publications and he employs a mature and fully integrated style of mixed writing with an equal balance of strummed chords and *punteado* style, especially in his later *passacalles* of 1697.

The *Luz y norte musical* (Madrid, 1677) by Lucas Ruiz de Ribayaz is a work devoted to the guitar and the harp; most of the guitar music was plagiarized from Sanz. Guerau's book of 1694 is notable for containing music in an almost totally *punteado* style, quite different from Sanz and the majority of other guitar composers. Other Spanish sources are Santiago de Murcia's *Resumen* (1714), his manuscript *Passacalles y obras* (1732, *GB-Lbl* Add.31640) and his manuscript collection of dance variations (Archive of Elisa Osorio Bolio de Saldívar, Mexico City, Codice Saldívar, 4), which contains music of a very high standard; Murcia's own *prelidios* tend to be both original and masterful, though a study of concordances reveals that the majority of pieces in these two works are actually arrangements of French court music, many of pieces by Lully as well as Le Cocq and Corbetta.

The music for the five-course guitar discussed so far can be regarded as the 'classical' repertory for the late Renaissance and Baroque instrument. On the whole, this music calls for the characteristic re-entrant tunings that

were so important to the playing style and idioms employed during these periods and which made the guitar unique. But the nature of the guitar changed noticeably in the middle of the 18th century, along with musical styles in general. The change seems to have occurred first in France, where the guitar began to be used primarily to accompany the voice, using an arpeggiated style similar to that of keyboard instruments. The new style required true bass notes and as early as 1764 (*Journal de musique*, April) instructions for proper accompaniments stressed the use of a bourdon on the fifth course. The appearance of many guitar tutors in France between 1763 and *c*1800, all for a five-course guitar tuned *A/a–d/d′–g/g–b/b–e′*, as well as the gradual abandonment of tablature in favour of staff notation, leaves little doubt that the guitar was becoming an instrument much closer in character and playing styles to the modern guitar than to the Baroque instrument. Soon, even the double courses in octaves were abandoned in favour of single strings and, as early as 1785, a sixth string was indicated (*Etrennes de Polymnie*, Paris, 1785, p.148).

Historical statements referring to the guitar as an easy instrument should be treated with caution. Such a dismissive attitude is valid only when it is directed towards the guitar at its simplest level. The judgment is certainly not true in the context of art music, where textures more complex than a series of chord patterns demand accuracy of fingering and a high degree of coordination. These are of particular importance for the Baroque five-course guitar, which, though first used as a popular instrument, later gave rise to a literature that presents textures similar to those of the lute. Five-course guitar music has yet to be heard widely on the instrument for which it was written. Performance on the modern guitar is only an approximation of the original sound, as modern stringing and tuning does not allow the music to be realized faithfully.

5. The early six-string guitar. The transition from the Baroque five-course guitar to a recognizably modern instrument with six single strings took place gradually during the second half of the 18th century and the first decades of the 19th century in Spain, France and Italy. A deep-bodied instrument in the Gemeentemuseum (The Hague) labelled 'Francisco Sanguino, me fecit. En Sevilla año de 1759' is the earliest known six-course instrument, and is also notable for pioneering the use of fan-strutting to strengthen the table. Documents relating to the sale of musical instrument in Spain show that the six-course guitar became increasingly common from 1760 onwards, steadily superseding the five-course instrument, and was the most common form of guitar through Iberia by the 1790s. In Paris, the Italian-born guitarist Giacomo Merchi was still recommending the traditional five double-course in *Le guide des écoliers de guitarre* (*c*1761), but by 1777 (in his *Traité des agréments de la musique exécutés sur le guitarre*) was advocating 'my manner of stringing the guitar with single strings … single strings are easier to put in tune, and to pluck cleanly; moreover, they rederr pure, strong and smooth sounds, approaching those of the harp; above all if one uses slightly thicker strings'. Many of Merchi's Parisian contemporaries still favoured five double-courses – for example Bailleux (1773) and Baillon (1781) – while six double-courses remained the standard form of stringing in Spain well into the 19th century, and it seems to have been guitarists from Italy and southern France who were primarily responsible for the introduction of single strings, preferring the unambiguous bass notes that they produced, and initially using them on instruments originally intended for double-courses. By 1785, makers in Marseilles and Naples were building guitars specifically intended for six single strings (the often-repeated claim that Naumann, Kapellmeister at Dresden, was responsible for the addition of the lower E string at some point after 1688 can therefore safely be dismissed), and this new design gradually came into general use throughout much of Europe.

Changes in the basic instrument were many, and the guitar lost much that it had in common with the lute, establishing during the early decades of the 19th century the form that was to develop into the modern guitar. Machine heads were used instead of wooden pegs, fixed frets (first ivory or ebony, then metal) instead of gut; an open soundhole replaced the rose; the bridge was raised to a higher position (and a saddle and pins introduced to fasten the strings); and the neck became narrower. The flat back became standard, and proportions of the instrument changed to allow the positioning of the 12th fret at the junction of body and neck. Separate fingerboards were introduced, at first flush with the table, later raised to lie 2 mm or so above it. The rectangular peghead gave way to heads of various designs, often a distinguishing mark of the maker. Generally, lavish decoration disappeared, though some ornate guitars were made in the 19th century and the use of fan-strutting was further developed in six-course guitars made in Cádiz by José Pagés and Josef Benedid (figs.5*c* and 12). As well as fan-strutting in the lower half of the table, a cross-strutting system appeared in the part of the table above the soundhole. Other important makers of this period were René François Lacôte of Paris and Louis Panormo, active in London.

Instruction books reveal that there was no standard approach to playing technique. Earlier traditions persisted; the right hand was still supported on the table (on some instruments a piece of ebony was let into the table to prevent wear), although Nicario Jauralde (*A Complete Preceptor for the Spanish Guitar*) warned against resting the little finger on the table as this prevents the hand moving for 'changes in Piano and Forte' and inhibits 'the other fingers acting with Agility'. Right-hand finger movement was still confined mainly to the thumb and first two fingers. The technique for attacking the strings was normally *tirando*, with the fingertips rising after plucking; *apoyando*, in which the finger brushes past the string and rests on the string below, was little mentioned and apparently not generally applied. Performers were divided over whether or not to employ the fingernails in the production of sound; Fernando Sor (1778–1839), the leading Spanish player, dispensed with nails, while his compatriot, Dionysio Aguado (1784–1849), employed them. The left-hand thumb was sometimes used to fret notes on the lowest (*E*) string, a technique made possible by the narrow fingerboard. The instrument was held in a variety of ways, and was often supported by a strap round the player's neck; Aguado even invented a special stand – the tripodion – on which to rest the instrument.

Tablature was abandoned in the second half of the 18th century, with staff notation superseding it, at first in instruction books and song accompaniments. The earliest staff notation for guitar evolved in France and in Italy, the notational conventions for violin music being evident



12. Front and back views, and view of internal structure, of a six-course guitar by Josef Benedid, Cádiz, late 18th century (private collection)

in early solo pieces for 6-string – or, as it is now known, classical – guitar. The convention of notating guitar music on one staff headed by the G clef, the actual sounds being an octave below written pitch, is still in use.

The first published music for six-course guitar appeared in Spain in 1780, the date of *Obra para guitarra de seis órdenes* by Antonio Ballesteros. Further methods appeared in 1799: Fernando Ferandiere's *Arte de tocar la guitarra española* and Federico Moretti's *Principios para tocar la guitarra de seis órdenes*. In this latter work, Moretti (a Neapolitan in the service of the Spanish court) provides an insight into the difference between the instruments in general use in Spain and Italy at the end of the 18th century:

although I use the guitar of seven single strings, it seemed more appropriate to accommodate these Principles to six courses, that being what is generally played in Spain: this same reason obliged me to publish them in Italian, in 1792, adapted for the guitar with five strings, because at that time the one with six was not known in Italy.

Both Sor and Aguado were indebted to Moretti for making them aware of the possibility of part-writing for the guitar, and the two became very active outside their native Spain. Aguado, whose *Escuela de guitarra* was published in Madrid in 1825, settled for a while in Paris, but Sor pursued the career of a travelling recitalist, bringing the guitar to a much wider audience. Before leaving Spain, Sor had acquired some reputation as a composer; his opera *Telemaco nell'isola di Calipso* was successfully staged in Barcelona in 1796. In Madrid, Sor's patron was the Duchess of Alba. Also living in Madrid was Boccherini, who, inspired by the enthusiasm of his



13. Six-string Spanish guitar: oval medallion painted on the back of a six-string guitar by Altimira, Barcelona, mid-19th century (Victoria and Albert Museum, London)

patron, the Marquis of Benavente, made arrangements of several of his quintets to include the guitar.

Sor left Spain in 1813, a move dictated by the political circumstances, and headed for Paris, where he stayed for two years. He visited London, where he gave several recitals, returning to Paris for a production of his ballet *Cendrillon*. The success of this work enabled him to visit Moscow and St Petersburg, where he played before the court. He then returned to Paris and, except for a further visit to London, resided there until his death in 1839. Paris was one of the main centres of interest in the guitar, and several other virtuoso performers settled there, including Matteo Carcassi (1792–1853) and Ferdinando Carulli (1770–1841). The latter was responsible for *L'harmonie appliquée à la guitare* (1825), the only known theoretical work for the instrument of the early 19th century. It is limited in scope, offering not much more than chordal and arpeggio accompaniment, typical of much guitar music of the period. Paganini abandoned the violin for a while in favour of the guitar, for which he composed several works. A French guitar made by Grobert bears the signatures of Paganini and Berlioz. The latter, a competent guitarist, mentioned the instrument briefly in his *Grand traité d'instrumentation et d'orchestration modernes* op.10 (1843), commenting that 'it is almost impossible to write well for the guitar without being a player on the instrument'.

The most important Italian guitarist was Mauro Giuliani (1781–1829). He first achieved fame in Vienna, where he was established from 1806 to 1819. As well as giving solo recitals, Giuliani appeared with the pianists Hummel and Moscheles and the violinist Mayseder. In 1819 he returned to Italy, settling in Rome and later Naples, where he continued to give recitals. His daughter Emilia was also a talented guitarist, and they performed together in public. Vienna, like Paris, had many enthusiastic guitarists, and much simple music was published to cater for the demand: Leonhard von Call produced many pieces of this kind, as did Diabelli. Although Francesco Chabran was teaching (and composing for) the guitar in London during the late 18th and early 19th centuries, it was not until 1815, with the arrival in London of Sor (and of the Italian virtuoso Guiseppe Anelli) that enthusiasm for the instrument became widespread. Numerous tutors were published during the first third of the 19th century (fig.14), and the *Giulianiad* (one of the earliest journal devoted to the guitar) appeared in 1833. Although interest waned in the second half of the century, the publications – into the 1890s – of Mme Sidney Pratten (Catharina Josepha Pelzer), the leading English performer, reveal that there was still a public for the guitar used in a facile way. During the final decade of the 19th century and the first decade of the 20th, amateur plucked instrument orchestras enjoyed great popularity throughout Europe and the USA, with dozens of guitars and mandolins (and sometimes banjos) being used to perform original works and transcriptions of light classical music. Britain, France, Germany, Italy and the USA had many hundreds of such orchestras, the best of them competing in national and international festivals.

The majority of 19th-century publications were designed to acquaint the public with what was virtually a new instrument; as such many are didactic, and also limited in scope, as it soon became clear that few amateurs



14. Title-page of Alfred Bennett's 'Instructions for the Spanish Guitar' (London: Chappell, 1828); engraving by John Phillips

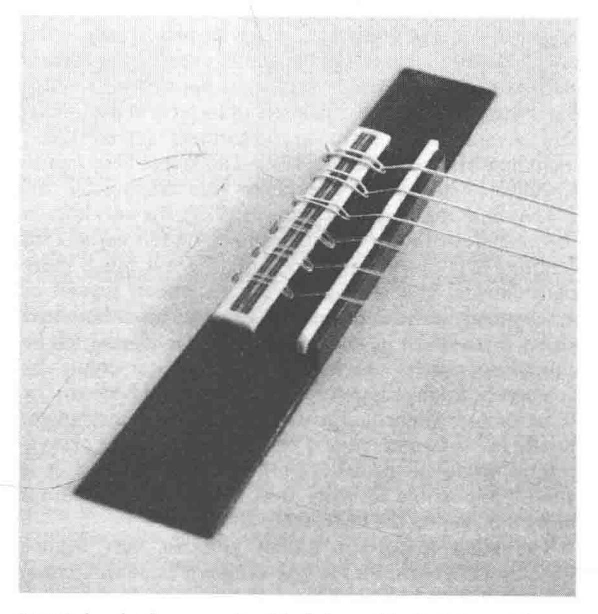
were sufficiently dedicated to master the more demanding works of the guitarist-composers. The popularity of the guitar lay in the ease with which one could manage a simple accompaniment to a song, and many of the practical tutors were limited to expounding the fundamental skills needed to achieve this. The simple pieces that take the performer a stage beyond this elementary level contain many clichés and, as they are the products of guitarists, generally lie easily under the fingers. At a higher level are the studies designed to prepare the performer for recital works; most successful in this context are those by Aguado, Carcassi, Napoléon Coste and Sor, all of which are still of great value to students. It is to the guitarists themselves that one must turn for the best compositions from this period. Although composers of stature were acquainted with the guitar, they wrote nothing for it, and Berlioz's criticism of non-playing composers, that they 'give it things to play ... of small effect', is valid. The achievements of Sor and Giuliani in establishing a repertory of large-scale works is the most notable feature of this period. Their output ranges from easy pieces – always in demand by the publishers – to extended works for the solo instrument and diverse combinations of instruments. Giuliani composed many variation sets, three concertos (opp.30, 36 and 70), a number of duos for guitar and violin or flute, a work for guitar, violin and cello (op.19), and a set of three pieces for guitar with string quartet (op.65). Sor's textures are sometimes more complex than Giuliani's, and richer in harmonic variety. In his sonatas opp.22 and 25 Sor introduced a larger number of themes than is usual in this form, thereby compensating for the restrictions in development imposed by the limitations of the instrument. His most successful composition was the *Variations on a Theme of Mozart* op.9, a virtuoso showpiece that neatly summarizes the possibilities of early 19th-century classical guitar technique and remains the most frequently performed piece of guitar music of the period. Although they cannot be classed as works of great stature, the compositions of the early 19th-century guitarists are often charming, elegant and vivacious enough to be heard with pleasure (ex.3).

Ex.3 Fernando Sor: 'Andante largo', *Six petites pièces* op.5 no.5 (?1824)



6. THE MODERN CLASSICAL GUITAR. The early 19th-century guitar was further developed in the second half of the century by the Spanish maker Antonio de Torres Jurado (1817–92), whose experiments led to instruments that became models for his successors. The guitar thus achieved a standard size and form for the first time in its history (see fig.5 above). Torres increased the overall dimensions of the instrument and established the vibrating length of the strings at 65 cm; he developed the fan-strutting system introduced by his predecessors in Seville and Cádiz, using a system of seven struts radiating from below the soundhole, with two further struts lying tangentially below the 'fan'. The modern bridge, with the strings passing over the saddle to be tied to a rectangular block (fig.15) is also attributable to Torres, and has become standard since his time. It is in the strutting that modern makers have experimented most, varying both the number and the pattern of struts, and even extending the system to include the part of the table above the soundhole. Gut strings became obsolete after the introduction of nylon strings in 1946, with players preferring the higher tension and greater durability offered by the man-made material.

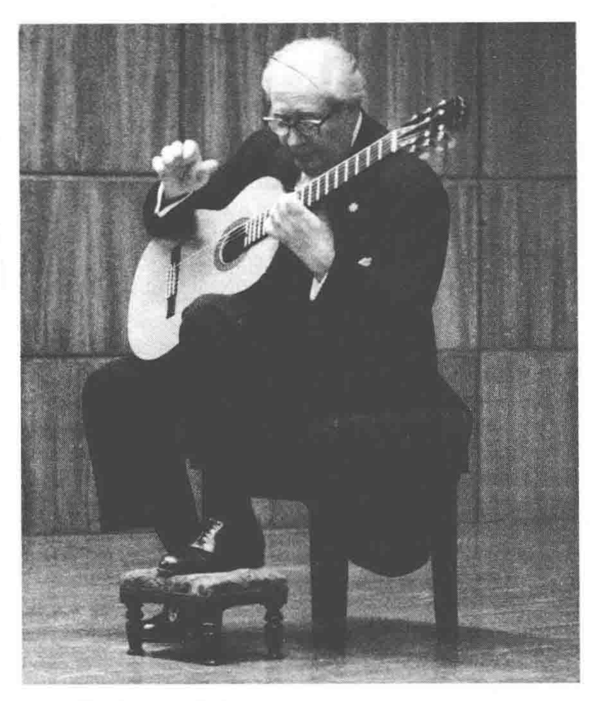
For a time the improvements brought about by Torres remained confined to Spain, where a number of distinguished makers succeeded him: Vicente Arias, Manuel Ramirez, Enrique García, Marcelo Barbero and – active in the mid-20th century – José Ramirez, Manuel Contreras, Marcelino Lopez Nieto and others. The revival of interest in the guitar in the 20th century resulted in the appearance of outstanding makers in other countries: Hermann Hauser (Germany), Robert Bouchet (France), David Rubio and Paul Fischer (England), and others in Japan, where the instrument has become extremely popular. Although at the end of the century most makers still built their instruments in the traditional Spanish manner perfected by Torres, leading luthiers in the USA, Australia and Britain had begun in the 1970s to redesign the internal structure of the classical guitar. They aimed primarily to increase the volume of sound a guitar can produce, a consideration of increasing importance as



15. Modern bridge on a guitar ('La Salvaora') by José Romanillos

many composers had begun to use the instrument regularly in chamber and orchestral works. For example, the 'TAUT' system developed by Paul Fischer used a very light rectangular latticework of spruce struts, running across the grain of the table as well as along its length. This reinforcement permitted the thickness of the table to be greatly reduced (about 1·6 mm, as opposed to about 2·4 mm in a traditional Spanish guitar), resulting in a much greater flexibility. To further increase the effective size of the diaphragm, Fischer also experimented with moving the soundhole to the top of the table, and splitting it into two semicircles. The Australian maker Greg Smallman used a somewhat similar system, although he preferred to place his grid at an angle of 45 degrees to the grain of the table.

Francisco Tárrega (1852–1909), though active in promoting the modern playing technique, did not invent the *apoyando* stroke – it is a least as old as Dionysio Aguado. When used on a large instrument, such as the Torres guitar, this technique and the unsupported *tirando* spurred on the development of a rich repertory of original études and transcriptions for the classical guitar (as it was now called). The larger instrument rested more comfortably on the left thigh than the early 19th-century guitar, and it became standard practice to hold it in this way. Tárrega did not use the fingernails in his right-hand technique, and in this he was followed by his pupil Emilio Vilarrubí Pujol (1886–1980), but Miguel Llobet (1878–1938), also a pupil of his, preferred to use them. Segovia adopted a more relaxed right-hand position than that of Tárrega (fig.16) and a technique employing the fingernails, in which he was followed by the majority of other 20th-century recitalists. It is in the right-hand position that one sees most variations among modern performers. The Segovia position entails the strings being sounded by the left side of the nails, whereas the position favoured by the French guitarist Ida Presti (1924–67), adopted by the American recitalist Alice Artzt, brings the right side of the nails into contact with the strings.



16. Andrés Segovia, 1963

It is thus only during the last 100 years that the guitar has been established in its modern form and its technique developed accordingly. At the beginning of this period it lacked a repertory that would have given it a status comparable with that of other instruments. The problem of a meagre literature was first approached by transcribing works from other media, a practice initiated by Tárrega and continued by his successors. Suitable material was obviously to be found in the repertories for instruments closely related to the guitar (i.e. the lute and the vihuela), but works for bowed instruments, and keyboard, were also featured in recitals. Much more important, however, is the extent to which the guitar's repertory has been enlarged in the 20th century by composers who were not guitarists. Segovia, the leading instigator of this departure from the tradition of guitarist-composers, made it his life-work to raise the guitar's status to that of an internationally respected concert instrument, and his artistry was a source of inspiration both to players and to composers.

In 1920 Falla wrote *Homenaje 'le tombeau de Claude Debussy'* for Llobet, proof of his belief that the guitar 'is coming back again, because it is peculiarly adapted for modern music'. Other Spanish composers have favoured a more nationalist idiom: Joaquin Turina (1882–1949), Federico Moreno Torroba (*b* 1891) and Joaquín Rodrigo (1901–99). All produced works for Segovia, and Rodrigo dedicated compositions to other Spanish recitalists such as Narciso Yepes (1927–97), Manuel Lopez Ramos and the Romero family; his *Concierto de Aranjuez* (1939) was a tribute to Regino Sainz de la Maza y Ruiz (1896–1981). Many concertos were written in the 20th century, the first of them by Mario Castelnuovo-Tedesco (1895–1968) in 1939. Castelnuovo-Tedesco's prolific output for guitar includes a quintet (op.143, 1950) and *Platero y yo* (op.190, 1960) for guitar and narrator; and his works are dedicated to many guitarists: the German Siegfried Behrend (1933–90), the American Christopher Parkening (*b* 1947), the Italian Oscar Ghiglia (*b* 1938), the Venezuelan Alirio Diaz (*b* 1923), the Japanese Jiro Matsuda and others. He also composed several works for guitar duo, including the Concerto for two guitars and orchestra (op.201, 1962). The combination of two guitars allows more complex writing than it is possible for the solo instrument (ex.4). The duo genre was firmly established in the 20th century by Ida Presti and Alexandre Lagoya, and further consolidated by the Brazilian brothers Sergio and Eduardo Abreu, the Athenian Guitar Duo (Liza Zoi and Evangelos Assimakopoulos), and the French-Japanese combination of Henri Dorigny and Ako Ito. At the end of the century guitar duos and trios were commonly encountered forms of music-making, as were guitar quartets (composed either for four standard guitars, or for *requinto*, two guitars and bass guitar), a form pioneered by Gilbert Biberian (*b* 1944).

Segovia's influence spread to Central and South America, where the Mexican composer Manuel Ponce (1882–1948) composed sonatas, variation sets and the *Concierto del sur* (1941). Villa-Lobos (1887–1959) also wrote a concerto, but he is better known for his *Douze études* (1929) and *Cinq préludes* (1940). The *Etudes* evidence some progress from 19th-century stereotypes, but formulae are still present, as they are in the preludes. A more lightweight work is his *Chôro no.1* (1920), with its


Ex.4 Guido Santórsola: Sonata a duo (1967), 2nd movt

evocations of folk music. The guitar features prominently in South American folk music, which permeates some of the compositions of Antonio Lauro (1917–86) of Venezuela and Agustín Barrios (1885–1944) of Paraguay. The South American repertory was augmented by the Brazilian Francisco Mignone (1897–1986), the Cuban Leo Brouwer (*b* 1939) and Guido Santórsola (1904–94) from Uruguay. Brouwer's music has been particularly influential, especially *La espiral eterna* (1970) and *Elogio de la danza* (1972), both for solo guitar, and his four concertos, although the Sonata op.47 (1976) by the Argentine composer Alberto Ginastera (1913–83) is widely considered the single most substantial work by a Latin American composer. Significant South American performers have included Carlos Barbosa-Lima and Turibio Santos (Brazil) and Oscar Caceres (Uruguay). The almost-forgotten tradition of the composer-guitarist was revived towards the end of the 20th century: notable figures have included Brouwer, the Russian Nikita Koshkin (*b* 1956), the Czech Štěpán Rak (*b* 1945) and the American Stephen Funk Pearson (*b* 1950).

Although the initial impetus came from Spain, the growth of modern guitar music was maintained elsewhere in Europe, with works by Frank Martin, Krenek, Alexandre Tansman, Malipiero, Petrassi, Milhaud, Daniel-Lesur and Poulenc. Despite its limited volume, the guitar played a small but significant role in many 20th-century operas and symphonies, as well as in chamber works such as Schoenberg's Serenade op.24 (1920–23), Boulez's *Le marteau sans maître* (1952–4, rev. 1957), Gerhard's *Concert for Eight* (1962) and *Libra* (1968), and Henze's *Carillon, Récitatif, Masque* (1974). Henze has made frequent use of the guitar and has written several important solo works, including *Drei Tentos* (from *Kammermusik*, 1958) and two sonatas (based on Shakespearean characters) entitled *Royal Winter Music* (1975–7). In England, where the leading performers at the end of the 20th century were Julian Bream (*b* 1933) and John Williams (*b* 1941), the guitar did not become established in music colleges until 1961. Nonetheless English composers, or composers resident in England, made a significant contribution to the repertory. Concertos appeared by Malcolm Arnold, Stephen Dodgson, Richard Rodney Bennett and André Previn, and the solo literature was enriched by works from Britten (*Nocturnal after John Dowland*, 1963), Berkeley (Sonatina op.52/1, 1957, Theme and Variations op.77, 1970), Dodgson (Partita, 1963, Fantasy-Divisions, 1973), Tippett (*The Blue Guitar*, 1985), Walton (*Five Bagatelles*, 1970–71) and others. The guitar was also used effectively as an accompaniment to the voice; settings include *Songs from the Chinese* (Britten, 1957), *Cantares* (Gerhard, 1956), *Five Love Songs* (Musgrave, 1955) and *Anon. in Love* (Walton, 1959). John W. Duarte (*b* 1919) was a significant influence in the development of the guitar repertory, notably for his transcriptions of the Bach cello suites but also for some attractive original compositions (such as his *English Suite* op.31 (1967), written for Segovia).

The 20th-century repertory exhibits a wide variety of textures and styles, ranging from the predominantly tonal, romantic works inspired by Segovia to avant-garde compositions. Influences from folk music, flamenco and jazz can be found; and experimenters have introduced unexpected sonorities and extended the instrument's percussive and idiophonic resources. In Petrassi's *Suoni notturni* (1959), for example, the performer is instructed to sound notes by pulling the strings so that they slap against the frets; elsewhere sounds produced by tapping on the table are alternated with normally played sounds. Koshkin's half-hour epic *The Prince's Toys* was composed to include as many unusual effects as possible, and produces a remarkable range of sounds. Atonal writing and serial techniques were given expression on the guitar – evidence of its viability in contemporary music. One of the most interesting aspects of the history of the guitar in the 20th century is the extent to which its literature was vitalized in the transition from music composed by guitarists (or written to the restrictions of a guitarist) to compositions not determined by a conventional conception of the instrument's possibilities (ex.5). This has led to the appearance of works of considerable stature and the growth of an artistic compositional tradition such as eluded the guitar until the 20th century.

7. Variants of the classical guitar. Instruments departing from the basic form of the guitar first appear in 1690, when Alexandre Voboam constructed a double guitar, which had a small guitar attached to the treble side of a normal instrument. However, the 19th century was a more productive period in this respect. A double-necked guitar – *Doppelgitarre* – was made by Stauffer in 1807; and in the 1830s Jean-François Solomon constructed a guitar with three necks – the 'Harpo-lyre' – which, like a number of 19th-century variant guitars, was designed to improve what was felt to be an unsatisfactory instrument. About 1800 the Lyre guitar enjoyed a brief vogue. Methods and music were published for this instrument, which had two curved arms (recalling the Ancient Greek lyre) in place of the upper bout. In another



Ex.5 Stephen Dodgson: Partita for guitar (1965), 3rd movt

group of instruments the number of strings was increased, sometimes in the bass, sometimes in the treble, and one instrument – the 'guitarpa' – had both extra bass and extra treble strings. The 19th century saw the introduction of guitars that varied in size and hence in pitch. These were the *quinte-basse*, *quarte*, *terz* and *octavine* guitars; only the *terz* guitar, tuned *G–c–f–b♭–d′–g′*, has a literature. In the 1960s Narciso Yepes introduced a ten-string guitar, the added strings lying in the bass, with the tuning *G♭–A♭–B♭–c–E–A–d–g–b–e′*. This tuning permits sympathetic bass-string resonances for every note in the upper range of his guitar, according to Yepes. A new 'harp guitar' (differing from the early 19th-century instrument combining a short, thick guitar neck with a vaulted-back soundbox and primarily triadic stringing; *see* HARP-LUTE (ii)) gained some popularity around 1900. Such instruments, which had an extra body 'arm' extension with additional sympathetic bass strings, were made especially in the USA, by makers such as Gibson, Larson Brothers and Knutsen.

Of 20th-century variants, the flamenco guitar is closest to the classical instrument. As the traditional posture of the flamenco guitarist necessitates holding the instrument almost vertically, it is desirable to restrict weight; hence Spanish cypress, a lighter wood than rosewood, is used for the back and sides, and gradually from the 1970s machine heads were used instead of wooden pegs. The string action is often lower than that of the classical guitar, allowing the strings to buzz against the frets. A plate is positioned on the table to protect the wood from the tapping of the right-hand fingers. Although the original function of the flamenco guitar was to provide an accompaniment to singing and dancing (*see* FLAMENCO), it has been increasingly featured as a solo instrument.

In the 20th century many changes were made to the basic design of the classical guitar, mostly for the purpose of producing greater volume and penetration. These changes resulted in several distinct types of guitar, each originally designed to meet the specific musical requirements of guitarists playing in popular music forms, principally folk, jazz, blues, dance music and rock and roll.

Some guitarists, especially American country and western players and crooners, began early in the 20th century to demand more volume from the flat-top acoustic guitar of traditional shape. The company that initially did most to accommodate them was C.F. MARTIN of Nazareth, Pennsylvania, which began during the 1920s to produce steel-strung guitars, altered structurally to bear the tension of heavier strings, and in some cases larger than the standard instrument. Other American companies active in popularizing the use of steel strings for guitars included Larson Brothers (from the 1880s) and Gibson (from the 1890s). Martin is probably best known for the invention of the 'Dreadnought' flat-top acoustic guitar, apparently named after the British battleship of the period. It was based on instruments made by Martin for the Ditson company of Boston around 1915, though it was not marketed by Martin itself until 1931, when what would become the D-18 and D-28 models were introduced. The Dreadnought was larger than a normal guitar and had a much broader waist and rather narrower, squarer shoulders. Its resulting 'bassier' tone ideally suited folk, country and western, blues and other popular music forms where the guitar's role was to accompany the voice. The design of the Dreadnought has been widely imitated by many guitar makers since its introduction, most notably by companies such as Gibson (from 1934, beginning with the 'Jumbo' model) and Guild (from the 1950s) in the USA and, later in the century, by Japanese guitar makers.

The large Dreadnought or Jumbo is not, however, the only type of steel-strung flat-top acoustic guitar; steel-strung versions of the classical guitar of traditional size and shape, with some internal strengthening, abound. Martin was, again, an innovator in this area of so-called 'folk' steel-strung acoustics, and many guitar makers in the USA, Europe and East Asia followed them and produced similar instruments.

Flat-top, steel-strung acoustic guitars require a stronger and more complex network of internal bracing than does either the classical or the arched-top guitar. The various styles of bracing that have developed are often referred to by descriptive terms, such as 'X'-bracing and 'fan'-bracing. The woods used to construct flat-top guitars vary depending on the degree of excellence required: the top is usually made of spruce (occasionally of cedar); rosewood, mahogany or maple is used for the back, sides and neck; and rosewood or ebony for the fingerboard. Cheaper flat-tops use laminated rather than solid woods. In 1966 the Ovation company in the USA began to produce guitars with a rounded back made of a synthetic material resembling fibreglass, in combination with a wooden top, neck and fingerboard; the aim, once again, was to improve the projectional qualities of an otherwise standard acoustic instrument.

Most flat-top guitars have a fixed bridge, like the classical guitar, to which the lower ends of the strings are secured by pins. The most popular flat-tops are those with six strings, tuned to the standard *E–A–d–g–b′–e′* guitar pitches. But a variant, the 12-string flat-top, is also made; it was originally used in blues and folk-based music, and has strings tuned in six courses, some in unison and others an octave apart.

Flat-top, steel-strung acoustic guitars have been widely used in all kinds of popular music since the 1920s, most

notably country, bluegrass, folk and singer-songwriter styles, and blues, less so in jazz. In rock, such guitars still find a place in the recording studio as a largely percussive element, as a songwriter's tool, and onstage as a visual and musical prop for some vocalists. Playing styles and techniques associated with the instrument vary widely, depending on musical idiom. Most often, particularly in folk music and other styles where a chordal accompaniment is required, a plectrum is used to strike the strings. In ensembles the instrument is occasionally used to play melody lines, melodic support, or jazz-like solos, though in the late 20th-century this role was more usually taken by electric instruments. Sometimes the fingernails, or false nails, are used to play finger-style (or finger-picking) patterns, a style also used on the nylon-strung classical guitar.

Some players adapt the standard six-string tunings to suit their own styles and musical requirements, and a number of patterns have evolved, mainly from blues and folk music. The most common adaptations are 'open' tunings, so named because the open strings are tuned to form a single chord (e.g. *D–G–d–g–b–d′*; *D–A–d–f♯–a–d′*), which can be played at any pitch by stopping all the strings across the relevant fret. These open tunings probably developed in Hawaiian-style ('slack key') playing and country music, in which a slide, a bottleneck worn on one of the fingers of the left hand, or other suitable solid object, is pressed down on the strings, stopping them all at the same point; the strings are not separately fingered, the slide or bottleneck being moved up and down so that parallel chords and single-note runs can be produced. More conventional players stop the strings in the same way but with the finger, using the 'barré' technique. The other common type of adapted tuning is the 'dropped', tuning, in which the pitch of one or more strings is lowered in order to allow non-standard fingerings.

The arched-top ('carved-top', or, occasionally, 'cello-bodied') guitar was developed in the USA. Experiments by Orville H. Gibson in the 1890s produced a small number of avant-garde carved-top guitars and mandolins, but it was not until the 1920s that the arched-top guitar was commercially developed, as a result of the relatively high volume at which dance bands were playing. Ordinary acoustic guitars could not produce the sound levels needed; the arched-top guitar satisfied this requirement and became increasingly popular in the jazz styles which emerged in the 1930s.

Among the earliest such instruments was the GIBSON L-5 (designed by Lloyd Loar), which was first issued in 1922, and which defined the arched-top guitar. Its construction owed more to violin making than traditional methods of guitar building and was influenced by Orville H. Gibson's mandolins and guitars of the 1890s. The quest for increased volume was at the root of all the alterations to conventional design introduced in the L-5: it had steel strings instead of gut, the extra tension and weight of which necessitated structural strengthening of the body; the top was strong and thick and carved into a characteristic arched shape; in place of a single soundhole there were two f-holes, for greater projection of the sound and enhancement of the sympathetic vibrations of the top; the bridge was not fixed but 'floating' (or adjustable) and the strings passed over it and were secured to a separate metal tailpiece attached to the end of the body.

The first version of the Gibson L-5 had an ebony fingerboard on a maple neck, a birch or maple back, a carved spruce top and spruce sides. It was not only the earliest arched-top to feature f-holes, but it was also one of the first guitars to be fitted with a 'truss rod', an adjustable internal metal rod that counteracts warping and minor movements of the neck. The most famous early user of the L-5 was Eddie Lang. From 1939 the L-5 and similar models were often constructed with a body cutaway, designed to give the player easier access to the upper frets.

The L-5 heralded the arrival on the market of many other arched-top acoustic guitars. The makers of these have been principally American, and include the Guild company, which was founded in New York in 1952 by Alfred Dronge and George Mann, moved to New Jersey in 1956 and was later purchased by Avnet Inc.; D'Angelico, set up by John D'Angelico, who had trained as a violin maker, in New York in 1932, and carried on by his protégé Jimmy D'Aquisto after D'Angelico's death in 1964; Epiphone, established in New York by Anastasios Stathopoulo in the early 1900s, and purchased by Gibson in 1957 after Stathopoulo's death; and Stromberg, set up in Boston by Charles A. Stromberg in the 1880s and carried on by his son Elmer from the 1930s.

The arched-top acoustic guitar fulfilled a specific role in the heyday of the American jazz and dance band; although it was designed for plectrum playing and produced the greatest possible volume when a plectrum was used, some guitarists played it with the right-hand fingers. The popularity of the arched-top acoustic waned with the widespread use of the ELECTRIC GUITAR, which easily outclassed it in terms of response and increased volume. Those arched-top guitars that survive, do so primarily as collectors' items, although specialist makers such as Bob Benedetto and John Monteleone emerged in the USA at the end of the 20th century.

Other attempts were made in the 1930s to increase the volume projected by the acoustic guitar. Early in the decade Mario Maccaferri (1900–1993) designed for the French company Selmer a series of guitars that had distinctive D-shaped soundholes (later oval) and a unique extra sound chamber inside the body (later removed); the resulting clear, piercing tone quality became the hallmark of Django Reinhardt's playing at that period. A similar idea was exploited from 1927 in the 'ampliphonic' or 'resophonic' guitar (commonly known by one of its trade names, Dobro), which had one or more metal resonator discs mounted inside the body under the bridge (fig.17). The Dobro was often played across the lap and with a slide, like the HAWAIIAN GUITAR, and both types were used at an early stage in experiments with amplification, which led to the development of the electric guitar (*see also* RESONATOR GUITAR).

8. REGIONAL VARIATIONS.

(i) Russia: the seven-string guitar. In the late 18th century, schools associated with the seven-string guitar tuned *D–G–B–d–g–b–d′* developed in Russia. Early tutors for the instrument were published there by Ignatz von Held (*Methode facil pour apprendre à pincer la guitare à sept cordes sans maître*, 1798) and Dmitry Kushenov-Dmitriyevsky (*Novaya i polnaya gitarnaya shkola*, 1808). Music for the seven-string guitar was developed to a high degree of technical complexity by Andrey Sychra (1773–1850), who taught in St Petersburg from 1813; of



17. 'Duolian' resonator guitar by National, c1930 (Country Music Hall of Fame and Museum, Nashville)

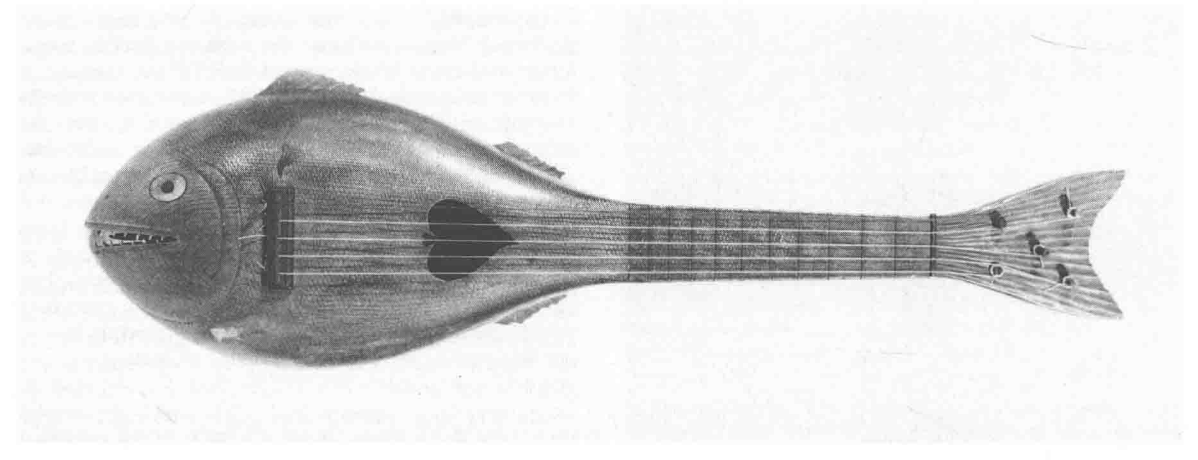
his students, Semyon Aksyonov (1784–1853), Vladimir Morkov (1801–64), Nikolaj Aleksandrov (1818–84) and Vasily Sarenko (1814–81) wrote first-rate guitar music. In Moscow, guitar playing activity was centred on the player-improviser Mikhail Vïsotsky (1793–1837), who emphasized left-hand effects (legato up to seven notes, *portamento*, vibrato). The virtuoso Fyodor Zimmermann (1813–82) was also a composer and improviser. Despite their popularity in Russia, none of these guitarists gained international acclaim. Two guitarists, Nikolay Makarov (1810–90) and the Polish-born M.K. Sokolowski (1818–83) did become known; both, however, played two-necked 'Spanish' guitars with extra bass strings.

In the early 19th century, music for the seven-string guitar consisted mostly of variation sets on Russian folksongs and operatic arias, original dance pieces, transcriptions and potpourris; by mid-century 'cosmopolitan' forms such as preludes, études, nocturnes and ballades were favoured. A few large-scale independent works also survive, for example Sychra's *Divertissement sur des aires russes* (1813) and *Practical Rules in Four Exercises*(1817), and the Sonata by Vïsotsky's pupil Aleksandr Vetrov. Although the guitar declined in popularity in Russia in the second half of the century, it experienced a revival around 1900 in association with the writings of Valerian Rusanov (1866–1918) and the magazines *Gitarist*, *Akkord*and *Muzïka Gitarista*. Throughout the 20th century six- and seven-string guitars co-existed in conservatories and music schools.

(ii) Iberia, Latin America and the Pacific. The small guitars of Renaissance Europe were the prototypes of instruments that have persisted in Spain and Portugal, and which were carried through trade contacts to Central and South America and East Asia. The growth in size of the classical instrument also finds its counterpart in the range in size of folk instruments. Spain has the *bajo de uña*, a very large, short-necked guitar with eight strings, but the *guitarra* tuned *E–A–d–g–b–e′* is the standard instrument. The *guitarra tenor* has the tuning *G–c–f–b♭–d′–g′*; the *guitarra requinto* is tuned *B–e–a–d′–f♯–b′*; and the smallest is the *guitarillo* with five strings tuned *a′–d″–g′–c″–e″* (the term *guitarro* also refers to a small instrument, with four or 12 strings, played by strumming). Portugal has the normal guitar, which is called *violão*; the Portuguese *guitarra* is similar to the Spanish BANDURRIA, and, in spite of its name, it does not have the waisted outline of the guitar; the Portuguese *machete* (*cavaco*, diminutive *cavaquinho*), has either six or, more commonly, four strings; and the *rajão*, which sometimes has the body in the form of a fish, has five strings (fig.18).

The *guitarillo* is also known as the *tiple* (treble), and in the Canary Islands, where the name has been transformed to *timple*, it has a vaulted back and either four or five strings; these may be tuned to the upper intervals of the standard guitar tuning, but more traditional tunings are *c″–f′–a′–d″* and *f′–c″–e′–a′–d″*, which can be raised a tone for an E tuning. The name *tiple* is also applied to a small *bandurria* in Cuba, which has five pairs of strings. Cuba also has the small guitar *tres*, with three pairs of metal strings. The term *guitarrilla* is found in Bolivia, Guatemala and Peru. In the two last it denotes a small four-string instrument, used to accompany song and dance. In Bolivia, where it is the only known string instrument of the Chipaya people of the Department of Oruro, it has five double courses (tuned *d′–a′–f′–c′–g′*) and six frets; it has a guitar-like body with ribs, a flat front and a slightly curved back. *Guitarrillas* are played in pairs for textless *wayñus de cordero* (songs in praise of sheep) or *tornadas del ganado* (songs for cattle) at the *k'illpa* (animal branding) festival. The Chipaya of the village of Ayparavi have three different sizes of *guitarrilla*: *paj*, *taipi* and *qolta*, all with gut strings. The two largest are tuned as above, the smallest a 4th higher (see Baumann B1981 and B1982).

The *jarana* (diminutive *jaranita*) is a small Mexican guitar used in instrumental ensembles and to accompany dances; it is the equivalent of the *charango*, which is widely distributed in South America (north-west Argentina, Bolivia, Peru and Chile). The *charango* has five single or five paired strings, tuned *g′*(*g′*)–*c″*(*c″*)–*e″*(*e′*)–*a′*(*a′*)–*e″*(*e″*); the body consists of an armadillo shell that has been dried in a mould to produce the waisted guitar shape. The name *violão* has been retained in Brazil for the classical guitar. The Brazilian folk guitar, by contrast, is called *viola* and has a variety of tunings according to place and function; most examples have five double



18. Portuguese rajão, 19th century (Horniman Museum, London)

courses (occasionally four or six). In Mexico the term *guitarra de golpe* is used as an alternative to *vihuela*for a small five-course guitar used in folk ensembles. The modern Mexican *guitarrón* is a large six-string bass guitar (fig.19), tuned *A′–D–G–c–e–a* (19th-century versions usually had four or five strings), while the Chilean type has up to 25 strings arranged in courses. Puerto Rico also has a five-course instrument, with four double courses and the fifth either single or double. It is played with a plectrum. The Puerto Rican instrument is known as a *cuatro*, a name more logically identified with the small Venezuelan guitar with four strings; the five-string guitar is called *quinto* in Venezuela. In the hands of a virtuoso performer, the Venezuelan *cuatro*, in spite of its seeming limitations, is capable of more complex textures than those it is obliged to provide in its folk setting, and two *cuatros*can accommodate transcriptions of art music. The *machete* was introduced by Portuguese sailors to the Hawaiian islands, where it was developed into the ukulele with its re-entrant tuning *g′–c′–e′–a′* (for illustrations *see* UKULELE). Also of Portuguese origin is the small, narrow *kroncong* of West Java, which has five strings. The Montese of Mindanao in the Philippine Islands have a three-string guitar called *tiape*. (For discussion of the use of the guitar in Indonesia, *see* INDONESIA, §I, 3(iv).)

In the last few decades of the 20th century the tremendous increase in global travel blurred the traditional regional distinctions among the many hundreds of different guitar-like instruments. Once-obscure South American variants were encountered on street corners in European cities, while Japanese-made classical guitars could be found taking part in music-making in remote Andean villages.

(iii) Africa. In the 20th century the factory-made Western guitar, first acoustic, then electric, rose to prominence throughout sub-Saharan Africa. It assumed a central position not only in urban cultures but also in some rural areas, where several home-made models were locally developed. It replaced many long-established instruments previously used for personal music, such as lamellophones and a variety of string instruments, absorbing some of



19. Mexican guitarrón player

their playing techniques, melodic and harmonic patterns and musical concepts. Several distinctive styles and innovative musical forms were developed by now legendary composer-performers such as 'Sam' Kwame Asare (Ghana), Ebenezer Calender (Sierra Leone), Antoine Kolosoy Wendo, Mwenda Jean Bosco, Losta Abelo, Edouard Masengo (Democratic Republic of the Congo), Liceu Vieira Dias (Angola), Faustino Okello (Uganda) and Daniel Kachamba (Malawi).

From the early 19th century onwards, sailors from Portugal and other nations are likely to have played guitars or guitar-like instruments on ships that called at African ports. Not surprisingly, therefore, the first Africans to adopt this instrument were crew men – Kru sailors from Liberia. During the second half of the 19th century they seem to have introduced the guitar to ports along the Guinea coast, and at the beginning of the 1920s also to the port of Matadi, in the Democratic Republic of the Congo (according to oral testimony by Wendo). But only with the rise of a gramophone industry in the late 1920s and of radio broadcasting from African capitals during the 1930s and 40s did guitar music gain popularity. At first, local guitar music was impregnated with European, Caribbean and North and Latin American styles. In the 1930s and 40s major sources of inspiration were calypso (along the west coast), country music by Jimmie Rodgers and others (for example in some parts of Kenya), and Hawaiian-style guitar music (in Zimbabwe and neighbouring areas); these were soon followed by Cuban orchestral forms and Latin American dance music (Central Africa). Each period of imitation soon gave way to creative reinterpretation, leading to the rise of characteristic African guitar styles based on local musical concepts.

Beginning in the late 1920s record companies realized the potential market for this new music: the legendary Ghanaian guitarist 'Sam' Kwame Asare recorded with his Kumasi Trio in London in June 1928. After World War II record companies devoted primarily to the new guitar-based dance music were formed in Kinshasa, Brazzaville and West African cities, and the newly established radio stations spread guitar music to remote villages. One of the first musicologists to record the new traditions was Hugh Tracey, who documented many examples of the KATANGA GUITAR STYLE of the 1950s. In February 1952 he discovered Mwenda Jean Bosco (1930–97) in the streets of Jadotville (Likasi) in what was then the Belgian Congo, and launched him on a full-time career. Bosco's timeless compositions, *Masanga*, *Bombalaka* etc., stimulated David Rycroft (1958–61, 1962–5) to carry out the first scholarly study of an African guitar style.

Most guitars used in Africa during the first half of the 20th century came from Europe or South Africa. The most popular instruments, such as those produced by Gallotone of Johannesburg, had a narrow fingerboard, since African guitarists used the thumb to stop the lowest string. Finger-style guitarists of the period used a pencil, a piece of wood, or a nail, etc. as a *capo tasto* to raise the overall pitch level to match the singer's (*African Guitar*, B1995). Many different tunings were used; often the top five strings were given a standard tuning while the sixth was raised by a semitone to *F*. The strings were sounded almost exclusively by the thumb and index finger of the right hand. Special techniques such as the 'pull-off' and the 'hammer-on' were used in the left hand (Low, B1982, pp.23, 58, 115 and *African Guitar*, B1995). In slide guitar playing, called *hauyani* ('Hawaiian') in Zimbabwe, Zambia and Malawi, the strings were tuned to a triad; Moya Aliya Malamusi plays in this style in *African Guitar*, B1995. Normally a small bottle serves as a slider. In both finger-style and plectrum playing the melodic patterns heard by the listeners are 'inherent patterns', only indirectly related to those of the fingers; in the 'I.P. [inherent pattern] effect' a complex succession of notes is split by the ear into several distinct layers (*see* AFRICA, §3(iv)).

The introduction of the electric guitar at the beginning of the 1960s generated a restructuring of guitar music in Africa. A grouping of lead, rhythm and bass guitar replaced the solo guitarist, dividing the material among them. Congolese groups, such as Franco Luambo Makiadi and his OK Jazz, Tabu Ley Rochereau and his Orchestre African Fiesta, Kiamanguana Verckys and the Orchestre Vèvè, and Jean Bokelo and his Orchestre Conga Succès, took the lead in African electric-guitar based music in the 1960s and 70s. In Nigeria, following the popularity of Ghanaian HIGHLIFE music during the 1950s, which led to Yoruba and Igbo versions, JÙJÚ came to dominate southern urban music. In Zimbabwe, guitar-based *chimurenga* music by Thomas Mapfumo and others began to dominate the scene in the early 1980s. The music incorporates traits from the *mbira dza vadzimu* lamellophone, with its harmonic patterns of 4th and 5ths. In South Africa, Isizulu solo guitar styles were transferred to the electric guitar. In 1995 electric guitars were being used in *mbaqanga*, and Zulu *maskandi* solo music was experiencing a revival on both acoustic and electric guitars (N. Davies, in Schmidt, B1994; *see also* SOUTH AFRICA, §III).

At the end of the 20th century, in the era of digitally-created sound, the gap had widened between those few African musicians with access to expensive equipment and those without. By the 1990s acoustic guitar music, with the exception of the Zulu *maskandi* and some forms played on home-made instruments, had almost completely disappeared in Africa. However, electric guitars were often too expensive for musicians in economically deprived areas. In West Africa, 'drum-matching' and other sounds created by a synthesizer had replaced almost all instruments except the guitar in recording studios. All across Africa, live music was being replaced in places of entertainment by often pirated cassette recordings transmitted through powerful loudspeakers (Schmidt, B1994).

BIBLIOGRAPHY

AND OTHER RESOURCES

A Bibliographies. B General. C The instrument D. Guitar technique. E Guitarists.

A: BIBLIOGRAPHIES

C.F. Whistling: *Handbuch der musikalischen Literatur* (Leipzig, 1817–27/*R*, 2/1828–39/*R*) [19th-century printed guitar music]

P. Danner: 'Bibliography of Guitar Tablatures, 1546–1764', *JLSA*, v (1972), 40–51; vi (1973), 33–6

W. Moser: *Gitarre-Musik: ein internationaler Katalog* (Hamburg, 1973/*R*, 2/1977)

G. Gilmore: *Guitar Music Index: a Cross-Indexed and Graded Listing of Music in Print for Classical Guitar and Lute* (Honolulu, 1976–81)

W. Boetticher, ed.: *Handschriftlich überlieferte Lauten- und Gitarrentabulaturen des 15. bis 18. Jahrhunderts*, RISM, B/VII (1978)

D. Lyons: *Lute, Vihuela, Guitar to 1800: a Bibliography* (Detroit, 1978)

P. Danner: 'Bibliografia delle principali intavolature per chitarra', *Il 'Fronimo'*, vii/29 (1979), 7–18

J. Tyler: *The Early Guitar: a History and Handbook* (London, 1980)
D. Fabris: 'Prime aggiunte italiane al volume RISM B/VII: intavolatura mss per liuto e chitarra', *FAM*, xxix (1982), 103–21
J. Rezits: *The Guitarist's Resource Guide: Guitar Music in Print and Books on the Art of the Guitar* (San Diego, 1983)
J. Macauslan: *A Catalog of Compositions for Guitar by Women Composers* (Portland, OR, 1984)
J. Hanekuyk and F. Pliester: *Luit en gitaar: muziek en literatuur in de muziekbibliotheek von het Haags Gemeentemusem* (The Hague, 1984)
W. Schwarz: *Guitar Bibliography/Gitarre-Bibliographie: an International Listing of the Theoretical Literature on Classic Guitar from the Beginning to the Present* (Munich and New York, 1984)
M.A. McCutcheon: *Guitar and Vihuela: an Annotated Bibliography* (Stuyvesant, NY, 1985)
E. Negri: 'La presenza della chitarra nel Fondo Malaspina di Verona', *Il 'Fronimo'*, no.65 (1988), 32–4
M. Jape: *Classical Guitar Music in Print* (Philadelphia, 1989)
K. Sparr: 'Musik för gitarr utgiven i Sverige 1800–1860', *Bulletin: Svenskt Musikhistorisk Arkiv*, xxiv (1989), 20–40
F. Tapella: 'Una sconosciuta raccolta per chitarra del fondo Noseda', *Il 'Fronimo'*, no.69 (1989), 32–8
J. Torpp Larsson: *Catalogue of the Rischel and Birket-Smith Collection of Guitar Music in the Royal Library of Copenhagen* (Columbus, OH, 1989)
E. Becherucci: 'Chitarra e pianoforte: breve storia della litteratura del duo dall' ottocento ai giorni nostri', *Il 'Fronimo'*, no.70 (1990), 14–39; no.72 (1990), 17–28
D.H. Smith and L. Eagleson: *Guitar and Lute Music in Periodicals: an Index* (Berkeley, 1990)
J. Maroney: *Music for Voice and Classical Guitar, 1945–1996: an Annotated Catalog* (Westport, CT, 1997)

B: GENERAL

MGG2 ('Gitarre', §A/II: Terminologie und Frühgeschichte; M. Burzik)
E. Schroen: *Die Gitarre und ihre Geschichte* (Leipzig, 1879)
E. Biernath: *Die Guitarre seit dem 111. Jahrstausend vor Christus* (Berlin, 1907)
A. Koczirz: 'Zur Geschichte der Gitarre in Wien', *Musikbuch aus Österreich*, iv (1907), 11–18
J. Wolf: *Handbuch der Notationskunde*, ii (Leipzig, 1919/*R*), 157–218
B. Henze: *Die Gitarre und ihre Meister des 18. und 19. Jahrhunderts* (Berlin, 1920)
J. Zuth: *Simon Molitor und die Wiener Gitarristik um 1800* (Vienna, 1920)
A. Koczirz: 'Die Wiener Gitarristik vor Giuliani', *Die Gitarre*, ii (1920–21), 71–3, 81–2, 93–5
O. Chilesotti: 'Notes sur les tablatures de luth et de guitare', *EMDC*, I/ii (1921), 636–84
E. Schwarz-Reiflingen: 'Beiträge zur Geschichte der Gitarristik nach 1840', *Die Gitarre*, iv (1923), 65–8, 74–8, 90–93; v (1924), 103–5, 135–9
T. Haas: 'Die Verwendung der Lauteninstrumente in der Oper', *Zeitschrift für die Gitarre*, iv (1925), no.8, pp.8–10; no.9, pp.1–4
M.-R. Brondi: *Il liuto e la chitarra: ricerche storiche sulla loro origine e sul loro sviluppo* (Turin, 1926)
F. Buek: *Die Gitarre und ihre Meister* (Berlin, 1926, 3/1952)
J. Zuth: *Handbuch der Laute und Gitarre* (Vienna, 1926–8/*R*)
S.N. Contreras: *La guitarra, sus antecedentes históricos y biografías de ejecutantes célebres* (Buenos Aires, 1927)
A. Martinsen: *Neskol'ko slov o gitare: nebol'shoy istoriko-issledovatel'skiy ocherk* (Moscow, 1927)
A. Orel: 'Gitarrenmusik in Wien zur Zeit Beethovens', *Österreichische Gitarre-Zeitschrift*, i/3 (1927), 46–50
E. Pujol: 'La guitare', *EMDC*, II/iii (1927), 1997–2035
W.P. Maschkewitsch: 'Zur Geschichte der Gitarre in Russland', *Die Gitarre*, x (1929), 25–7, 38–40, 54–5; xi (1930) 52–6, 93–4
O. Gombosi: 'Miscellanea: ad vocem cithara, citharista', *AcM*, ix (1937), 55–7
F. Lesure: 'La guitare en France au XVIe siècle', *MD*, iv (1950), 187–95
L. Davenport: 'Guitars in Chamber Ensembles', *Guitar Review*, no.16 (1954), 108 only
A.P. Sharpe: *The Story of the Spanish Guitar* (London, 1954, 2/1959)
R. Simoes: 'The Guitar in Brazil', *Guitar Review*, no.22 (1958), 6–7
J. de Azpiazu: *La guitare et les guitaristes des origines aux temps modernes* (Basle, 1959; Eng. trans., 1960)
D. Heartz: 'Parisian Music Publishing under Henry II: a propos of Four Recently-Discovered Guitar Books', *MQ*, xlvi (1960), 448–67
B.L. Vol'man: *Gitara v Rossii* (Leningrad, 1961)
R. Keith: 'The Guitar Cult in the Courts of Louis XIV and Charles II', *Guitar Review*, no.26 (1962), 3–9
D. Heartz: 'An Elizabethan Tutor for the Guitar', *GSJ*, xvi (1963), 3–21
E. Bowles: 'The Guitar in Medieval Literature', *Guitar Review*, no.29 (1966), 3–7
C. Carfagna and A. Caprani: *Profilo storico della chitarra* (Ancona, 1966)
S. Garnsey: 'The Use of Hand-Plucked Instruments in the Continuo Body: Nicola Matteis', *ML*, xlvii (1966), 135–40
H. Charnassé: 'Sur l'accord de la guitare', *RMFC*, vii (1967), 25–38
M. Kasha: 'A New Look at the History of the Classic Guitar', *Guitar Review*, no.30 (1968), 3–12
B.L. Vol'man: *Gitara i gitaristi* (Leningrad, 1968)
D. George: *The Flamenco Guitar* (Madrid, 1969)
F.V. Grunfeld: *The Art and Times of the Guitar* (New York, 1969/*R*)
A. Bellow: *The Illustrated History of the Guitar* (New York, 1970)
H. Charnassé and F. Vernillat: *Les instruments à cordes pincées* (Paris, 1970)
T.F. Heck: *The Birth of the Classic Guitar and its Cultivation in Vienna, Reflected in the Career and Compositions of Mauro Giuliani (d. 1829)* (diss., Yale U., 1970)
S. Murphy: 'The Tuning of the Five-Course Guitar', *GSJ*, xxiii (1970), 49–63
T.F. Heck: 'The Role of Italy in the Early History of the Classic Guitar', *Guitar Review*, no.34 (1971), 1–6
R. Hudson: 'The Music in Italian Tablatures for the Five-Course Spanish Guitar', *JLSA*, iv (1971), 21–42
B. Tonazzi: *Liuto, vihuela, chitarra e strumenti similari nelle loro intavolature, con cenni sulle loro letterature* (Ancona, 1971, 3/1980)
R. Chiesa: 'Storia della letteratura del liuto e della chitarra', *Il 'Fronimo'*, nos.1–61 (1972–87) [series of articles]
H. Nickel: *Beitrag zur Entwicklung der Gitarre in Europa* (Haimhausen, 1972)
M. Sicca: 'La chitarra e gli strumenti a tastiera', *Il 'Fronimo'*, no.1 (1972), 27–32; Eng. trans., rev. in *Guitar Review*, no.39 (1974), 17–22; Ger. trans., enlarged in *Gitarre und Laute*, ii/1 (1980), 16–23
R. Strizich: 'Ornamentation in Spanish Baroque Guitar Music', *JLSA*, v (1972), 18–39
E. Fausto Ciurlo: 'Cenni sulle ricerche delle origini etniche della chitarra e del liuto', *Il 'Fronimo'*, no.2 (1973), 16–24
A. Gilardino: 'Aspetti della musica per chitarra del secolo XX', *Il 'Fronimo'*, no.2 (1973), 7–10
A. Gilardino: 'La musica contemporanea per chitarra in Gran Bretagna', *Il 'Fronimo'*, no.5 (1973), 8–14
C. Viglietti: *Origen e historia de la guitarra* (Buenos Aires, 1973/*R*)
R. de Zayas: 'The Vihuela: Swoose, Lute, or Guitar', 'The Music of the Vihuelists and its Interpretation', 'The Vihuelists', *Guitar Review*, no.38 (1973), 2–5
P. Danner: 'L'adattamento della musica barocca per chitarra all'esecuzione moderna', *Il 'Fronimo'*, no.7 (1974), 11–20
A. Gilardino: 'La musica italiana per chitarra nel secolo XX', *Il 'Fronimo'*, no.7 (1974), 21–5
A. Mauerhofer: *Leonhard von Call: Musik des Mittelstandes zur Zeit der Wiener Klassik* (diss., U. of Graz, 1974)
A. Simoes: *A guitarra portuguesa* (Evora, 1974)
H. Turnbull: *The Guitar from the Renaissance to the Present Day* (London and New York, 1974)
T. Wheeler: *The Guitar Book: a Handbook for Electric and Acoustic Guitarists* (New York, 1974, 2/1978)
M. Cano Tamayo: *Un siglo de la guitarra granadina* (Granada, 1975)
M. dell'Ara: 'La chitarra nel 1700', *Il 'Fronimo'*, no.12 (1975), 6–14
M. Sicca: 'Note critiche sul problema delle trascrizioni per chitarra', *Il 'Fronimo'*, no.11 (1975), 23–5
L. Witoszynskyi: 'Vihuela und Gitarre im Spiegel neuer Litteratur', *ÖMz*, xxx (1975), 186–93
J. Duarte: 'La notazione della musica per chitarra', *Il 'Fronimo'*, no.14 (1976), 14–20
M. Ophee: 'Guitar Chamber Music: Why?', *Soundboard*, iii (1976), 47–8, 82–5; iv (1977), 22–5, 35ff

J.W. Tanno: 'Current Discography', *Soundboard*, iii (1976–) [series of articles]
L. Witoszynskyi: 'Die Gitarre in der Kammermusik und der Beitrag Wiens', *ÖMz*, xxxi (1976), 640–44
G.J. Bakus: *The Spanish Guitar: a Comprehensive Reference to the Classical and Flamenco Guitar* (Los Angeles, 1977)
P. Danner: 'Breve storia della musica per chitarra in America', *Il 'Fronimo'*, no.20 (1977), 18–25
T. and M.A. Evans: *Guitars: Music, History, Construction and Players from the Renaissance to Rock* (New York, 1977)
M. Ophee: 'Chamber Music for Terz Guitar: a Look at the Options', *Guitar Review*, no.42 (1977), 12–14
J. Roberts: *Guitar Travels* (Valencia, 1977)
J. Sclar: 'Guitar: Consort to the Voice. Chapter One, Benjamin Britten: Songs from the Chinese', *Guitar Review*, no.42 (1977), 17–24
P. Camos: *Reportaje a la guitarra* (Buenos Aires, 1978)
F. Grunfeld: 'L'accord parfait en amour: Incidental Notes to the Graphic Music of Balzac's Paris', *Guitar Review*, no.44 (1978), 1–2
T.F. Heck: 'Computerized Guitar Research: a Report', *Soundboard*, v/4 (1978), 104–7; 'Postscript', vi (1979), 12
K. Ragossnig: *Handbuch der Gitarre und Laute* (Mainz, 1978)
F.-E. Denis: 'La guitare en France au XVIIe siècle: son importance, son répertoire', *RBM*, xxxii–xxxiii (1978–9), 143–50
M. Giertz: *Den klassika gitarren: instrumentet, musiken, mästerna* (Stockholm, 1979)
R. Pinnell: 'The Theorboed Guitar: its Repertoire in the Guitar Books of Granata and Gallot', *EMc*, vii (1979), 323–9
J. Powroźniak: 'Die Gitarre in Russland', *Gitarre und Laute*, i/6 (1979), 18–24
G. Radole: *Liuto, chitarra e vihuela: storia e letteratura* (Milan, 1979)
A. Schroth: 'Dem Gesang verschwistert: die Gitarre in der Romantik', *Musica*, xxxiii (1979), 23–6
J. Sclar: 'Guitar: Consort to the Voice. Chapter Two, Dominick Argento, Letters from Composers', *Guitar Review*, no.45 (1979), 6–11
J.M. Ward: 'Sprightly & Cheerful Musick: Notes on the Cittern, Gittern and Guitar in 16th- and 17th-Century England', *LSJ*, xxi (1979–81) [whole issue]
A. Gilardino: 'La musica per chitarra nel secolo XX', *Il 'Fronimo'*, no.31 (1980), 25–9; no.32 (1980), 21–5; no.33 (1980), 25–9; no.34 (1981), 30–33; no.35 (1981), 47–9; no.36 (1981), 26–8
J. Klier and I. Hacker-Klier: *Die Gitarre: ein Instrument und seine Geschichte* (Bad Schussenried, 1980)
H. Leeb: 'Die Gitarre', *Gitarre und Laute*, ii (1980), no.2, 34–40; no.3, 32–41
J. Schneider: 'The Contemporary Guitar', *Soundboard*, vii– (1980–) [series of articles]
G. Wade: *Traditions of the Classical Guitar* (London, 1980)
G.M. Dausend: 'Die Gitarre im Barockzeitalter: Instrumente, Komponisten, Werke, Notationsformen und Spieltechnik', *Zupfmusik*, xxxiii (1980), 85–6, 114–18; xxxiv (1981), 16–20, 71–4; xxxv (1982), 17–19, 87
J. Duarte: 'The Guitar in Early Music', *Guitar & Lute*, nos.13–18 (1980–81) [series of articles]
T. Bacon, ed.: *Rock Hardware* (Poole, Dorset, 1981)
M. dell'Ara: 'Iconografia della chitarra', *Il 'Fronimo'*, I: no.36 (1981), 28–42; II: no.38 (1982), 33–41; III: no.40 (1982), 12–27; IV: no.42 (1983), 24–33
N.D. Pennington: *The Spanish Baroque Guitar, with a Transcription of De Murcia's Passacalles y Obras* (Ann Arbor, 1981)
C.S. Smith: 'Aristocratic Patronage and the Spanish Guitar in the 17th Century', *Guitar Review*, no.49 (1981), 2–21; no.50 (1982), 12–23
M.P. Baumann: 'Music, Dance, and Song of the Chipayas (Bolivia)', *LAMR*, ii (1981), 171–222
R. Strizich: 'L'accompagnamento di basso continuo sulla chitarra barocca', *Il 'Fronimo'*, no.34 (1981), 15–26; no.35 (1981), 8–27
R. Strizich: 'The Baroque Guitar: Then and Now', *Soundboard*, viii (1981), 128–36
M.P. Baumann: 'Music of the Indios in Bolivia's Andean Highlands (Survey)', *World of Music*, xxiv/2 (1982), 80–96
R. Denyer: *The Guitar Handbook* (London, 1982/*R*)
M. Disler: 'Finding Liturgical Music for Classic Guitar', *Soundboard*, ix (1982), 15–17
R. Hudson: *The Folia, the Sarabande, the Passacaglia, and the Chaconne: the Historical Evolution of Four Forms that Originated in Music for the Five-Course Spanish Guitar* (Neuhausen-Stuttgart, 1982)
J. Low: 'A History of Kenyan Guitar Music: 1945–1980', *AfM*, vi/2 (1982), 17–39
J. Low: *Shaba Diary* (Vienna, 1982) [discusses Kantanga guitar styles and songs of the 1950s and 60s]
C.H. Russell and A.K. Topp Russell: 'El arte de recomposición en la música española para la guitarra barroca', *RdMc*, v (1982), 5–23
C.H. Russell: 'Santiago de Murcia: the French Connection in Baroque Spain', *JLSA*, xv (1982), 40–51
J.-A. van Hoek: *Die Gitarrenmusik im 19. Jahrh.: Geschichte, Technik, Interpretation* (Wilhelmshaven, 1983)
A. Kozinn and others: *The Guitar: the History, the Music, the Players* (New York, 1984)
J. Schneider: *The Contemporary Guitar* (Berkeley, 1985)
F. Seeger: *Gitarre: Geschichte eines Instruments* (Berlin, 1986)
M. Ophee: 'La chitarra in Russia: osservazioni dall'Occidente', *Il 'Fronimo'*, no.58 (1987), 8–27
C. Wolzien: 'Early Guitar Literature', *Soundboard*, xiv (1987), 57–9, 186–8; xv (1988), 48–51, 218–20
M. dell'Ara: 'La chitarra a Parigi negli anni 1830–1831', *Il 'Fronimo'*, no.63 (1988), 19–25
M. Greci: 'La chitarra: sua origine, storia, evoluzione', *NRMI*, xxii (1988), 703–25
P. Päffgen: *Die Gitarre: Grundzüge ihrer Entwicklung* (Mainz, 1988)
S. Button: *The Guitar in England, 1800–1924* (New York, 1989)
M. Egger: *Die 'Schrammeln' in ihrer Zeit* (Vienna, 1989) [discusses the popular Viennese quartet with bass guitar *c*1900]
J. Noel: 'Grandeur et décadence de la guitare en France au temps de Louis XIV', *Cahiers de la guitare*, no.35 (1990), 20–24
C.A. Waterman: *Jùjú: a Social History and Ethnography of an African Popular Music* (Chicago, 1990)
T. Bacon and P. Day: *The Ultimate Guitar Book* (London and New York, 1991)
A. Dunn: 'Robert de Visées Transkriptionen', *Gitarre und Laute*, xiii/6 (1991), 46–54
L. Glasenapp: *Die Guitarre als Ensemble- und Orchesterinstrument in der Neuen Musik unter besonderer Berücksichtigung der Werke Hans Werner Henzes* (Laaber, 1991)
J. Huber: *The Development of the Modern Guitar* (Westport, CT, 1991)
T. Christensen: 'The Spanish Baroque Guitar and Seventeenth-Century Triadic Theory', *JMT*, xxxvi (1992), 1–42
G.-M. Dausend: *Die Gitarre im 16. bis 18. Jahrhundert* (Düsseldorf, 1992)
R. Nowotny: *Vil Lute hörte ich erschallen: die frühe Geschichte der Fiedeln, Lauten-und Gitarreninstrumente* (Essen, 1992)
J.M. Ward: *Music for Elizabethan Lutes* (Oxford, 1992)
M. Esses: *Dance and Instrumental 'Diferencias' in Spain during the 17th and Early 18th Centuries* (Stuyvesant, NY, 1992–4)
E.F. Madriguera: *The Hispanization of the Guitar: from the guitarra latina to the guitarra española* (diss., U. of Texas, Dallas, 1993)
G. Rebours: 'Le repertoire de la guitare renaissance', *Cahiers de la guitare*, no.45 (1993), 24–30
T. Schmitt: *Untersuchungen zur ausgewählten spanischen Gitarrenlehrwerken vor 1800* (Cologne, 1993)
N. Treadwell: 'Guitar *alfabeto* in Italian Monody: the Publications of Alessandro Vincenti', *LSJ*, xxxiii (1993), 12–22
H.G. Brill: *Die Gitarre in der Musik des XX. Jahrhunderts* (Cologne, 1994)
J. Libbert, ed.: *Die Gitarre im Aufbruch: Festschrift Heinz Teuchert* (Munich, 1994)
M.A. Malamusi: 'Rise and Development of a Chileka Guitar Style in the 1950s', *For Gerhard Kubik: Festschrift*, ed. A. Schmidhofer and D. Schüller (Frankfurt, 1994), 7–72
C. Schmidt, ed.: 'The Guitar in Africa: the 1950s–1960s', *World of Music*, xxxvi/2 (1994)
African Guitar, videotape, dir. G. Kubik (Sparta, NJ, 1995)
G.R. Boye: *Giovanni Battista Granata and the Development of Printed Music for the Guitar in Seventeenth-Century Italy* (diss., Duke U., 1995)
M. Burzik: *Quellenstudien zu europäischen Zupfinstrumentenformen: Methodenprobleme kunsthistorische Aspekte und Fragen der Namenszuordnung* (Kassel, 1995)
L. Eisenhardt: 'La guitarre royalle: de hoogtijdagen van der gitaar', *Tijdschrift voor oude muziek*, x/1 (1995), 9–11
T. Heck: 'Guitar Notation: a Historical Overview', *Mauro Giuliani: Virtuoso Guitarist and Composer* (Columbus, OH, 1995), 140–49

J. Monno: *Die Barockgitarre: Darstellung ihrer Entwicklung und Spielweise* (Munich, 1995)
C.H. Russell: *Santiago de Murcia's 'Codice Saldivar No.4': a Treasury of Secular Guitar Music from Baroque Mexico* (Champaign, IL, 1995)
F. Cabrel, M.Ferstenberg and K. Blasquiz: *Luthiers & guitares d'en France* (Paris, 1996)
P. Trynka, ed.: *Rock Hardware: 40 Years of Rock Instrumentation* (London, 1996)
T. Heck: 'Guitar-Related Research in the Age of the Internet: Current Options, Current Trends', *Soundboard*, xxv (1998), 61–8
P. Schmitz: *Gitarremusik für Dilettantren: Entwicklung und Stellenwert des Gitarrenspiels in der bürglichen Musikpraxis der ersten Hälfte des 19. Jahrhunderts in deutschsprachigen Raum* (Frankfurt, 1998)
O.V. Timofeyev: *The Golden Age of the Russian Guitar: Repertoire, Performance Practice, and Social Function of Russian Seven-String Guitar Music, 1800–1850* (diss., Duke U., in preparation)
J. Tyler and P. Sparks: *The Guitar from the Renaissance to the Classical Era* (Oxford, forthcoming)

C: THE INSTRUMENT

Arzberger: 'Vorschlag zu einer wesentlichen Verbesserung im Bau der Guitarre', *AMZ*, xi (1808–9), 481–8
J.A. Otto: 'Über die Guitarre', *Über den Bau der Bogeninstrumente* (Jena, 1828), 94–7
F. Bathioli: *Guitarre-Flageolett-Schule mit Bemerkungen über den Gitarrenbau* (Vienna, ?1833)
M. Stakhovich: *Istoriya semistrunnoy gitarï* (Moscow, 1864)
A. Famintsyn: *Domra i srodnye yey intrumentï russkogo naroda* (St Petersburg, 1891)
O. Chilesotti: 'La chitarra francese', *RMI*, xiv (1907), 791–802
J. Zuth: 'Die englische und deutsche Gitarre des ausgehenden 18. Jahrh.', *Der Gitarrefreund*, xxii (1921), 77–9, 88–90, 99–100
K. Geiringer: 'Der Instrumentenname Quinterne und die mittelalterlichen Bezeichnungen der Gitarre, Mandola und Colascione', *AMw*, vi (1924), 103–10
A. Koczirz: 'Die alt-Wiener Gitarre um 1800', *Gitarristische Mitteilung aus Österreich*, i (1925), no.3, pp.1–2; no.4, pp.2–3; no.5, pp.2–3
E. Schwarz-Reiflingen: 'Die Torresgitarre', *Die Gitarre*, ix (1928), 47–53
F. Schuster: 'Zur Geschichte des Gitarrenbau in Deutschland', *Die Gitarre*, x (1929), 83–7
G. Chase: 'Guitar and Vihuela: a Clarification', *BAMS*, vi (1942), 13–16
M. Ivanov: *Russkaya semistrunnaya gitara* (Moscow, 1948)
F. Lesure: 'Le traité des instruments de musique de Pierre Trichet: des instruments de musique à chordes', *AnnM*, iv (1956), 175–248, esp. 216; also pubd separately (Neuilly-sur-Seine, 1957/*R*; Eng. trans., 1973)
T. Usher: 'The Spanish Guitar in the 19th and 20th Centuries', *GSJ*, ix (1956), 5–36
J. Duarte: 'Variants of the Classic Guitar, an Evaluation', *Guitar Review*, no.25 (1961), 22–5
F. Jahnel: *Die Gitarre und ihr Bau: Technologie von Gitarre, Laute, Mandoline, Sister, Tanbur und Saite* (Frankfurt, 1963, 6/1996; Eng. trans., 1981)
J.C. Tanno: 'A Brief Discussion of the Construction and Assembly of Guitars by Non-Spanish Luthiers', *Guitar Review*, no.28 (1965), 28–31
I. Sloane: *Classic Guitar Construction: Diagrams, Photographs, and Step-by-Step Instructions* (New York, 1966/*R*)
F. Hellwig: 'Makers' Marks on Plucked Instruments of the 16th and 17th Centuries', *GSJ*, xxiv (1971), 22–32
D. McLeod: *The Classical Guitar: Design and Construction* (Woodbridge, NJ, 1971)
A. Artzt: 'The Guitar: Wet or Dry?', *Guitar Review*, no.37 (1972), 4–5
M. Kasha: *Complete Guitar Acoustics* (Tallahassee, FL, 1973)
E.F. Ciurlo: 'La chitarra nella liuteria moderna', *Il 'Fronimo'*, no.6 (1974), 20–31
J. Godwin: 'Eccentric Forms of the Guitar, 1770–1850', *JLSA*, vii (1974), 90–102
H.E. Huttig: 'The Tripodison of Dionisio Aguado', *Guitar Review*, no.39 (1974), 23–5
M. Kasha: 'Physics and the Perfect Sound', *Britannica Yearbook of Science and the Future* (1974), 128–43
J. Meyer: 'Die Abstimmung der Grundresonanzen von Gitarren', *Das Musikinstrument*, xxiii (1974), 179–86
J. Meyer: 'Das Resonanzverhalten von Gitarren bei mittleren Frequenzen', *Das Musikinstrument*, xxiii (1974), 1095–1102
A.E. Overholtzer: *Classic Guitar Making* (Chico, CA, 1974, 2/1983)
D. Teeter: *The Acoustic Guitar: Adjustment, Care, Maintenance, and Repair* (Norman, OK, 1974)
D. Brosnac: *The Steel String Guitar: its Construction, Origin, and Design* (San Francisco, 1973, 2/1975)
E.F. Ciurlo: 'Chitarra quartitonale', *Il 'Fronimo'*, no.10 (1975), 25–6
T.F. Heck: 'Stalking the Oldest Six-String Guitar', *Cendai Guitar*, no.98 (1975), 64–71 [in Jap.]; Eng. orig. <www.uakron.edu/gfaa/stalking/html>
M. Longworth: *Martin Guitars: a History* (Cedar Knolls, NJ, 1975, enlarged 3/1998 as *C.F. Martin & Co., Est. 1833: a History*)
I. Sloane: *Steel-String Guitar Construction: Acoustic Six-String, Twelve-String, and Arched-Top Guitars* (New York, 1975/*R*)
J. Tyler: 'The Renaissance Guitar 1500–1650', *EMc*, iii (1975), 341–7
L. Witoszynski: 'Vihuela and Guitar: some Historical Developments', *Guitar*, iv/2 (1975), 19–21
D.R. Young: *The Steel String Guitar: Construction and Repair* (Radnor, PA, 1975, 2/1987)
M. Hall: 'The "guitarra española"', *EMc*, iv (1976), 227 [letter]
J. Meyer: 'Die Bestimmung von Qualitätskriterien bei Gitarren: Mitteilung aus der physikalisch-technischen Bundesanstalt', *Das Musikinstrument*, xxv (1976), 1211–22
D. Poulton: 'Notes on the Guitarra, Laud and Vihuela', *LSJ*, xviii (1976), 46–8
I.J. Schoenberg: 'On the Location of Frets on the Guitar', *American Mathematical Monthly*, 83/7 (1976), 550
K. Achard: *The Fender Guitar* (London, 1977/*R*)
D. Brosnac: *An Introduction to Scientific Guitar Design* (New York, 1978)
C. Elliker: 'On Gasogenes, Penang Lawyers, Echiquiers and Terz Guitars', *Soundboard*, v (1978), 112–13
M. Ophee: 'La chitarra terzina', *Il 'Fronimo'*, no.25 (1978), 8–24
J. Schneider: 'The Well-Tempered Guitar', *Soundboard*, v (1978), 108–11 [discusses interchangeable fingerboards]
T. Stone: 'A New Tonal Universe for the Guitar: Interchangeable Fingerboards', *Guitar & Lute*, no.6 (1978), 19–21
M. Weber: 'Gitarrenkorpus geometrisch abgeleitet: Instrumentengeschichte aus Spanien', *IZ*, xxxii (1978), 774 only
K. Achard: *The History and Development of the American Guitar* (London, 1979)
D. Denning: 'The Vihuela: Royal Guitar of 16th-Century Spain', *Soundboard*, vi/2 (1979), 38–41
T. Evans and others: *Guitares: chefs d'oeuvre des collections de France* (Paris, 1980)
T. Heck: 'Mysteries in the History of the Guitar', *La guitarra*, nos.37–8, 40–41 (1980) [series of short articles]
M. Sorriso: 'La chitarra battente in Calabria', *Il 'Fronimo'*, no.31 (1980), 29–31
D. Gill: 'Vihuelas, Violas and the Spanish Guitar', *EMc*, ix (1981), 455–62
T. Heck: 'The Historic Variety in Guitar Sizes', *La guitarra*, no.42 (1981), 2
T. Rossing: 'Physics of Guitars: an Introduction', *Journal of Guitar Acoustics*, no.4 (1981), 45–67
J. Schneider: 'The Microtonal Guitar', *Guitar & Lute*, no.16 (1981), 42–6; no.17 (1981), 32–4; no.19 (1981), 28–31; no.20 (1982), 20–22; no.21 (1982), 33–4; no.25 (1982), 14–17
Acoustical Society of America Meeting CIII: Guitar Session: Chicago 1982 [*Journal of Guitar Acoustics*, no.6 (1982)]
J. Meyer: 'Fundamental Resonance Tuning of Guitars', *Journal of Guitar Acoustics*, no.5 (1982), 19
T. Wheeler: *American Guitars: an Illustrated History* (New York, 1982, 3/1992)
O. Christensen: 'The Response of Played Guitars at Middle Frequencies', *Acustica*, liii (1983), 45–8
R.C. Hartman: *Guitars and Mandolins in America, Featuring the Larsons' Creations* (Schaumburg, IL, 1984, 2/1988)
H. Nickel: 'Zur Entwicklungsgeschichte der Gitarre im Mittelalter', *Basler Jb für historische Musikpraxis*, viii (1984), 131–46
M. Hodgson: 'The Stringing of a Baroque Guitar', *FoMRHI Quarterly*, no.41 (1985), 61–7
B. Hopkin: 'The Bi-Level Guitar', *Experimental Musical Instruments*, i/4 (1985), 1 [with three pages of illustrations]

J. Meyer: *Akustik der Gitarre in Einzeldarstellungen* (Frankfurt, 1985)
D. Ribouillault: 'La décacorde de Carulli et Lacote', *Guitare*, no.13 (1985), 4–6
R. Carlin: 'The Improbable Evolution of the Arch-Top Guitar', *Frets*, viii/10 (1986), 26–32
J. Winter: 'Aspecten van der guitaarbouw', *Jaarboek van het Volksmuziekatelier*, iv (1986), 61–84
W.R. Cumpiano and J.D. Natelson: *Guitarmaking, Tradition and Technology: a Complete Reference for the Design and Construction of the Steel-String Folk Guitar and the Classical Guitar* (Amherst, MA, 1987)
P. Forrester: '17th-Century Guitar Woodwork', *FoMRHI Quarterly*, no.48 (1987), 40–48
G. Stradner: 'Die Instrumente der Wiener Schrammeln', *Studia organologica: Festschrift für John Henry van der Meer*, ed. F. Hellwig (Tutzing, 1987), 445–52 [describes the bass guitar of *c*1900]
F. Gétreau: 'René, Alexandre et Jean Voboam: des facteurs pour "La guitarre royale"', *Instrumentistes et luthiers parisiens: XVIIe–XIXe siècles* (Paris, 1988), 50–74
K. Huber: 'Zur Wiederentdeckung der Wappenformgitarre um 1900', *Quaestiones in musica: Festschrift für Franz Krautwurst*, ed. F. Brusniak and H. Leuchtmann (Tutzing, 1989), 251–69
I.C. Bishop: *The Gibson Guitar* (Westport, CT, 1990)
A. Corona-Alcalde: 'The Viheula and the Guitar in Sixteenth-Century Spain: a Critical Appraisal of some of the Existing Evidence', *LSJ*, xxx (1990), 3–24
G. Gruhn and W. Carter: *Gruhn's Guide to Vintage Guitars* (San Francisco, 1991)
L. Sandberg: *The Acoustic Guitar Guide* (Chicago, 1991)
P.W. Schmidt: *Acquired of the Angels: the Lives and Works of Master Guitar Makers John D'Angelico and James L. D'Aquisto* (Metuchen, NJ, 1991)
J. Peterson: 'Harp Guitar: that Extra String Thing', *American Lutherie*, no.29 (1992), 20–35
J. Peterson: 'A New Look at Harp Guitars', *American Lutherie*, no.34 (1993), 24–40
B. Brozman: *The History and Artistry of National Resonator Instruments* (Fullerton, CA, 1993) [focusses on 'Dobro' guitars]
G. Gruhn and W. Carter: *Acoustic Guitars and other Fretted Instruments: a Photographic History* (San Francisco, 1993)
B.E. Richardson: 'The Acoustical Development of the Guitar', *Catgut Acoustical Society Journal*, ii/5 (1994), 1–10
E. Segerman: 'Stringing 5-Course Baroque Guitars', *FoMRHI Quarterly*, no.75 (1994), 43–5
E. Whitford, D. Vinopal and D. Erlewine: *Gibson's Fabulous Flat-Top Guitars: an Illustrated History and Guide* (San Francisco, 1994)
W. Carter: *The Martin Book: a Complete History of Martin Guitars* (London, 1995)
H. Moust: *The Guild Guitar Book 1952–1977* (Breda, Netherlands, 1995)
S. Chinery and T. Bacon : *The Chinery Collection: 150 Years of American Guitars* (London, 1996)
J. Fisch and L.B. Fred: *Epiphone: the House of Stathopoulo* (New York, 1996)
J. Morrish, ed.: *The Classical Guitar: a Complete History* (London, 1997)

D: GUITAR TECHNIQUE

MGG2 ('Gitarre', §B: Repertoire und Spieltechnik, I–II; M. Burzik)
F. Guthmann: 'Über Guitarrenspiel', *AMZ*, viii (1805–6), 362–6
O. Seyffert: 'Über das Gitarrespiel mit Ring und Nagelanschlag', *Der Gitarrefreund*, viii (1907), 33–5, 41–3
E. Just: 'Die Flageolettöne und ihre Notierung', *Der Gitarrefreund*, xx (1919), 11–15, 23–6, 35–7
F. Buek: 'Über den Nagelanschlag', *Der Gitarrefreund*, xxii (1921), 5–6
F. Laible: 'Physiologie des Anschlages', *Die Gitarre*, ii (1920–21), 95–9
F. Laible: 'Physiologie des Greifens', *Die Gitarre*, iv (1923), 45–7
E. Schwarz-Reiflingen: 'Kuppen-oder Nagelanschlag?', *Die Gitarre*, vi (1925), 65–8
A. Koczirz: 'Über die Fingernageltechnik bei Saiteninstrumenten', *Studien zur Musikgeschichte: Festschrift für Guido Adler* (Vienna, 1930/*R*), 164–7
E. Schwarz-Reiflingen: 'Die moderne Gitarrentechnik', *Die Gitarre*, xi (1930), 17–23, 34–6, 49–52, 81–6
T. Usher: 'The Elements of Technical Proficiency', *Guitar Review*, no.15 (1953), 6–8
T. Usher: 'Tone and Tonal Variety', *Guitar Review*, no.16 (1954), 23–4
D. Rycroft: 'The Guitar Improvisations of Mwenda Jean Bosco', *AfM*, ii/4 (1958–61), 81–98; iii/1 (1962–5), 86–101
E. Pujol: *El dilema del sonido en la guitarra* (Buenos Aires, 1960)
J. Huber: *Origines et technique de la guitare* (Lausanne, 1968)
S. Murphy: 'Seventeenth-Century Guitar Music: Notes on Rasgueado Performance', *GSJ*, xxi (1968), 24–32
V. Bobri: *The Segovia Technique* (New York, 1972)
M. Sicca: 'Il vibrato come arricchimento naturale del suono: suo studio sistematico sulla chitarra e sul liuto', *Il 'Fronimo'*, no.5 (1973), 24
P. Danner: 'Giovanni Paolo Foscarini and his "Nuova inventione"', *JLSA*, vii (1974), 4–18
R. Strizich: 'A Spanish Guitar Tutor: Ruiz de Ribayaz's *Luz y norte musical* (1677)', *JLSA*, vii (1974), 51–81
A. Gilardino: 'Il problema della diteggiatura nelle musiche per chitarra', *Il 'Fronimo'*, iii (1975), no.10, pp.5–12; no.13, pp.11–14
C. Duncan: 'Staccato Articulation in Scales', *Soundboard*, iv (1977), 65–6
P.W. Cox: *Classic Guitar Technique and its Evolution as Reflected in the Method Books, c1770–c1850* (diss., Indiana U., 1978)
C. Duncan: 'About Vibrato', *Soundboard*, v (1978), 69–72
J. Taylor: *Tone Production on the Classical Guitar* (London, 1978)
J. Weidlich: 'Battuto Performance Practice in Early Italian Guitar Music (1606–1637)', *JLSA*, xi (1978), 63–86
C. Duncan: 'Articulation and Tone: some Principles and Practices', *Guitar Review*, no.46 (1979), 7–9
C. Duncan: 'La tensione funzionale e l'attacco preparato', *Il 'Fronimo'*, no.28 (1979), 23–6
M. Sicca: 'Una concezione dinamica di alcuni problemi chitarristici', *Il 'Fronimo'*, no.29 (1979), 18–23
P. Danner: 'Lute Technique and the Guitar: a Further Look at the Historical Background', *Soundboard*, vii (1980), 60–67
C. Duncan: *The Art of Classical Guitar Playing* (Princeton, NJ, 1980)
H. Jeffery: 'La technica di unghia e polpastrello secondo Dionisio Aguado', *Il 'Fronimo'*, no.33 (1980), 14–20
E. Lind: 'Haltungsproblematik an der Konzertgitarre', *Gitarre und Laute*, ii/6 (1980), 18–27
F. Cook: 'The "Batteries" on the Spanish Baroque Guitar According to Marin Mersenne', *Guitar & Lute*, no.19 (1981), 35–7
P. Cox: 'Considerazioni sui primi metodi per chitarra', *Il 'Fronimo'*, no.34 (1981), 5–15
D. Ribouillault: *La technique de guitare en France dans la première moitié du 19ème siècle* (1981)
M. Ophee: 'The History of *apoyando*: Another View', *Guitar Review*, no.51 (1982), 6–13
D. Ribouillault: 'Technique de la guitare: la position de l'instrument à l'époque romantique', *Cahiers de la guitare*, no.2 (1982), 28–35
M. Ophee: 'Il tocco appoggiato: precisazioni e argomenti storici', *Il 'Fronimo'*, no.43 (1983), 8–20
S. Jordan: 'The Touch Technique: Two-Handed Tapping', *Guitar Player*, xviii/7 (1984), 29–30
R. Kienzle: 'The Evolution of Country Fingerpicking', *Guitar Player*, xviii/5 (1984), 38–41
S. Lynch: 'My Technique: Expanding the Boundaries of Finger-Tapped Guitar', *Guitar Player*, xix/2 (1985), 14–15
J. Schneider: *The Contemporary Guitar* (Berkeley, 1985) [explains new playing techniques and notations]
A. Lehner-Wieternik: *Neue Notationsformen, Klangmöglichkeiten und Spieltechniken der klassischen Gitarre* (Vienna, 1991)
N. Amos: 'The Suppression, Liberation, and Triumph of the Annular Finger: a Brief Historical View of Right-Hand Guitar Technique', *Soundboard*, xxi/4 (1995), 11–15
D. Back: 'William Foden and the Paradigms of his Technique', *Guitar Review*, no.102 (1995), 13–17
J. Holecek: *För musikens skull: studier i interpretativ gitarrspelteknik från tidsperioden c1800–c1930* (Göteborg, 1996)
V.A. Coelho, ed.: *Performance on Lute, Guitar and Vihuela: Historical Practice and Modern Interpretation* (Cambridge, 1997)

E: GUITARISTS

P.J. Bone: *The Guitar and Mandolin: Biographies of Celebrated Players and Composers* (London, 1914, 2/1954/*R*)
J. Zuth: *Handbuch der Laute und Gitarre* (Vienna, 1926–8/*R*)

S.N. Contreras: *La guitarra, sus antecedentes históricos y biografías de ejecutantes célebres* (Buenos Aires, 1927)
W.P. Maschkewitsch: 'Russische Gitarristen', *Die Gitarre*, xi (1930), 68–72
D. Prat: *Diccionario biográfico, bibliográfico, histórico, crítico de guitarras ... guitarristas ... guitarreros* (Buenos Aires, 1934/R)
B. Terzi: *Dizionario dei chitarristi e liutai italiani* (Bologna, 1937)
N. Makarov: 'The Memoires of Makaroff', *Guitar Review*, no.1 (1946), 8–10; no.2 (1947), 4–6; no.3 (1947), 6–9; no.5 (1948), 1–5
Guitar Review, no.11 (1950) [portrait issue on contemporary guitarists]
C. Simpson: 'Some Early American Guitarists', *Guitar Review*, no.23 (1959), 16 only
Guitar News, no.60 (1961) [portraits]
C. Carfagna and M. Gangi: *Dizionario chitarristico italiano* (Ancona, 1968)
C. Viglietti: *Origien e historia de la guitarra* (Buenos Aires, 1973) [esp. guitarists in Argentina and Uruguay]
Jazz Guitarists: Collected Interviews from Guitar Player Magazine (Saratoga, CA, 1975) [with an introduction by L. Feather]
Rock Guitarists: from the Pages of Guitar Player Magazine (Saratoga, CA, 1977)
J. Ferguson, ed.: *The Guitar Player Book* (Saratoga, CA, 1978) [popular contemporary guitarists]
M.J. Summerfield: *The Jazz Guitar: its Evolution and its Players* (Gateshead, 1978)
W. Moser: 'Spanische Gitarristen zwischen Aguado und Tarrega', *Gitarre und Laute*, i/4 (1979), 26–30
J. Powroźniak: *Leksykon gitary* (Kraków, 1979; enlarged Ger. trans., 1979)
J. Schneider: 'Twentieth-Century Guitar: the Second Golden Age', *Guitar & Lute*, no.12 (1980), 22–6 [discusses 12 'specialist' composers for the guitar, from Villa-Lobos to Brouwer]
C. Charlesworth: *A–Z of Rock Guitarists* (London, 1982)
J. Sallis: *The Guitar Players: One Instrument and its Masters in American Music* (New York, 1982/R)
J. Stropes and P. Lang: *20th-Century Masters of Finger-Style Guitar* (Milwaukee, 1982)
M.J. Summerfield: *The Classical Guitar: its Evolution and its Players since 1800* (Gateshead, 1982, 3/1992)
H. Picart: *Guitar héros* (Paris, 1983)
J. Tobler and S. Grundy: *The Guitar Greats* (London, 1983)
S. Britt: *The Jazz Guitarists* (Poole, Dorset, 1984)
R. Kienzle: *Great Guitarists* (New York, 1985)
L. Christensen: 'Tage mit Sarenko', *Gitarre & Laute*, viii/1 (1986), 13–16
M. Colonna: *Chitarristi-compositori del XX secolo: le idee e le loro conseguenze* (Padua, 1990)
H. Guerrero: *Los guitarristas clásicos de México* (Torreón, 1990)
J. Obrecht, ed.: *Blues Guitar: the Men who Made the Music: from the Pages of Guitar Player Magazine* (San Francisco, 1990, 2/1993)
M. Yablokov: *Klassicheskaya gitara v Rossii i SSSR: biograficheskiy muzïkal'no-literaturniy slovar'-spravochnik russkikh i sovetskikh deyateley gitary* (Tyumen, 1992)
H. Gregory: *1000 Great Guitarists* (London, 1994)
N. Marten: *Star Guitars: Guitars and Players that have Helped Shape Modern Music* (Fullerton, CA, 1994) [emphasizes rock guitarists]
C. Gill: *Guitar Legends: the Definitive Guide to the World's Greatest Guitar Players* (London, 1995)
P. Pieters: 'Die Wunderkinder der Gitarre während der ersten Hälfte des 19. Jahrhunderts', *Gitarre & Laute*, xvii (1995), no.5, pp.13–21; no.6, pp.55–61

HARVEY TURNBULL/PAUL SPARKS (1, 2, 5, 6, 8(ii)), JAMES TYLER (3, 4), TONY BACON (7), OLEG V. TIMOFEYEV (8(i)), GERHARD KUBIK (8(iii)), THOMAS F. HECK (bibliography)

Guitare allemande [cistre] (Fr.). A French seven-course plucked instrument of the cittern type, popular in the late 18th century. It is comparable to the ENGLISH GUITAR.

Guitare angloise (Fr.). A term for the ENGLISH GUITAR used in France between about 1770 and 1780 to distinguish it from the *guitare allemande* and *guitare espagnole*.

Guitare-harpe. *See* HARP-LUTE (ii).

Guitarra (i) (Sp.; Fr. *guittare*). *See* GITTERN.

Guitarra (ii) (Sp.). *See* GUITAR.

Guitarra morisca (Sp.). A term used by the Arcipreste de Hita (*Libro de buen amor*, *c*1330) and in other contemporary writings for an otherwise unidentified plucked lute, distinguished in some way from the equally obscure *guitarra latina*. The former might have been long-necked (*see* CITOLE, fig.3), and the latter short-necked. *See* GITTERN, §3.

Guitar zither (Ger. *Guitarren-Zither*). *See* HARP ZITHER.

Guiterne [*guiterre*] (i) (Fr.). *See* GITTERN.

Guiterne [*guiterre*] (ii) (Fr.). Guitar (*see* GUITAR, §3).

Guittar. A term applied to the ENGLISH GUITAR until about 1800.

Guivizzani, Alessandro. *See* GHIVIZZANI, ALESSANDRO.

Guizzardo, Cristoforo (*b* ?Verona; *fl* 1613–36). Italian composer. He was *maestro di cappella* of S Giovanni in Laterano, Rome, from 1613 to 1620 and of the Santa Casa, Loreto, in 1622 and 1623, after which he went to Verona, though it is not known which church he served. We do not hear of him again until March 1634, when he was elected *maestro* of S Maria Maggiore, Bergamo, succeeding Tarquinio Merula. In 1636 illness interrupted his work and he had to withdraw from the post; he may have died soon afterwards. Certainly he was a much less illustrious name than his predecessors Alessandro Grandi (i) and Merula, and the music at S Maria Maggiore was less impressive under his direction than it had been under theirs – though the years after the north Italian plague were not an easy time to build up a choir. However, the striking difference between Guizzardo and many other *maestri* is that he seems to have published hardly any music at all: the only extant work by him is a *Beatus vir* for alto duet and continuo in Francesco Sammaruco's anthology *Sacri affetti* (Rome, 1625[1]).

BIBLIOGRAPHY

G. Tebaldini: *L'archivio musicale della Cappella lauretana* (Loreto, 1921), 102
J. Roche: *North Italian Church Music in the Age of Monteverdi* (Oxford, 1984)

JEROME ROCHE

Gulak-Artemovsky, Semyon Stepanovich (*b* Gulakovshchina, nr Gorodishche [now in Ukraine], 4/16 Feb 1813; *d* Moscow, 5/17 April 1873). Ukrainian baritone, playwright and composer. The son of a priest, he was educated in a local church school. On the recommendation of the Metropolitan of Kiev, who commended his vocal abilities, he was later enrolled in the episcopal choir at the cathedral of St Sophia, transferring in 1830 to the choir of St Michael's monastery, the seat of the Kiev vicariate. In 1838 Glinka, who was touring Ukraine to recruit singers for the court chapel choir, heard him sing and offered to take him to St Petersburg. There he gave him singing lessons, and in 1839 sent him to France and Italy for professional training and to gain operatic experience. He returned to Russia in January 1842 and spent the next 22 years singing leading roles in the St Petersburg opera theatres. Possessing a fine, wide-ranging baritone voice, his repertory included the roles of Enrico Ashton in *Lucia di Lammermoor*, Sir Riccardo Forth in *I puritani* and the

Unknown in Verstovsky's *Askold's Grave*. One of the few singers of his generation with the ability to sing in languages beside his native Russian, Gulak-Artemovsky frequently performed with the Italian troupe in St Petersburg. Perhaps his most important achievement was in the creation (alternately with Osip Petrov) of the hero Ruslan in Glinka's original production of *Ruslan and Lyudmila* (1842); he received high praise from Serov for this role as well as for his interpretation of the Hermit in *Der Freischütz*.

As a composer Gulak-Artemovsky is known principally for his popular opera *Zaporozhets za Dunayem* ('A Cossack beyond the Danube'), for which he wrote both music and text between 1861 and 1862. The opera, which uses Ukrainian folk melodies, received its première at the Mariinsky Theatre in April 1863, with Gulak-Artemovsky taking the title role of Ivan Karas. His interest in folk music is illustrated further by his arrangement of the tune *Stoit yavir nad vodoyu* ('The Sycamore Stands by the Water'), which he dedicated to the Ukrainian poet Taras Shevchenko, and by his collection of Ukrainian folktunes, *Narodni ukraïns'ki pisni z golosom* (Kiev, 1868, 2/1883). Two other stage works, *Ukraïnskaya svad'ba* ('The Ukrainian Wedding') and *Noch' nakanune Ivanova dyna* ('The Night before St John's Day'), appeared in 1851 and 1852 respectively. Gulak-Artemovsky retired from the stage in 1864 and spent the rest of his life in Moscow.

BIBLIOGRAPHY

G. Kiselyov: *S.S. Gulak-Artemovskiy* (Kiev, 1951)
G. Bernandt and I. Yampol'sky: 'S.S. Gulak-Artemovsky i yego russkiye svyazi' [Gulak-Artemovsky and his Russian connections], *Iz istorii russko-ukrainskikh muzïkal'nikh svyazey* [History of musical relations between Russia and Ukraine], ed. T.I. Karïsheva (Moscow, 1956), 71–99
L.S. Kaufman: *S.S. Gulak-Artemovskiy* (Moscow, 1973)

GEOFFREY NORRIS/NIGEL YANDELL

Gulbenkian Foundation (Port. Fundação Calouste Gulbenkian). Portuguese organization for supporting the arts, charity, education and sciences. It was founded on 18 July 1956, in accordance with the will of Calouste Sarkis Gulbenkian (*b* Istanbul, 29 March 1869; *d* Lisbon, 20 July 1955), a pioneer of the Middle Eastern oil industry, an enlightened amateur of the arts and philanthropist. The foundation's headquarters are in Lisbon, but its activities, though centred in Portugal, extend to many other countries.

The foundation supports music chiefly by granting subsidies or financing projects of its own to promote four main concerns: the musical education and professional improvement of musicians, the encouragement of contemporary music and musicians, the study and performance of lesser-known works including important musicological projects, and the growth of public interest in music and the creation of new audiences through its own resident groups: an orchestra, a choir and a dance company. Scholarships are granted for training professional musicians; conservatories and academies of music, concert societies, choral groups and other organizations have been subsidized.

In its promotion of musicological research the Gulbenkian Foundation has financed the indexing and classification of music in several Portuguese libraries (in Lisbon, Évora, Coimbra, Oporto, Braga, Mafra, Viseu, Lamego and Faro), the most valuable items being published as printed music in the series Portugaliae Musica; by 1995 this numbered 50 volumes. The editions include operas, orchestral and choral music, *a cappella* choral music and organ and harpsichord music by the most representative Portuguese composers from the 16th century to the 19th. The foundation has also been responsible for books on musicology, catalogues, new editions of the complete keyboard works of Domenico Scarlatti (published by Heugel), and the complete works of Berlioz (published by Bärenreiter). Its other activities include the restoration of a number of Portugal's historic organs and, since 1980, the organization of an annual early music festival.

The foundation's plan to commission works every year from leading contemporary composers has led to new compositions by Messiaen, Penderecki, Xenakis, Berio, Cristobal Halffter, Milhaud, Camargo Guarnieri, Boucourechliev, Lutosławski, Richard Rodney Bennett, Stockhausen, Maderna, Cage, Takemitsu, Denisov, Ferneyhough, Peixinho, Nunes and others. The Gulbenkian Orchestra and the Gulbenkian Choir (created in 1962 and 1964) perform a key role in Portuguese musical life, tour frequently and have made many recordings, several of which have won major awards. The Ballet Gulbenkian (created in 1965) has also made its mark both in Portugal, where its contemporary dance repertory is unique, and abroad. Throughout the year the Gulbenkian Foundation presents concerts in Lisbon with its own choir and orchestra, as well as hosting visits from internationally renowned orchestras, soloists and chamber ensembles.

CARLOS DE PONTES LEÇA

Gulbranson, Ellen (*b* Stockholm, 4 March 1863; *d* Oslo, 2 Jan 1947). Swedish soprano. She studied with Mathilde Marchesi in Paris, and also with Marchesi's daughter Blanche, who successfully transformed her from a mezzo-soprano into a dramatic soprano. She made her début in Stockholm in 1889 as Amneris and sang Brünnhilde and Ortrud there in 1898. She was a leading figure among the second generation of Bayreuth singers, whose fame was largely due to the Wagner festivals there. In 1896, 20 years after the opening of Bayreuth, she shared the role of Brünnhilde with Lilli Lehmann, but thenceforward remained its sole exponent until 1914, appearing also as Kundry during five seasons. Her Covent Garden Brünnhilde in 1900 made no great mark in the proximity of Ternina and Nordica; but when she returned in 1907 to sing in two *Ring* cycles under Richter, she was found to have greatly improved. Gulbranson made a few recordings by the unreliable Edison and Pathé 'hill and dale' system.

DESMOND SHAWE-TAYLOR

Gulda, Friedrich (*b* Vienna, 16 May 1930; *d* Attersee, 27 Jan 2000). Austrian pianist and composer. He studied at the Grossmann Conservatory and, from 1938 to 1942, with F. Pazofsky; in 1942 he entered the Vienna Music Academy to study the piano with Bruno Seidlhofer and theory with Joseph Marx. He made his début in 1944 and won the Geneva Competition in 1946. Touring extensively, he quickly found international recognition, his début at Carnegie Hall, New York, marking a first climax in 1950. Concentrating on Bach, Mozart, Beethoven and Schubert, his programmes included several complete cycles of Beethoven's sonatas. He took part in chamber concerts and made recordings. Suddenly, in 1962, he felt discontented at continuing the career of an acclaimed soloist, and set out to explore new means of communication. The roots of this new development lay in Gulda's keen interest in jazz. He appeared at New York's

'Birdland' in 1956, subsequently taking part in the Newport Festival. He founded a jazz combo and, in the 1960s, a big band called Eurojazz Orchestra. By mixing sharply contrasted programmes he intended to confront classical audiences with jazz (and, more recently, modern dance music), and vice versa. He initiated a modern jazz competition at Vienna in 1966 and founded the Internationales Musikforum at Ossiach, Carinthia, in 1968. Collaborating with various partners, Gulda, who occasionally plays the flute and baritone saxophone, has given many improvised recitals. A technically skilled performer, he aims at an objective, clean reading of the classics. His improvised cadenzas are notable for their sense of style and period. For a virtuoso pianist of his calibre Gulda has made relatively few recordings. Among his major achievements on disc are a complete cycle of Beethoven piano sonatas (1968) and both parts of Bach's *Das wohltemperierte Clavier* (1972–3). Further notable recordings include several Mozart concertos with Hans Swarowsky (K467 and K595, with Gulda adding his own embellishments throughout) and with Abbado and Harnoncourt (the Concerto for Two Pianos with Chick Corea playing the other solo part), as well as Beethoven cello sonatas with Pierre Fournier. Gulda's own output, which comprises two piano concertos, vocal and orchestral pieces including a jazz musical, *Drop-out oder Gustav der Letzte* (1970), and other music for solo piano, is derivative in style, the influences ranging from the classics to Impressionism, jazz and Viennese folksongs. He has written some articles, for the *Österreichische Musikzeitschrift* and other journals, notably on improvisation.

BIBLIOGRAPHY

E. Jantsch: *Friedrich Gulda: die Verantwortung des Interpreten* (Vienna, 1953) [incl. discography]
J. Kaiser: *Grosse Pianisten in unserer Zeit* (Munich, 1965, 5/1982; Eng. trans., 1971, with enlarged discography)
K. Geitel: *Fragen an Friedrich Gulda* (Berlin, 1973)
R. Posaring: *Der Künstler und die Realität* (Basle, 1985)

GERHARD BRUNNER/MARTIN ELSTE

Guleghina, Maria (*b* Odessa, 9 Aug 1959). Ukrainian soprano of Armenian-Ukrainian birth. As a student at the Odessa Conservatory she won first prize in the Glinka Competition and third prize in the Tchaikovsky Competition, and in 1985 began singing at the State Academic Opera, Minsk. Her major roles there included Yolanta and Elisabeth de Valois. Soon after her international début, as Amelia in *Un ballo in maschera* at La Scala in 1987, she left the Soviet Union and established herself in non-Russian parts: with the exception of Lisa in *The Queen of Spades*, which she has also recorded with the Kirov Opera, she has concentrated on the Italian repertory. Other early La Scala performances included Lucrezia in *I due Foscari* (1988) and Tosca (1989), the role in which she made débuts in Hamburg (1990), Berlin, Vienna, San Francisco and Chicago. In 1995 she made her Rome début as Lady Macbeth and her Paris début as Abigaille, both parts she has repeated widely. She first appeared in London at a Barbican concert as Elvira in *Ernani* (a role she tackled on stage in Vienna in 1999), and made her Covent Garden début in 1996 as Fedora. She has sung Maddalena de Coigny at the Metropolitan Opera and Odabella in Houston, and undertook her first Manon Lescaut at La Scala in 1998. She sang her first Norma at Orange in 1999. Further roles include Aida and Santuzza, and she has also recorded Leonora (*Oberto*) and Giorgetta (*Il tabarro*). Guleghina's glamorous stage presence is allied to bright and powerful tone that never turns hard, making her one of the outstanding dramatic sopranos of her generation.

JOHN ALLISON

Gülke, Peter (*b* Weimar, 29 April 1934). German musicologist and conductor. He studied at the Weimar Musikhochschule and the universities of Jena and Leipzig, taking the doctorate under Besseler at Leipzig in 1957 with a dissertation on the 15th-century Burgundian chanson. After teaching at Leipzig University (1957–9), he was a conductor at the Rudolstadt theatre (1959–64) and chief conductor at the Stendal, Potsdam and Stralsund theatres (1964–76); he was then conductor at the Dresden State Opera House (1976–81) and chief conductor at the Deutsches Nationaltheater, Weimar (1981–3), and the Wuppertal SO (1986–96). In 1996 he was appointed professor at the Musikhochschule, Freiburg. His interests are wide-ranging and he has published on music of the Middle Ages and Renaissance, Beethoven, Mozart, Schubert, and problems of performing practice; he has also written perceptively about Janáček and other 20th-century composers.

WRITINGS

Liedprinzip und Polyphonie in der burgundischen Chanson des 15. Jahrhunderts (diss., U. of Leipzig, 1958)
'Das Volkslied in der burgundischen Polyphonie des 15. Jahrhunderts', *Festschrift Heinrich Besseler*, ed. E. Klemm (Leipzig, 1961), 179–202
Musik und Musiker in Rudolstadt (Rudolstadt, 1963)
'Versuch zur Ästhetik der Musik Leoš Janáčeks', *DJbM*, xii (1967), 5–39
'Introduktion als Widerspruch im System: zur Dialektik von Thema und Prozessualität bei Beethoven', *DJbM*, xiv (1969), 5–40
'Zur Einrichtung Händelscher Opernpartituren', *HJb 1969–70*, 87–122
'Kantabilität und thematische Abhandlung: ein Beethovensches Problem und seine Lösungen in den Jahren 1806/1808', *BMw*, xii (1970), 252–73
'Zur Bestimmung des Sinfonischen bei Beethoven', *DJbM*, xv (1970), 67–95
ed.: A.E.M. Grétry: *Memoiren, oder Essays über Musik* (Leipzig, 1973, 2/1978)
'Protokolle des schöpferischen Prozesses: zur Musik von Leoš Janáček', *NZM*, Jg.134 (1973), 407–12, 498–503
with H. Besseler: *Schriftbild der mehrstimmigen Musik*, Musikgeschichte in Bildern, iii/5 (Leipzig, 1973)
'Zum Bilde des späten Schubert: vorwiegend analytische Betrachtungen zum Streichquintett op.163', *DJbM*, xviii (1973–7), 5–58
'Über Schönbergs Brahms-Bearbeitung', *BMw*, xvi (1974), 123–36
Mönche, Bürger, Minnesänger: Musik in der Gesellschaft des europäischen Mittelalters (Leipzig, 1975, 2/1980)
'Zur musikalischen Konzeption der Rasumowsky-Quartette op.59 von Beethoven', *Sozialistische Musikkultur: Traditionen, Probleme, Perspektiven*, ed. J. Elsner and G. Ordzonikidze (Berlin, 1977), 397–430 [orig. pubd in Russ., 1974]
ed.: H. Besseler: *Aufsätze zur Musikästhetik und Musikgeschichte* (Leipzig, 1978)
ed.: J. Tinctoris: *Terminorum musicae diffinitorium* (Leipzig, 1983)
Rousseau und die Musik oder 'Von der Zuständigkeit des Dilettanten' (Wilhelmshaven, 1984)
Brahms – Bruckner (Kassel, 1989)
ed.: J.-J. Rousseau: *Musik und Sprache: ausgewählte Schriften* (Leipzig, 1989)
Schubert und seine Zeit (Laaber, 1991)
Fluchtpunkt Musik (Kassel, 1994)
'Triumph der neuen Tonkunst': Mozarts späte Sinfonien und ihr Umfeld (Kassel, 1998)

EDITIONS

J. Pullois: Opera omnia, CMM, xli (1967)

ULRICH KONRAD

Guller, Youra (*b* Marseilles, 16 May 1895; *d* Paris, 11 Jan 1980). French pianist of Russian and Romanian parentage. After making her recital début at the age of five, she was formally educated at the Paris Conservatoire, where she studied the piano with Isidore Philipp and won the Conservatoire's *premier prix* for piano when she was 12. At 20 she took a year off to study the teachings of Leschetizky, which became the foundation of her well-rounded technique. Always enterprising and hungry for new experiences, she studied the violin with Ginette Neveu as she had earlier studied ballet and Spanish dancing. Both fascinating and beautiful in her youth, she was once offered a film part originally intended for Greta Garbo. Her many admirers and chamber music partners included Casals, Thibaud, Enescu and Albert Einstein (whom she reported to be obsessed with intonation). Ranked in her youth with Rosenthal, Sauer, Hoffman, Cortot, Solomon and Rubinstein, she sank into obscurity between the two world wars, plagued by ill-health, depression and drug addiction, and resurfaced to enjoy an unexpected Indian summer in the 1960s. A profound interpreter of Bach, Beethoven and Chopin, she excelled in a wide repertory, to which she brought a unique sonority, a spaciousness and grandeur of phrasing and a sense of poetry which ranged from the skittish and flirtatious to the spiritually exalted.

JEREMY SIEPMANN

Gulli, Franco (*b* Trieste, 1 Sept 1926). Italian violinist. He studied with his father and gave his first concert in 1934 before entering the Trieste Conservatory. After graduating he attended Serato's masterclasses at the Accademia Musicale Chigiana, Siena, and in 1947 formed a duo with the pianist Enrica Cavallo, whom he later married. He was a member of the Pomeriggi Musicali Orchestra of Milan and of I Virtuosi di Roma. He gradually became one of Italy's foremost soloists, undertaking several world tours; his repertory included over 50 concertos and many sonatas. In 1961 he gave the first performance in the 20th century of Paganini's Concerto no.5, and his recording of it was much praised for its grace and elegance. He also gave the premières of concertos by Malipiero and Viozzi which are dedicated to him. A member of the Italian String Trio from 1960, Gulli taught at the Accademia Musicale Chigiana and the Lucerne Conservatory, and in 1972 he was appointed professor at Indiana University. He played a violin by G.B. Guadagnini dated 1747. (M. Campbell: 'Life at the Top', *The Strad*, xcvi (1985–6), 276–8)

PIERO RATTALINO/R

Gullin, Lars (Gunnar Victor) (*b* Visby, Sweden, 4 May 1928; *d* Vissefjärda, Sweden, 17 May 1976). Swedish jazz baritone saxophonist, composer and arranger. From the age of 13 he played the bugle, then the clarinet, in a military band; a few years later he began formal study of the piano. He became acquainted with Swedish folk music before turning to jazz in the late 1940s, when he played with the orchestras of Charles Redland (as a pianist, 1947–8), Arthur Österwall (1948), and Seymour Österwall (1949–51), changing from alto to baritone saxophone; he next performed with Arne Domnérus's orchestra (1951–3), then led his own small groups and worked freelance, notably with Clifford Brown and Chet Baker. Although at first influenced by the cool jazz of Miles Davis, Lee Konitz and Stan Getz, he soon developed a highly personal, expressive style, both as a soloist and as a composer, and became one of the most highly regarded jazz musicians in Europe. In 1954 he was the first European performer to win a jazz poll in the USA (in *Down Beat's* 'new star' category); the same year he began a series of successful European tours. His last performance abroad was in Germany in 1976. From the mid-1960s Gullin devoted himself mainly to composition, showing a fine sense for scoring; his largest work is *Jazz amour affair* (1971, Odeon) for symphony orchestra and jazz soloists.

BIBLIOGRAPHY

K. Knox: 'Lars Gullin', *Jazz Monthly*, no.161 (1968), 2–5

E. Kjellberg: 'Gullin, Lars', *Sohlmans musiklexicon* (Stockholm, enlarged 2/1975–9 ed. H. Åstrand)

E. Kjellberg: *Svensk jazzhistoria: en oversikt* (Stockholm, 1985)

K. Knox and G. Lindqvist: *Jazz amour affair: en bok om Lars Gullin* (Stockholm, 1986) [incl. discography]

ERIK KJELLBERG

Gumbert [Gumpert], **Friedrich Adolf** (*b* Lichtenau, Thuringia, 17 April 1841; *d* Leipzig, 31 Dec 1906). German horn player and teacher. He studied under Hammann at Jena and played for a time in the town band at Bad Nauheim, and then in a military band at Eisenach. After completing his military service he played at Halle from 1862 to 1864, when Reinecke engaged him as principal horn in the Gewandhaus Orchestra at Leipzig, where he remained until 1898.

Professor of the horn at the Leipzig Conservatory, Gumbert published a *Praktische Horn-Schule* in 1879. He also produced a valuable series of volumes (*Orchester-Studien Solobuch für Horn*) containing difficult passages from the then standard symphonic, operatic and chamber music repertories. These studies, along with similar compilations for flute, oboe and bassoon, are still valuable to students. Gumbert also published some quartets for horns and many transcriptions for horn and piano.

A single F horn, incorporating Gumbert's ideas, was developed between 1875 and 1880 and first produced by the maker J.C. Penzel of Leipzig. A double horn in F/B♭, the result of a cooperative effort by Gumbert, his nephew and the firm Eduard Kruspe of Erfurt in 1897, represented the first attempt at uniting two differently pitched horns in one instrument. The Gumbert-Kruspe model, produced until 1909, was also the first horn to have double cylindrical valves, both in the full double as well as the compensating version, and remains the principle on which all double horn construction is based.

BIBLIOGRAPHY

B. Brüchle and K. Janetzky: *Kulturgeschichte des Horns: ein Bildsachbuch*(Tutzing, 1976)

H. Heyde: *Das Ventilblasinstrument: seine Entwicklung im deutschsprachigen Raum von den Anfängen bis zur Gegenwart* (Wiesbaden, 1987)

REGINALD MORLEY-PEGGE/WILLIAM J. ROGAN

Gumm, Albert. *See* VON TILZER, ALBERT.

Gumm, Harold. *See* VON TILZER, HARRY.

Gümpel, Karl-Werner (*b* Duderstadt, 6 Jan 1930). German musicologist, active in the USA. After studying with Gerber at the University of Göttingen, he took the doctorate at Freiburg University with Gurlitt in 1954 with a dissertation on the music treatises of Conrad von Zabern. He remained at Freiburg as a research assistant until he was invited in 1969 to become an associate professor of music history at the University of Louisville, where he was made full professor in 1974; he was also an

adjunct professor at the University of Kentucky. He became an American citizen in 1979 and retired in 1998.

A major focus of his work has been the sources and traditions of medieval Latin theory, particularly in Iberia, culminating in his annotated catalogue of manuscripts in Portugal and Spain from the Carolingian era up to 1500 (1997). In this field he has published analyses of the major sources including the Ripoll 42 and the *Enchiridion* of Guillermo de Podio. In recognition of his research he was elected a member of the Societat Catalana de Musicologia (1979), the Real Acadèmia Catalana de Belles Arts de Sant Jordi (1984) and the Societat Catalana d'Estudis Litúrgics (1992). His work extends to other subjects in European medieval history, particularly in German history and he has contributed many articles on medieval and Renaissance music, music theory, sources and church history to music dictionaries published in German and Spanish.

WRITINGS

Die Musiktraktate Conrads von Zabern (diss., U. of Freiburg, 1954; Mainz and Wiesbaden, 1956)

'Das Tastenmonochord Conrads von Zabern', *AMw*, xii (1955), 143–66

ed.: Hugo Spechtshart von Reutlingen: *Flores musicae, 1332/42* (Mainz and Wiesbaden, 1958)

Zur Interpretation der Tonus-Definition des Tonale Sancti Bernardi (Mainz and Wiesbaden, 1959)

'Der Toledaner Kapellmeister Bartolomé de Quevedo und sein Kommentar zu der Extravagante *Docta santorum* Johannes XXII', *Spanische Forschungen der Görresgesellschaft*, 1st ser.: *Gesammelte Aufsätze zur Kulturgeschichte Spaniens*, xxi (1963), 294–308

'Zur Frühgeschichte der vulgärsprachlichen spanischen und katalanischen Musiktheorie', *Spanische Forschungen der Görresgesellschaft*, 1st ser.: *Gesammelte Aufsätze zur Kulturgeschichte Spaniens*, xxiv (1968), 267–336

'Das *Enchiridion de principiis musice discipline* des Guillermus de Podio', *Spanische Forschungen der Görresgesellschaft*, 1st ser.: *Gesammelte Aufsätze zur Kulturgeschichte Spaniens*, xxvii (1973), 359–96

'Eine katalanische Version der Mensurallehre des Guillermus de Podio', *Orbis musicae*, ii (1973–4), 41–52

with K.-J. Sachs: 'Der anonyme Contrapunctus-Traktat aus Ms. Vich 208', *AMw*, xxxi (1974), 87–115

'Cantus eugenianus – Cantus melodicus', *IMSCR XII: Berkeley 1977*, 407–13

'Musica cum rhetorica: die Handschrift Ripoll 42', *AMw*, xxxiv (1977), 260–86; Eng. trans. in *Essays on the Music of J.S. Bach and Other Divers Subjects: a Tribute to Gerhard Herz*, ed. R.L. Weaver (Louisville, 1981), 117–44

'El canto melódico de Toledo: algunas reflexiones sobre su origen y estilo', *Estudios sobre Alfonso VI y la reconquista de Toledo: Toledo 1985* (Toledo, 1990), 79–101; also pubd in *Recerca musicològica*, viii (1988), 25–45

'Gregorian Chant and Musica ficta: some Observations from Spanish Theory of the Early Renaissance', *Recerca musicològica*, vi–vii (1986–7), 5–27

with K.-J. Sachs: 'Der Manuskript Girona 91 und sein Contrapunctus-Traktat', *AMw*, xlv (1988), 186–205

'Zwei unbeachtete Fragmente der altkatalanischen Art del cant pla', *De musica hispana et aliis: miscelánea en honor al Prof. Dr. José López-Calo*, ed. E. Casares and C. Villanueva (Santiago de Compostela, 1990), i, 111–44

'Portugal and Spain', *The Theory of Music: Manuscripts from the Carolingian Era up to c. 1500*, RISM, B/III/5 (1997), 57–134

'A Musical Treatise from the Late Middle Ages: Ebstorf, Klosterarchiv, MS V, 3', *Music in the Theater, Church and Villa: Essays in Honor of Robert Lamar Weaver and Norma Wright Weaver*, ed. S. Parisi (Warren, MI, forthcoming)

ROBERT LAMAR WEAVER

Gumpelzhaimer [Gumpeltzhaimer], **Adam** (*b* Trostberg, Upper Bavaria, 1559; *d* Augsburg, 3 Nov 1625). German composer, writer on music and teacher. He spent most of his active life in Augsburg, where he received his early musical instruction from Jodocus Entzenmüller at the Benedictine abbey of St Ulrich and St Afra. In 1581 he became Kantor and *Präzeptor* at the school and church of St Anna; he remained there until his death. Formerly affiliated to the Carmelite order, St Anna had become an important centre of the Lutheran faith in 1525; it contained an impressive chapel and organ donated earlier by the wealthy Fugger family. In April 1582 Gumpelzhaimer registered at the University of Ingolstadt, a leading Jesuit institution attended by the sons of many Augsburg families; he appears to have received a master's degree, but it is not known when, or indeed whether it was from this university. He obtained Augsburg citizenship in 1590.

Music flourished at St Anna under Gumpelzhaimer's direction, and he carried out an important reorganization of the choir in 1596. The dedications of his publications to his pupils and prominent citizens of Augsburg bear witness to the respect he enjoyed in his adopted city. His reputation also spread elsewhere: in 1606 he was invited to become court composer and Kapellmeister at the Württemberg Hofkapelle, but he declined (nor had he worked there in 1575, as has been claimed). Over the years the authorities at St Anna granted his several requests for increases in salary. They also approved the hiring of Johann Faust, who became his assistant in 1611 and succeeded him in 1625. During the last few years of his life, prolonged illness and financial difficulties caused him to sell books from his valuable personal library. Four contemporary portraits of him exist: engravings dated 1593, 1617 and 1622 and a woodcut dated 1625 (see illustration).



Adam Gumpelzhaimer: woodcut from his 'Compendium musicae' (Augsburg: Schönig, 9/1632)

Gumpelzhaimer was probably best known to German musicians of and after his time through his *Compendium musicae*, whose 13 editions spanned a period of 90 years. Designed as a textbook on the rudiments of music for his students at St Anna, this treatise, like several others of the period, is based largely on the *Compendiolum musicae* of Heinrich Faber (1548) and its translation into German by Christoph Rid (1572). The *Compendium* presents both Latin and German texts in parallel columns. Although Gumpelzhaimer expanded the original text somewhat, his most significant contribution to this work lies in his selection of music examples, which make up a large part of the book. They include ricercares, motets, polyphonic settings based on liturgical cantus firmi, and canons, many by Gumpelzhaimer himself. Indeed, the writing of canons seems to have been a speciality of his, probably because of their pedagogical value and suitability for voices of equal range. The rest of his music is found largely in his printed collections and consists of polyphonic vocal music with sacred German or Latin texts. The German works are mostly strophic settings of rhymed, metrical texts (some with additional verses in Latin) for three, four or five voices. Owing to their predominantly chordal texture, these lieder are similar in style to Italian canzonettas and villanellas. The largest body of Gumpelzhaimer's Latin music is made up of two books of eight-part motets for two choirs (1601 and 1614). They show the same Venetian influence that is apparent in the works of his Augsburg colleagues Hans Leo Hassler, Aichinger and Erbach. A feature of Gumpelzhaimer's style in these works is the declamatory effect of repeated chords in small note values. The unfigured thoroughbass part provided with the second book contains the lowest lines of both choirs, each printed on a separate staff in a form identical to that of many 16th-century organ basses. The composer indicated in his foreword that this kind of notation had become popular among organists, who were thus spared the task of intabulating the pieces in full.

The richness of musical activity of St Anna is indicated not only by Gumpelzhaimer's music but also by the extensive holdings of the church library during his 44 years there. A handwritten inventory was started by Gumpelzhaimer in 1620 and continued by Faust in 1625. This list includes, in addition to many printed collections, several large manuscript books of polyphonic music in score notation. Two of these books have survived, one begun in 1599 and the other completed in 1624. They were copied out mostly by Gumpelzhaimer and contain compositions by many prominent musicians of the time.

WORKS

Editions: *Adam Gumpelzhaimer: Ausgewählte Werke*, ed. O. Mayr, DTB, xix, Jg.x/2 (1909/*R*) [M]
Chorbuch, ed. F. Jöde (Wolfenbüttel, 1930–31) [J]

SACRED VOCAL

all printed works first published in Augsburg

[27] Neue teutsche geistliche Lieder ... nach Art der welschen Villanellen, 3vv (1591); 3/1611 as Lustgärtlins teutsch und lateinischer geistlicher Lieder, erster Theil; 5 in M; 5 in J v, vi; 4 ed. in K. Ameln, *Handbuch der deutschen evangelischen Kirchenmusik*, iii/2 (Göttingen, 1935–6)
[29] Neue teutsche geistliche Lieder, nach Art der welschen Canzonen, 4, 5vv (1594); 3/1619 as Wirtzgärtlins teutsch und lateinischer geistlicher Lieder, erster Theil; 4 in M; 2 in J i, v; 6 ed. in F. Commer, *Musica sacra*, xi, xii (Berlin, 1839–40), 2 ed. in *WinterfeldEK*
Contrapunctus, 4, 5vv (1595); 3 in M
[27] Sacrorum concentuum ... liber primus, 8vv (1601)
Psalmus LI, 8vv (1604[1])
Lustgärtlins [28] teutsch und lateinischer geistlicher Lieder, ander Theil, 3vv (1611); 5 in M; 2 in J v
[25] Sacrorum concentuum ... cum duplici basso ad organorum usum ... liber secundus, 8vv (1614); 5 in M
Zwai schöne Weihenächt Lieder, 4vv (1618), 2 repr. in Wirtzgärtlins ... ander Theil (1619); 2 in M; 1 in J i
Wirtzgärtlins [31] teutsch und lateinischer geistlicher Lieder, ander Theil, 4, 5vv (1619); 11 in M; 1 in J v; 1 ed. in *WinterfeldEK*; 1 melody, 1 complete piece, in *ZahnM*; 5 ed. in K. Ameln, *Handbuch der deutschen evangelischen Kirchenmusik*, i/2, iii/2 (Göttingen, 1935–6); 4 ed. in R. Gölz, *Chorgesangbuch* (Kassel, 1947)
Christliches Weihenacht Gesang, 4vv (1620)
3 books of [17] lieder, 4vv (1617), cited in Mayr as lost, 1 pr. ptbk, *D-Mbs*

In Compendium musicae: 114 works, 1591[26], 111 works, 2/1595[14], 120 works, 3/1600[10], 150 works, 4/1605[21]; 8 in M; 3 ed. in *AMZ*, xiv (1812), no.4, suppl. [incl. quotations from text of treatise]; 34 ed. in F. Jöde, *Der Kanon* (Wolfenbüttel, 1929); 4 ed. in K. Ameln, *Handbuch der deutschen evangelischen Kirchenmusik*, i/2, ii/1, (Göttingen, 1935–6); 5 ed. in R. Gölz, *Chorgesangbuch* (Kassel, 1947); 12 ed. W.E. Hettrick, *The American Recorder*, xix (1978), 3–14
3 motets, 4, 8vv, 1597[8], 1617[1] (from 1614), 1618[1] (from 1601)

ed.: Compendium musicae (1591[26]), enlarged as Compendium musicae latino-germanicum (2/1595[14]), last edn (13/1681[6]); facs. of 9th, 10th, 11th or 12th edn (Ann Arbor, 1965)

2 Gumpelzhaimer Codices, 1599, *D-Bsb*; 1624, *PL-Kj*, incl. 1 lied by Gumpelzhaimer and many works by contemporary composers
Numerous autograph manuscript partbooks, including contents of both Sacri concentus volumes. and works by contemporary composers, *D-Rp*

BIBLIOGRAPHY

MGG1 (A. Adrio)
O. Mayr: *Adam Gumpelzhaimer: ein Beitrag zur Musikgeschichte der Stadt Augsburg im 16. und 17. Jahrhundert* (Augsburg, 1908); repr. and enlarged as introduction to *Ausgewählte Werke von Adam Gumpelzhaimer*, DTB, xix, Jg.x/2 (1909/*R*)
K. Koeberlin: 'Beiträge zur Geschichte der Kantorei bei St. Anna in Augsburg', *Zeitschrift des Historischen Vereins für Schwaben und Neuburg*, xxxix (1913), 71–95
O. Wessely: 'Jodoc Entzenmüller, der Lehrer Adam Gumpelzhaimers', *Mf*, vii (1954), 65–6
A. Layer: 'Augsburger Musikkultur der Renaissance', *Musik in der Reichsstadt Augsburg*, ed. L. Wegele (Augsburg, 1965), 43–102
R. Schaal, ed.: *Das Inventar der Kantorei St. Anna in Augsburg* (Kassel,1965)
L.E. Cuyler: 'Musical Activity in Augsburg and its *Annakirche*, ca. 1470–1630', *Cantors at the Crossroads: Essays on Church Music in Honor of Walter E. Buszin*, ed. J. Riedel (St Louis, MO, 1967), 33–43
W. Dekker: 'Ein Karfreitagsrätselkanon aus Adam Gumpelzhaimers "Compendium musicae" (1632)', *Mf*, xxvii (1974), 323–32
F. Göthel: 'Gumpelzhaimers "Kreuz-Kanon" im Autograph', *Musik in Bayern*, x (1975), 22–5
W. Braun: 'Kompositionen von Adam Gumpelzhaimer im *Florilegium Portense*', *Mf*, xxxiii (1980), 131–5
R. Charteris: 'Newly Discovered Works by Giovanni Gabrieli', *ML*, lxviii (1987), 343–63
R. Charteris and G. Haberkamp: 'Regensburg, Bischöfliche Zentralbibliothek, Butsch 205–210: a Little-Known Source of the Music of Giovanni Gabrieli and his Contemporaries', *MD*, xliii (1989), 195–249
R. Charteris: *Adam Gumpelzhaimer's Little-Known Score-Books in Berlin and Kraków* (Neuhausen, 1996)
R. Charteris: 'New Motets by Hans Leo Hassler: Indications of Second Thoughts', *Musica franca: Essays in Honor of Frank A. D'Accone*, ed. I. Alm, A. McLamore and C. Reardon (Stuyvesant, NY, 1996), 511–40
R. Charteris: 'A Rediscovered Collection of Music Purchased for St Anna, Augsburg, in June 1618', *ML*, lxxviii (1997), 487–501

WILLIAM E. HETTRICK

Gumpert, Friedrich Adolf. *See* GUMBERT, FRIEDRICH ADOLF.

Gumprecht, Johann (*b* Bad Windsheim, nr Nuremberg, bap. 24 Jan 1610; *d* Strasbourg, 13 Oct 1697). German

lutenist and composer. He studied in Basle in 1638, and on 16 July 1643 married Anna Wolffhart in Strasbourg, where he occupied high office in the Corporation des Tanneurs and then intermittently (between 1654 and 1688) in the Conseil des XXI, charged with the internal affairs of the city. In 1652 Georg Gumpelzhaimer cited him in his *Gymnasma* (Strasbourg, 1621) as one of the most famous lutenists of his time, a judgment echoed in 1690 by René Milleran (*F-Pn* Res.823). Gumprecht appears today as a major disseminator of the French lute style in Germany. His works are found in German as much as in French sources, and in arrangements for various instruments. Both clear and expressive, they owe much to the influence of Mercure, Dufaut and Pinel, but they also display some originality in their frequent interrupted cadences (then rarely used) and in a certain taste for dissonance. They show Gumprecht as the heir to the great masters of French lute music.

Gumprecht's surviving works are two preludes and 40 dances for solo lute (in *D-Bsb*, *DS*, *LEm*, *ROu*, *F-Pn* and *GB-Lbl*) and five dances for two lutes (*PL-Kj*); there are also transcriptions of three dances for *angélique* (transcr. J. Bétune, *F-Pn*) and of two dances for spinet (*D-DS*). Arrangements for two treble instruments and continuo appeared in J.E. Rieck: *Neuer Allemanden, Giques, Balletten, Couranden, Sarabanden und Cavotten* (Strasbourg, 1658). Gumprecht's complete works have been edited in C. Meyer and M. Rollin: *Oeuvres de Gumprecht* (Paris, 1993).

CHRISTIAN MEYER

Gundissalinus, Domenicus [Gundisalvi, Domingo; Gonzalez, Dominique] (*b* *c*1110; *d* *c*1190). Spanish philosopher and transmitter of Arabian philosophical works and music theorist. He was born of a noble Spanish family and held office as an archdeacon at Segovia Cathedral towards the middle of the 12th century, enjoying the patronage of Raymond, the influential and artistic Archbishop of Toledo (1125–51). Toledo was then a leading Western centre of Arabic studies, and for a time Gundissalinus led a group of scholars who devoted themselves to the transmission of Arabic thought by means of Latin translations. Through them Arabian philosophy and Christian theology combined to influence contemporary Western thought. Gundissalinus was somewhat ignorant of Arabic and based his writings on translations of works by Al-Fārābī (*c*870–*c*950), Ibn Sina (980–1037) and others; they include works on cosmology and metaphysics such as *De unitate* and *De processione mundi*.

Gundissalinus's most influential work, *De divisione philosophiae*, has as its tenth chapter an important exposition of music as part of an encyclopedic knowledge of the world. In his discussion of music, he drew on Isidore of Seville and Al-Fārābī; his definition of music, for example, is taken from Isidore's *Etymologiae* (iii.15): 'Music is the skill of measuring things consisting of sound and voice' (Baur, 96). Gundissalinus confined himself mainly to the Boethian concept of *musica instrumentalis*, practical music-making; he reinforced this position by declaring that the material for music is sound, as opposed to number. He classified the various aspects of music in terms of *theorica* and *practica*; in the former, music is the product of careful consideration and research, and its end is contemplation, whereas the objectives of the latter are operational. Gundissalinus stated that the aim of *theorica* is to understand the science of music, whereas the aim of *practica* is to use what is taught. This twofold division of music had its origin in the Greek musical thought of Aristides Quintilianus (2nd–3rd century), and through Al-Fārābī and Gundissalinus it entered the mainstream of Western philosophy (Randel, 174).

Among the many later authors who drew from Gundissalinus and Al-Fārābī were Robert Kilwardby (who cited Gundissalinus in his *De ortu scientiarum*, 134 and 491), Vincent de Beauvais, Roger Bacon, Jerome of Moravia, Lambertus, Johannes de Muris, Jacques de Liège and the author of the *Quatuor principalia musicae*, while Gundissalinus's dissemination of neo-Aristotelian and neo-Platonic thought touched such influential writers as Albertus Magnus and Thomas Aquinas.

BIBLIOGRAPHY

MGG1 ('Domenicus Gundissalinus'; H. Hüschen); *MGG2* ('Arabische Musik', §VII.4; A. Shiloah); *RiemannL12*
L. Baur, ed.: *De divisione philosophiae*, Beiträge zur Geschichte der Philosophie des Mittelalters, iv/2–3 (Münster, 1903)
U. Chevalier: *Répertoire des sources historiques du Moyen Age: bio-bibliographie* (Paris, 2/1905–7/*R*), 1835
C.H. Haskins: *Studies in the History of Mediaeval Science* (Cambridge, MA, 1924, 2/1927/*R*)
H.G. Farmer: *A History of Arabian Music to the XIIIth Century* (London, 1929/*R*)
G. Pietzsch: *Die Klassifikation der Musik von Boetius bis Ugolino von Orvieto* (Halle, 1929/*R*)
H.G. Farmer: *Historical Facts for the Arabian Musical Influence* (London, 1930)
H.G. Farmer: *Al-Fārābī's Arabic–Latin Writings on Music* (Glasgow, 1934/*R*)
E. Oberti: 'La musica nel *De divisione philosophiae* di Domenico Gundisalvi', *Rivista di estetica*, vii (1962), 58–82
E.R. Perkuhn: *Die Theorien zum arabischen Einfluss auf die europäische Musik des Mittelalters* (Walldorf, Hessen, 1976), 33–45
D. Randel: 'Al-Fārābī and the Role of Arabic Music Theory in the Latin Middle Ages', *JAMS*, xxix (1976), 173–88
K. von Fischer: 'Musica', *Die Renaissance der Wissenschaften im 12. Jahrhundert*, ed. P. Weimar, ii (Zürich, 1981), 233–47
M. Haas: 'Die Musiklehre im 13. Jahrhundert von Johannes de Garlandia bis Franco', *Die mittelalterliche Lehre von der Mehrstimmigkeit*, Geschichte der Musiktheorie, ed. F. Zaminer, v (Darmstadt, 1984), 91–158, esp. 119–24
H. Schipperges: 'D. Gundissalinus', *Lexikon des Mittelalters*, iii (Munich, 1986), 1188–9

See also THEORY, THEORISTS.

GORDON A. ANDERSON/C. MATTHEW BALENSUELA

Gundry, Inglis (*b* London, 8 May 1905; *d* London, 13 April 2000). English composer and writer. He studied classics and philosophy at Balliol College, Oxford (1923–7), and law at the Middle Temple (1927–9), but his interests were elsewhere, and he took a post as librarian at Mill Hill School (1932–5) and wrote a novel, *The Countess's Penny* (London, 1934). In 1935 he turned from literature to music, studying at the RCM with Vaughan Williams, Jacob and Morris until 1938. He won the 1936 Cobbett Prize for the Fantasy String Quartet, and soon afterwards completed his first opera. In 1940 the first act of *The Return of Odysseus* was performed at the RCM with Maggie Teyte as Penelope and the LSO conducted by Boyd Neel. Opera remained his chief and lifelong interest. He joined the Royal Navy in 1940; his suite *Heyday Freedom* was conducted by Basil Cameron at the Proms in 1943. Between 1945 and 1996 he lectured to the Workers' Educational Association and to the extra-mural departments of London, Cambridge and Surrey universities. He was made a bard of the Cornish Gorsedd in 1952, and in 1961 he co-founded the Sacred Music-Drama Society; he was vice-president of the Cornish

Music Guild. Gundry was instrumental in awakening the Cornish to their musical inheritance through his songbook *Canow Kernow* (1966).

WORKS
(*selective list*)

Ops (all libs by Gundry): Naaman: the Leprosy of War (1, after Bible), 1938; The Return of Odysseus (3, after Homer), 1939–40; The Partisans (2 scenes), 1946; Avon (The Household Musician), 1949; The Horses of the Dawn (school op, after Euripides: *Rhesus*), 1950; The Tinners of Cornwall (3), 1953; The Logan Rock (chbr op, 3), 1956; The Prince of Coxcombs (after Vanbrugh: *The Relapse*), 1965; The Three Wise Men (church chbr op), 1967; The Prisoner Paul (church chbr op), 1970; A Will of Her Own (comic chbr op, 4 scenes), 1972–3; The Rubicon (3), 1983; Lindisfarne (3), 1986; Claudia's Dream (3), 1989; Galileo (5), 1992

Other works: Phantasy Str Qt, 1936; Heyday Freedom, orch, 1943; The Black Mountains, song cycle, Bar, pf, 1956; Hp Conc, 1973; The Daytime of Christ (orat), 1978; Ruth and Naomi, song-cycle, S, hp, 1993; orch pieces, choral works, chbr music incl. music for hp, songs

EDITIONS

Naval Song Book (London, 1945)
Canow Kernow: Songs and Dances of Cornwall (1966)
Now Carol We, Cornish carols, unacc. chorus (1966)

Principal publishers: Animus, Forsyth, OUP, Peters

WRITINGS

Opera in a Nutshell (London, 1945)
The Nature of Opera as a Composite Art (London, 1947)
Composers by the Grace of God: a Study of Music and Religion (London, 1998)
The Last Boy of the Family (London, 1998) [autobiography]

BIBLIOGRAPHY

P. Crossley-Holland: 'The Music of Inglis Gundry', *HMYB*, iv–v (1947–8), 138–52
J. Lofthouse: 'Inglis Gundry at Ninety', *British Music Society Newsletter*, no.69 (1996)

COLIN MASON/PAUL GRIFFITHS/ROBERT BARNETT

Gung'l [Gungl], **Josef** [Joseph] (*b* Zsámbék, 1 Dec 1809; *d* Weimar, 1 Feb 1889). Hungarian composer, bandmaster and violinist. At 15 he held the post of teacher's assistant and later taught at a school in the Pest suburb of Franzen. At 18 he gave up teaching and joined the 5th Imperial Austrian Artillery Regiment in Pest, and in 1835 entered the 4th Imperial Austrian Artillery Regiment in Graz as an oboist, soon becoming its bandmaster. Here he became known as the 'Graz Strauss', and introduced orchestral music with stringed instruments into public entertainments. In 1836 he composed his first successful work, the *Ungarischer Marsch*; it was published in Berlin in 1839. In 1840 he married Cajetana Barbara Reichl, in whose honour he composed the *Cajetana-Tänze* op.116.

With 16 Styrian musicians, Gung'l left Graz in 1843 on his first concert tour of Austria and Germany, ultimately arriving in Berlin, where, assisted by his friend and publisher Gustav Bock, he became the resident conductor of his own 36-piece orchestra at Sommer's Lokal (1843–8), and became known as the 'Berlin Strauss'. He toured extensively in Europe, giving his last professional appearance in Bad Reichenall in 1887. During 1848–9 he toured the USA, giving performances chiefly in New York, Boston, Philadelphia, Baltimore and Washington, DC, and with the Germania Band was invited to provide the music at the inauguration of President Taylor on 5 March 1849. The titles of some ten works bear reference to America, but his most significant work of the visit was the waltz *Träume auf dem Ozean* op.80.

Between 1850 and 1855 Gung'l played for the summer seasons at Pavlovsk, where he was the immediate predecessor of Johann Strauss (ii). From 1856 to 1864 he returned to military service as a regimental bandmaster, then moved to Munich, where he founded a new civilian orchestra which proved so popular that the 'unofficial' Dilletanten-Verein-Wilde Gung'l orchestra was formed. In 1868 he formed a spa orchestra for Bad Reichenhall, which was conducted from 1878 to 1921 by his son-in-law, Gustav Paepke (1853–1933). Gung'l visited Britain on several occasions (1873, 1874, 1875 and 1880), each time conducting at Covent Garden, and he dedicated his *Themselieder Walzer* op.290 (1873) to the Princess of Wales. From 1884 he spent the last years of his life in Weimar with his daughter Virginia Naumann-Gung'l, a former opera singer, who had made her début in Munich in 1869.

Gung'l was a friend of Hans Christian Lumbye and Johann Strauss (i), and his music owes much to that of the Strauss family whose works, with those of Joseph Lanner, he often included in his concerts. He was prolific, composing over 436 dance melodies; several of his marches found their way into the German military music repertory and subsequently into the collection of Prussian Army marches. With their wealth of melody and rhythm his works were instantly successful. Despite his popularity Gung'l was overshadowed by the Strauss family, although the best-known of his galops, *Eisenbahn-Dampf-Galopp* op.5, is equal to any of the fast 'railway' polkas of Eduard Strauss.

His nephew Franz Gung'l (*b* Zsambék, 13 Aug 1835; *d* Riga, 24 March 1905) conducted concerts in Berlin at the age of 20 and may have been the director of the St Petersburg Opera, also conducting in Riga or Königsberg (now Kaliningrad). Another nephew, Johann Gung'l (*b* Zsambék, 15 Oct 1818; *d* Pécs, 23 Nov 1883), was also a violinist, conductor and composer. At the age of seven he was a chorister in the cathedral choir in Pécs, and later played for several years in the orchestra of the Pécs Deutsches Theater. From 1843 he gave notable concerts at Günther's Lokal in Berlin, and also played at Sommer's and at Kroll's in the mid-1850s. With his own orchestra, Johann performed at Pavlovsk (1845–8), but after it had been disbanded he became a violinist in the Tsarist Russian Court Orchestra, which he also directed for several months in 1862. He returned to Hungary in 1855 and 1860, when he taught in a music school in Pécs, organized chamber music evenings, was involved in church music and later conducted the town orchestra (1874–8). Of the 126 works of his which are known to have been published, the march *Vorwärts* op.6 was the most successful.

WORKS
(*selective list*)

118 waltzes, incl. Mein erster Walzer in Berlin, op.39; Ideal und Leben, op.67; Norddeutsche Weisen, op.72; Abschied von Berlin, op.77; Träume auf dem Ozean, op.80 (1849); Immortellen, op.82 (1849) [in memory of Johann Strauss (i)]; Narragansett-Walzer, op.86; Klänge vom Delawäre, op.89 (Berlin, 1851); Erinnerung an Peterhof, op.96; Abschied von St Petersburg, op.108; Cajetana-Tänze, op.116; Zephir-Lüfte, op.117; Die Priessnitzthaler, op.128; Die Hydropathen, op.149 (1858); Amoretten-Tänze, op.161 (1860); Soldatenlieder, op.183; Abschied von München, op.197; Jungherrentänze, op.213; Sunnwendfeuerklänge, op.234; Erinnerung an Kopenhagen, op.272; Themselieder, op.290 (1873)

56 marches, incl. Ungarischer Marsch, op.1, 1836 (Berlin 1839); Kriegers-Lust, Fest-Marsch, op.26; Mein Gruss an Berlin, op.35; Osmanen Marsch, op.76; Mulatten-Marsch, op.88; Gruss an mein

Vaterland, op.125; Concordia-Marsch, op.133; Baron Airoldi-Regiments-Marsch, op.135; [Oberst-]Gamerra-Marsch, op.208; Franz Josef-Marsch, op.142; Gruss an Stockholm, op.206; Taylor's Triumphal March, perf. 1848 (New York, 1849–50)
19 galops, incl. Eisenbahn-Dampf-Galopp, op.5; Yankee-Galopp, op.84 (*c*1849); Durch Dick und Dünn, op.289
Polkas: Hyazinthen-Polka, op.33; Sommers Salon-Polka, op.50; Breslauer Vauxhall, op.53; Vagabunden Polka, op.55; Souvenir de Philadelphia, op.87; Rough and Ready Polka, op.90 (Berlin, 1851); Pawlowsker Vauxhall, op.122; Heiligenstädter-Soirée, Polka-française, op.132; Brünner Polka, op.165; Brünner Offizier-Kränzchen, op.173; Gruss an München, op.195; Salut à Genêve, Polka-Mazurka, op.235; Gedenke mein, Polka-Mazurka, op.241, Die Flensburgerin, Polka-Mazurka, op.270, 1872; Kopenhagener, Tivoli-Polka, op.272; Rothkäppchen, op.353
Csárdás: Zsámbéki-Csárdás, op.163; Uedvözlet á Házához (Greetings from the fatherland), op.240; Oerómhangok (Sounds of Joy), op.280; Magyar Juhásnóta (Hungarian Shepherd Dance), op.286; Végsó szerelem (Last Love), op.305
Ländler: Klänge aus der Heimath, Ober-Ländler, op.31; Am Königsee, Ländler im oberbayerischen Style, op.361
Potpourris: Die preussische Parade, grosser militärische Marsch-Potpourri, op.47; Signale für die musikalische Welt, op.68; Der Neuigkeitskrämer, op.85; Aus der Mappe eines wandernden Musikanten, op.153; Potpourri über Franz Schubert Lieder, op.322
Quadrilles: Quadrille über Melodien gesungen von Christy Minstrels, op.79; Inaugurations-Quadrille, op.91, 1849 (Berlin, 1851); Schönbrunner-Quadrille, op.127; New York-Quadrille [on popular American airs] (New York, 1849–50)
Other pieces, incl. Alpenklänge, steirische Nationaltänze, op.13; Klänge aus der Alpenwelt, steirische Tänze, op.100

Principal publisher: Bote & Bock

BIBLIOGRAPHY

Correspondence: *D-Bs*
R. Rohr: *Unser klingendes Erbe: Beiträge zur Musikgeschichte der Deutschen und ihre Nachbarn in und aus Südosteuropa von den Anfängen bis 1918* (Passau, 1988)
M.A. Jelli: *Schambek/Zsámbék: Beiträge zur Geschichte einer 'schwäbischen' (donauschwäbischen) Gemeinde im Ofner Bergland/Ungarn*, ii: *Persönlichkeiten aus der Geschichte Schambeks* (Gerlingen, 1988), 209–15
S. Goscombe: *In the Shadow of the Great Master: Josef Gung'l* (forthcoming)

STANLEY GOSCOMBE

Gunn, Barnabas (*d* Birmingham, 6 Feb 1753). English organist and composer. He was appointed organist of St Philip's Church, Birmingham, in 1715. In 1730 he became organist of Gloucester Cathedral, where he remained until 1739. From 1740 until his death he was organist of both St Philip's (now the cathedral) and St Martin's churches, Birmingham, and he was also postmaster of the town. From Hayes's pamphlet (see below) it appears that he was, in addition, organist of Chelsea Hospital, London, supplying the post by deputy; Barnaby or Barnabas Gunn does indeed appear in the hospital records as organist from 16 April 1730 to 1753. Scholes (*The Great Dr Burney*, iii, 58) surmised that the Chelsea organist may have been the father of this Barnabas Gunn, but it is apparently not so.

In 1751 William Hayes published anonymously a pamphlet entitled *The Art of Composing Music by a Method Entirely New, Suited to the Meanest Capacity*, which was an attack on Gunn (whose name was barely concealed), sarcastically suggesting that he composed by means of a supposititious machine, the 'spruzzarino', which squirted ink dots at random on music paper. This pamphlet, which accounts for the title of Gunn's publication of about 1752, is also the source of some biographical data concerning him. Though he is not important as a composer, his work does not merit Hayes's ridicule. His 1736 publication is remarkable for its exceptionally long list of 464 subscribers, including Handel.

From 1748 until his death, Gunn organized a series of summer concerts at Duddeston (subsequently Vauxhall) Gardens, Birmingham.

WORKS

VOCAL

2 Cantata's and 6 Songs (Gloucester, 1736)
Fairest of all the lights above: a lyrick poem (I. Watts) (Birmingham, 1742)
12 English Songs ... by the New-Invented Method of Composing with the Spruzzarino (London, 1752)
Songs pubd singly and in 18th-century anthologies

INSTRUMENTAL

6 Solos, vn, vc, hpd (Birmingham, 1745)
6 Setts of Lessons, hpd (London, 1750)

Doubtful: 2 pieces, hpd, *GB-Ob*, ? by Bartholomew Gunn

BIBLIOGRAPHY

Aris's Birmingham Gazette (12 Feb 1753)
W. Bennett: 'Music in the Provinces, 1700–1750', *MMR*, lxiii (1933), 155–6
O.E. Deutsch: 'Inkpot and Squirt-Gun', *MT*, xciii (1952), 401–3
H.W. Shaw: *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford, 1991)
S.J. Heighes: *The Lives and Works of William and Philip Hayes* (New York, 1995)

WATKINS SHAW/SIMON HEIGHES

Gunn, John (*b* Edinburgh, *c*1765; *d* Edinburgh, 1824). Scottish scholar, cellist and flautist. He studied the cello with Hugh Reinagle and was educated at Cambridge; in about 1790 he moved to London, where he worked as a cello and flute teacher. He returned to Edinburgh in 1802 and in 1804 married Anne Young (*d* 1826), a concert pianist and educationist, who invented and patented a set of musical games, *An Introduction to Music . . . illustrated by the Musical Games and Apparatus*, and published *The Elements of Music* (both Edinburgh, *c*1804).

Gunn was a learned and versatile musician, who published treatises on four different instruments. His *Theory and Practice of Fingering on the Violoncello* (London, 1789) is the most comprehensive treatise on the cello produced in 18th-century Britain. It was favourably received by contemporary reviewers and compared with well-known earlier treatises, such as that of Lanzetti. A similarly favourable reception followed the publication of *The Art of Playing the German-Flute* (London 1793/*R*). Second volumes on both the flute and the violoncello, a work on the pianoforte, and a highly regarded historical study of the Scottish harp show the high level of his output and his scholarship. Gunn's treatises contain detailed technical instruction, historical and scientific information and general aesthetic and philosophical reflections on the art of music. His translation of Borghese's *A New and General System of Music* (1790) is significant in that there is no extant copy of the Italian original. Gunn was also a member of the Antiquarian Society of Edinburgh.

WRITINGS

The Theory and Practice of Fingering the Violoncello, with *Dissertation on the Origin of the Violoncello, and on the Invention and Improvements of Stringed Instruments* (London, 1789, 2/1815; suppl., *Forty Favourite Scotch Airs, adapted for a Violin, German Flute or Violoncello*, 1789)
The Art of Playing the German-Flute on New Principles (London, 1793/*R*)
The School of the German-Flute (London, *c*1795)
An Essay ... towards a more Easy and Scientific Method of . . . the Study of the Piano Forte (London, *c*1795, 2/1811)

An Essay . . . on the Application of the Principles of Harmony, Thorough Bass and Modulation to the Violoncello (London, 1802)
An Historical Enquiry respecting the Performance on the Harp in the Highlands of Scotland (Edinburgh, 1807)

BIBLIOGRAPHY

Critical Review, 2nd ser., ix (1793), 236–40
Monthly Review, xii (1793), 324–6, 376–81
J.G. Dalyell: *Musical Memoirs of Scotland* (Edinburgh, 1849), 235–6
D. Baptie: *Musical Scotland Past and Present* (Paisley, 1894/*R*), 72
H.G. Farmer: *A History of Music in Scotland* (London, 1947)
V. Walden: *One Hundred Years of the Violoncello: a History of Technique and Performance Practice, 1740–1840* (Cambridge, 1998)

DAVID JOHNSON/SUZANNE WIJSMAN

Gunning, Christopher (*b* Cheltenham, 5 Aug 1944). English composer. He studied with Rubbra and Richard Rodney Bennett at the GSM. A composer principally of film and television scores, Gunning's command of the orchestra, electronic media and a wide range of musical styles makes him equally adept at writing for period and contemporary dramas, as well as wildlife and children's programmes. He has won three British Academy Awards (for *Porterhouse Blue*, *Agatha Christie's Poirot* and *Middlemarch*) and an Ivor Novello award for *Under Suspicion*.

Gunning often uses leitmotifs to represent principal characters or situations. Themes vary and develop as the plot unfolds, though this approach is never applied mechanistically. The television mini-series *Rebecca* put thematic coherence to excellent dramatic effect: the dark, brooding theme associated with the dead Rebecca, and, by association, with Manderley and its sinister housekeeper, expands and increasingly dominates the score in a stream of subtle but dramatically effective variation. In 1990 Gunning was commissioned by Yorkshire Television to compose *Yorkshire Glory*, an extended symphonic evocation of that county. The score was recorded by the RPO under the direction of Handley, and the film, exceptionally, was subsequently edited to the music.

WORKS
(*selective list*)

Film scores: When the Whales Came (dir. C. Rees), 1989; Under Suspicion (dir. S. Moore), 1992; Midnight Movie (dir. Rye), 1993; Firelight (dir. Nicholson), 1997
TV music: Porterhouse Blue, 1988; Agatha Christie's Poirot, 1990–95; Yorkshire Glory, 1991; The Big Battalions, 1992; Middlemarch, 1994; Cold Lazarus, 1996; Karaoke, 1996; Rebecca, 1996
Principal publishers: Orchard, Faber

DAVID BURNAND

Gunsbourg, Raoul (*b* Bucharest, 2 Dec 1859; *d* Monte Carlo, 31 May 1955). French impresario, opera director and composer of Romanian birth. He studied medicine in Bucharest until the Russo-Turkish war, and received composition lessons while in the Russian ambulance corps. In 1881 he managed the first theatre for French *opéra comique* in Moscow. He later travelled in France and Italy, directing the Grand Théâtre, Lille (1888–9), and the Nice Opéra (1889–91). His claim that he was a spy for Tsar Aleksandr III remains unsubstantiated.

As director of the Monte Carlo Opéra from 1893 to 1951, he became an influential figure, engaging the best singers, including Caruso, Battistini and Chaliapin, to sing both standard repertory and more obscure roles. He introduced *Tristan und Isolde* in 1893, and mounted the French premières of the *Ring* cycle (1909) and Berlioz's *La prise de Troie* (1891). In addition to staged premières of French works, including Massenet's *Le jongleur de Notre-Dame* (1902) and *Thérèse* (1907), Saint-Saëns's *Hélène* (1904) and *L'ancêtre* (1906), Ravel's *L'enfant et les sortilèges* (1925) and Honegger's *Judith* (1926), he introduced early operas, such as Monteverdi's *L'Orfeo* in 1910, Rameau's *Les fêtes d'Hébé* in 1914 and Lully's *Armide* in 1918.

Gunsbourg produced many of his own compositions. Among them, *Ivan le terrible*, first performed in Brussels in 1910, has a slow dramatic pace, with textual repetition and staid characterization. While the melodic treatment of the heroine, Elena, is italianate, the other vocal lines have the static character of Debussy, without the flexibility. The choral scenes are Russian in spirit, employing folksong and close chordal harmony.

WORKS
(*selective list*)

STAGE
librettos by Gunsbourg unless otherwise stated

Le vieil aigle (drame lyrique, 1, after M. Gorky), Monte Carlo, 13 Feb 1909
Ivan le terrible (drame lyrique, 3, after A. Tolstoy), Brussels, Monnaie, 26 Oct 1910, vs pubd
Venise (op, 3), Monte Carlo, 8 March 1913
Manole (3, J. Lohovary), Monte Carlo, 17 March 1918
Satan (philosophical musical drama, prol, 7, epilogue), Monte Carlo, 20 March 1920
Lysistrata (musical comedy, 3, after Aristophanes), Monte Carlo, 20 Feb 1923
Les dames galantes de Brantôme (5, after P. de Bourdeilles: *Les vies des dames galantes*), collab. M. Thiriet and H. Tomasi, Monte Carlo, 12 Feb 1946

OTHER

Le cantique des cantiques, dramatic poem (Bible: *Song of Solomon*), solo vv, female chorus, male chorus, pf, 1936
Venise, waltz, orch, 1913 [from op]

BIBLIOGRAPHY

V. Debay: 'Ivan le terrible', *Courrier musical*, xiv (1911), 681–4
A. Pougin: 'Ivan le terrible', *Le ménestrel* (4 Nov 1911), 346–7
E. Vuillermoz: 'Ivan le terrible', *BSIM*, vii (1911), 65–7
T.J. Walsh: *Monte Carlo Opera 1879–1909* (Dublin, 1975)
M. Scott: 'Raoul Gunsbourg and the Monte Carlo Opera', *OQ*, iii/4 (1985–6), 70–78
T.J. Marsh: *Monte Carlo Opera 1910–1951* (Kilkenny, 1986)

BARBARA L. KELLY

Guns N' Roses. American hard rock band. Formed in 1985, its best-known line-up was W. Axl Rose (William Bailey; *b* Lafayette, IN, 6 Feb 1962; voice), Slash (Saul Hudson; *b* Stoke-on-Trent, 23 July 1965; guitar), Izzy Stradlin' (Jeff Isbell; *b* Lafayette, IN, 8 April 1962; guitar), Duff 'Rose' McKagan (Michael McKagan; *b* 5 Feb 1962; bass) and Steven Adler (*b* Seattle, 22 Jan 1965; drums). Like one of their main influences, Aerosmith, they were popular with heavy metal fans but their music was more blues-influenced and lacked many of the features, such as influences from classical music, that typified most heavy metal of the time. Rose's wailing voice was impressively virtuosic in its range and rhetorical punch, and Slash's solos evoked the fluid transgression of Jimi Hendrix. Guns N' Roses also incorporated punk attitudes and a tough image that were highly influential and that contrasted sharply with the dominant styles of glam and pop metal; their success helped blur the boundaries that defined heavy metal in the late 1980s. The violence, misogyny and occasional bigotry of their lyrics caused some controversy, although it was a tender rock ballad, *Sweet Child O' Mine*, that established their stardom. Their *Appetite for Destruction* (Geffen, 1987) became the best-selling début album to date. Drug problems disrupted

their momentum and the declining popularity of rock star excess and pretension that followed Nirvana's success diminished their appeal. (M. Putterford: *Over the Top: the True Story of Guns N' Roses*, London, 1996)

ROBERT WALSER

Günther, Robert (*b* Detmold, 28 May 1929). German ethnomusicologist. After completing the state examination in music education at the Musikhochschule in Detmold (1953), he studied musicology at the universities of Münster, Munich and Cologne from 1953 to 1960 with Trasybulos Georgiades and Carl Gustav Fellerer and ethnomusicology with Marius Schneider, with German philology, art history, anthropology, philosophy and psychology as secondary subjects. He took the doctorate with Schneider in 1960 at Cologne with a dissertation on the music of Rwanda and in 1968 he completed the *Habilitation* at the same institute with a study on the vocal music of the Sudan and the Sahara. From 1970 to 1994 he was professor of ethnomusicology at Cologne, and served as guest professor at the universities of Addis Ababa, Bochum, Bonn, Marburg, Basle, and Hawaii at Manoa. Günther's writings centre on the musical cultures of sub-Saharan Africa, regions bordering the Mediterreanean and countries in East Asia, particularly Japan. He was honoured with the Festschrift *'Lux Oriente': Begegnungen der Kulturen in der Musikforschung* (ed. K.W. Niemöller and others, Kassel, 1995) on the occasion of his 65th birthday.

WRITINGS

'Die GUTUBU der Mbarakwengo-Buschmänner', *Festschrift Karl Gustav Fellerer zum sechzigsten Geburtstag*, ed. H. Hüschen (Regensburg, 1962/*R*), 193–9

Musik in Rwanda (diss., U. of Cologne, 1963; Tervuren, 1964)

'Ein Kölner Beitrag zur Kenntnis der arabischen Musik im 19. Jahrhundert', *Studien zur Musikgeschichte des Rheinlandes*, iii (Cologne, 1965) 128–35

'Zur Musik der Lappen', *Kölner ethnologische Mitteilungen*, iv (1965), 71–88

Vokale Musizierformen im Sudan und in der Sahara: Stilschichten und Stilprovinzen (Habilitationsschrift, U. of Cologne, 1968)

'Gedanken und Initiativen zur Erforschung der äthiopisch-orthodoxen Kirchenmusik', *GFMKB: Bonn 1970*, 410–12

'Die Sozialstruktur im Spiegel musikalischer Konventionen bei den Völkern Westäthiopiens', *Jb für musikalische Volks- und Völkerkunde*, vi (1972), 51–64

ed.: *Die Musikkulturen Asiens, Afrikas und Ozeaniens im 19. Jahrhundert* (Regensburg, 1973)

'Gedanken zur Neuzeit in der afrikanischen Musik', *Musicae scientiae collectanea: Festschrift Karl Gustav Fellerer*, ed. H. Hüschen (Cologne, 1973), 187–98

'Von der vergleichenden Musikwissenschaft und der Musikethnologie: Geschichte und Stand der Erforschung aussereuropäischer Musikkulturen in Europa', *Han'guk umak yon'gu*, iii–iv (1974), 132–59

'Miwaku to jitsugen: Yoroppa awan-gyarudo sakkyokuka ni oyoboshita Ajia no eikyo' [Faszination und Realisation: die Einwirkung Asiens auf die Komponisten der europäischen Avantgarde], *Ongaku geijutsu*, xxxiii/2 (1975), 18–25

'Ausbildung und Berufschancen des Musikethnologen', *Musik und Bildung*, ix/2 (1977), 84–8

'Zur Frage der historischen Dimension in der Musikkultur der Niloten', *Mitteilungen der Deutschen Gesellschaft für Musik des Orients*, xiv (1977), 28–39

ed.: *Studien zur traditionellen Musik Japans*, i, ii, iv–viii (Kassel, 1977–99)

'Reciprocal effects of music-cultural contacts: Theoretical aspects and practical references', Transplanted European Music Cultures: *Art Nouveau and Jugendstil and the Music of the Early 20th Century: Adelaide 1979* [*MMA*, xiii, (1984)], 74–9

'Abbild oder Zeichen? Bemerkungen zur Darstellung von Musikinstrumenten an indischen Skulpturen im Rautenstrauch-Joest-Museum zu Köln', *Ars musica, musica scientia: Festschrift Heinrich Hüschen*, ed. D. Altenburg (Cologne, 1980), 198–211

ed.: *Studien zur Musik Afrikas*, i–ii (Hohenschäftlarn, 1980–86)

ed.: *Die Musikkulturen Lateinamerikas im 19. Jahrhundert* (Regensburg, 1982) [incl. 'Die Musikkulturen Lateinamerikas im 19. Jahrhundert. Tendenzen und Perspektiven', 9–36]

'Musik im Schamanismus', 'Musik im Buddhismus', *Korea. Einführung in die Musiktradition Koreas*, ed. W. Burde (Mainz, 1985), 157–166, 167–74

'Die Poesie des Unhörbaren. Von den Konnotationen der altchinesischen Musiksprache', *Die Sprache der Musik: Festschrift Klaus Wolfgang Niemöller*, ed. J.P. Fricke and others (Regensburg, 1989), 217–37

'Some Remarks Regarding Music Documentation, its Planning and Realisation requiring Cooperation of Two or more Countries', *Music in the Dialogue of Cultures, Traditional Music and Cultural Policy*, ed. M.P. Baumann (Wilhelmshaven, 1991), 224–31

ed.: 'Roundtable: Ethnomusikologie in der Verantwortung: Ziele, Möglichkeiten und Grenzen von Verbreitung, Wirkung und Anwendung ethnomusikologischer Forschung', *Der Musiker in traditionellen Gesellschaften . . . Berichte: Cologne 1993*, ed. M. Bröcker iii (Bamberg, 1994), 71–122

'Zum japanischen Verständnis der Stille (Pause) in der Musik', *Systemische Musikwissenschaft: Festschrift Jobst Peter Fricke*, ed. W. Auhagen, B. Gätjen and K.W. Niemöller (forthcoming)

RÜDIGER SCHUMACHER

Günther [née Rösse], **Ursula** (*b* Hamburg, 15 June 1927). German musicologist. She studied the piano and attended the Schule für Musik und Theater in Hamburg, where she qualified as a private music teacher. From 1948 she studied musicology with Husmann and Besseler at Hamburg University and took the doctorate in 1957 with a dissertation on stylistic change in French song in the late 14th century. After a period of research (supported from 1962 by the Deutsche Forschungsgemeinschaft) she became research assistant in 1969, and subsequently research fellow, at the CNRS in Paris, where she worked with Chailley and Bridgman until 1975. During this time she was also (1969–71) an assistant lecturer at the Sorbonne and wrote her doctorat d'Etat on Verdi's years in France. After completing her *Habilitation* in musicology at Göttingen in 1972 with an edition of 14th-century motets (see CMM, xxxix, 1964), she was external lecturer there for one term. In 1973 she was visiting professor at New York University and was then appointed assistant lecturer on musical notation and transcription at the Free University, Brussels, where she taught until 1992. In 1975 she became lecturer at Göttingen, and gave up her post with the CNRS, while continuing to teach in Brussels; she was appointed professor in 1977 and served periodically as director of the university's Institute of Musicology. She retired in 1992. She has been made a Chevalier des Palmes académiques (1982), honorary member of the AMS (1992), honorary professor of the Free University, Brussels (1992), and a member of the advisory board of the American Verdi Institute (1972). She served on the editorial board of both the new critical edition of Verdi's operas and the *Journal of Musicology*, as well as working as senior editor for *Musica disciplina*. She has published many valuable articles on the sources, notation and style of Ars Nova and Ars Subtilior; more recently she has specialized in Verdi.

WRITINGS

Der musikalische Stilwandel der französischen Liedkunst in der zweiten Hälfte des 14. Jahrhunderts (diss., U. of Hamburg, 1957)

'The 14th-Century Motet and its Development', *MD*, xii (1958), 27–58

'Die Anwendung der Diminution in der Handschrift Chantilly 1047', *AMw*, xvii (1960), 1–21; see also ibid., 277–97
'Das Wort-Ton-Problem bei Motetten des späten 14. Jahrhunderts', *Festschrift Heinrich Besseler*, ed. E. Klemm (Leipzig, 1961), 163–78
'Datierbare Balladen des späten 14. Jahrhunderts', *MD*, xv (1961), 39–61; xvi (1962), 151–74
'Die Mensuralnotation der Ars Nova in Theorie und Praxis', *AMw*, xix–xx (1962–3), 9–28
'Chronologie und Stil der Kompositionen Guillaume de Machauts', *AcM*, xxxv (1963), 96–114
'Das Ende der Ars Nova', *Mf*, xvi (1963), 105–20
'Die Musiker des Herzogs von Berry', *MD*, xvii (1963), 79–95
'Die "anonymen" Kompositionen des Manuskripts Paris, B.N., fonds it. 568 (Pit)', *AMw*, xxiii (1966), 73–92; see also *AMw*, xxiv (1967), 99–119
'Frankreich und Italien 1400–1430', *IMSCR X: Ljubljana 1967*, 43–52
'Le livret français de *Don Carlos*: le premier acte et sa révision par Verdi', *Studi verdiani II: Verona, Parma and Busseto 1969*, 90–140
'Quelques remarques sur des feuillets récemment découverts à Grottaferrata', *La musica al tempo del Boccaccio e i suoi rapporti con la letteratura: Siena and Certaldo 1975* [*L'Ars Nova italiana del Trecento*, iv (Certaldo, 1978)], 315–97
'Johannes Vaillant', *Speculum musica artis: Festgabe für Heinrich Husmann*, ed. H. Becker and R. Gerlach (Munich, 1970), 171–85
'Das Manuskript Modena, Biblioteca Estense, 5, 24 (olim lat.568 = Mod)', *MD*, xxiv (1970), 17–67
'Documents inconnus concernant les relations de Verdi avec l'Opéra de Paris', *Studi verdiani III: Milan 1972*, 564–83
'La genèse de *Don Carlos*: opéra en cinq actes de Giuseppe Verdi', *RdM*, lviii (1972), 16–64; lx (1974), 87–158
'Zitate in französischen Liedsätzen der Ars Nova und Ars Subtilior', *MD*, xxvi (1972), 53–68
'Zur Entstehung von Verdis *Aida*', *Studi musicali*, ii (1973), 15–73
with G. Carrara Verdi: 'Der Briefwechsel Verdi-Nuitter-Du Locle zur Revision des *Don Carlos*', *AnMc*, no.14 (1974), 414–44; no.15 (1975), 334–401
'Contribution de la musicologie à la biographie et à la chronologie de Guillaume de Machaut', *Guillaume de Machaut: Reims 1978*, 95–115
'Les anges musiciens et la messe de Kernascléden', *Les sources en musicologie: Paris 1979*, 109–36
ed., with L. Finscher: *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts: Wolfenbüttel 1980* [incl. 'Sinnbezüge zwischen Text und Musik in der Ars Nova und Ars Subtilior', 229–68]
ed., with L. Finscher: *Aspects of Music in Church, Court, and Town from the Thirteenth to the Fifteenth Century: Novacella 1982* [MD, xxxviii (1984)] [incl. 'Unusual Phenomena in the Transmission of Late 14th-Century Polyphonic Music', 87–118]
'Don Carlos: edizione integrale–Critical edition', *Nuove propettive nella ricerca verdiana: Vienna 1983*, 29–48
'Wagnerismen in Verdis Don Carlos von 1867?', *Wagnerliteratur - Wagnerforschung: Munich 1983*, 101–8
'Fourteenth-Century Music With Texts Revealing Performance Practice', *Studies in the Performance of Late Mediaeval Music*, ed. S. Boorman (Cambridge, 1984), 253–70
'Le Don Carlos de 1883: oeuvre française également', *L'avant scène opéra* nos. 90–91 (1986), 36–43 [*Don Carlos* issue; Ger. trans. in *Verdi: Don Carlos*, Der Opernführer, i–ii (Munich, 1988), 28–39]
'La genèse du Don Carlos de Verdi: nouveaux documents', *RdM*, lxxii (1986), 104–17
'Rigoletto à Paris', *L'opera tra Venezia e Parigi: Venice 1986*, 269–314
ed., with L. Finscher: '1380–1420: an International Style?', *MD*, xli (1987) [incl. with J. Nádas and J.A. Stinson, 'Magister Dominus Paulus Abbas de Florentia: new Documentary Evidence', 203–46]
'Friedrich Ludwig in Göttingen', *Musikwissenschaft und Musikpflege an der Georg-August-Universität Göttingen: Beiträge zu ihrer Geschichte*, ed. M. Staehelin (Göttingen, 1987), 152–75
'Les versions polyphoniques du *Deus in adiutorium*', *Cahiers de la Civilisation Médiéval*, xxxi (1988), 111–22
'Bemerkungen zur Motette des frühen und mittleren Trecento', *Die Motette: Beiträge zu ihrer Gattungs geschichte*, ed. H. Schneider (Mainz, 1991), 29–39
'Composers at the Court of the Antipopes in Avignon: Research in the Vatican Archives', *Musicology and Archival Research: Brussels 1993*, 328–37
ed., with L. Finscher: *The Cypriot-French Repertory of the Manuscript of Torino J.II.9*, MSD, xlv (1995) [incl. 'Some Polymetric Songs in the Manuscript Torino J.II.9', 377–94]
ed.: *Modalität in der Musik des 14. und 15. Jahrhunderts*, MSD, il (1996) [incl. 'Calextone von Solage: ein ungewöhnliches Werk', 65–74]

EDITIONS

Zehn datierbare Kompositionen der Ars Nova (Hamburg, 1959)
The Motets of the Manuscripts Chantilly, Musée Condé, 564 (olim 1047) and Modena, Biblioteca Estense, α M.5.24 (olim lat.568) (Habilitationsschrift, U. of Göttingen, 1972; CMM, xxxix (1965))
G. Verdi: *Don Carlos: edizione integrale dalle varie versioni in cinque e in quattro atti* (Rome, 1976) [with Fr. and It. texts; vocal score pubd 1980 with L. Petazzoni]

HANS HEINRICH EGGEBRECHT

Guo Wenjing (*b* Chongqing, Sichuan, 1 Feb 1956). Chinese composer. He began his career as a violinist in a song and dance troupe in Chongqing (1970–77) before studying composition with Li Yinghai and Su Xia at the Central Conservatory in Beijing. In 1983, after his unauthorized marriage to a fellow student, he was forced to return to Chongqing, where he produced numerous scores for film and TV. In 1990 he returned to the Central Conservatory and became a teacher of composition. His work *She Huo* (1991) and his dark and powerful chamber opera *Wolf Cub Village* (1994), a free adaptation of Lu Xun's well-known story *Kuangren riji* ('Diary of a Madman'), featured in many international festivals in Europe and Asia and established his reputation as one of China's foremost musical innovators.

Guo grew up in the rural south, amidst the rough cries of boat people and the loud banging of percussion players in ritual opera, and this world is brought to life again in his own music. He has also been influenced by Western examples: his first orchestral success abroad, *Suspended Ancient Coffins on the Cliffs in Sichuan* (1983), is indebted to Bartók and Penderecki, while the spirit of Shostakovich rings through his brooding symphonic cantata *Shu Dao Nan* (1987). The Violin Concerto (1986–7) demonstrates a new kind of sophistication through a free adaptation of elements of rural folk music, a line explored more fully in *She Huo* (1991), which evokes the atmosphere of outdoor rural festivities. This was the first of several major works (including his first opera) commissioned by the Nieuw Ensemble in Amsterdam; he wrote his second opera *Ye Yan* (1997–8) for the Almeida Theatre in London. A further characteristic of his music is his frequent exploitation of major elements of traditional Chinese folktales such as ghosts, witchcraft and mysterious and fantastic events. His works are discussed in F. Kouwenhoven and A. Schimmelpenninck: 'Guo Wenjing: a Composer's Portrait', *CHIME*, nos.10–11 (1997), 8–49.

WORKS
(*selective list*)

Ops: Wolf Cub Village (chbr op, after Lu Xun), vv, chorus, ens, 1994, Amsterdam, 23 June 1994; Ye Yan [Night Banquet] (chbr op, Zhou Jingzhi), 1997–8
Orch: Suspended Ancient Coffins on the Cliffs in Sichuan, 2 pf, orch, 1983; Local Rhyme, 1986; Sutra on Tibetan Streamers, 1986; Vn Conc., 1986–7; Chou Kong Shan, bamboo fl, orch, 1992; Melodies of West Yunnan, Chin. orch, 1993; Ov., 1997
Chbr and solo inst: The Gorge, prelude, pf, 1979; The Rivers of Sichuan, str qt, 1981; Rhapsody, vc, pf, 1982; She Huo, 11 players, 1991; Late Spring, Chin. ens, 1995; Drama, 3 pairs of cymbals, 1996; Concertino, vc, ens, 1997

Vocal: Shu Dao Nan (cant., Li Bai), T, chorus, orch, 1987; Inscriptions on a Bone, A, ens, 1996; Elegy, S, 3 perc, 1996

Principal publisher: Ricordi

FRANK KOUWENHOVEN

Guo Zhiyuan [Kuo Chih-yuan] (*b* Miaoli, 5 Dec 1921). Taiwanese composer and educationist. Like many other composers of his generation, Guo received a Western-style musical education during the Japanese colonization of Taiwan (1895–1945). After attending a special secondary music school in Tokyo (1936), he entered university in Tokyo to study composition and the violin (1941). Returning to Taiwan in 1946, Guo served as a teacher and musical advisor, while at the same time composing film and vocal music. His Symphonic Variations, based on Taiwanese folk tunes, was the first orchestral piece by a Taiwanese composer to be performed in Taibei (1955). In the late 1960s he returned to Japan for further composition studies. Guo's music is a typical example of 'pentatonic romanticism' in its setting of Chinese pentatonic melodic lines within a harmonic framework reminiscent of 19th-century Romantic music. One such piece is *Minsu zuqu* (1961), in which the composer makes use of early musical memories, juxtaposing elements of Wagner, Saint-Saëns and Chinese fiddle music with the rhythms of Chinese operatic music performed at temple festivals. He continued to compose in a pentatonic-romantic style in such later works as the Concertino (1972).

WORKS
(*selective list*)

Stage: Niulang zhinü [The Cowherd and the Weaving Girl] (children's op, Zhan Yichuan), 1974; Xu Xian yu Bai niangniang [Xu Xian and White Snake Lady] (operetta), 1984

Orch: Sym. Variations, 1955, rev. 1961; Gaoshanzu de huanxiang [Fantasy of the Mountain Aborigines], pf, orch, 1957, rev. 1970; Taiwanese Melody, 1960, rev. 1970; Minsu zuqu [Folk Suite], 1961, rev. 1973; Zhonghua song [Ode to China], 1969; Concertino, pf, orch, 1972; 3 Taiwanese Folk Pieces, 1973

Choral: Yuweng [The Old Fisherman], 1949; Chunqu qu [Spring has Gone] (Wang Jian), 1950; Fengqiao yebo [Stopping by Maple Bridge at Night], 1953; Poshansi hou chanyuan [Meditation Hall behind the Desolate Mountain Temple], 1954; Ge zai chuntian [Singing in Spring] (Tai Song), 1961; Weiren de yansheng [Birth of the Giant] (Shang Guanyu), chorus, orch, 1965; Fengliu [Drifting] (Wang Wenshan), 1974; Chunyou chengqinghu [Visiting Chengqing Lake in Spring] (Chen Shaohuai), 1975

Chbr and solo inst: Pf Suite, 1954; Taiwan guyue huanxiang qu [Fantasia on Taiwanese Classical Music], pf, 1956; Pf Sonata, 1963; Piano Pieces, 1964; Variation and Fugue on Taiwanese Classical Music, pf, 1972; Easy Piano Pieces, 1973; Sonata, cl, pf, 1974; 3 Movts, tpt/bn, pf, 1977; Taihu chuan [Boat on Tai Lake], pipa ens, 1977

1v, pf: Liangzhou ci, 1947; Chunri zuiqi yanzhi [Getting Drunk on a Spring Day and Speaking One's Ambition] (Li Bo), 1955; Cailian qu [Picking Lotus], 1959; Jian Ai [Jane Eyre] (Zhan Yichuan), 1965; Anmo nü yu di [Massage Girl and Flute] (Li Sha), 1970; Shuangxi yuhuo [Light from a Fishing Boat at Shuangxi] (Chen Lianwang), 1970; Guohua song [Ode to our National Flower], 1971; Jiayuan hao [Home is so Sweet] (Wang Jingrong), 1971; Qingnian baoguo [Youth serve their Country], 1971; Zixing ge [Song of Introspection], 1972; Xiangchou siyun [Nostalgia] (Yu Guangzhong), 1973; Caicha [Picking Tea-Leaves], 1974; Nongjia nü [The Farming Girl] (Liang Ming), 1975

Folksong arr. collections, chorus: 1948, 1954, 1955, 1965, 1970, 1984

Children's song collections, chorus: 1955, 1957, 1970

MSS in C.C. Liu Collection, Institute of Chinese Studies, University of Heidelberg

Principal publishers: Asian Composers' League; Tiantong

BIBLIOGRAPHY

Chen Jiu-wen Ginger: *Selected Contemporary Taiwanese Composers and their Piano Works* (diss., Northwestern U., 1995)

Liang Maochun: 'A Composer Taking Root in Taiwan', *Music from China National Radio* (1995), no.1, pp.13–15

BARBARA MITTLER

Gura, Eugen (*b* Pressern, Bohemia, 8 Nov 1842; *d* Aufkirchen, nr Starnberg, 26 Aug 1906). German bass-baritone. He studied with Joseph Herger in Munich, making his début there in 1865 in Lortzing's *Der Waffenschmied*. In 1867 he was engaged at Breslau, and in 1870 at Leipzig, where his first appearance was as Wolfram in *Tannhäuser*. He sang both Donner and Gunther in the first complete performance of the *Ring* at Bayreuth (1876), returning there to sing Amfortas in *Parsifal*, King Mark (1886) and Hans Sachs (1889). From 1876 to 1882 he was engaged at Hamburg, where he sang Wotan in *Das Rheingold* and *Die Walküre* (1878). He made his London début at Drury Lane in the title role of *Der fliegende Holländer* (May 1882) and in the next weeks sang Hans Sachs and King Mark in the first performances in England of *Die Meistersinger* and *Tristan und Isolde*, also appearing as Lysiart in Weber's *Euryanthe*. From 10 December 1882, when he sang Wolfram, until his retirement in 1896 he was engaged at Munich. Although he was really a baritone the range of his voice also encompassed many bass roles. His repertory included Iago, Falstaff and Leporello, which he sang on 3 June 1896 with his son Hermann as Don Giovanni. He made his last appearance as Sachs in the final scene of *Die Meistersinger*, given before an invited audience at the Prinzregententheater, Munich, on 20 August 1901, the day before the theatre's official inauguration. A fine lieder singer, he was particularly effective in the songs of Loewe and Wolf.

BIBLIOGRAPHY

E. Gura: *Erinnerungen aus meinem Leben* (Leipzig, 1905)

H. Wagner: *200 Jahre Münchner Theaterchronik, 1750–1950* (Munich, 1958, 2/1965)

G. Skelton: *Wagner at Bayreuth* (London, 1965, 2/1976/*R*)

ALEXIS CHITTY/ELIZABETH FORBES

Gura, Hermann (*b* Breslau [now Wrocław, Poland], 5 April 1870; *d* Bad Wiessee, 13 Sept 1944). German baritone and producer, son of EUGEN GURA. He studied in Munich with Hasselbeck and Zenger and made his début in Weimar in 1890 in the title role of *Der fliegende Holländer*. After engagements in Riga (1890–91), at the Kroll Theatre, Berlin (1891–2), Aachen (1892–3), Zürich (1893–4), Basle (1894–5) and Munich (1895–6), he joined the Schwerin Hoftheater as singer and producer, remaining there until 1908. In 1911 he was appointed director of the Berlin Komische Oper, and in 1913 was responsible for the staging of *Der Rosenkavalier* at its first London performance, and other operas during Beecham's 1913 Covent Garden season; he also sang Beckmesser. During the 1920s he was a director at the Helsinki Opera, then taught singing in Berlin and founded the Deutsche Gastspieloper. He was married three times, his last wife being the soprano Annie Gura-Hummel, who sang the Goose Girl in the first London performance of Humperdinck's *Königskinder*.

HAROLD ROSENTHAL/R

Güran, Nazife (*b* Vienna, 5 Sept 1921; *d* Istanbul, 20 Dec 1993). Turkish composer. The daughter of a Turkish diplomat, she studied in Istanbul with Cemal Reşit Rey and in Berlin with Paul Höffer (composition) and Rudolf Schmidt (piano). Her compositions consist mainly of

lieder, childrens' songs, piano pieces, incidental music and marches; the texts of her vocal works come primarily from Turkish literature. Although often depicting scenes from Turkey, Güran's compositions differ from those of her contemporaries by not necessarily utilising Turkish themes. Her instrumental works often feature a particular colouristic texture. Güran's works are performed mainly by the Istanbul State SO and other groups in the city. She belonged to the first generation of women composers of Western art music in republican Turkey.

WORKS
(*selective list*)

Pf Sonata 'Sphinx', 1945; Sonata, vn, pf, 1950; Marches for the Atatürk Youth, 1973; Lieder, Mez, pf, 1976; 3 Pf Pieces, 1985; 3 Concert Etudes, pf, 1979; Mehlika Sultan, ballade, 1v, orch, 1981–93

MÜNIR NURETTIN BEKEN

Gurecký [Guretzky, Kuretzky], **Josef Antonín** (*b* Přerov, bap. 1 March 1709; *d* Olomouc, bur. 27 March 1769). Czech composer. Like his younger brother, VÁCLAV MATYÁŠ GURECKÝ, he apparently studied with the Piarists and played in the orchestra of Cardinal Schrattenbach in Kroměříž. He also played in the orchestra of Schrattenbach's successor Jakob Ernst von Liechtenstein (1738–45). During this time he possibly travelled around Europe, staying perhaps at the court of Count Rudolph Franz Erwein Schönborn in Wiesentheid where some of his music survives. On the death of his brother in 1743 Gurecký took his place as musical director of Olomouc Cathedral, a post he held until his death. Leopold Mozart attended a service in the cathedral in 1767 and found it dull, but this may have been partly due to the absence of trumpets, which had been prohibited in church services since 1754. Gurecký composed mostly church music, of which only eight sacred arias survive. In 1751 he wrote a festival opera for the 600th anniversary of the founding of the Premonstratensian monastery of Hradisko, near Olomouc, an allegorical work entitled *Filia Sion*; only the printed Latin libretto is extant (*CZ-Bu*, *OLa*).

WORKS

Sinfonia, F, 2 vn, bc, 1735–40, *D-WD*
7 concs., vc, str orch, 1735–40, *WD*
Filia Sion, op, 1751, lost
8 sacred arias, S or A, str, org, *CZ-Bm*
Sonate, vn, bc, *D-Dl*
Conc., vn, str orch, *D-Dl*

BIBLIOGRAPHY

F. Zobeley: *Die Musikalien der Grafen von Schönborn-Wiesentheid*, i (Tutzing, 1967)
J. Sehnal: *Hudba v olomoucké katedrále v 17. a 18. století* [Music in Olomouc Cathedral during the 17th and 18th centuries] (Olomouc, 1988)

JIŘÍ SEHNAL

Gurecký [Guretzky, Kuretzky], **Václav Matyáš** (*b* Přerov, bap. 4 Aug 1705; *d* 25 June 1743). Czech composer. His family came from Příbor and were closely related to the mother of the Catholic priest Jan Sarkander, martyred in 1620 in Olomouc and later canonized. Gurecký received his musical and general education at Piarist schools and from 1724 was a tutor in the Piarist music seminary in Kroměříž. In 1729 he married the daughter of the Kroměříž organist Anton Bernkopf. By that time he was presumably already employed by the Olomouc bishop, Cardinal Wolfgang von Schrattenbach (1711–38), who enabled him to study composition with Caldara in Vienna. Why in 1736 Gurecký left the Schrattenbach orchestra and took the post of musical director of Olomouc Cathedral is not known. He worked there until his death in 1743.

Gurecký was a very prolific composer of operas, oratorios, church and instrumental music, strongly influenced by Caldara, but little has survived (*CZ-Bm*, *D-WD*). From the librettos we know that he composed the operas *Antioco* (Kroměříž, 31 October 1729) and *Griselda* (Kroměříž, 31 October 1730) for the bishop's orchestra, both to texts by Zeno. His oratorios, according to the librettos (*CZ-Bu*, *KRa*, *SI-Lna*), were *Giacobbe* (Brno, 1731), *San Francesco di Paolo* (Brno, 1734), *Gioas re di Giuda* (Brno, 1736) and *Von der göttlichen Liebe* (undated) to texts mostly by the cardinal's secretary, Giovanni Battista Catena; this list is probably not complete. His only well-known church works are the two vesper settings and three masses, *Missa obligationis* (probably for the solemn introduction of Bishop Jakob Ernst von Liechensten at Olomouc on 30 April 1740), *Missa divinae gratiae* and *Missa a 4 voci* (all 1740). An edition of the *Missa obligationis* is being prepared by the Institute of Musicology, Olomouc University.

BIBLIOGRAPHY

F. Zobeley: *Die Musikalien der Grafen von Schönborn-Wiesentheid*, i (Tutzing, 1967)
J. Sehnal: 'Počátky opery na Moravě', *O divadle na Moravě*, ed. E. Petrů (Prague, 1974), 55–77
J. Sehnal: *Hudba v olomoucké katedrále v 17. a 18. století* [Music in Olomouc Cathedral during the 17th and 18th centuries] (Brno, 1988), 40–42, 125–8

JIŘÍ SEHNAL

Guridi (Bidaola), Jesús (*b* Vitoria, Alava, 25 Sept 1886; *d* Madrid, 7 April 1961). Spanish (Basque) composer and organist. He came from a family of musicians: his great-grandfather Nicolás Ledesma was an organist and composer, his grandfather Luis Bidaola an organist, his grandmother Celestina Ledesma a composer and piano teacher, his father Lorenzo Guridi a violinist, and his mother Trinidad Bidaola a pianist. The young Guridi quickly gave proof of musical talent; when he was 11 several of his pieces were heard by the celebrated baritone García Soler, who took him to Valentín Arín for harmony lessons. Later, in Bilbao, he attracted the attention of the violinist Lope Alaña, who took him under his wing and introduced him to the musical circle known as the Cuartito. There he made the acquaintance of José Sainz Besabé, who gave him lessons, and the Count of Zubiria, who financed his studies abroad. In 1904 he went to Paris to study at the Schola Cantorum with Grovlez (piano), Decaux (organ), Sérieyx (composition) and d'Indy (counterpoint and fugue); he then studied the organ and composition with Joseph Jongen at Liège (1906) and instrumentation with Neitzel in Cologne (1908). Back in Bilbao he was appointed organist of SS Juanes and then of the Basílica del Señor Santiago, where he remained for 20 years, establishing a reputation as a masterly improviser. In 1911 he accepted the conductorship of the Bilbao Choral Society, which he raised to enviable heights, and with which he performed large-scale works throughout Spain during the 15 years of his tenure.

It was during his years in Bilbao that Guridi composed almost all of his polyphonic choral works, which he based on popular song; the three series of *Canciones populares vascas* and the symphonic-choral *Así cantan los chicos* are his masterpieces in this genre. His first opera, *Mirentxu*, based on Basque customs, was first performed

in Bilbao in 1910, then in Madrid in 1915 with great success, and in the same year he received a prize from the Madrid Círculo de Bellas Artes for the orchestral *Una aventura de Don Quijote*. His second opera, *Amaya*, won him remarkable popularity again in 1920, and in 1930 he went to Buenos Aires to conduct it. 1926 saw the première of his *El caserío*, a Basque zarzuela which is considered one of the jewels of the Spanish lyric theatre. When the Vizcaya Conservatory was founded in 1927, Guridi was appointed to teach harmony and the organ. Further successes in the theatre and the concert hall followed, among them his first comic work, *La bengala*, and the *Diez melodías vascas*, whose orchestration has been compared with Rimsky-Korsakov, Ravel and Stravinsky. In 1944 his popular sacred stage piece *Peñamariana* was performed for the first time, and in that year he won by competition a lectureship in organ and harmony at the Madrid Conservatory. Two years later he produced the *Sinfonía pirenaica*, which is atmospheric rather than programmatic or folkloric.

Guridi stood out as a composer of operas and orchestral music, as an organist and as a student of Basque folk music, which he developed in many of his works. He was also for some time music director of the film company UFISA. Among the honours he received were the Vitoria City Medal (1915) and honorary conductorships of the Bilbao and Vitoria choral societies and of the Bilbao Philharmonic Society. He was also an honorary member of the Spanish Musicology Institute, a member of the Madrid Fine Arts Academy and an academician of the San Fernando Fine Arts Academy; on 29 May 1945 he was made a Knight of the Civil Order of Alfonso X the Wise.

WORKS
(*selective list*)

STAGE

Mirentxu (idilio lírico vasco, 2, A. Echave), Bilbao, Campos Eliseos, 31 May 1910
Amaya (drama lírico, 3, epilogue, J.M. Arroita Jáuregui), Bilbao, Coliseo Albia, 23 May 1920
El caserío (zarzuela vasca, 3, F. Romero and G. Fernández Shaw), Madrid, Zarzuela, 11 Nov 1926
La meiga (zarzuela gallega, 3, Romero and Fernández Shaw), Madrid, Zarzuela, 28 Dec 1928
La cautiva (zarzuela, 2, L.F. de Sevilla and A. Carreño), Madrid, Calderón, 10 Feb 1931
Mandolinata (zarzuela, 3, A. C. de la Vega), Madrid, Calderón, 17 Nov 1934
Mari-Eli (zarzuela vasca, 2, C. Arniches and E. Garay), Madrid, Fontalba, 11 April 1936
La bengala (sainete lírico, 1, L. Tejedor, J. Huecas), Zaragoza, Argensola, 12 Jan 1939
Peñamariana (retablo popular, 3, Romero, Fernández Shaw), Madrid, 16 Nov 1944
Other works incl. ballet Boda de rumbo

OTHER WORKS

Orch: Una aventura de Don Quijote, sym. poem, perf. 1916; En un barco fenicio, sym. poem, perf. 1927; 10 melodías vascas, perf. 1941; Sinfonía pirenaica, perf. 1946; Fantasía 'Homenaje a Walt Disney', pf, orch, *c*1956; other works
Sacred vocal: Misa de San Ignacio, 3vv, org; Requiem, TeD, Rosario de Navidad, Ave Maria, Salve, Tantum ergo, motets
Secular vocal: Así cantan los chicos, chorus, orch; 3 sets of 6 canciones populares vascas, 4–8vv; many other choral works, solo songs, folksong arrs.
Chbr and solo inst: Str Qt, G, *c*1934; other chbr pieces, org music, many pf pieces

Principal publishers: Real Musical, Sociedad General de Autores, Unión Musical Española, Diputación Provincial de Orense

BIBLIOGRAPHY

A. Sagardía: *Jesús Guridi* (Bilbao, 1947)
A. Valverde: *Con fondo de chistu* (San Sebastián, 1965)
J.M. de Arozamena: *Jesús Guridi* (Madrid, 1967)
A. Sagardía: 'Dos efemérides musicales: Jesús Guridi', 'El maestro Jesús Guridi y su teatro lírico', *Euskor*, no.10 (1985), 42–5, 54–6
M. del Campo y del Campo: 'Guridi entre el Conservatorio y la Academia', *A tempo*, xli (1986), 19–23
Centenario de Jesús Guridi/Jesús Guridiren ebugarren urteurreneko ospakizuna, 1886–1986 (Vitoria, 1986)
J.M. Ruiz Conde: 'La coral y el maestro Guridi', *Temas vizcaínos: arte y literatura* (Bilbao, 1986)
A. Ruiz Tarazona: 'Jesús Guridi', *Cuadernos de música y teatro*, i (1986–7), 63–80
J.E. Arraya Jarne: 'Jesús Guridi y el órgano español del siglo XX', *RdMc*, x (1987), 919–48
V. Pliego de Andrés: *Catalago de las obras de Guridi* (Madrid, 1989)
V. Pliego de Andrés: *Jesús Guridi: catálagos de compositores* (Madrid, 1996)

A. MENÉNDEZ ALEYXANDRE/ANTONI PIZÀ

Gurilyov, Aleksandr L′vovich (*b* Moscow, 22 Aug/3 Sept 1803; *d* Moscow, 30 Aug/11 Sept 1858). Russian composer, son of LEV STEPANOVICH GURILYOV. He received his early musical education from his father and later took piano lessons from John Field and studied music theory with Genishta. He played the violin and viola in the serf orchestra of his owner Count Vladimir Orlov on his estate, Otrada, and was also a member of an amateur quartet which played at the house of Prince Golitsïn. In 1831, when the Gurilyov family was liberated from serfdom on Orlov's death, Aleksandr moved to Moscow, where he became established in musical circles as a composer and teacher. Gurilyov became closely involved in Moscow's literary and musical life and was acquainted with many of the leading artists and writers of the day; as the composer of some 200 songs, he set to music poems by many of his contemporaries, including Aksanov, Grekov, Kol′tsov and Makarov. In particular, Gurilyov was drawn to romantic and sentimental subjects; like a number of his contemporaries, Gurilyov also took an interest in rural life and culture, which were increasingly seen as rich sources of material for composers and artists. Many of his most successful songs were composed during the 1840s and 50s and published by Bernard in the popular musical journal *Nouvelliste*. Among the best of his lyrical pieces are two songs to poems by Lermontov: *Opravdaniye*('Justification', 1846) and *I skuchno, i grustno* ('I am Weary and Sad', 1852); both have light, simple melodies which are considerably enhanced by imaginative harmonic progressions and interesting piano accompaniments. He also set Ogaryov's poem *Zimniy vecher* ('Winter Evening') in 1846; his song *Posle bitvï* ('After the Battle'), to a poem by Shcherbina, appeared in 1852. Gurilyov compiled a volume of 47 folksongs, *Izbrannïye narodnïye russkiye pesni* (Moscow, 1849), and also composed a number of songs in a folk idiom, notably *Matushka-golubushka*('Dear Mother'). In his piano compositions, many of which are transcriptions of songs and operatic arias, he wrote idiomatically for the instrument, demanding considerable virtuosity of a performer; this suggests the influence of Liszt, whose own piano transcriptions had begun to enjoy considerable success in Russia at that time. Foremost among his piano works are the arrangement he made in 1848 of Varlamov's song *Na zare tï yego ne budi* [Do not awake him at dawn] (contained in L.A. Barenboym and V.I. Muzalevsky:

Khrestomatiya po istorii fortepiannoy muzïki v Rossii [Historical anthology of Russian piano music], Moscow and Leningrad, 1949, pp.199–209), and above all his transcription of the trio 'Ne tomi, rodimïy' from Act 1 of Glinka's *Ivan Susanin*. This, together with 11 of his songs and two folksong settings, is published in IRMO, iii (Moscow, 1970), 304–44. Towards the end of his life, much of which was spent in poverty, Gurilyov was affected by severe paralysis and suffered from a mental illness.

BIBLIOGRAPHY

M.S. Pekelis, ed.: *Istoriya russkoy muzïki* [History of Russian music] (Moscow, 1940), i, 282–90

E. Tïnyanova: 'K biografii A.L. Gurilyova' [Materials for a biography of A.L. Gurilyov], *SovM* (1940), no.9, p.68

V.I. Muzalevsky: *Russkaya fortepiannaya muzïka* [Russian piano music] (Leningrad, 1949, rev. 2/1961 as *Russkoye fortep'yannoye iskusstvo* [The art of the piano in Russia]), 215–22

V. Vasina-Grossman: *Russkiy klassicheskiy romans XIX veka* [The Russian classical art song of the 19th century] (Moscow, 1956), 64–9

GEOFFREY NORRIS

Gurilyov, Lev Stepanovich (*b* Moscow, 1770; *d* Moscow, 1844). Russian composer, father of ALEKSANDR L'VOVICH GURILYOV. He was a serf on the Orlov estate near Moscow, and, having received his musical training from Giuseppe Sarti, he became conductor of the serf orchestra. As a composer he is known principally for his piano works. Like those of a number of his pianist contemporaries, many of Gurilyov's works dating from the first two decades of the 1800s are sets of variations based on Russian folksongs. By 1815, Gurilyov had composed some 20 such works, which illustrate his adventurous treatment of thematic material (even though the melodic material is sometimes not easily adapted to variation use). Gurilyov frequently incorporated extended cadenzas in these works, a device infrequently used at this time by his Russian contemporaries.

Gurilyov's most ambitious and important work, the *Vingt-quatre préludes et une fugue*, is dedicated to his one-time employer Count V.G. Orlov. The set first appeared in 1810 and is the earliest extant example in Russian keyboard music of a group of pieces written in each major and minor key. The *Préludes* demonstrate that Gurilyov was well versed in contrapuntal writing, and reveal Bach's influence. They also include episodes of an improvisatory, unmeasured character, more typical of the freer-style piano preludes of the mid-19th century.

Although principally concerned with instrumental music, Gurilyov also wrote a number of sacred works, including a Mass and a setting of the Lord's Prayer. During the final years of his life, he focussed increasingly on his teaching activities.

BIBLIOGRAPHY

V.A. Natanson: *Proshloye russkogo pianizma (XVIII–nachalo XIX veka)* [The past of Russian pianism, from the 18th century to the beginning of the 19th] (Moscow, 1960), 178–95

A.D. Alekseyev: *Russkaya fortepiannaya muzïka ot istokov do vershin tvorchestva* [Russian piano music from its beginnings to its heights] (Moscow, 1963)

NIGEL YANDELL

Gurlitt, Manfred (*b* Berlin, 6 Sept 1890; *d* Tokyo, 29 April 1973). German composer and conductor, cousin of WILIBALD GURLITT. His maternal grandfather was the Swiss sculptor Max Heinrich Imhof and his paternal grandfather the landscape painter Louis Gurlitt. He had his first music lessons at the age of six. From 1907 he studied composition with Humperdinck and conducting with Muck in Berlin. He held the post of Kapellmeister at the Bremen Stadttheater (1914–27) and was promoted to Generalmusikdirektor in 1924. The successful première of his opera *Wozzeck* took place at the Stadttheater in 1926. In 1927 Gurlitt moved back to Berlin. As a freelance conductor he appeared at the Kroll Oper and Max Reinhardt's theatre, and was involved in radio broadcasts. He joined the National Socialist Party in 1933, but was expelled in 1937 due to his possible Jewish heritage. He emigrated to Japan in 1939 where he gained recognition as a conductor in Tokyo. He founded the Gurlitt Opera Company in 1952, working to increase the prominence of European opera in Japan.

Primarily a composer of vocal music, Gurlitt's style in the 1920s exhibits modernist characteristics common to the Neue Sachlichkeit. His opera *Wozzeck* (1925), in particular, demonstrates new techniques of tonal expansion, although not to the same extent as Berg's work of the same name. Social criticism, his preferred subject matter, is the topic of works such as *Soldaten* (1930), *Nana* (1932), *Goya-Sinfonie* (1939) and *Danton-Kantate* (1946). His honours include several Japanese awards and the Bundesverdienstkreuz (1957).

WORKS
(selective list)

Ops: Die Heilige (dramatische Legende, 3, after C. Hauptmann), 1918, Bremen, 1920; Wozzeck (musikalische Tragödie, 18 scenes, epilogue, after G. Büchner), 1925, Bremen, Stadt, 1926; Soldaten (3, M. Gurlitt, after J.M.R. Lenz), 1930, Düsseldorf, 1930; Nana (4, M. Brod, after E. Zola), 1932, Dortmund, 1933; Nächtlicher Spuk (P. Knudsen), 1936; Warum? (Gurlitt), 1936–45; Nordische Ballade (after S. Lagerlöff), 1944; Wir schreiten aus (Gurlitt), 1958

Inst: Symphonische Musik, 1922; Orchester-Gesänge, 1925; Chbr Conc. no.1, pf, chbr orch, 1927; Chbr Conc. no.2, vn, chbr orch, 1929; Vn Conc., 1937; Vc Conc., 1938; Goya-Sinfonie, 1939; chbr music; pf works

Vocal: 5 Lieder (C. Morgenstern), S, chbr orch, 1923; 3 politische Reden (Büchner), Bar, male vv, orch, 1944; Danton-Kantate, 1946; Shakespeare Sym., 5 solo vv, orch, 1954; songs

MSS in *D-Hs*

BIBLIOGRAPHY

G. Ruppelt: 'Manfred Gurlitt, deutscher Komponist und "Vater der Oper" in Japan: Erstdrucke, Manuskripte und Briefe in der Staats- und Universitätsbibliothek Hamburg – Carl von Ossietsky', *Auskunft: Mitteilungsblatt Hamburger Bibliotheken*, iii (1985), 176–88

M. Moroi, ed.: *Alban Berg*, iv (1991) [special Gurlitt edition]

H. Götz: *Manfred Gurlitt* (Frankfurt, 1996)

K. Winkler: 'Der "andere" Wozzeck: über Manfred Gurlitts Büchner-Oper (1920–25)', *HJbMw*, xiv (1997), 189–201

PETER PETERSEN

Gurlitt, Wilibald (*b* Dresden, 1 March 1889; *d* Freiburg, 15 Dec 1963). German music historian. Son of the architect and art historian Cornelius Gurlitt (1850–1938), he studied at Heidelberg and Leipzig universities (1908–14), where his principal teachers included Riemann and Schering. He obtained the doctorate in 1914 with a dissertation on Praetorius. In 1919 he accepted a post as lecturer in music at Freiburg University, where he was appointed reader in music and director of the newly founded institute of musicology in 1920; he became full professor in 1929 and stayed in Freiburg until his retirement in 1958 despite offers from other universities. From 1937 to 1945 he was removed from his office by the Nazi government. In 1950 he was elected a member of the Mainz Academy of Science and Literature, and received an honorary degree in theology from Leipzig

University. He also held offices in various learned societies and academic institutions.

Gurlitt gave the first public performances of medieval music in Germany with his collegium musicum (from 1922) and became one of the leading spirits of the *Orgelbewegung*. Using Praetorius's specifications, he planned the reconstruction of a historical organ at Freiburg University which was first played by Karl Straube in 1921 (destroyed in World War II, rebuilt 1955). In connection with his activities in performing practice problems Gurlitt developed his influential *Klangstil* theory, the concept of a particular style or ideal of sound as the determining characteristic of a historical period or repertory, and as such an important guide to its analysis and performance.

In 1949 he initiated, and later organized and directed a major research project on musical terminology (*Handwörterbuch der musikalischen Terminologie*) which continued under his Freiburg successor, H.H. Eggebrecht. Gurlitt's other main fields of interest included musical iconography, music and rhetoric, historiography, Baroque music and J.S. Bach. In 1952 he revived the respected journal *Archiv für Musikwissenschaft*, which had lapsed in 1927. In the 1950s he also worked on a thorough revision and expansion of the 12th edition of the *Riemann Musik Lexikon*; he had been assistant editor of the eighth edition (1916) under Riemann himself. He was general editor of the Praetorius Gesamtausgabe and Buxtehude Werke.

Gurlitt pursued musicology primarily as *Geisteswissenschaft*, a humanist discipline, and opened many new perspectives. To him music history was 'not just a matter of specialization but, when actively penetrated, a spiritual force in the musical life of the present' (Gurlitt in *RiemannL 12*). One of the immediate consequences of such an attitude was his active involvement in the reorganization of music education as an academic discipline after World War II and his leading role in the establishment of the Hochschule für Musik in Freiburg.

WRITINGS

Michael Praetorius (Creuzburgensis): sein Leben und seine Werke (diss., U. of Leipzig, 1914; Leipzig, 1915/*R*)
ed.: *Deutsche Orgelkunst [I]: Freiburg 1926* [incl. 'Die Wandlungen des Klangideals der Orgel im Lichte der Musikgeschichte', 11–42 [vol. repr. 1973]]
'Aus den Briefen Max Regers an Hugo Riemann', *JbMP 1936*, 68–83
Johann Sebastian Bach: der Meister und sein Werk (Berlin, 1936, 5/1980; Eng. trans., 1957/*R*)
'Der kursächsische Hoforgelmacher Gottfried Fritzsche', *Festschrift Arnold Schering*, ed. H. Osthoff, W. Serauky and A. Adrio (Berlin, 1937/*R*), 106–24
'Zum Schülerkreis des kursächsischen Hoforgelmachers G. Fritzsche', *Musik und Kirche*, x (1938), 158–69
'Der gegenwärtige Stand der deutschen Musikwissenschaft', *DVLG*, xvii (1939), Referaten Heft, 1–82
'Johannes Kotter und sein Freiburger Tabulaturbuch von 1513', *Elsass-Lothringisches Jb*, xix (1941), 216–32
Hugo Riemann (1849–1919) (Mainz and Wiesbaden, 1951), 1865–1905
ed., with H.-O. Hudemann: K. Straube: *Briefe eines Thomaskantors* (Stuttgart, 1952/*R*)
'Über die Phantasie in den musischen und bildenden Künsten', *RBM*, viii (1954), 71–4
ed. M. Falck: *Wilhelm Friedemann Bach* (Lindau, 2/1956)
ed.: *Riemann Musik Lexikon*, i–ii: *Personenteil* (Mainz, 12/1959–61)
'Ein Autorenprivileg für Johann Hermann Schein von 1628', *Festschrift Karl Gustav Fellerer zum sechzigsten Geburtstag*, ed. H. Hüschen (Regensburg, 1962), 200–04
ed. H.H. Eggebrecht: *Musikgeschichte und Gegenwart: eine Aufsatzfolge* (Wiesbaden, 1966) [reps 30 articles not incl. above]
'Heinrich Schütz: zum 350. Geburtstag am 8. Oktober 1935', *Heinrich Schütz in seiner Zeit*, ed. W. Blankenberg (Darmstadt, 1985), 74–98

EDITIONS

Dietrich Buxtehude: Kirchenkantaten, Trauermusik, Werke, i, ii (Klecken and Hamburg, 1925–31/*R*) [critical notes pubd in vol. iv]
Michael Praetorius: Polyhymnia caduceatrix et panegyrica, Gesamtausgabe der musikalischen Werke, xvii (Berlin, 1930–33)
Gilles Binchois: Sechszehn weltliche Lieder, Cw, xxii (1933)

BIBLIOGRAPHY

'Festheft Wilibald Gurlitt zum siebzigsten Geburtstag', *AMw*, xvi/1–2 (1959)
H.H. Eggebrecht: 'Musikgeschichte lebendig ergriffen: zum Tode von Wilibald Gurlitt', *AMw*, xix–xx (1962–3), 79–83
H. Besseler: 'Wilibald Gurlitt', *AcM*, xxxvi (1964), 48–50
R. Hammerstein: 'Wilibald Gurlitt zum Gedächtnis', *Mf*, xvii (1964), 105–10
A. Schmitz: 'Wilibald Gurlitt', *Jb der Akademie der Wissenschaften und der Literatur* (Mainz, 1964), 45–59 [incl. complete list of pubns]
C. Wolff: 'Über die Wandlungen des Klangideals der Orgel in der Musikgeschichte', *Acta organologica*, xxii (1991), 155–66
P.M. Potter: *Most German of the Arts: Musicology and Society from the Weimar Republic to the End of Hitler's Reich* (New Haven, 1998)

CHRISTOPH WOLFF

Gurney, Edmund (*b* Hersham, 23 March 1847; *d* Brighton, 23 June 1888). English writer on music, philosophy and psychology. His family moved to London while he was an infant. In 1866 he gained a scholarship to Trinity College, Cambridge, where he did well enough in classical studies to share the Porson prize in 1870 and win a fellowship at his college in 1872. His chief interest, however, was music, and he studied both the violin and the piano, but by 1875 he recognized he would not become a professional instrumentalist. About this time he was also writing on musical subjects, including an essay in 1876 'On some disputed points in music' for the *Fortnightly Review*, his first published work.

In 1877 Gurney began medical studies, but discontinued them in 1881. This training and a general scientific bent together with his musical studies and an active interest in philosophy, physics, psychology and the physiology of sound gave him the unique combination of insights needed to write his most important work, *The Power of Sound* (London, 1880). In it, Gurney took account of Charles Darwin's theory on the origins of music, seen as the human counterpart of the mating calls of animals (*The Descent of Man*, London, 1871). In his development of Darwin's theory, Gurney determined that humans must possess a special mental faculty for the discernment of musical form in such a way as to give rise to the essentially emotional impression that is an integral part of the experience of music, without recourse to extra-musical referents. In making his case, Gurney argued strenuously against the more popular 'Speech Theory' for the origin of music, most notably advanced by Herbert Spencer.

In 1881 Gurney began to study law, and about this time was also writing philosophical articles for *Mind*. He became absorbed in the scientific investigation of telepathy and was a founder member of the Society for Psychical Research in 1882. He published his collected and revised miscellaneous essays, including several on music, as *Tertium Quid* (1887).

Croom Robertson suggests that Gurney's death in a Brighton hotel was accidental, but Hall has argued convincingly that it was a suicide. Gurney was probably a manic depressive, and at the end was profoundly despondent because of the deceptions perpetrated by

many of the psychical research subjects and from the embarrassing retractions he had to write for the Society's *Proceedings*.

WRITINGS

'On Some Disputed Points in Music', *Fortnightly Review*, xx (1876), 106–30

The Power of Sound (London, 1880/*R*1966 with introductory essay by E.T. Cone)

Tertium Quid: Chapters on Various Disputed Questions (London, 1887)

BIBLIOGRAPHY

DNB (G. Croom Robertson)

E.D. Mackerness: 'Edmund Gurney and *The Power of Sound*', *ML*, xxxvii (1956), 356–67

T.H. Hall: *The Strange Case of Edmund Gurney* (London, 1964/*R*1980 with introduction by E. Slater)

W.J. Gatens: 'Fundamentals of Musical Criticism in the Writings of Edmund Gurney and his Contemporaries', *ML*, lxiii (1982), 17–30

G. Epperson: 'Edmund Gurney and *The Power of Sound*', *MR*, lii (1991), 255–66

WILLIAM J. GATENS

Gurney, Ivor (Bertie) (*b* Gloucester, 28 Aug 1890; *d* Dartford, 26 Dec 1937). English composer and poet. Gurney became a chorister at Gloucester Cathedral in 1900 and subsequently an articled pupil to its organist Sir Herbert Brewer (fellow students included Howells and Ivor Novello). Gaining an open scholarship, he went to the Royal College of Music to study composition under Stanford. Though at first rejected for military service, he joined up in 1915 and served in France with the 2/5th Gloucesters. He was wounded, gassed and shellshocked in 1917. A year later, in October 1918, after treatment in army general and mental hospitals, he was given his discharge and resumed studies at the RCM, this time under Vaughan Williams. During his service career a volume of poetry, *Severn and Somme* (1917), was published and enjoyed some success. A further volume, *War's Embers* followed in 1919. His first published songs, *Five Elizabethan Songs*, appeared in 1920.

On leaving college in 1921 Gurney returned to Gloucester, but failed to find satisfactory musical employment, or permanent employment of any kind. Depressed by this, and haunted by the belief that he was being rejected both as a composer and as a poet, he grew increasingly unstable, threatened suicide and was eventually admitted into Barnwood Mental Hospital, Gloucester. This instability, already noticeable as mild eccentricity even before the war, was doubtless aggravated by the feverish pressure at which he was then working: the greater part of the large collection of music manuscripts now lodged with the Gloucester City Public Library was written between 1919 and 1922, and the finest of his 91 published songs belong to this period.

Gurney was transferred to the City of London Mental Hospital, Dartford, where eventually he died from tuberculosis. During this last period of his life, Gurney's friends (notably Marion Scott, Howells, Finzi and Ferguson) preserved his manuscripts, scrutinized them and prepared the best for publication. Five volumes of ten songs each were eventually issued by OUP (1937–80), two Housman cycles were published as part of the Carnegie Collection of British Music, a cycle of Edward Thomas settings was published by private subscription, and 16 further songs were issued separately by various publishers. It is probable that there are songs of value to be salvaged from the 200 that remain in manuscript. Only a small quantity of Gurney's instrumental music proved publishable: the remainder includes six complete sonatas for violin and piano, five string quartets and an extended orchestral piece, *A Gloucestershire Rhapsody*, besides many smaller or incomplete pieces. The admiration excited by Gurney's music spread to an interest in his poetry. In 1954 Edmund Blunden edited a collection of 77 short poems and in 1973 Leonard Clark edited a collection of 140. In 1982 the *Collected Poems of Ivor Gurney* were edited by P.J. Kavanagh. An Ivor Gurney Society, established in 1994, publishes an annual volume (i, Aug 1995).

Despite his many striking qualities as a poet, Gurney's importance is as a composer of songs. Deeply in love with English literature, his tastes ranged wide, but the poetry of the Elizabethans and his own Georgian contemporaries produced his most consistent musical response. He was little influenced by the folksong movement, his musical style being founded more in that of Parry and the German classics. His word-setting is extremely sensitive, involving long, flowing vocal lines of great sensuous beauty and rhythmic subtlety which are projected against a warm cushion of shifting harmonies. Neither in the vocal line nor the piano part is there much concern with scene-painting or the dramatic illustration of particular words: the aim is to present the general meaning of each poem. The piano parts, essentially rhapsodic in style, are sometimes clumsy in layout, clotted and harmonically over-rich; and there are moments when the sheer mechanics of musical construction break down, to be hastily smudged over until the next imaginative flash. Both as a poet and as a composer, Gurney depended very much upon instinct and was little inclined towards careful construction or painstaking revision. But where his art is at its best, in such songs as 'Sleep', 'In Flanders' and 'Thou didst delight mine eyes', it is both distinctive and magical.

WORKS
(*selective list*)

SONGS

5 Elizabethan Songs, 1913; Ludlow and Teme (A.E. Housman), 7 songs, 1919; The Western Playland (Housman), 8 songs, 1919; 20 Songs, 2 vols., 1917–22; A Third Volume of 10 Songs, 1917–22; A Fourth Volume of 10 Songs, 1917–22; Lights Out (E. Thomas), 6 songs, 1918–25; A Fifth Volume of 10 Songs, 1911–19; Seven Sappho Songs, 1919–20

INSTRUMENTAL

The Apple Orchard, vn, pf, 1919; Scherzo, vn, pf, 1919; 5 Preludes, pf, 1919–20; 5 Western Watercolours, pf, 1920

Principal publishers: Oxford University Press, Stainer & Bell, Boosey & Hawkes, Thames Publishing

BIBLIOGRAPHY

Grove5

H. Plunkett Greene and M.M. Scott: 'Ivor Gurney: the Man', *ML*, xix (1938), 2–7

J.C. Squire, W. de la Mare and E. Blunden: 'Ivor Gurney: the Poet', *ML*, xix (1938), 7–12

R. Vaughan Williams and H. Howells: 'Ivor Gurney: the Musician', *ML*, xix (1938), 12–17

M.M. Scott: Preface to *Ivor Gurney: a Third Volume of Ten Songs* (London, 1953)

M.A. Burtch: 'Ivor Gurney: a Revaluation', *MT*, xcvi (1955), 529–30

D. Stevens, ed.: *A History of Song* (London, 1960/*R*, 2/1970), 170

H. Thomas: 'A Memory of Ivor Gurney', *MT*, ci (1960), 754 only

L. Clark, ed.: *Poems of Ivor Gurney, 1890–1937* (London, 1973) [incl. bibliographical note]

C.W. Moore: *Maker and Lover of Beauty: Ivor Gurney, Poet and Songwriter* (Rickmansworth, Herts., 1976)

M. Hurd: *The Ordeal of Ivor Gurney* (Oxford, 1978)

T. Hold: 'Two Aspects of "Sleep": a Study in English Song-Writing', *MR*, xli (1980), 26–35

W. Trethowan: 'Ivor Gurney's Mental Illness', *ML*, lxii (1981), 300–09
R.K.R. Thornton, ed.: *Ivor Gurney: War Letters* (London, 1983)
S. Banfield: *Sensibility and English Song*, i (London, 1985), 179–207, 211–13
A. Boden: *Stars in a Dark Night* (Gloucester, 1986)
R.K.R. Thornton, ed.: *Ivor Gurney: Collected Letters* (London, 1991)
R. Carder: 'Long Shadows Fall', *Journal of the British Music Society*, xv (1993), 34–70
R.K.R. Thornton and G. Walter: *Ivor Gurney: Towards a Bibliography* (Birmingham, 1996)

MICHAEL HURD

Gurov, Leonid Simonovich (*b* Arkhangel'skoye, Ukraine, 22 June/3 July 1910; *d* Chişinău, 5 June 1993). Moldovan composer and teacher. He completed composition studies with Molchanov at the Odessa Conservatory in 1932 and then taught there (1932–41) as well as holding positions in the Odessa section of the Ukrainian Composers' Union (executive secretary 1934–40, deputy to the chairman 1940–41). During World War II he worked in Irkutsk (at the music school and the division of the composers' union there), after which he was appointed chair of music theory and composition at the Kishinev Conservatory (1945–60) and chairman of the board of the Moldovan Composers' Union (1948–56). He then worked in China at the Central Conservatory of Music in Tianjin (1956–8) before returning to teach at Kishinev Conservatory (from 1962 as professor). He became a People's Artist of Moldova in 1985 and was awarded the State Prize of Moldova in 1986. In his music, late Romantic and Impressionist techniques are employed alongside materials derived from Moldovan folklore. His pupils include Lobel', G. Neaga and Zagorsky.

WORKS
(*selective list*)

Sonata [no.1], vn, pf, 1934; Sym. [no.1], orch, 1938; Sym. [no.2], orch, 1946; Children's Suite, pf, 1949; Kaprichchio na moldavskiye narodnïye temï [Capriccio on Moldovan Folk Songs], hp, 1955; Sonata [no.2], vn, pf, 1959; Conc., hp, org, orch, 1983; Rakhmaniana, suite, orch, 1987; cants., choruses, romances, folksong arrs.

WRITINGS

Ladovïye i metro-ritmicheskiye osobennosti moldavskoy narodnoy muzïki [The modal and rhythmic peculiarities of Moldovan folk music], unpubd, 1955
K voprosu o funktsii i kolorite v garmonii [On function and colour in harmony], unpubd, 1960
Akkordï netertsovoy strukturï: ikh proiskhozhdeniye i primeneniye v tvorcheskoy praktike [Chords not constructed from thirds: their origins and use in creative practice], unpubd, 1974

Principal publishers: Cartea Moldovenească, Sovetskiy Kompozitor

BIBLIOGRAPHY

E. Abramovich: *Kompozitor Leonid Gurov* (Kishinyov, 1979)
V. Aksionov: *Moldavskaya simfoniya: istoricheskaya ėvolyutsiya, raznovidnosti zhanra* [The Moldovan symphony: historical evolution and the varieties of the genre] (Kishinyov, 1987), esp. 17–21
E. Kletinich: *Kompozitorï sovetskoy Moldavii* (Kishinyov, 1987), 73–124

VLADIMIR AXIONOV

Gurtu, Trilok (*b* Bombay, 30 Oct 1951). Indian jazz percussionist. He studied classical tabla from the age of five and also imitated the rhythms of American pop music. After being exposed to jazz as a teenager, Gurtu assembled a makeshift drumset from a variety of percussion instruments and began working in Bombay with jazz bands, playing briefly with the alto saxophonist Charlie Mariano. After a trip to America in 1977 with Indian pop singer Asha Bhoshle, Gurtu settled in Hamburg, Germany, and worked with jazz cornettist Don Cherry, guitarist Phillip Catherine, violinist Lakshminarana Shankar and bass player Barre Phillips. In 1982 he taught at the Creative Music Studio in Woodstock, New York, and then toured Europe with the percussionist Nana Vasconcelos. In 1984 he joined the group world music Oregon, then in 1988 toured with his own group, which included Vasconcelos and Mariano. He next worked for four years with the jazz guitarist John McLaughlin, whose high-energy jazz trio was the ideal showcase for Gurtu. His set-up combines an American jazz drumset with the Indian *tablā*, Chinese gongs, Turkish bells, Brazilian shakers and assorted sound effects, which he combines into a unique style that blends the complexity of Indian-influenced rhythms with a mainstream jazz groove, as demonstrated on the 1990 McLaughlin Trio album *Live at the Royal Festival Hall* and on Gurtu's 1992 solo album *Living Magic*. After leaving McLaughlin, Gurtu formed his own band, first called Crazy Saints and then called the Glimpse, with whom he tours and records. The group combines Indian and jazz styles.

RICK MATTINGLY

Gurvin, Olav (*b* Tysnes, 24 Dec 1893; *d* Oslo, 31 Aug 1974). Norwegian musicologist. After studying in Heidelberg and Berlin he attended the University of Oslo, where he was the first to take the MA in musicology (1928); in 1938 he took the doctorate with a dissertation on Fartein Valen's compositional technique in relation to the theories of atonality of Schoenberg, Hauer and others. He was active as a choral conductor in Oslo (1930–47), undertaking a number of tours abroad with his choir; he also taught in senior grammar schools (1931–45) and at the University of Oslo (1937–42, 1945–7), being appointed the university's first senior lecturer in musicology in 1947. In 1956 the first chair of musicology in Norway was established for him at the University of Oslo and in 1958 he founded its Institute for Musicology. He retired in 1964. Gurvin was editor of the periodicals *Norsk musikkliv* (1942–51) and *Studia musicologica norvegica* (from 1968), and critic for the newspaper *Verdens gang*. With Øyvind Anker he wrote a useful *Musikkleksikon* (1949). He was director of the Norwegian Institute for Folk Music Research (1951–70), editor of the collection Norsk Folkemusikk (1958–) and chairman (1962–70) of the committee preparing the complete Grieg edition.

Gurvin was a pioneer in the study of musicology in Norway and his greatest achievements were to win acceptance for the discipline at the University of Oslo and establish the Institute for Musicology there. But also in his own research, while furthering work in the areas of folk music and 19th-century Romantic nationalism, both of central importance in Norwegian musical history, he brought to Norwegian musicology a new and more internationally orientated outlook with his studies of the new practices of contemporary music.

WRITINGS

'Samtiden og det nye i musikken', *Samtiden*, xli/1 (1930), 33–40
'Litt frå Johan Svendsens dagbok på Islandsferda 1867', *NMÅ 1937*, 51–6
Frå tonalitet til atonalitet (diss., U. of Oslo, 1938; Oslo, 1938)
'Norske serdrag i musikken', *NMÅ 1940*, 45–57
'Rikard Nordraaks musikk og dei nasjonale føresetnadene for han i kunstmusikken', *Syn og segn*, xlviii (1942), 209–16
ed.: *Festskrift til O.M. Sandvik* (Oslo, 1945) [incl. 'Norsk programmatisk folkemusikk', 39–51]
ed., with Ø. Anker: *Musikkleksikon* (Oslo, 1949, 2/1959)

'Norsk folkemusikk', *Ord och bild*, lix (1950), 49–55
'Three Compositions from Edward Grieg's Youth', *NMÅ 1951–3*, 90–104
'Ny musik i Norge', *Ny musik i Norden* (Stockholm, 1953), 69–90
'Photography as an Aid in Folk-Music Research', *Norveg*, iii (1953), 181–96; Swed. trans., *STMf*, xxxvi (1954), 127–39
'Some Comments on Tonality in Contemporary Music', *NMÅ 1954–5*, 111–36
'Musikkvitskap', *NMÅ 1956–8*, 199–208
'"Ja, vi elsker dette landet": et essay om utførelsen', *STMf*, xliii (1961), 163–70
Fartein Valen: en banebryter i nyere norsk musikk (Drammen and Oslo, 1962)
'Über Beziehungen zwischen deutscher und norwegischer Musik', *Norddeutsche und nordeuropäische Musik: Kiel 1963*, 37–41
'The Harding Fiddle', *SMN*, i (1968), 10–19
'Ein tidleg norsk motett', *SMN*, i (1968), 156–66

EDITIONS

with Ø. Anker: *Rikard Nordraak: Samlede verker* (Oslo, 1942–4)

BIBLIOGRAPHY

F. Benestad and P. Krømer, eds.: *Festskrift til Olav Gurvin* (Drammen and Oslo, 1968) [incl. N. Grinde: 'Bibliografi over Olav Gurvins trykte arbeider', 168–70]
H. Huldt-Nystrøm: 'Professor dr.philos. Olav Gurvin', *Norsk musikktidsskrift*, v (1968), 175–7

JOHN BERGSAGEL

Guschlbauer, Theodor (*b* Vienna, 14 April 1939). Austrian conductor. He studied conducting with Swarowsky and attended summer courses with Karajan and von Matačić at the Salzburg Mozarteum. From 1961 to 1969 he was head of the Vienna Baroque Ensemble. He was chorus master at the Vienna Volksoper from 1964 to 1966 and conductor at the Landestheater in Salzburg from 1966 to 1968. Afterwards he became conductor of the Lyons Opéra, and was appointed its musical director in 1971. In 1975 he became general music director in Linz, and from 1983 to 1997 he was chief conductor of the Strasbourg PO and musical director of the Opéra du Rhin. In 1997 Guschlbauer became head of the Rheinland-Pfalz State PO. His interpretations of the Classical and Romantic composers are direct and unmannered, as can be heard on his recordings of Haydn and Mozart orchestral works.

MARTIN ELSTE

Guseynova, Zivar Makhmudovna (*b* Ashkhabad, 25 Feb 1951). Russian musicologist. She graduated in 1975 from the faculty of theory and composition at the Leningrad Conservatory, where she later undertook postgraduate studies from 1975 to 1978. Her teachers there were M.K. Mikhaylov and M.V. Brazhnikov, the founder of modern medieval musical studies in Russia. She began teaching at the conservatory in 1979. In 1982 she gained the *Kandidat* degree with a dissertation entitled *Printsipï sistematizatsii drevnerusskoy muzïkal'noy pis'mennosti XI-XIVvv (k probleme deshifrovki rannïkh form znamennoy notatsii)* ['The Principles of Systematization in Early Russian Musical Texts from the 11th to the 14th Century (on the Problem of Deciphering Early Forms of znammennïy Notation')] and in 1995 defended her doctoral dissertation on Aleksandr Mezenets's *Izveshcheniye* ('Instructions') and musical theory in the seventeenth century. She became a professor at the conservatory in 1998. Guseynova's research is concerned with the history and theory of early Russian choral music, the scholarly description of early Russian notated manuscripts and the study of the literary texts of Russian musical works. In addition she teaches the history and theory of early Russian choral music and modern Russian music.

WRITINGS

'K voprosu ob atributsii pamyatnikov drevnerusskogo pevcheskogo iskusstva (na primere rukopisi Solovetskogo sobraniya' [On the attribution of early Russian choral writing (on the example of a manuscript in the Solovetsky Collection, no.690/751)], *Istochnikovedeniye literaturï Drevney Rusi*, ed. D.S. Likhachev and others (Leningrad, 1980), 191–203
'Stikhirï Yevangel'skiye: odin iz vidov prazdnichnïkh stikiir (opït tekstologicheskogo issledonaviya)' [Gospel hymns: one of the forms of festive hymns (an experiment in the study of texts)], *Problemï russkoy muzïkal'noy tekstologii (po pamyatnikam russkoy khorovoy literaturï XII–XVIII vekov)*, ed. A.S. Belonenko (Leningrad, 1983), 78–94
'Kombinatornïy analiz znamennoy notatsii XI–XIV vekov' [Combinative analysis of znamennïy notation of the 11th to 14th centuries], *Problemï deshirovki drevnerusskikh notatsiy*, ed. S.P. Kravchenko and A.N. Kruchinina (Leningrad, 1987), 27–49
'Printsipï znamennogo raspeva po materialam muzïkal'no-teoreticheskikh rukovodstv XV–nachala XVII vv' [The principles of znamennïy chant on the basis of manuals of music theory of the 15th to early 17th centuries], *Musica antiqua VIII: Bydgoszcz 1988*, 427–40
'Rukovodstva po teorii znamennogo peniya XV veka (istochniki i redaktsii)' [Manuals on the theory of znamennïy singing of the 15th century (sources and editions)], *Drevnerusskaya pevcheskaya kul'tura i knizhnost'*, ed. N.S. Seryogina (Leningrad, 1990), 20–46
'Russkiy znamennïy raspev v pervoy polovine XVII veka' [Russian znamennïy chant in the first half of the 17th century], *Cantus Planus IV: Pécs 1990*, 311–18
Musical transcriptions, *One Thousand Years of Russian Church Music, 988–1988*, ed. V. Morosan, Monuments of Russian Sacred Music, 1st ser., i (Washington DC, 1991)
'Teoreticheskiye problemï znamennogo raspeva v "Azbuke" Aleksandra Mezentsa' [Theoretical problems of znamennïy chant in the 'alphabet' of Mezenets], *Muzïkal'naya kul'tura pravoslavnogo mira: traditsii, teoriya*, ed. N. Zabolotnaya (Moscow, 1994), 196–209
'Izveshcheniye' Aleksandra Mezentsa i teoriya muzïki XVII veka [The *Instructions* of Mezenets and the theory of music in the 17th century] (diss., St Petersburg Conservatory, 1995; St Petersburg, 1995)
'Zhanr Blazhïnn v tserkovno-pevcheskom iskusstve' [The genre of the Blessed in religious chant], *Rukopisnïye pamyatniki: publikatsii i issledovaniya* [Manuscript texts: publications and research], iv, ed. G.P. Yenin and N.P. Ramazanova (St Petersburg, 1997), 193–214
'Osobennosti opisaniya drevnerusskikh notirovannïkh rukopisey XV–XVII vekov' [Principles of the description of early Russian musical notation of the 15th to 17th centuries]; '"A siye v Kirillove monastïre poyut . . .": O pevcheskom repertuare Kirillo-Belozerskogo monastïrya XVII veka' ['And they are singing in the Kirillov Monastery. . .': the choral repertoire of the Kirillo-Belozerskiy Monastery in the 17th century], '"Ivanova noch' na Lïsoy gore" M. Musorgskogo: istoriya dvukh avtografov' [Musorgsky's *St John's Night on Bald Mountain*: a tale of two autographs], *Peterburgskiy muzïkal'nïy arkhiv: sbornik stat'ey i materialov*, ed. L.G. Dan'ko and T.Z. Skvirskaya (St Petersburg, 1997–8), i, 55–9; ii, 24–42, 107–23

NATAL'YA SEMYONOVNA SERYOGINA

Gushee, Lawrence (Arthur) (*b* Ridley Park, PA, 25 Feb 1931). American musicologist. He was educated at Yale University, taking the BA in 1952 and the PhD in 1963. He taught at Yale from 1960 to 1967, when he joined the staff of the University of Wisconsin; in 1970 he became associate professor at Wisconsin and from 1976 until his retirement in 1997 he was on the faculty of the University of Illinois at Urbana-Champaign. His interests include the theory of medieval music and jazz. His dissertation (1963) was on the *Musica disciplina* of Aurelian of Réôme, a 9th-century theoretical treatise; Gushee traced the relationships between the many manuscript sources for it, observing that it seems to have been derived from a pre-existent text. He also examined the contents of the treatise and determined its importance among medieval

theoretical writings. His later writings have concentrated on the history of black American jazz musicians.

WRITINGS

The Musica disciplina of Aurelion of Réôme: a Critical Text and Commentary (diss., Yale U., 1963; CSM, xxi, 1975)
'New Sources for the Biography of Johannes de Muris', *JAMS*, xxii (1969), 3–26
'Questions of Genre in Medieval Treatises on Music', *Gattungen der Musik in Einzeldarstellungen: Gedenkschrift Leo Schrade*, ed. W. Arlt and others (Berne, 1973), 365–433
'Lester Young's Shoeshine Boy', *IMSCR XII: Berkeley 1977*, 151–69; repr. in *A Lester Young Reader*, ed. L. Porter (Washington DC, 1991), 224–54
'A Preliminary Chronology of the Early Career of Fred "Jelly Roll" Morton', *American Music*, iii/4 (1985), 389–412
'How the Creole Band Came to Be', *Black Music Research Journal*, viii (1988), 83–100
'New Orleans-Area Musicians on the West Coast, 1908–1925', *Black Music Research Journal*, ix (1989), 1–18
'Black Professional Musicians in New Orleans c. 1880', *Inter-American Music Review*, xi/2 (1991), 53–64
'The Nineteenth-Century Origins of Jazz', *Black Music Research Journal*, xiv (1994), 1–24
'The Tabula Monochordi of Magister Nicolaus de Luduno', *Essays on Medieval Music: in Honor of David G. Hughes*, ed. G.H. Boone (Cambridge, MA, 1995), 117–152

PAULA MORGAN

Gusle. Single-string bowed lute of south-eastern Europe. The root of the term exists in all Slavonic languages denoting various types of chordophone. Only in Bulgaria and the countries of former-Yugoslavia does it denote a fiddle with one string, rarely two. The hollow resonator and the neck are carved from one piece of wood, usually maple. It resembles a large spoon, hence the name for this part of the instrument, *kusalo* ('spoon'). It can be oval, leaf-shaped, round or pear-shaped. The resonator is covered with stretched skin (usually kid); a bridge (*kobilica*) is placed on the lower part of the body, between the soundtable and the horsehair string. The thicker end of the hair is fixed to a protuberance at the base of the resonator, and the other end is wound round a wooden peg inserted in the rear of the neck. In instruments with two strings the second peg is inserted somewhat lower than the first and slanted to the right. The skin soundtable has several small soundholes, arranged in various patterns. Another small soundhole is made at the back or base of the resonator. The length of the horsehair string determines the length of the instrument (usually between 70 and 80 cm), and the length of the neck (up to the peg) corresponds to the length of the resonator. The bow is made from a thin, strongly curved branch of hardwood and a length of horsehair (generally shorter than the playing string, about 40 cm). Contemporary performers often replace this type of bow by a more elongated form with longer hair, which can be tightened by means of small pegs. The *gusle* is often carved with symbolic figures, for example, a horse's head, a horse and rider or a snake.

The *gusle* player (*guslar*) sits holding the instrument upright, inclined to the left, supporting the neck in his left hand and the lower part of the body between his knees. The string is touched with the outstretched fingers (usually the index and middle fingers only) without changing the position of the hand. As the *guslar* sings to his own accompaniment, he tunes the string to suit the range of his voice.

The *gusle* is used to accompany epic songs. It provides an instrumental prelude and interludes, and supports the voice. Associations of *gusle* players have been established in Sarajevo, Belgrade and Podgorica, evidence of the instrument's continuing popularity. With the break-up of the former-Yugoslavia into separate nation-states, the *gusle* and *guslar* have been used as symbols of, and tools for the creation of, national identities.

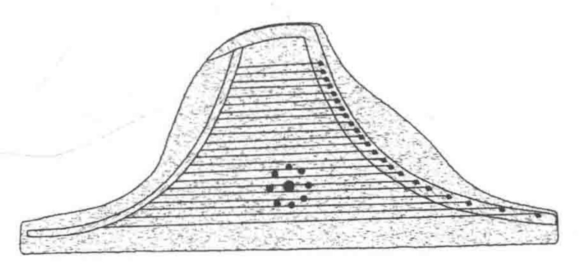
CVJETKO RIHTMAN/R

Gusli (from early Slavonic *gosl*: 'string'). The term has had a variety of meanings, primarily designating three different kinds of psaltery found in Russia, namely: (1) the *gusli shlemovidnïye* ('helmet-shaped' *gusli*); (2) the *gusli krïlovidnïye* ('wing-shaped' *gusli*) and (3) the *gusli pryamougol'nïye* ('straight-sided' *gusli*).

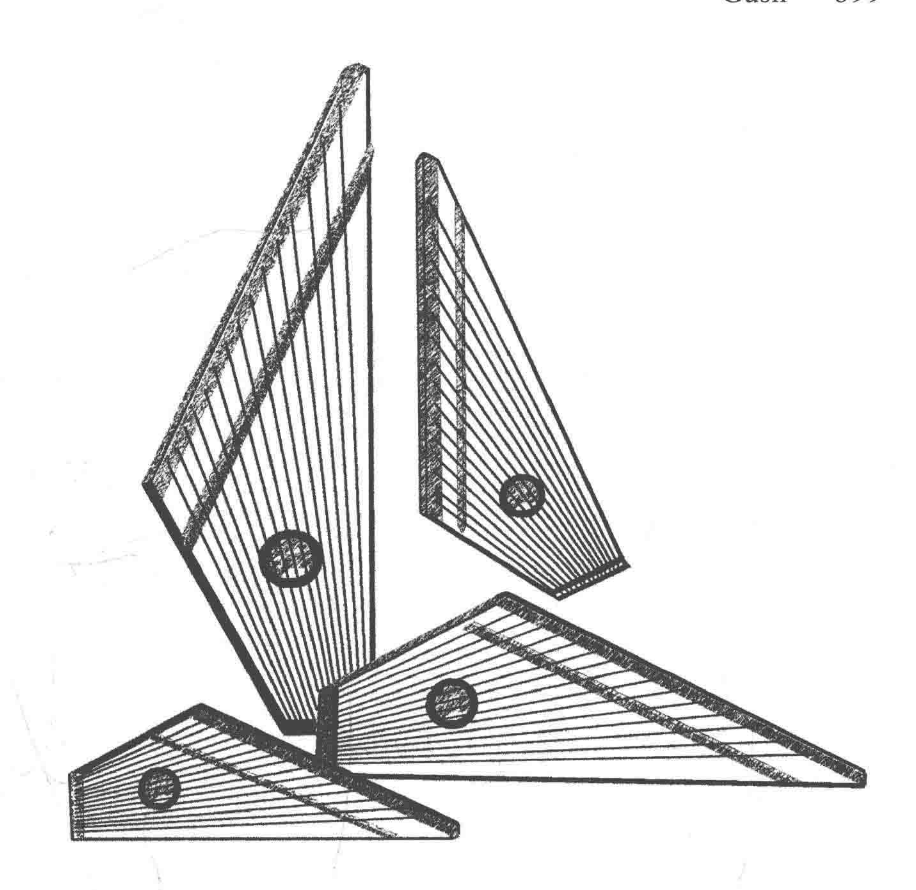
The *gusli* may have come from Byzantium to Russia by AD1000. It was the principal instrument of the *skomorokhi*, professional travelling minstrels until the 16th century, and was a motif in their 'heroic narrative' poetry (*bïlinï*). The earliest iconographical evidence is a 13th-century silver bracelet showing an instrument similar to the 'wing-shaped' *gusli* and the KANTELE. 14th-century miniatures from Novgorod depict sacred figures playing the 'helmet-shaped' *gusli*. In the same region archaeologists have found fragments of instruments dating from the 11th to the 15th centuries. Several of these instruments resemble the 'wing-shaped' *gusli*. The excavations uncovered at least one fragment thought to be from a 'helmet-shaped' *gusli* as well as fragments of a Russian *gudok*, a three-string fiddle also associated with the *skomorokhi*.

The 'helmet-shaped' *gusli* (fig.1) was made by combining thin strips of wood to form a half-oval frame with concave flanks, attached to a straight base. The existing museum specimens range from 70 to 100 cm long, 30 to 55 cm wide and 7 to 12 cm deep, with sides which slope inwards so that the soundboard is wider than the back. The strings, originally made of gut, were parallel and attached at one end to a curved wooden string-holder and at the other end to wooden rear tuning pegs. The number of strings varied from 11 to 36, with 20 to 25 being most common. The higher-pitched strings were tuned diatonically and the lower-pitched strings in 4ths and 5ths, giving these instruments a typical range of one and a half to three octaves.

The 'helmet-shaped' *gusli* was usually played in a sitting position, with the straight side across the lap and the curved side resting against the chest. Using a sling, it could also be played while standing or walking. One hand played melodies on the upper strings while the other hand played accompaniment and bass on the lower strings. Though little evidence of the early repertory survives, folklore and iconographical evidence suggests it was used by the *skomorokhi* to play a variety of music, most significantly accompanying *bïlinï* and other songs. Late 19th-century repertory included folksongs and dances. The 'helmet-shaped' *gusli* was one of the few instruments tolerated by the Orthodox Church since it was portrayed



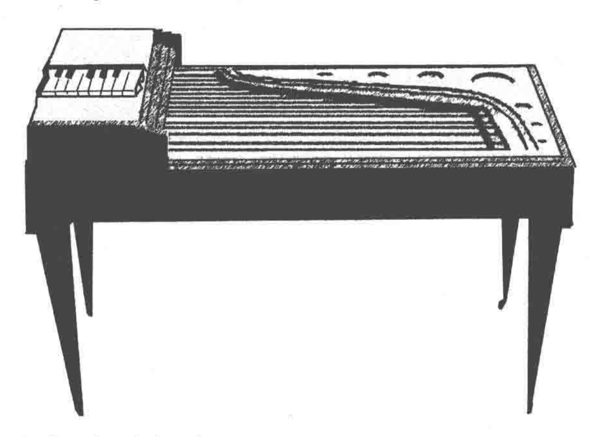
1. *'Helmet-shaped' gusli*



2. *Modern 'wing-shaped' gusli family*

as a holy instrument, analogous to the psaltery of David; it was also called *gusli-psaltir'* ('psaltery-shaped' *gusli*).

The *skomorokhi* may have spread the 'helmet-shaped' *gusli* to various ethnic groups throughout greater Russia, where it is still played among the Tatars (*késlja*), the Mari (*küsle*, *kärš*), the Votyaks (*krés*, *krödž*), the Chuvash (*kesle*) and the Mordvin (*kájda*). In the 1930s G.P. Lyubimov developed a chromatic 'helmet-shaped' *gusli* based on the Chuvash version; others tried attaching tuning mechanisms, though these innovations never became generally accepted. Various modern forms of the 'helmet-shaped' *gusli* are played among ethnic groups in Russia, particularly those of the Finno-Ugric peoples from the Volga basin.



3. *'Straight-sided' gusli*

The 'wing-shaped' *gusli*, also called *gusli zvonchatïye* ('bright-sounding' *gusli*), was found in north-western Russia in areas adjacent to where the Baltic psalteries were found. Existing museum specimens are similar in size and structure to other Baltic psalteries (*see* KANTELE). The instrument was played with the long side on the lap and the short side propped against the body. Players used the 'covering technique': the fingers of the left hand damped the strings not needed for a chord while the right hand strummed a dance rhythm.

An advanced form of the 'wing-shaped' *gusli* was developed around 1900 in St Petersburg. Influenced by V.V. Andreyev, Osip Smolensky and Nikolay Privalov made 'wing-shaped' *gusli*s in three sizes with 13 strings each. The bodies were built of separate pieces of wood, then varnished, and bridges were added to increase volume. The strings were attached to individual hitch-pins set into the narrow end of the instrument and to metal tuning-pins at the wide end. Smolensky founded the first 'wing-shaped' *gusli* 'choirs' which performed throughout the eastern Baltic region. The current 'wing-shaped' *gusli* (fig.2) is built in four sizes, piccolo, prima, alto and bass, each with 12 to 15 strings tuned to a diatonic scale. Playing involves the same technique as that used to play folk versions, except that the player uses a pick and may play melodies on individual strings using tremolo. The 'wing-shaped' *gusli* is regularly played in Russian traditional music ensembles, though not in the large professional orchestras of traditional instruments.

The 'straight-sided' *gusli* (fig.3) appeared in Russia at the beginning of the 17th century among the nobility and

upper classes. In the 18th and 19th centuries 'straight-sided' *gusli*s were made by builders who also made instruments such as the clavichord, spinet and piano. The 'straight-sided' *gusli* was rectangular in shape, averaging 150 cm long, 50 cm wide and 20 cm deep. Most examples stood on legs or rested on a table; a variant name for this instrument was *stolovïmi* or *nastol'nïmi* meaning 'on the table'. The instrument had between 55 and 66 parallel strings of graded lengths attached to hitch-pins at one end and to metal tuning-pins at the other. Earlier models had brass strings, later ones used steel; the lowest-sounding strings were wound. They were originally tuned diatonically, but some later models added chromatic strings set slightly lower. In 1914 N.P. Fomin developed a 'straight-sided' *gusli* with a mechanism for the production of chords controlled by a one-octave keyboard.

The 'straight-sided' *gusli* was played with the longest strings closest to the player. The strings were plucked with the fingers of both hands. Repertory included arrangements of folksongs, dances and popular art music of the day. The *gusli* with the keyboard mechanism was played with a hard leather plectrum. Both the finger-plucked and keyboard *gusli*s were used in the Andreyev Orchestra, in which Nikolay Privalov played the instrument, and in other professional orchestras of traditional instruments.

No genetic relationship has been proven to exist between the three varieties of *gusli*. In 1890 A.S. Famintsïn proposed that the simple 'wing-shaped' *gusli* was an ancestor of the 'helmet-shaped' *gusli*, but A.O. Väisänen (1928) and subsequent scholars have disputed this theory. Archaeological and iconographical evidence suggests that the three varieties of *gusli* co-existed.

BIBLIOGRAPHY

A.S. Famintsïn: *Skomorokhi na Rusi* (St Petersburg, 1889/*R*)
A.S. Famintsïn: *Gusli: russkiy narodnïy muzïkal'nïy instrument* [The gusli: a Russian national musical instrument] (St Petersburg, 1890/*R*)
N.I. Privalov: 'Zvonchatïye gusli na Rusi', *Muzïka i peniye* (1908), no. 7, pp. 4–6; no. 8, pp. 1–3; no. 9, pp. 2–4
A.O. Väisänen: 'Das Zupfinstrument Gusli bei den Wolgavolkern', *Mémoires de la Société finno-ougrienne*, lviii (1928), 303–30
A. Simon: 'An Early Medieval Slav Gesle', *GSJ*, x (1957), 63–5
F.V. Sokalov: *Gusli zvonchatïye* (Moscow, 1959)
K. Vertkov, G. Blagodatov and E. Yazovitskaya: *Atlas muzïkal'nïkh instrumentov narodov SSSR* [Atlas of the musical instruments of the peoples of the USSR] (Moscow, 1963, 2/1975) [2/1975 incl. four discs and Eng. summary]
K. Vertkov: 'Beiträge zur Geschichte der russischen Guslitypen', *Studia instrumentorum musicae popularis I: Brno 1967*, 134–41
P. Salimov: *Samouchityel' igrï na gusliakh zvonchatïkh* (Leningrad, 1972)
V. Ivanovsky: *Orkestr guslyar* (Leningrad, 1976)
I. Tõnurist: 'Gde vo gusli zvonili?', *Etnograficheskiye issledovaniya severo-zapada SSSR*, ed. N.N. Miklukho-Maklaya and N.V. Yukhneva (Leningrad, 1977), 16–29
R. Zguta: *Russian Minstrels: a History of the Skomorokhi* (Philadelphia, 1978)
R.B. Galayskaya: 'Opït issledovaniya drevnerusskikh gusley v svyazi s Finno-Ugorskoy problematikoy', *Soome-ugrilaste rahvamuusika ja naaberkultuurid*, ed. I. Rüütel (Tallinn, 1980), 21–31 [with Estonian and English summaries]
V.I. Povetkin: 'Novgorodskiye gusli i gudki', *Novgorodskiy sbornik 50 let raskopok Novgoroda*, ed. B.A. Kolchina and V.L. Yanina (Moscow, 1982), 295–322
E.P. Busïgin and V.I. Yakovlev: 'Gusli u povolzhskikh narodov', *Sovetskaya-Etnografiya*, ii (1985), 109–16
Y. Yevtushenko: *Prakticheskiy kurs igrï na guslyakh zvonchatïkh* (Moscow, 1989)
F. Eshmyakova: *Mariyskiye gusli* (Yoshkar-Ola, 1993)
K. Dahlblom: 'Gusli: venäläinen kantele', *Uusi Kansanmusiikki*, v (1994), 38–41
K. Dahlblom: 'Pihkovan guslit', *Uusi Kansanmusiikki* (1996), no.2, p.28 only
O. Gerasimov: *Narodnïe muzïkal'nïe instrument Mari* (Ioshkar-Ola, 1996)

CARL RAHKONEN

Gusnaschi [Gusnasco], **Lorenzo.** *See* LORENZO DA PAVIA.

Gussago, Cesario (*b* Ostiano, nr Brescia; *fl* 1599–1612). Italian composer. He studied philosophy and theology at Pavia and achieved a doctorate in both. In 1599 he was vicar-general to the order of S Gerolamo at Brescia and by 1612 was organist at the Madonna delle Grazie there. Although three of his four surviving collections are of church music, Gussago was connected with the school of instrumental composition based in Brescia. He was acquainted with the best violinists and cornettists in the city, and the *maestro di cappella* of the Madonna delle Grazie, Pietro Lappi, also wrote instrumental music for church use. Gussago's *Sonate* of 1608, one of the earliest collections to bear this title, includes both single- and double-choir pieces in the manner of Giovanni Gabrieli, but unlike his they are predominantly homophonic, with little embellishment and few changes of metre. Gussago's church music, much of it for double choir, is mostly conventional in style. The double-choir vesper psalms of 1610 have simple chordal textures with sparing use of *falsobordone* chanting. Only the 1612 collection uses the more up-to-date scoring of three voices (an organ part has not survived, so this may not be music in the concertato style).

WORKS

all except anthologies published in Venice

Sacrarum cantionum, 8vv, bc, liber I (1604)
[28] Sonate a 4, 6, 8, con alcuni concerti a 8 con le sue sinfonie . . . ad lib (1608)
[22] Psalmi ad vesperas . . . 8vv, bc (org), 1 cum Litaniis . . . Virginis Mariae, ac etiam Litaniae BMV, 1 cum Magnificat, 12vv (1610)
Sacrae laudes in christi Domini, BMV, 3vv, liber I (1612)
10 motets in 1611[1], 1622[2], 1623[2], 1627[2]
Laetentur coeli, 8vv, *D-Bsb*, *PL-WRu*

JEROME ROCHE

Gustaf, Prince (*b* Haga, 18 June 1827; *d* Christiania, 24 Sept 1852). Swedish composer. He was the second son of the Duke of Uppland. He studied at the universities of Uppsala and Christiania from 1844, when his father became King Oscar I; at the former he took part in quartet singing and was greatly influenced by his teacher A.F. Lindblad, as well as his contemporaries Geijer, Wennerberg, Josephson and Hallström. He was made an honorary member of the Swedish Royal Academy of Music in 1844. In 1847 he collaborated with Hallström on the music to Sätherberg's comedy *Hvita frun på Drottningholm* ('The White Lady of Drottningholm'), which was orchestrated by J.N. Ahlström and performed at the Royal Opera in Stockholm on 9 April 1847. Most of Prince Gustaf's compositions were written between 1844 and 1850. Though limited in scope, they are often of the same high standard as those of his contemporaries. Two of his vocal quartets, *Glad såsom fågeln* ('Merry as a Bird') and *Sjungom studentens lyckliga da'r* ('Let us Sing of Happy Student Days') are still part of the male-chorus repertory; the latter is sung at every students' examination. Besides the above-mentioned works, Prince Gustaf published 13 solo songs, 15 other male-voice quartets, six partsongs and eight marches for piano solo.

Other musical members of the royal Bernadotte family include Gustaf's father (1799–1859), the composer of about 20 works (marches, choral pieces, songs and stage music), and his brother Oscar II (1829–1907), whose influence on Swedish musical life was considerable, especially during his term as president of the Swedish Royal Academy of Music (1864–72). The Bernadotte library contains a large music collection and a thematic catalogue of royal compositions up to the 1850s.

BIBLIOGRAPHY

Oscar II: *Fest-Reden gehalten in den Jahren 1864 bis Ende 1871 in der Königl. Swedischen Musikalischen Akademie* (Leipzig, 1883; Swed. orig., Stockholm, 1883, as *Högtidstal hållna i Kongl. musikaliska akademien under ett nioårigt presidium af Oscar Fredrik*)
T. Norlind: 'Gustav, Prins', *Allmänt musiklexikon*, i (Stockholm, 1912, 2/1927)
O. Morales: *Oscar II och tonkonsten* (Uppsala, 1939)
V. Horn: *Prins Gustaf* (Stockholm, 1946)
M. Tegen: *Prins Gustav 1827–1852: biografi, dagboksanteckningar* (Stockholm, 1968)

KATHLEEN DALE/HANS ÅSTRAND

Gustafsson, Kaj-Erik (*b* Loviisa, 24 Nov 1942). Finnish organist, choral conductor and composer. He studied the organ with Enzio Forsblom at the Sibelius Academy in Helsinki gaining his diploma in 1968. Litaize also taught him the organ and he studied choral conducting with Harald Andersén. The organist of Helsinki South Swedish Congregation from 1970, he has been lecturer in organ music at the Sibelius Academy since 1973. He led church music courses at the Klemetti Institute between 1971 and 1981 and has conducted many choirs (Chorus Sanctae Ceciliae, 1967–75; Svenska Sångare, 1968–76; Radio Chamber Choir, 1983–4). He won the Church Music Award in 1989 and has been artistic director of the Pavainen Organ Days since 1980. In his works Gustafsson mainly favours an archaic – modal and diatonic – style (e.g. *Te Deum*, 1982). He has with a few exceptions (*Misericordiae* for strings and organ, 1984) composed mainly choral works, some of them of considerable size (*Thomas-oratorio*, 1984; *Pääsiäisyön messu* ('Easter Mass'), 1987; and the church drama *Joona* ('Jonah'), 1988).

BIBLIOGRAPHY

E. Salmenhaara, ed.: *Suomalaisia säveltäjiä* [Finnish composers] (Helsinki, 1994)
K. Aho and others: *Finnish Music* (Helsinki, 1996)

MIKKO HEINIÖ

Gustavus III, King of Sweden (*b* Stockholm, 24 Jan 1746; *d* Stockholm, 29 March 1792). Swedish ruler, patron and librettist. Son of Queen Lovisa Ulrika (the sister of Frederick the Great) and King Adolph Frederik, he began to write librettos and dramas at the age of ten. He continued his education in Paris, where he began to write paraphrases of *opéras comiques* by Favart and *tragédies lyriques* by Racine, Marmontel, Quinault and others. In 1771 he became King of Sweden, and in March 1772 staged a coup which gave him absolute authority and allowed him to pursue his aim of creating a Swedish national opera. In January 1773 F.A.B. Uttini's *Thetis och Pelée*, for which Gustavus had drafted the text, inaugurated the Swedish Royal Opera. Over the next decade Gustavus personally oversaw the development of Swedish opera, gathering around him a group of native writers to rework his prose texts into librettos. He established a court theatre, gave financial support to private theatres, and encouraged the composers J.G. Naumann, J.M. Kraus and G.J. Vogler, the ballet-masters Louis Gallodier, Frederico Terrade and Antoine Bournonville and the set designer Louis-Jean Desprez. He built the Royal Opera (1782), which contained some of the most advanced stage machinery in Europe. Among his own works are sketches, prose drafts and librettos for operas and plays with music including Kraus's *Proserpin* and *Aeneas i Cartago*, Naumann's *Gustaf Wasa*, Vogler's *Gustav Adolf och Ebba Brahe*, C.F. Muller's *Drottning Christina* and Haeffner's *Electra*.

The war with Russia (1787–90) made numerous enemies for Gustavus. A conspiracy among the nobility led to the king being shot at a masked ball on 16 March 1792, an event that formed the basis for two 19th-century operas, Auber's *Gustave III* and Verdi's *Un ballo in maschera*.

BIBLIOGRAPHY

O. Levertin: *Gustaf III som dramatisk författare* (Stockholm, 1911)
B. Hennings: *Gustav III* (Stockholm, 1957)
E. Lönnroth: *Den stora rollen* (Stockholm, 1986)
B. van Boer: 'Gustavian Opera: an Overview', *Gustavian Opera: an Interdisciplinary Reader in Swedish Opera, Dance and Theatre 1771–1809*, ed. I. Mattsson (Stockholm, 1991), 159–71

BERTIL VAN BOER

G ut. The pitch *G* in the HEXACHORD system.

Gut, Serge (*b* Basle, 25 June 1927). French musicologist and composer. He studied music from 1948 to 1955 at the Paris Conservatoire, where he was a pupil of Simone Plé-Caussade (counterpoint and fugue), Olivier Messiaen (analysis) and Tony Aubin (composition). His main musicological training was with Jacques Chailley from 1962 to 1967 at the Sorbonne, where he obtained the preliminary doctoral degree in 1967 with the thesis entitled *La tierce harmonique dans la musique occidentale: origines et évolution*. In 1972 under the supervision of Solange Corbin at the University of Poitiers he achieved the doctorate for his monumental dissertation on Franz Liszt. He was a lecturer at the University of Paris IV-Sorbonne (1972–8), associate professor at the University of Strasbourg II (1977–9) and from 1979 to 1995 professor at the University of Paris IV-Sorbonne, where he was also head of the music and musicology department (1983–90).

Gut has undertaken research mainly in the fields of theory and analysis. He has specialized in the study of music in the 19th century and the first half of the 20th century, and his work is distinguished among French musicologists by virtue of his profound knowledge of German culture and music. The greater part of his work is devoted to Liszt, and he is regarded as one of the leading authorities on that composer. His own compositions chiefly comprise songs and works for orchestra, the piano and chamber ensembles.

WRITINGS

ed. M. Kelkel: *Musicologie au fil des siècles: hommage à Serge Gut* (Paris, 1998) [incl. repr. of 20 articles, and full list of compositions and writings] [K]
La tierce harmonique dans la musique occidentale: origines et évolution (thesis, U. of Paris, Sorbonne, 1967; Paris, 1969)
Franz Liszt: les éléments du langage musical (diss., U. of Poitiers, 1972; Paris, 1975)
with D. Pistone: *Le commentaire musicologique du grégorien à 1700: principes et exemples* (Paris, 1976, 3/1985)
'Dominante, Subdominante und Tonika' (1976), *HMT*

'La notion de consonance chez les théoriciens du Moyen Age', *AcM*, xlviii (1976), 20–44
Le groupe Jeune France: Yves Baudrier, Daniel Lesur, André Jolivet, Olivier Messiaen (Paris, 1977, 2/1984)
with D. Pistone: *Les partitions d'orchestre de Haydn à Stravinsky* (Paris, 1977, 2/1984)
ed.: *Liszt-Studien II: Eisenstadt 1978*
with D. Pistone: *La musique de chambre en France de 1870 à 1918* (Paris, 1978)
'Encore et toujours: "L'accord de Tristan"', *L'avant-scène opéra*, nos.34–5 (1981), 148–51 [K]
'La musique moderne de 1900 à 1945', *Histoire de la musique: la musique occidentale du Moyen Age a nos jours*, ed. M.-C. Beltrando-Patier (Paris, 1982), 513–60
ed.: *Franz Liszt und Richard Wagner: Eisenstadt 1983*
'Le romantisme en Allemagne et en Europe centrale', *Précis de musicologie*, ed. J. Chailley (Paris, 2/1984), 281–92
'Analyse musicale et musicologie: le choix des méthodes pour l'analyse d'un lied de Hugo Wolf', *Analyse musicale*, no.2 (1986), 52–8
'*La Cathédrale engloutie*, prélude de Claude Debussy: interférences entre le matériau, la structure et la forme', *Analyse musicale*, no.4 (1986), 78–81
ed.: *Franz Liszt: Paris 1986* [*ReM*, nos.405–7 (1987)] [incl. 'Nationalisme et supranationalisme chez Franz Liszt', 277–86]
'La recherche lisztienne depuis 1982', *RdM*, lxxiv (1988), 81–96; lxxv (1989), 76–100
'Similarities and Divergences of the Autochthonous Japanese and old Greek Melodic Systems seen through their Musical Practice and Theory', *Papers of the Third International Conference on Chinese Ethnomusicology* (Taipei, 1988), 157–81 [K]
Franz Liszt (Paris, 1989)
'*Pelléas et Mélisande* - Un anti-*Tristan?*', *Littérature et nation*, no.2 (1990), 57–69 [K]
'Transformation and Resistance in Certain French Folk Songs under the Influence of the Classical Tonality', *Papers of the Fourth International Conference on Ethnomusicology* (Taipei, 1991), 110–26 [K]
'Y a-t-il un modèle beethovénien pour la Symphonie de Franck?', *Revue européenne d'études musicales*, no.1 (1991), 59–79 [K]
'Du rôle et de l'importance des thèmes traditionnels dans la *Quatrième Symphonie* "Deliciae Basilienses" d'Arthur Honegger', *Honegger-Milhaud: musique et esthétique: Paris 1992*, 44–63
'Deutsche und französische Musik zwischen 1880 und 1920', *Europas Musikgeschichte: Stuttgart 1993*, 62–75
'Plaidoyer pour une utilisation pondérée des principes riemanniens d'analyse tonale', *Analyse musicale*, no.30 (1993), 13–20
'Le Prélude de *Pelléas*: les ambiguïtés du contraste et de la cohésion', *Analyse musicale*, no.31 (1993), 6–14
Aspects du lied romantique allemand (Arles, 1994)
'Franz Liszts Verhältnis zur französischen Romantik', *Liszt und die Nationalitäten: Eisenstadt 1994*, 7–18
'Schumann und Frankreich', *Robert Schumann und die französische Romantik: Düsseldorf 1994*, 13–23
'Interférences entre le langage et la structure dans la *Ballade en sol mineur opus 23* de Chopin', *Chopin Studies*, v (1995), 64–72
'Swiss Influences on the Compositions of Franz Liszt', *Journal of the American Liszt Society*, no.28 (1995), 1–22
'Die Bedeutung von François Antoine Habeneck für die Verbreitung der deutschen Musik in Frankreich während der ersten Hälfte des 19. Jahrhunderts', *Deutsche Musik im Wegekreuz zwischen Polen und Frankreich*, ed. C.-H. Mahling and K. Pfarr (Tutzing, 1996), 121–34
'Reflexions on Liszt's *Harmonies poétiques et religieuses*', *Liszt Society Journal*, xxi (1996), 10–23
'Die Verflechtung von Modalität und Tonalität in der Musik von Gabriel Fauré', *Gabriel Fauré, Werk und Rezeption: mit Werkverzeichnis und Bibliographie*, ed. P. Jost (Kassel, 1996), 152–62
'Les difficultés d'interprétation sémantique du final du *Crépuscule des Dieux*', *RdM*, lxxxiii (1997), 33–63
'Versuch einer androgynen Interpretation des Jagdmotivs in Richard Wagners *Tristan*', *Festschrift Christoph-Hellmut Mahling*, ed. A. Beer, K. Pfarr and W. Ruf (Tutzing, 1997), 455–64
'Franz Liszt et la virtuosité pianistique à Paris dans les années 1830', '*Parsifal*: drame païen ou drame chrétien?', *Musicologie au fil des siècles: hommage à Serge Gut*, ed. M. Kelkel (Paris, 1998), 303–19, 321–43
'Les lieder de Schubert inspirés par le *Wilhelm Meister* de Goethe', *Ostinato rigore*, nos.11–12 (1998), 7–45
'Permanence et transformation des structures mélodiques grecques antiques dans les *Mélodies populaires grecques* de Maurice Ravel', *RdM*, lxxxiv (1998), 263–76
'Eigenartige Beziehungen zwischen *Till Eulenspiegel* von Richard Strauss und Petruschka von Igor Strawinsky', *Festschrift Wolfgang Marggraf*, ed. H. Geyer, M. Berg and M. Tischer (Weimar, 1999), 271–84

JEAN GRIBENSKI

Gutheil [Gutkheyl']. Russian music publishing firm, active in Moscow. Founded in 1859 by Aleksandr Bogdanovich Gutheil (1818–82), it published music including vocal scores of operas by Meyerbeer, Gounod and Verdi, and romances by A.L. Gurilyov and Varlamov. It was a strong rival to Jürgenson, Belyayev and Bessel, particularly after its amalgamation with Stellovsky's firm in 1886. This transaction secured for Gutheil the rights to many works by Glinka, Dargomïzhsky, Serov and Balakirev, though Gutheil rejected the opportunity to become Balakirev's sole publisher after Balakirev's quarrel with Jürgenson in 1886. Perhaps his greatest coup was the acquisition of the publishing rights to Rachmaninoff's works. Shortly after Rachmaninoff's graduation from the Moscow Conservatory in 1892 Gutheil bought his opera *Aleko*, two cello pieces and six songs, and in October the same year he bought the First Piano Concerto. He published the cello pieces as op.2, and later included some of the songs in op.4, but, possibly unwilling to risk financial loss on a relatively unknown composer, he only issued a vocal score of *Aleko* and a two-piano arrangement of the concerto. Nevertheless from then until 1914 nearly all Rachmaninoff's major compositions appeared under the Gutheil imprint (a few were published by Jürgenson, and one by Edition Russe de Musique).

Gutheil formed an important link in the chain of ownership that characterized Russian music publishing: about 1810 Johann Paez had taken over the firm of Gerstenberg and Dittmar (then in the hands of Dittmar alone); he in turn was later bought out by Klever, and Stellovsky took over the entire concern about 1850. By the time of the amalgamation with Gutheil, that firm was being run by Aleksandr Gutheil's son Karl (*b* 1851; *d* after 1914), who had assumed control after his father's death. In 1914 the business was bought by Koussevitzky for 300,000 rubles and absorbed into his Edition Russe de Musique.

BIBLIOGRAPHY

B.P. Yurgenson: *Ocherk istorii notopechataniya* [An outline of the history of music printing] (Moscow, 1928)
A.S. Lyapunova: 'Kratkiy obzor istorii izdaniya proizvedeniy M.I. Glinki' [A short account of the history of the publication of Glinka's works], *M.A. Balakirev: Perepiska s notoizdatel'stvom P. Yurgensona*, ed. V.A. Kiselyov and A.S. Lyapunova (Moscow, 1958), 369–86
E. Garden: *Balakirev: a Critical Study of his Life and Music* (London, 1967)
B.L. Vol'man: *Russkiye notnïye izdaniya XIX–nachala XX veka* [Russian music publishing in the 19th and early 20th centuries] (Leningrad, 1970)

GEOFFREY NORRIS

Gutheil-Schoder, Marie (*b* Weimar, 16 Feb 1874; *b* Bad Ilmenau, Thuringia, 4 Oct 1935). German soprano. She studied in Weimar, where she made her début in 1891. After an apprenticeship in secondary roles, she had a notable success in 1895 as Carmen. She was then engaged by Mahler for the Vienna Staatsoper where, in spite of being dubbed 'the singer without a voice', she remained

as one of the most admired artists from 1900 to 1926. During this time she became most closely associated with the operas of Mozart, and of Richard Strauss who coached her in Electra and Octavian for the Viennese premières of *Elektra* and *Der Rosenkavalier*; she also appeared as Salome. At Salzburg she sang Susanna in *Le nozze di Figaro*, and at Covent Garden, in a single appearance under Beecham in 1913, Octavian. She gained additional respect among musicians for her support of some avant-garde composers, especially Schoenberg, whose *Erwartung* she sang at its première in Prague in 1924. On retirement as a singer she taught and directed at Vienna and Salzburg. Her few recordings, made in 1902, reveal very little about her. The admiration of other artists, such as Bruno Walter and Lotte Lehmann, tells far more, as does the faith reposed in her by Mahler and Strauss. Her singing was famous for its subtlety and refinement; and about the voice, Erwin Stein wrote that it was 'the perfect instrument of a great artist'.

J.B. STEANE

Guthrie, Woody [Woodrow] **(Wilson)** (*b* Okemah, OK, 14 July 1912; *d* New York, 3 Oct 1967). American folksinger and songwriter. He had a precarious home-life as a child, and little formal education. He taught himself to play the guitar, and during the 1930s lived the life of a hobo. Guthrie became a successful radio personality in Los Angeles, and began performing at protest meetings, on marches and for picket lines. In 1940 the ethnomusicologist Alan Lomax recorded Guthrie's repertory for the American Library of Congress. Around this time Guthrie met Pete Seeger, a fellow member of the Almanac Singers, in New York where Guthrie also performed with other activists, such as Leadbelly. During the 1950s and 60s he became legendary as a folk hero, exerting a strong influence on the younger generation of protest singers, including Bob Dylan, Joan Baez, Bruce Springsteen and Jack Elliott. The folk-rock singer Arlo Guthrie is his son.

Virtually all of the more than 1000 songs he wrote or adapted were greatly influenced by his travels, and dealt with such themes as the hardships of the Depression, the 'dust bowl' drought (1935) and union organization. He is best known for *This land is your land* and *Union Maid*, along with *So long, it's been good to know ya*, *Goin' down the road*, *Roll on Columbia*, *Reuben James* and *Pastures of Plenty*. His songs for children include *Why Oh Why*, *Put your finger in the air*, *Ridin' in my Car* and *Howdi Do*. He wrote a novel, an autobiography and hundreds of poems and news articles.

WRITINGS

Bound for Glory (New York, 1943/*R*)
American Folksong (New York, 1947/*R*) [with autobiography]
Born to Win, ed. R. Shelton (New York, 1965)
Seeds of Man: an Experience Lived and Dreamed, ed. W. Doerflinger (New York, 1976)
Pastures of Plenty: the Unpublished Writings of an American Folk Hero, ed. D. Leventhal and D. Marsh (New York, 1990)
Material relating to his life and work is in the Woody Guthrie Archive in New York

BIBLIOGRAPHY

R.A. Reuss: *A Woody Guthrie Bibliography, 1912–1967* (New York, 1968)
H. Yurchenco: *A Mighty Hard Road: the Woody Guthrie Story* (New York, 1970)
H. Wood, ed.: *A Tribute to Woody Guthrie* (New York, 1972) [with songs]
J. Klein: *Woody Guthrie: a Life* (New York, 1980)
W. Hampton: *Guerilla Minstrels: John Lennon, Joe Hill, Woody Guthrie and Bob Dylan* (Knoxville, TN, 1986)
J.N. Gatten: 'A Bibliographic Update, 1968–1986', *Bulletin of Bibliography*, xlv/3 (1988), 179–82
G. Logsdon: 'Woody Guthrie and his Oklahoma Hills', *Mid-American Folklore*, xix/1 (1991), 57–73

STETSON KENNEDY

Gutiérrez, Horacio (*b* Havana, 28 Aug 1948). Cuban pianist. A child prodigy, he made his concerto début with the Havana SO at the age of 11, later moving to the USA, where he studied in Los Angeles and at the Juillard School of Music. He first came to international prominence when he won second prize at the 1970 International Tchaikovsky Competition in Moscow. Although best known as an exponent of the Romantic virtuoso tradition, he has been a regular participant in the Mostly Mozart Festival in New York and has appeared in chamber music with the Guarneri, Tokyo and Cleveland quartets. In 1982 he was awarded the Avery Fisher Prize. While particularly identified with the concertos of Brahms, Tchaikovsky and Rachmaninoff, Gutiérrez is a thoughtful and elegant interpreter of the Beethoven concertos and a persuasive advocate of such conservative contemporary composers as William Schuman and André Previn. Although capable of bravura in the biggest virtuoso works, he is essentially a pianist of great tonal refinement, whose best performances combine a vivid feeling for musical drama with a classical sense of proportion.

JEREMY SIEPMANN

Gutiérrez de Padilla, Juan. *See* PADILLA, JUAN GUTIÉRREZ DE.

Gutiérrez (y) Espinosa, Felipe (*b* San Juan, 26 May 1825; *d* San Juan, 27 Nov 1899). Puerto Rican composer. His father Julián Gutiérrez gave him his first music lessons, but he was chiefly self-taught. In 1845 he was appointed a *músico* in the Iberia battalion and in 1858 he won in open competition the post of *maestro de capilla* of San Juan Cathedral. For the next few years he also conducted the orchestra in the Teatro Municipal during opera seasons. His *Teoria de la música*, published at San Juan for pupils in his free music academy, reached a third edition in 1875. Aided by a subsidy from the San Juan town council in 1873, he studied in Europe for a year, chiefly in Paris. In 1898 as a result of the American occupation he lost his cathedral post and during the last year of his life existed on a pittance earned as a concierge.

Gutiérrez was the foremost 19th-century Puerto Rican composer of operas and sacred music, and was recognized as such as far away as Caracas, where three of his masses survive in the Venezuelan national library. His third opera, *Macías* (now in *E-Mp*), won a gold medal (30 June 1871) and proved the equal of any Spanish romantic opera of its century when first performed, on 19 August 1977, at the refurbished Teatro Tapia in San Juan. He wrote memorable melodies clothed in a rich orchestral fabric and achieved moments of real dramatic grandeur.

WORKS

OPERAS

Guarionex (3, A. Tapia y Rivera), San Juan, *c*1876, lost; ov., La Yuca, probably from this opera
El Bearnés (4, A. Biaggi), lost
Macías (3, ? M. Travieso y del Rivero, after M.J. de Larra), San Juan, Tapia, 19 Aug 1977, *E-Mp*
El amor de un pescador (zar, C.M. Navarro y Almanso), lost

SACRED

Las Siete Palabras, orat, solo vv, chorus, orch, org
5 masses, 1859–72; 2 requiem masses; 8 Salve regina, 1865–92; 2 Passions, 1870; Parce mihi, 1871; Gozos de la Inmaculada

Concepción, 1878; Lamentación 3a, for Maundy Thursday; 3 sets of Letanías, chorus, orch, org

BIBLIOGRAPHY

F. Asenjo y Arteaga: *Las fiestas de San Juan* (San Juan, 1868, 2/1971), chap.13
J.A. Daubón: 'El maestro Felipe Gutiérrez', *Plumas amigas* (San Juan,1912), iv, ed. C. Coll y Toste
A. Chavier Arévalo: 'El arte musical puertorriqueña', *El libro de Puerto Rico*, ed. E. Fernández García (San Juan, 1923), 778
R. Stevenson: 'National Library Publications in Brazil, Peru and Venezuela', *Inter-American Music Review*, iii/1 (1980), 43
R. Stevenson: 'Caribbean Music History: a Selective Annotated Bibliography', *Inter-American Music Review*, iv/1 (1981), 37–8 [whole issue]
N. Muñoz de Frontera: *A Study of Selected Nineteenth-Century Puerto Rican Composers and their Musical Output* (diss., New York U., 1988), 115–35, 281–94, 325–30, 407–11
P. Malavet Vega: *Historia de la canción popular en Puerto Rico* (Ponce, 1992), 248, 311, 369
G. Menéndez Maysonet: *Catálogo temático de la música de Felipe Guitiérrez y Espinosa (1825–1899)* (San Juan, 1993)

ROBERT STEVENSON

Gutiérrez Heras, Joaquín (*b* Tehuacán, Puebla, 28 Sept 1927). Mexican composer. He studied architecture and at the same time taught himself music. Between 1950 and 1952 he studied with Imre Hartmann (cello), Rodolfo Halffter (analysis) and Galindo (composition). He went on to receive grants from the Instituto Francés de América Latina to study with Messiaen in Paris (1952–3) and from the Rockefeller Foundation to study with Bergsma and Persichetti at the Juilliard School, New York (1960–61). In Mexico he taught analysis at the Conservatorio Nacional (1969–70) and was the director of Radio Universidad (1966–70), for which he recorded numerous music programmes. He also taught in the composition workshop of the Instituto Nacional de Bellas Artes (1975–7). In 1996 he was awarded an honorary doctorate by the Universidad Nacional Autónoma de México.

Gutiérrez Heras's carefully constructed music falls into two large groups: commissioned works for stage and screen, and pieces with a long gestation or revision period, written without heed to deadlines. His film scores have won a number of prizes, earning him significant recognition in that field. These have also, on occasion, served as points of departure for later compositions: such is the case with the music for the film *Remedios Varo*, which was later reworked into the *Trío de alientos*. Gutiérrez Heras's musical language oscillates between a diatonicism in which modal harmony predominates (*Sonata simple*, *Divertimento*) and a partly atonal vocabulary, which includes aleatory elements (*Trío de alientos*, *Ludus autumni*). Standing apart from the avant garde, Gutiérrez Heras has produced a body of work which ranks among the most solid and important in contemporary Mexican music.

WORKS

Ballet: El deportista, 1950s
Incid music: La hora de todos (J.J. Arreola), *c*1955; Poesía en voz alta (J.J. Arreola, O. Paz), 1956; The Taming of the Shrew (W. Shakespeare), 1981; El viejo celoso (M. de Cervantes), 1989; Intimidad (H. Hiriart), 1989
Film scores: Diez manos sobre el acero (A. Mutis), 1965; Remedios Varo (J. García Ascot), 1966; Olimpiada en México (A. Isaac), *c*1969; Maten al león (J. Estrada), 1975; La casta divina (J. Pastor), 1976; Los indolentes (J. Estrada), 1977; Naufragio (J.H. Hermosillo), 1977; El corazón de la noche (J.H. Hermosillo), 1983
Orch: Divertimento, pf, orch, 1949, rev. 1980; Los cazadores, sym scene, 1961; Postludio, str orch, 1986; Ludus autumni, 1991; Sinfonía breve, 1992; Suite sinfónica, 1992
Vocal: Cantata de cámara (E. Prados), Mez, 2 fl, hp, vn, va, vc, db, 1961 Noctúrno inmóvil (Prados), SATB, 1980; De profundis (Psalms), SATB, pf, perc, 1982; Organum, double children's chorus, insts ad lib, 1988
Chbr: Dúo, fl, vc, 1964, rev. 1979; Trío de alientos, ob, cl, bn, 1965. rev. 1979 [based on film score Remedios Varo]; Sonata simple, fl, pf, 1965; 2 piezas, hn, tpt, trbn, 1967; Night and Day Music, ww, brass, perc, 1973; Trópicos, cl, vn, vc, pf, 1987; Str Qt, 1988, rev. 1993; Qnt, cl, str qt, 1989, rev. 1994; Nictálope, 2 gui, 1990; Canción en el puerto, vc, pf, 1995
Pf: Variaciones sobre una canción francesa, 1960

BIBLIOGRAPHY

L.J. Cortez: 'Joaquín Gutiérrez Heras: la búsqueda de lo irremplazable', *Pauta*, xv/55–6 (1995) 54–60

RICARDO MIRANDA-PEREZ

Gutiérrez Sáenz, Benjamín (*b* San José, 3 Jan 1937). Costa Rican conductor, composer and pianist. He began studying music with his maternal grandmother, Rosa Jiménez Nuñez, daughter of the composer Pilar Jiménez. He studied the piano at the National Conservatory (1953–6) and the piano and composition at the National Conservatory of Guatemala (from 1956). In October 1957 a successful performance at the Costa Rican National Theatre of his opera *Marianela* (based on a novel by Benito Pérez Galdós) earned him a grant from the International Education Institute to study at the New England Conservatory (1959–60), where he obtained the MM. In 1961 he studied with Milhaud in Aspen, Colorado, and with Ross Lee Fenney at Ann Arbor, Michigan. In 1964 he studied with Ginastera at the di Tella Institute in Buenos Aires, where he was able to forge contacts with composers from all over the world. He taught at various institutions in Costa Rica (1954–72), including the National Conservatory (from 1962). When this was renamed the School of Musical Arts he became its director (1972–5). He was deputy conductor of the National SO (from 1970) and conductor of the newly founded University of Costa Rica SO (1985–9) and Chamber Orchestra. From 1973 he worked full-time at the School of Musical Arts, teaching instrumentation, composition, orchestration and the piano (retired 1984; emeritus professor from 1986).

As a conductor Sáenz Gutiérrez played a crucial role in the development of opera performances in Costa Rica. He conducted memorable productions of Gounod's *Faust* (1987) and Bizet's *Carmen* (1981), and he also conducted the premières of his *El pájaro del crepúsculo* (1982) and of two operas by Acevedo Vargas.

He has won several composition prizes, and his works have been performed in several locations in the Americas and Europe. As a pianist he has appeared with the National SO in performances of concertos by Mozart, Liszt and Grieg, and of some of his own compositions.

WORKS

Ops: Marianela (1, B. Pérez Galdós), San José, Nacional, Oct 1957; El regalo de los reyes, o las dos Evas (1, O. Henry), 1960, perf. 1986; El pájaro del crepúsculo, perf. 1982
Vocal: Absolutio post Missam pro defunctis, solo vv, chorus, orch, 1962; 3 canciones, S, orch, 1977; Jorge Debravo, spkr, S, orch, 1979; Coplas a Federico (L. Picado), S, 1986; Vocalise, female chorus
Orch: Cl Conc., 1960; Improvización, str, 1961; Pavana, str, 1963; Vn Conc., 1964; Tramas, str, 1966; Homenaje a Juan Santamaría, 1967; Variaciones concertantes, pf, orch, 1969; Preludio sinfónico, 1970; Pequeña obertura, band, 1974; Suite, 1975; Concierto barroco, 1976; Variaciones rítmicas, chbr orch, 1978; Sym. no.1 'en recuerdo de Johannes Brahms', 1980; Fl Conc., 1981; Va Conc., 1983

Chbr and solo inst: Trio, fl, cl, bn, 1959; Toccata y fuga, pf, 1960; Música para 7 instrumentistas, 1965; Sexteto, wind, pf, 1968; Dúo, vn, pf, 1971; Pf Trio, 1972; Toccatina, vn, vc, 1973; Danza de la pena negra, pf, 1988; Douze minutes à Neuchâtel, str, perc, 1989

BIBLIOGRAPHY

B. Flores Zeller: *La música en Costa Rica* (San José, 1978), 136–7
R. Sider: 'Contemporary Composers in Costa Rica', *LAMR*, v (1984), 267–71

JORGE LUIS ACEVEDO VARGAS

Gutman, Natalya (*b* Kazan, 14 June 1942). Russian cellist and composer. Born into a family of several generations of musicians, she was brought up in Moscow. She began playing the cello at five under the tutelage of her stepfather, Roman Sapozhnikov, and at nine made her first public appearance. At the Gnessin Music School she studied with Sergey Aslamazyan and then with Galina Kozolupova, who remained her teacher at the Moscow Conservatory. In her teens she also worked with her grandfather, the violinist Anasim Berlin. She took a postgraduate course with Rostropovich and in 1962, while still a student, won the silver medal at the International Tchaikovsky Competition in Moscow. She also won prizes at the Vienna Student Festival and the Dvořák Competition in Prague, and in 1967 she and her duo partner, the pianist Alexey Nasedkin, took first prize in the Munich Chamber Music Competition. For a time Gutman's career was restricted to Eastern Europe but in 1980 she appeared at the Edinburgh Festival, playing the Brahms Double Concerto with her husband, Oleg Kagan. Works were written for the two of them by Anatol Vieru, Alfred Schnittke, Tigran Mansuryan and Sofiya Gubaydulina. In addition Gutman has had works composed for her by Edison Denisov, Vassily Lobanov and Schnittke. Although she has all the major works for cello and orchestra at her command and is famed for her interpretations of the Shostakovich concertos and Prokofiev's Sinfonia concertante, she is perhaps heard at her best in chamber music, where her lyrical gifts can come to the fore. Until her husband's death in 1990 she was regularly heard playing in small groups with him and like-minded musicians such as Richter, Bashmet and Lobanov. In 1992, with Claudio Abbado, she founded the Berlin Encounters so that young artists could play chamber music with established musicians. She has recorded much of her solo repertory and can also be heard on many records of chamber music, most of them taken from concert performances. Her compositions include a Sonatina for solo cello, published in 1970.

TULLY POTTER

Gutmann, Albert J. Austrian firm of music publishers. It was founded in Vienna in 1873 and was grandly described as the 'Kaiserl. Königl. Hof-Musikalienhandlung' on its title-pages. Its premises were at the Hofoperntheater. Gutmann published the first editions of three major works by Bruckner: the String Quintet (1884), the Seventh Symphony (1885) and the Fourth Symphony (1889) each in full score, parts and arrangements for piano four hands. Although the Gutmann score of the Fourth Symphony was dismissed by Bruckner scholars in the early 20th century, it has been suggested more recently that it may actually represent Bruckner's own definitive revision of the work.

Gutmann remained active after the collapse of the Austro-Hungarian Empire, with the firm's address now given simply as 'Im Opernhaus'. An advertisement which appeared in 1919 listed highlights from the catalogue, including the film's three distinguished Bruckner publications along with songs by Ignaz Brüll, Felix Mottl and Arthur Nikisch, instrumental music by Alfred Grünfeld and Ludwig Schytte, the version of *Don Giovanni* by Max Kalbeck and Robert Fuchs, and Mottl's opera *Agnes Bernauer*.

Gutmann himself appears as a character in one of the curiosities of the Bruckner literature. In 1924 Victor Léon collaborated with Ernst Decsey on a burlesque play about the life of Bruckner, *Der Musikant Gottes*; Gutmann is in the cast, thinly disguised as 'Goldmann, Musikverleger'. His firm appears to have ceased operations during the 1920s.

BIBLIOGRAPHY

A. Gutmann: *Aus dem Wiener Musikleben: Künstler-Erinnerungen 1873–1908* (Vienna, 1914)
B. Korstvedt: 'The First Edition of Anton Bruckner's Fourth Symphony: Collaboration and Authenticity', *19CM*, xx (1996–7), 3–26
N. Simeone: 'Bruckner's Publishers: 1865–1938', *Brio*, xxxvi/1 (1999), 19–38

NIGEL SIMEONE

Gutturalis. *See* VIRGA STRATA.

Guy, Barry (John) (*b* London, 22 April 1947). English composer and double bass player. He played the bass in a Dixieland band at school, and jazz and improvisation have remained integral to his style. While working as a draughtsman Guy studied composition with Glasser at Goldsmiths' College (1965–6), and at the GSM he studied the bass with J. Edward Merrett and composition with Orr and Standford (1967–71). He joined the Spontaneous Music Ensemble in 1967; in 1970 he founded and became artistic director of the London Jazz Composers Orchestra, for which he has composed numerous works and recorded over 80 albums with major jazz artists such as Evan Parker, Bill Dixon and Cecil Taylor. A performer and composer in both classical and jazz styles, Guy's creative output evinces a dramatic synthesis of complex avant-garde structures with the immediacy and communicability of free jazz improvisation. Principal bass of the Orchestra of St John's Smith Square (1970–85) and of the City of London Sinfonia (1974–96), his works for his instrument have expanded both its range of sonorities and introduced novel virtuoso techniques which have inspired compositions by Rands, Orr and Swayne. His first work to gain international attention was *D*, for solo amplified strings, first performed by Boulez and the BBC SO. Excitingly varied, often aleatory string textures are displayed in major works, including *Flagwalk*, *The Eye of Silence*, *After the Rain* and *Fallingwater*, one of several works inspired by architecture. In 1991 *Look Up!* won the Royal Philharmonic Society Award. For semi-improvisational scores Guy developed his own graphic notation; in *Bird Gong Game* and *Witch Gong Game*, symbols are derived from drawings by the artist and jazz pianist Alan Davie. In more recent works he explores a postmodern synthesis of early music and avant-garde sonorities, a result of his experience with period orchestras and in duo with his wife, the baroque violinist Maya Homburger. In *Buzz* a viol consort exploits jazz techniques inspired by Charlie Mingus; in *Dakryon* the baroque violin is set against electronic tape and wild bass sounds. Guy has also presented improvisation and composition workshops at various universities, including York and Harvard.

WORKS
(*selective list*)

Orch: D, amp str, 1972; Anna, amp db, orch, 1974; Flagwalk, str, 1974; Statements II – Ex, amp db, orch, 1974 [from Statements II, amp db]; The Eye of Silence, vn, 2 fl, str, 1988; UM 1788, str qnt, 18 str, 1989; After the Rain, str, 1992; Fallingwater, conc. for orch, 1996

Jazz orch: Ode, 1980; Polyhymnia, 1988; Harmos, 1989; Double Trouble, 1990; Theoria, 1992; Portraits, 1994; 3 Pieces for Orch, 1997; Double Trouble II, 1998

Chbr and solo inst: Statements II, amp db, 1972; Play, pf, ens, 1976; Bitz!, fl, ob, cl, pf, qt, 1979, rev. 1981; Circular, 2 ob (1 pfmr), 1984; Whistle and Flute, fl, tape, 1985; The Eye of Silence, vn, db, cimb, pf, 1989 [from The Eye of Silence, orch]; Look Up!, 8 vc, 1991; Bird Gong Game, improvising soloist (various insts), fl, ob, cl, b cl, hn, perc, 1992; Mobile Herbarium, sax qt, 1992; Celebration, vn, 1994; Buzz, viol consort, 1994; Redshift, 2 vc, 1988; Dakryon, baroque vn, db, tape, 2000

Vocal: Str Qt no. 3 (W. Owen: *Strange Meeting*), S, amp str qt, 1973; Waiata, T + perc, medieval insts (1 pfmr), 1980, arr. 2 male vv + Renaissance insts, 1990; The Road to Ruin (S. Sassoon), 4 vv, str qt, 1986; Remembered Earth (trad. Amerindian text), T, B, lute, b viol/gui, synth, tape, 1992, arr. S, A, T, B, SATB, ob, baroque vn, db, hpd, 1999; Un coup de dés (S. Mallarmé), 4 male vv, 1994

Principal publisher: Novello

BIBLIOGRAPHY

M. Miller: 'Barry Guy', *The Strad*, cii (1991) 108–12
B. Smith: 'Barry Guy and the London Jazz Composers Orchestra', *Coda*, no.248 (1993), 6–10
J. Talbot: 'Brave New World: Barry Guy's Experiments in Improvised Jazz', *Double Bassist*, i (1996), 10–14

MALCOLM MILLER

Guy, Buddy [George] (*b* Lettsworth, LA, 30 July 1936). American blues singer and guitarist. Until he was 20 he lived in Louisiana, where he played the guitar and was among the younger black musicians who sang to accompany Lightnin' Slim (Otis Hicks, 1913–74). After moving to Chicago, he came under the influence of Otis Rush, whom he subsequently claimed to have defeated in a blues contest. His guitar playing was lyrical and finely executed, with clear notes that were permitted to 'hang' until they faded, a technique made possible by the use of well-amplified instruments. He became a resident guitarist for the Chess company, for whom he made *First Time I Met the Blues* (1960), notable for its high, intense vocal line and expressive guitar playing. Guy provided accomplished support for Sonny Boy Williamson 'II' on *Trying to Get Back on my Feet* (1963, Checker), and was particularly sensitive as an accompanist for Junior Wells on the slow blues *Ships on the Ocean* (1965, Del.). He made a successful partnership with Wells, aided by the skill of both musicians and their ability to perform before large audiences as popular entertainers; they were in great demand for concerts and overseas tours, on which Guy has made some of his best recordings. *Ten Years Ago* (Red Lightnin'), recorded in Montreux in 1974, was a new version of a piece they had first recorded in 1961, and *High Heel Sneakers* (1975, Bourbon) was recorded while on tour in Japan. The excessive demands of such tours, however, sometimes caused the quality of their performances to suffer. In 1991 he recorded the acclaimed album *Damn Right I've Got the Blues* (Silverstone). At his best Guy remained one of the finest blues singers based in Chicago, capable of playing with great feeling and fluency. In the 1990s he founded his own Blues Legends Club in Chicago.

BIBLIOGRAPHY

J. O'Neal and T. Zorn: 'Interview: Buddy Guy', *Living Blues*, i/2 (1970), 3–9 no.2
D. Forte: 'Buddy Guy: Wildman of the Blues', *Guitar Player*, xxi/4 (1987), 30–40
J. Obrecht: 'Buddy Guy', *Guitar Player*, xxiv/4 (1990), 32–4, 37–40, 45–8
D. Whiteis: '50 Million Riff Thieves Can't Be Wrong: Buddy Guy', *Down Beat*, lviii/10 (1991), 22–3
S. Spencer: 'Buddy Guy: his Time is Now', *Rolling Stone* (28 Nov 1991)

PAUL OLIVER

Guy, Helen. *See* HARDELOT, GUY D'.

Guy, Nicholas (*fl* 1615; *d* 28 Aug 1629). English musician and composer. He was the third generation of the Guy family, originally of foreign extraction, to serve at the English court. He was probably the son of Peter Guy the younger, of Greenwich, and was appointed as flautist from 24 June 1615, holding the post until his death. His extant compositions include a three-part fantasia (*GB-Lbl* Add.40657–61) and two six-part almains for wind (*Cfm* Mu.734).

BIBLIOGRAPHY

AshbeeR, iii–v, viii; *BDECM*

ANDREW ASHBEE

Guyana. Republic on the northeastern coast of South America with an area of 215,000 km² and a population of 874,000 (2000 estimate). Formerly named British Guiana, it gained independence from the United Kingdom in 1966 and became a member of the British Commonwealth. Though on the mainland, Guyana is a part of the circum-Caribbean culture area and its heterogeneous musical traditions are most similar to those of other Caribbean poly-ethnic or plural societies (*see* SURINAME and TRINIDAD AND TOBAGO). The music of Guyana comprises three distinct traditions: that of the Amerindian tribes (5% of the population in 1975), of the East Indian community (51%) and of the African-derived blacks and Creoles (31%). However, by the beginning of the 21st century, little musicological research had been conducted there.

BIBLIOGRAPHY

GEWM, ii ('Guyana', O. Ahyoung)
W.H. Brett: *The Indian Tribes of Guiana* (London, 1868), 133, 154, 349
E.F. Im Thurn: *Among the Indians of Guiana: Being Sketches Chiefly Anthropologic from the Interior of British Guiana* (London, 1883/R), 308, 310
W.E. Rot: *Additional Studies of the Arts, Crafts, and Customs of the Guiana Indians, with Special Reference to those of Southern British Guiana* (Washington DC, 1929), 88
G. Chase: *A Guide to Latin American Music* (Washington DC, 1945, enlarged 2/1962/R as *A Guide to the Music of Latin America*)
A. Butt Colson: 'Halleluja among the Patamona Indians', *Anthropológica*, xxviii (1971), 25–58
P. Manuel: *Caribbean Currents* (Philadelphia, 1995)

□

Guy de Cherlieu. *See* GUIDO OF CHERLIEU.

Guy de Saint-Denis (*fl* late 13th century and early 14th). French Benedictine music theorist. He was a monk of St Denis: Ulysse Chevalier falsely claimed that he was Guy de Chartres, Abbot of St Denis between 1294 and 1310 (*Répertoire des sources historiques du Moyen Age: bio-bibliographie*, Paris, 1877–88, 2/1905–7, i, p.2013), but he cannot be identified among the many monks named Guy in the obit lists of St Denis (ed. C. Samaran in *Bibliothèque de l'Ecole des chartes*, civ, 1943, p.49). The sole surviving copy of his treatise (*GB-Lbl* Harl.281, ff.58*v*–96) concludes 'Here ends the treatise on the tones compiled by brother Guido, monk of the monastery of St

Denis in France'; this information is confirmed by an acrostic of the initial letters of the introduction and the four sections of the treatise, which yields the name 'Guido' (a similar procedure may be observed in the seven sections of the *Speculum musice* of Guy's contemporary Jacobus of Liège).

Guy's treatise comprises two sections. The first is theoretical, and deals with the Gregorian psalm tones, consonances, modes etc. The second section is practical, and concerns the performance of the psalms and the use of the *neuma* (melismas that might be added at the ends of certain chants). It concludes with a tonary corresponding with the antiphoner and gradual in use at St Denis. Guy quoted a hymn from the Office of St Louis; Louis was canonized in 1297 and the Office composed in 1299 (this Office followed the Paris use, however, and according to Guy, was not sung at St Denis). He also mentioned an unknown chant for Corpus Christi. This festival was introduced at Paris in 1318, and slightly earlier at St Denis since Cluny introduced it in 1315; the treatise must therefore have been compiled before Paris adopted the Corpus Christi Office commonly attributed to St Thomas Aquinas (i.e. in the period between 1315 and 1318).

The sources of the treatise include Plato, Aristotle, Boethius, the *Micrologus* of Guido of Arezzo, Honorius of Autun, Guillaume d'Auxerre on the *neuma*, the *Dialogus* of Pseudo-Odo (*see* ODO) and the treatises on plainchant by Petrus de Cruce ('qui fuit optimus cantor') and, in particular, Johannes de Garlandia. Guy's quotations from the latter enabled Reimer to identify the authentic version of Johannes's treatise.

BIBLIOGRAPHY

EitnerQ; *FétisB*
M. Huglo: *Les tonaires: inventaire, analyse, comparaison* (Paris, 1971), 337–8
E. Reimer, ed.: *Johannes de Garlandia: De mensurabili musica* (Wiesbaden, 1972), 6–10
A.W. Robertson: *The Service Books of the Royal Abbey of Saint-Denis: Images of Ritual and Music in the Middle Ages* (Oxford, 1991), 113–29, 334–5

MICHEL HUGLO

Guyer, Percy. Pseudonym of SEPTIMUS WINNER.

Guymont (*fl* 14th century). French composer. He is now known only from a three-voice Kyrie (*F-APT* 16bis; ed. in CMM, xxix, 1962 and in PMFC, xxiii, 1989–91). The middle voice is frequently harmonized in discant style with the tenor; but, particularly in the four-bar hockets which conclude each major section, the two upper voices move together, so that the total effect is of motet style. (For further discussion see H. Stäblein-Harder: *Fourteenth-Century Mass Music in France*, MSD, vii, 1962.)

GILBERT REANEY

Guyon [Guion], **Jean** (*b* c1514; *d* after 1574). French composer. He was a singer in the cathedral choir at Chartres from 1523, and from 1541 to 1556 he was *maître des enfants* there. He was made a canon in 1545, later becoming a senior official ('commis à l'oeuvre'). His name does not appear on the register after 1574.

17 chansons published between 1535 and 1551 show Guyon to have been an extremely skilful chanson composer. Each of the four voices has real melodic interest, and the musical structure is nicely balanced between lively, imitative writing, passages in triple metre and homophonic sections. Most are melismatic to suit their serious, melancholy nature; a few have ribald texts set syllabically to rapid notes. Two particularly interesting chansons, *Musiciens qui chantez à plaisir* and *Si j'estoys Dieu vous series tous mes chantres gentilz*, bear witness to his pleasure in singing and his delight in the singers who worked with him; the texts advise them not to sing without having something to drink, and not to sing too loud or rush the tempo.

Only three sacred works by Guyon are known: the motet *Fundamenta eius in montibus* and two masses. His *Missa 'Je suis desheritée'* (based on a chanson attributed by Attaingnant to both Lupus and Cadéac) uses canonic writing in the 'Crucifixus' and Agnus Dei sections.

WORKS

all for 4 voices

SACRED

Missa 'Je suis desheritée' (Paris, 1556) (on chanson by Lupus or Cadéac); Missa 'Tota pulchra es', in Missae duodecim, a celeberrimis authoribus, 4vv (Paris, 1554)
Fundamenta eius in montibus, 1535[1]

CHANSONS

Amour ung jour, 1549[20]; Ce que l'oeil pert, 1549[21]; C'est trop presté, 1549[19]; De noz deux cueurs, 1563[3]; Encore Amour ne m'avoit faict sentir, 1546[14]; Esleu m'avez pour vostre seul, 1550[12]; Gaultier racontra Janeton, 1545[10]; Je meurs allors que de vous ay perdu, 1549[21]; Long temps y a, innocente pucelle, 1550[9]
Malade si fut ma mignonne, 1550[11]; Mon amy est en grace si perfaict, 1550[11]; Musiciens qui chantez à plaisir, 1550[9]; Par toy Amour, héllas, je suis laissée, 1546[12] (attrib. H. Fresneau in 1545[13]); Pleust or a Dieu, 1543[11]; Quelque yvrongne de par le monde, 1550[9]; Recepte pour un flux de bourse, 1550[9]; Si j'estoys Dieu, 1543[9]

BIBLIOGRAPHY

MGG1 (F. Lesure)
J.A. Clerval: *L'ancienne maîtrise de Notre-Dame de Chartres du Ve siècle à la Révolution* (Paris, 1898/*R*), 81, 293

CAROLINE M. CUNNINGHAM

Guyonnet, Jacques (*b* 20 March 1933). Swiss composer and theorist. He studied the piano, conducting and composition at the Geneva Conservatoire, attended the Darmstadt summer courses, and in 1959 founded the Geneva Studio for Contemporary Music, which contributed a great deal to the development and distribution of techniques of serial composition in French-speaking Switzerland. From 1960 he worked with Boulez, features of whose style appear frequently in Guyonnet's early compositions. In 1967 Guyonnet began teaching composition at the Geneva Conservatoire. He founded an electronic studio that was later extended to become a research institute for electronic music and audio-visual art. As a composer, Guyonnet turned away from the strictly serial style in the 1960s and began concerning himself with polystylistic influences and various different systems of musical language; his work also reflects the influence of light music. One of the pioneers of computer music in Switzerland, he composed little after the 1980s.

WORKS

(*selective list*)

Stage: Entremonde, ballet, 1967; Electric Sorcerers, rock op, 1980–81
Orch: Suite sérielle, chbr orch, 1958; Monades I–III, 1959–61; En trois éclats, pf, orch, 1964; 7 paroles du temps, 1966; Les enfants du désert, str, 1974; Lucifer Photophore, chbr orch, 1974–5; A single R, va, chbr orch, 1971; Les profondeurs de la terre, 1977; Ombres, 1979; Tempi soli, chbr orch, 1979; Les dernières demeures, 1979; Harmonique-souffle, chbr orch, 1980; Hier, aujourd'hui, demain, 1986; Base-anabase, pf, orch, 1990
Vocal: Méditations, S, 2 pf, 2 hp, 2 perc, 1962; The Approach to the Hidden Man II (H. Michaux), 1v, 11 insts, 1967; Chorus III, S, str,

1969; Le chant remémoré, 4vv, orch, 1972; Textes III, 6 soloists, 4vv, tape, 1972; Zornagore (M. Butor), spkr, orch, 1976; Anagramme sur le nom de Geneviève Calame, chorus, 8 brass, 1980; La canatate interrompue, orat, 1986
Other inst: Polyphonie II, 2 pf, 1960; Polyphonie I, a fl, pf, 1962; Polyphonie III, fl, va, 2 pf, 1964; The Approach to the Hidden Man I, 8 insts, 1967; Chronicles, pf, perc, tape, 1971; Memorial pour Artemis Calame, 8 brass, 1973; Variations sur un thème de Webern, 8 brass, 1974; Immémoriales, pf, elecs, 1976; D'Est en Ouest, 7 insts, vn, sarod, tabla, tape
Other elec pieces
Principal publisher: Universal

WRITINGS

Structure et communication (Paris, 1963)
Musique et architecture (Geneva, 1976)

BIBLIOGRAPHY

J. Derbès: 'Un musicien du XXème siècle: Jacques Guyonnet', *Revue musicale de Suisse romande*, xvii/4 (1964), 5 only
P.-A. Gaillard: 'Jacques Guyonnet: "The Approach to the Hidden Man"', *SMz*, cvii (1967), 235–6
J. Grimm: 'Jacques Guyonnet: "7 portes du temps"', *SMz*, cviii (1968), 6–8
P. Druey: 'A propos de l'art musical à Genève', *SMz*, cx (1970), 154–9 [interview]
Schweizer Komponisten unserer Zeit (Winterthur, 3/1993) [in Ger., Fr., It. and Eng.]

ROMAN BROTBECK

Guyot (de Châtelet) [Castileti], **Jean** (*b* Châtelet, ?1512; *d* Liège, 11 March 1588). Flemish composer. He entered the University of Leuven in 1534 and graduated with the Bachelor of Arts on 22 March 1537. On 26 April 1538 he obtained his share of the family inheritance at Châtelet, and documents from the record office of the deputy mayor there (1549–50) show that he kept some contact with that part of the country. According to Thimister he was chaplain and *maître de chant* of St Paul, Liège, from 1546. Susato published several of his motets in Antwerp in that year and several secular pieces during the next few years. Guyot's name appears in the lists of chaplains of St Paul in 1552 and 1554. In the latter year he dedicated his *Minervalia ... artium*, a dialogue on the virtues of music, to George of Austria, Prince-Bishop of Liège 1544–57. Guyot replaced Zacharias Gransyre as *maître de chant* of the Cathedral of St Lambert, Liège, late in 1557 or early in 1558; on 24 April 1558 he was appointed rector of the imperial altar of St Lambert in the cathedral. In 1559 he was required to take on the duties of first precentor from Etienne Danielis but was able to pass them on to Jean de Chaynée in 1561. On 28 July 1563 the chapter of St Lambert gave Guyot permission to travel to the imperial court at Vienna, and during his absence appointed Nicolas Douhaer *maître de chant* and Toussaint Dalmangne as second succentor.

In November 1563 Guyot succeeded Pieter Maessens (who had died in October) as Kapellmeister in Vienna and employed two singers from Liège, Jean de Chaynée and Adamus de Ponta, who had apparently accompanied him. The death of Emperor Ferdinand I the following year deprived them of their posts, for Ferdinand's heir, Maximilian II, dismissed his father's retinue and installed himself in Vienna with his own chapel, directed by Jacobus Vaet. Guyot returned to Liège and took up his benefice again, but no longer took any part in directing the cathedral's music. However, he appears to have composed religious music for the use of the church in Liège for over 20 years and to have taken a guiding interest in the work of young composers, notably Gérard Heine, canon of St Jean l'Evangéliste. Two other pupils of his from the years before 1563 were Johannes de Fossa, successor to Lassus in Munich, and Jean de Chaynée, *maître de chant* in Maastricht. Guyot was dean of the Chapelle des Clercs until his death and was buried there.

Guyot used dense polyphonic textures, with few rests in any voices and with imitative entries following closely on each other. He rarely wrote chordal passages or changed his vocal scoring and in this is typical of mid-16th-century composers of the southern Netherlands. The works for six voices are remarkably full and sonorous (for example the *Te Deum* in RISM 1568²); easily recognizable thematic motifs, frequently beginning on the upbeat, generally develop within a limited range. The four-voice secular pieces have considerable life and even vivacity thanks to his fluency and skill in imitative counterpoint.

WORKS

Missa 'Amour au cueur', 8vv, *D-Mbs* (Mus.46)
Te Deum, 6vv, *Mbs* (Mus.515)
6 motets, 4vv, 1547⁵, 1547⁶, 1553⁸, 1553¹⁰, 1554⁸
8 motets, 5vv, 1546⁶, 1546⁷, 1553¹⁴, 1553¹⁶, 1555⁸, 1555⁹, 1568⁴
3 motets, 6vv, 1568², 1568⁴
7 motets, 8vv, 1568², 1568⁴, 1568⁶
Benedicta es caelorum regina, 12vv, 1568² (arr. of Josquin's Benedicta, 6vv)
7 chansons, 4vv, 1549²⁹, 1552⁷, 1552⁸, 1552⁹
4 chansons, 6vv, 1550¹⁴
2 chansons, 8vv, 1550¹⁴
Minervalia ... artium (Maastricht, 1554)

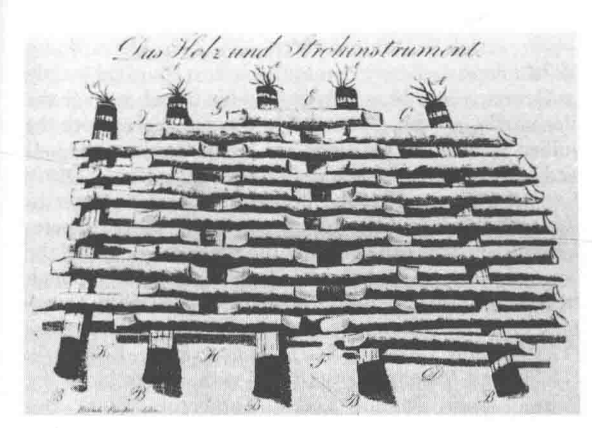
BIBLIOGRAPHY

AudaM; VannesD
C. Lyon: *Jean Guyot de Châtelet ... sa vie et ses oeuvres* (Charleroi, 1875)
O.J. Thimister: *Histoire de l'église collégiale Saint-Paul* (Liège, 2/1890)
R. Laloux: 'Le testament de Jean Guyot de Châtelet', *Bulletin des bibliophiles liégeois*, xiv (1942), 157–77
A. van der Linden: 'Les "Minervalia" de Jean Guyot', *RBM*, iii (1949), 105–9
J. Quitin: 'Jean Guyot de Châtelet: succentor de la cathédrale Saint-Lambert à Liège', *RBM*, viii (1954), 125–6 [followed by paragraph of additional information by S. Clercx]
J. Quitin: 'Les maîtres de chant de la cathédrale Saint-Lambert à Liège aux XVe et XVIe siècles', *RBM*, viii (1954), 5–18
B. Even: 'Jean Guyot de Châtelet, musicien liégeois du XVIème siècle: synthèse et perspectives de recherches', *RBM*, xxviii–xxx (1974–6), 112–27
J. Quitin: *Choix d'oeuvres de musiciens de l'ancienne collégiale Saint-Paul à Liège de Jean Guyot de Châtelet à Henri Moreau, 1549–1787* (Liège, 1986)

JOSÉ QUITIN/HENRI VANHULST

Guy-Ropartz, Joseph. *See* ROPARTZ, JOSEPH GUY.

Guzikow, Michał Józef (*b* Szklów, [now Belorussia], 2 Sept 1806; *d* Aachen, 21 Oct 1837). Polish xylophonist. Born into a poor family of Jewish musicians, Guzikow was, in his early years, a street player of the dulcimer and flute. After an illness had weakened his lungs, he took up the xylophone. He improved the instrument, extending its range to two and a half chromatic octaves and placing the keys on straw rolls in order to amplify the sound (see illustration). Within three years he had become a master of the instrument, and his concert performances in Kiev, Moscow and Odessa in 1834 aroused great admiration. Encouraged by Lipiński, Lamartine and Michaud, he set off on a concert tour of Europe. In May 1835 he played in Kraków, Warsaw and Lemberg, and subsequently in Bohemia and in Vienna, Berlin, Frankfurt, Paris and Brussels, always to enthusiastic audiences: Mendelssohn and George Sand were among those who were impressed



Guzikow's xylophone: engraving after Bernhard Fischer

by his playing. Guzikow's concerts often featured a guest soloist, for example Kalkbrenner at a Paris concert in the Tuileries. Guzikow's repertory consisted of his own works, particularly fantasias on Polish themes. He also played transcriptions of piano and violin concertos by Weber, Hummel, Hoffmeister and Paganini, whose *La campanella* always won him a standing ovation. Illness interrupted his career, and he died of tuberculosis.

BIBLIOGRAPHY

FétisB; SMP

M. Schlesinger: *Über Guzikow* (Vienna, 1836)

'Koncert Michała J. Guzikowa', *Rozmaitości lwowskie*, v (1836), 39

Xaw. B. [K. Bronikowski]: 'Józef Guzikow w Paryżu' [Guzikow in Paris], *Rozmaitości lwowskie*, vi (1837), 43–6

Obituary, *Rozmaitości lwowskie*, vi (1837), 367

'Biografia M.J. Guzikowa', *Zbieracz literacki i polityczny*, i (1837), 178–80

S.P. [S. Przyłęcki]: 'Guzikow', *Rozmaitości lwowskie*, x (1844), 73–7

M. Fuks: 'Józef Michał Guzikow: zapomniany geniusz muzyczny' [Guzikow: a forgotten musical genius], *Biuletyn Żydowskiego instytutu historycznego w Polsce*, ii (1971), 61–72

I.K. Tiszenko: 'Belorusskij orfej', *Néman*, v (1983)

M. Fuks: *Muzyka ocaloma Judaica polskie* [Escaped musik: Polish judaics] (Warsaw, 1989)

IRENA PONIATOWSKA

Guzmán (Frías), Federico (*b* Santiago de Chile, 17 Aug 1836; *d* Paris, Aug 1885). Chilean composer and pianist. His family, of whom many were musicians, played a fundamental part in his initial training and development as a composer. He held a variety of posts in Chile, as composer, performer, organizer and teacher. However, after meeting the American composer and pianist L.M. Gottschalk in 1866, he felt impelled to travel to Paris to complete his studies. This he did between 1867 and 1869, combining his training with successful concert tours in France and England. He was the first professional civilian composer in Chile after its independence and the first Chilean composer and performer to achieve international renown: as well as trips to Europe, he gave concert tours in the United States (1870) and in several Latin-American countries, including Argentina, Peru and Brazil. He is particularly important for his dissemination of the Classical-Romantic repertory, and particularly Chopin's works, in Chile (1869) and Lima (1871–9). He was also the first in his country to cultivate serious Romantic music. His works, mainly written for the piano, were published in Chile, Argentina, Peru, Brazil (where he lived from 1880 to 1882), France and Germany.

WORKS
(*selective list*)

Vocal: El pescador, v, pf (Santiago, Chile, 1861); Adieu (A. de Musset), v, pf (Lima, 1871–3); Rappelle toi (Musset), duetto (LIma, 1871–3)

Pf: Zamacueca (Santiago, 1856); Une larme, nocturne (Santiago, 1861); Souvenir, nocturne (Santiago, 1866); Deux mazurkas (Paris, 1867–8); Polonaise (Paris, 1867–8); Scherzo e danza (Lima, 1871–3); Mon espoir, mazurka (Rio de Janeiro, 1880–82); Oeuvres posthumes (Paris, 1886)

BIBLIOGRAPHY

L. Merino: 'Tradición y modernidad en la creación musical: la experiencia de Federico Guzmán en el Chile independiente', *RMC*, no.179 (1993), 5–68; no.180 (1993), 69–148

LUIS MERINO

Guzmán, Jorge de (*b* Cádiz, *fl* 1686–1709). Spanish theorist. He was *sochantre* (sub-precentor, or director of plainsong) at Cádiz Cathedral from 1686 to 1709. His plainsong treatise, *Curiosidades de cantellano, sacadas de las obras del Reverendo Don Pedro de Cerone ... y de otros autores* (Madrid, 1709), is a substantial volume of 280 pages of text and musical examples. Its purpose was twofold: to aid him in teaching plainsong at the collegiate seminary of S Bartolomé, and to make available valuable material from various treatises of the past, particularly Cerone's *El melopeo y maestro* (Naples, 1613). Many of his chapters consist of commentaries upon Cerone; other works cited include the exceedingly rare 1604 plainsong treatise of Vicente Villegas, *Suma de todo lo que contiene el arte de canto llano*. Guzmán's prose style is witty and conversational; although he deals with most of the fundamentals of plainsong, the particular significance of his study lies in his detailed treatment of the rhythms used in Spanish chant, the variety of psalm-tone terminations and their functions, the 'affects' of the modes and the *cuerda* (key or pitch) at which the chants are performed in different parts of Spain – a matter of special interest in the study of liturgical organ music.

BIBLIOGRAPHY

SubiráHME

H. Anglés and J. Subirá: *Catálogo musical de la Biblioteca nacional de Madrid*, ii (Barcelona, 1949)

F.J. León Tello: *La teoría española de la música en los siglos XVII y XVIII* (Madrid, 1974)

ALMONTE HOWELL

Guzmán, Luis de (*b* ?Granada; *d* nr Naples, 1 May 1528). Spanish vihuelist and composer. Apparently a native of Granada, he perished while observing the naval battle of the Gulf of Salerno aboard the Spanish commander's vessel. Praised as one of the most talented vihuelists of his time, Guzmán was one of the earliest exponents of the seven-course vihuela. No works survive, although his tablatures were collected for publication by Luys de Narváez in the 1530s and were still in circulation when Bermudo wrote of him in *Declaracion de instrumentos musicales* (1555). Remembered posthumously for having 'made the strings speak' and for his sweet voice, he was also noted for his use of scordatura. Bermudo reported that he had intabulated works using irregular tunings, and also that he would play in standard vihuela tuning except for one string on either the third or the fourth course being tuned to another note.

BIBLIOGRAPHY

J.M. Ward: *The Vihuela de Mano and its Music (1536–76)* (diss., New York U., 1953)

J. Roberts: 'The Death of Guzman', *LSJ*, x (1968), 36–7

J.J. Rey: 'El vihuelista Luis de Guzmán', *RdMc*, iv (1981), 129–32

J. Ruiz Jiménez: 'Luis de Narváez and Music Publishing in 16th-Century Spain', *JLSA*, xxvi–xxvii (1993–4), 1–15

JOHN GRIFFITHS

Gwaltier, James. *See* GAUTIER, JACQUES.

Gwan Pok. *See* CORNER, PHILIP.

Gwyneddigion Society. *See* EISTEDDFOD.

Gwynneth, John (*b c*1495; *d* ? *c*1562). Welsh composer. He was listed by Thomas Morley in his *Plaine and Easie Introduction* (1597) as a distinguished English practitioner of the art of music. His works are now lost or unidentifiable, save for the bass part of his four-voice song *My love mournyth* in the *XX Songes* (RISM 1530[6]). The poem, a meditation on the Passion, is a sacred contrafactum of the popular song *My love sche morneth*, known from Cornysh's arrangement in Henry VIII's Manuscript (see Stevens, p.394). Gwynneth's setting uses a varied refrain form analogous to the carol; it is possible to fit a rhythmically free version of the second half of the song melody over the bass of the refrain. The solitary bass line moves smoothly but purposefully, and its composer commanded a fairly progressive technique.

Gwynneth's lost works included at least eight polyphonic masses, mentioned in his two supplications for the Oxford DMus. He applied for this degree in 1531, though he had not first taken the BMus, describing himself as a secular priest who had practised the art of music for 12 years – a term extended to 20 years in his second and more emphatic application, which was granted. The latter figure would put his birth at about 1495. He claimed to have composed 'all the Responses for a whole year *in cantis chrispis aut fractis ut aiunt* [i.e. mensural music], and many masses, including three masses of 5 parts and five masses of 4 parts, and hymns, antiphons, etc.'. Burney claimed to have seen music by Gwynneth in the Pepysian Library (Magdalene College, Cambridge), though he placed him in the wrong reign and appears to have expanded the contraction 'Jo.' wrongly, writing of 'Joseph Guinneth and Robert Davis, who flourished about the time of Edward the Fourth, and of whose counterpoint in two parts there are some fragments at Cambridge, in the Pepysian Collection, in which red notes are used for diminution'. These are now untraceable; but in view of Burney's mention of 'fragments' it is highly unlikely that he had misread the word 'Gymel' (in *GB-Cmc* Pepys 1236) as 'Guinneth'; the music in this manuscript is not fragmentary, nor does the source contain a name that could have been misread as Davis. Probably Burney was describing a fly-leaf or some loose scraps taken from a binding.

The composer is perhaps the clerk John Gwynneth, a Catholic apologist who published anti-Protestant books in 1536 and 1554–7 (see *DNB* and Flood); if this identification is correct, it is strange that he is nowhere described as DMus.

BIBLIOGRAPHY

BurneyH; DNB (T. Cooper)
C.W. Boase, ed.: *Register of the University of Oxford*, i (Oxford, 1885)
W.H.G. Flood: *Early Tudor Composers* (London, 1925/*R*), 108ff
J. Stevens: *Music & Poetry in the Early Tudor Court* (London, 1961, 2/1979)
H. Baillie: 'Some Biographical Notes on English Church Musicians, Chiefly Working in London (1485–1569)', *RMARC*, no.2 (1962), 18–57, esp. 38

BRIAN TROWELL

Gye, Frederick (*b* London, 1809; *d* Ditchley, Oxon, 4 Dec 1878). English theatre manager. He was educated mainly in Germany and originally helped his father manage the Vauxhall Gardens, London. He was associated with the Jullien Promenade Concerts at Covent Garden (1843–4) and became acting manager of the Theatre Royal, Drury Lane (1847). In 1848 he became business manager to Edward Delafield (director of the Royal Italian Opera, Covent Garden, 1848–9), and the next year obtained the lease of Covent Garden, initially for seven years though he remained there until 1877. He introduced many operas to London, including *Rigoletto* (1853), *Il trovatore* (1855), *Don Carlos* (1867), *Aida* (1876), *Lohengrin* (1875) and *Tannhäuser* (1876), with artists including Patti, Albani, Pauline Lucca, Tamberlik, Faure and Maurel. He was succeeded by his son Ernest Gye, who married Albani.

HAROLD ROSENTHAL/R

Gyffard Partbooks (*GB-Lbl* Add.17802–5). *See* SOURCES, MS, §IX, 19.

Gyger, Elliott (*b* Sydney, 27 Sept 1968). Australian composer. He studied composition at the University of Sydney with Eric Gross and Peter Sculthorpe, then at Harvard in 1996 on a Frank Knox Memorial Fellowship. His work of the early 1990s revealed a penchant for complex and refined instrumental writing with some affinities with the style of Elliott Carter, for instance in *Liquid Crystal* (1990) and *Trio Sonata* (1994). His works for voice display intimate knowledge of vocal writing combined with an instinct for intellectual and cultural resonance. His sophisticated orchestral writing, developed through a series of commissions and performances, is displayed in *Arclight* (1990) and *Deep and Dissolving Verticals of Light* (1994). His style combines modernist techniques with an expressive sensibility to textural refinement.

WORKS
(*selective list*)

Stage: The Hammer That Shapes (music theatre, 2), 1989
Orch: Arclight, 1990; La demenza di tristano: Fantasia on a 14th-Century Dance Tune, 1990; Melding, prelude, 1990; Unfurling, brass, perc, 1991; 7 Pieces, 1993, Deep and Dissolving Verticals of Light, 1994; Trace, 2 miniatures, chbr orch, 1997; Crossbow, str, 1998
Vocal: Five Bells, SMezATBarB, 1990; The Poet's Foucault (U. Eco), S, cl, hpd, 1991; Regina caeli, solo vv, SATB, org, 1991; Night, Sleep, Death and the Stars: 4 S, 4 A, 4 T, 4 B, 1992; The Second Coming, T, Bar, b cl, db, perc, 1993; Ficta, SSATBarB, 1994; Isa meidan, S, SATB, 1994; Sparrowfall, A, T, a fl, cl, vn, vib, 1994; And I heard a voice out of heaven, Bar, SATB, 1997
Chbr and solo inst: Shards, fl, ob, cl, pf, 1988; Strands, pf trio, 1988; Liquid Crystal, cl, pf, 1990; Eulogy, E♭-cl, 1991; Magnetic Lines, a fl, cl, vn, vib, 1992; Compass Variations, pf, 1993; Lush, pf, perc, 1993; Threshold, pf, 1994; Trio Sonata, a fl, cl, pf, 1994; Simple Harmonic Motion, b cl, vn, vc, mar, 1995; La mer aux miroirs creves, pic, b cl, ob, pf qt, hp, perc, 1996; A Wilderness of Mirrors, ens, 1996; Sequentia, ob, pf, 1997; Si doux, a fl, b cl, pf qt, 1997; Windfall, ob, 1997

PETER McCALLUM

Gyles, Nathaniel. *See* GILES, NATHANIEL.

Gymel [gimel, gemell, gemmel etc.]. A 15th- and 16th-century English term denoting the counterpoint that results from the temporary splitting of one voice part in a polyphonic composition into two voices of equal range. Each of the two voices so produced is usually designated as 'gymel' in the manuscript sources. The evident etymological derivation of the word from the Latin

gemellus ('twin') is corroborated by John Palsgrave, who in the English–French vocabulary of substantives in book 3 of his *Lesclarcissement de la langue francoyse* (London, 1530) gave *iumeau* as the French equivalent of 'Gymell song'.

While the term 'gymel' seems not to have come into use before the later 1430s, the first known example of the practice dates from the mid-14th century (*GB-DRc* C.1.20, ed. in PMFC, xv, 1980, no.34). The case is the more remarkable for the periodic occurrence of gymel in the triplum of an isorhythmic motet, a species rightly assumed to have involved performance by only one musician to each part.

In the 14th century there was a widening of the two-voice framework to more than a single octave, and a regular acceptance of the 12th as the largest contrapuntal interval between the outer voices of a composition. This brought with it the gradual development of a concept of polyphony in which the voice parts tend to occupy contiguous rather than identical or largely overlapping ranges. This differentiation of ranges in turn evidently caused English composers to vary the combination of voices within compositions. By about 1400 works came to be written in which duet sections provided textural change as well as structural articulation within a three-part context.

Two factors therefore seem to account for the rise of gymel: (1) The growing interest of composers in a succession of textures and colours, varied from section to section by means of different combinations of voices; and (2) the growth of small but well-trained and properly balanced chapel choirs. The latter were expected by their aristocratic patrons to sing the new sonorous choral polyphony that 15th-century composers were beginning to write for them, in contrast to the ecclesiastical and courtly solo polyphony of earlier times.

Apart from one unusual case, no extant English manuscript before the end of the 15th century contains examples of gymels. That exception is a composition (in *GB-Lbl* Eg.3307, *c*1440) whose two sections both begin with a duet for two high voices not labelled gymel, in which the two voices subsequently combine into one before the remaining voices enter. The fragmentary state of preservation of English sources doubtless accounts for the curious fact that the earliest documentation of an English practice and term is found in two continental manuscripts. The tropes in a Sanctus by Roullet (*D-Mbs* lat. 14274, ff.143*v*–5) are composed for solo duet using two sopranos, designated 'gemell'. *O rosa bella*, attributed to Dunstaple (as it appears in *I-TRmp* 90), has several additional voices, two of which, labelled 'Gimel' and 'Alius Gimel' and occupying the same range as the melody, are designed to form alternative duets with it. (The resulting counterpoint makes it impossible to retain the remaining voices of the composition.) In both of these cases the manuscript was probably written in the late 1450s, while the composition may well date from about 1440.

The practice of fashioning a gymel for a pre-existing voice part is briefly referred to in an anonymous English treatise written in about 1450, the so called Pseudo-Chilston. After enumerating unison, 3rd, 5th, 6th and octave as the consonant intervals available to a countertenor improvising a descant above or below a plainsong, the author continued: 'And alwey beginne and ende thi Countertenor in a 5. And thi Countergemel begynne and ende in unisoun' (Bukofzer, 1936). The directions are laconic, but entirely adequate in the context, since the 'countergemel' (the voice added to a pre-existing part to produce an improvised gymel) differs from a countertenor in nothing but the unison junction with its 'twin'. (Pseudo-Chilston made it clear that the SIGHT system of faburden and English discant did not apply to the countertenor; naturally, it would be equally inappropriate for the countergemel.) The counterpoint of the composed gymels for *O rosa bella* reflects the rules given by Pseudo-Chilston.

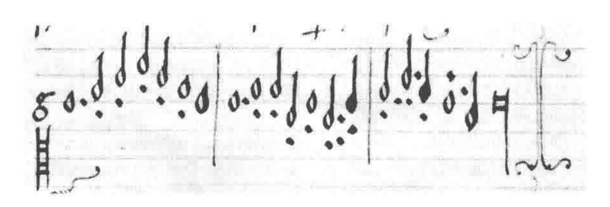
The first English source to contain gymels is the Eton Choirbook, written between 1497 and 1502. Compositions in which they occur are by Banaster (MB, x–xii, 1956–61, no.28), Browne (no.5), Cornysh (no.30), Davy (nos.11, 51), Fawkyner (no.32), Horwood (no.44) and Lambe (no.14). In the gymel section of the work by Banaster, who belonged to the generation before the other composers, the treble part is split while all other voices pause (ex.1). Taken together with the earlier cases this seems to indicate that composed gymels originally involved the top part of a composition and excluded all the other voices from participation in the counterpoint. The manuscript uses *semel* (*semell*, *semellum*) as well as the conventional term to designate gymels. This perhaps confirms that no more than two singers usually sang a given voice part. (*Semel* does not indicate the return to unison singing, as has been claimed.) All other instances of gymel in the Eton Choirbook and in later sources combine such duets with one or more of the other voices, which need not be lower voice parts. Nor do the gymels necessarily any longer begin and end on a unison. Any voice – even the bass – can be split; and sometimes two voices are divided to form double gymels, either by themselves or in counterpoint with one or more of the other parts.

Other manuscripts containing compositions with designated gymel sections are *GB-Llp* 1 (*c*1510), *Cgc* 667 (*c*1520) and the so called Forrest-Heyther Partbooks (*Ob*). Representative composers to use the device are Cornysh (*Magnificat*), Aston (*Missa 'Videte manus meas'*), Taverner (*Missa 'Gloria tibi Trinitas'*; *Missa 'Corona spinea'*; *Missa 'O Michael'*), Tye (*Missa 'Euge bone'*), Tallis (*Gaude gloriosa mater*; *Magnificat*) and Robert White (several compositions). The term seems to have fallen into disuse by the late 1560s. The claim that evolutionary lines can be drawn from gymel to bicinium and from gymel with contratenor bassus to canzonetta,

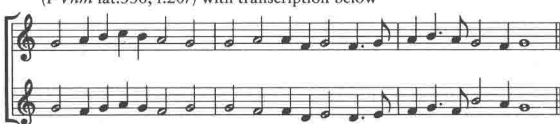
Ex.1 Gymel passage, Banaster: *O Maria et Elizabeth*







Ex.2 Passage from Guilielmus Monachus: *De preceptis artis musicae* (*I-Vnm* lat.336, f.20*r*) with transcription below



basso continuo duet and trio sonata seems fanciful and dubious, the more so since bicinia were usually not written for equal voices and 16th-century gymels generally shared their counterpoint with a variety of additional voices.

Apart from Pseudo-Chilston, only GUILIELMUS MONACHUS, presumably an Italian savant writing in Italy in about 1470, reported on gymel, which, together with 'faulx-bordon', i.e. faburden (not 'English discant', as has been claimed), he calls the two 'modi Anglicorum' (CSM, xi, 29–30, 38–41; *CoussemakerS*, iii, 228*b*–289, 292*a*–295*b* – corrections by Bukofzer and Trumble). The first passage describes it as an improvisatory technique (notating it as in ex.2; the octave transposition assumed by Bukofzer in *MGG1* seems based on a misreading of the relevant passages), while the other deals with composed gymel. The only change in Guilielmus's descriptions is the omission of the 5th from the available consonances. His examples prove that this is not an oversight, since they contain no 5ths, but exhibit long stretches of parallel 3rds, 6ths and 10ths. The incidence of parallel 6ths in particular makes it clear why he discussed faburden and gymel together: his version of the latter, which, according to him, may or may not involve a cantus firmus, often sounds like fauxbourdon without the middle voice. Moreover, he said that in composed gymels it is possible to have a contratenor bassus, 'because, if indeed Gymel have 6ths and 8ves in the manner of faulxbordon, then the contratenor of Gymel can proceed just like the contratenor of Faulxbordon …'. (In other words, since the usual contratenor altus is impossible in such a fauxbourdon, it is in fact the same as parallel gymel with contratenor bassus, because it has lost the characteristic parallel 4ths of normal fauxbourdon; ex.3.) If the main voice (i.e. the top voice) contains a cantus firmus, the latter will, of course, normally have to be transposed upwards, usually an octave. The prevailing techniques of decoration and paraphrasing are then applied to it (ex.4).

Both the principle of parallelism and the corollary separation of the voices in his composed gymels – there is no crossing of voices between cantus and 'tenor' – set Guilielmus apart from the English tradition. Counterpoint for twin voices has been transmuted into parallelism for two different voices, to which the term gymel seems hardly applicable. (The frequently cited 'Gemel' in *PL-Wu* Rps.Mus.58, which involves two unequal voices, likewise betokens a continental misunderstanding of the word.) The situation is similar to the rise of fauxbourdon on the Continent in the later 1420s. Both cases show how



continental musicians assimilated an English contrapuntal technique favouring imperfect consonances and more or less frequent parallel movement, the latter, however, by no means continuous; each time the result was a codification into a system far more rigid than the original style.

The tangled semantic history of gymel in modern musicology is due to the fact that theoretical sources were published first. The earliest discussion of gymel (by Adler) resulted from Coussemaker's publication in 1869 of Guilielmus's treatise. Both Adler and, after him, Riemann surmised, not unreasonably, that the parallelism of Guilielmus's examples, which appeared to be an essential characteristic of gymel, was the original germ of harmony (Adler), the oldest type of English polyphony (Riemann). And indeed, 13th-century English musicians produced a number of duets for equal voices that cross frequently and favour parallel 3rds (*see* CANTILENA (i)). The first to misapply the term gymel to consecutive 3rds in English polyphony (for two or more voices) of the 13th and 14th centuries was Wooldridge in 1905 (*OHM*, ii). 30 years later Bukofzer published the first of many essays in which he emphatically set forth this interpretation. Though anachronistic and inaccurate, it has been adopted by many authors.

BIBLIOGRAPHY

HarrisonMMB; MGG1 (M.F. Bukofzer)*; MGG2* (K.-J. Sachs)

Guilielmus Monachus: *De preceptis artis musicae* (MS, *c*1480); ed. in CSM, xi (1965)

G. Adler: 'Studie zur Geschichte der Harmonie', *Sitzungsberichte der philosophisch-historischen Classe der Akademie der Wissenschaften, Wien*, xcviii (1881), 789–814

H. Davey: *History of English Music* (London, 1895, 2/1921/*R*), 51–2, 83, 90, 132

M.F. Bukofzer: 'The Gymel, the Earliest Form of English Polyphony', *ML*, xvi (1935), 77–84

M.F. Bukofzer: *Geschichte des englischen Diskants und des Fauxbourdons nach den theoretischen Quellen* (Strasbourg, 1936/*R*), 149ff

T. Georgiades: *Englische Diskanttraktate aus der ersten Hälfte des 15. Jahrhunderts* (Munich, 1937), 107

M.F. Bukofzer: *Studies in Mediaeval & Renaissance Music* (New York, 1950), 145–6, 188

M.E. Lyon: *Early Tudor Church Music: the Lambeth and Caius Manuscripts* (diss., U. of California, Berkeley, 1957)

E. Trumble: *Fauxbourdon: an Historical Survey* (Brooklyn, NY, 1959), 43–4, 56–7

E. Trumble: 'Authentic and Spurious Faburden', *RBM*, xiv (1960), 3–29

E.H. Sanders: 'Cantilena and Discant in 14th-Century England', *MD*, xix (1965), 7–52, esp. 7–9

E. Park: '*De preceptis artis musicae' of Guilelmus Monarchus: a New Edition, Translation and Commentary* (diss., Ohio State U., 1993)

ERNEST H. SANDERS

'Gypsy' [Roma-Sinti-Traveller] **music.** The music of itinerant groups, predominantly found in Europe but also in other areas, such as the Middle East and South Asia. Most often classified as 'Gypsy' – once a derogatory term but more recently the source of political pride – these groups also have their own ethnonyms. The main focus of this article is the music of Roma/Gypsies in Europe, with the aim of underlining similar patterns in their musical practices and processes that reflect their shared values and ethos. For the music of non-European gypsies, see under the appropriate country article.

1. 'GYPSY' GROUPS. 'Gypsies' comprise many different groups, but these can be classified into two main categories: the Indian-originated Roma (and Sinti) and the indigenous peripatetic Traveller groups of particular countries and areas. The Roma, whose name is derived from the Romani word *man*, are also known in different places as Romen, Romani, Rom or Romanichals. Roma is the term implemented by Roma politicians to avoid non-Gypsy derogatory terms such as '*çingene*', '*cigány*' or 'gypsy'. Spanish Gypsies refer to themselves as Gitan, others opt for a different name all together. In German speaking areas, the 'Gypsy' group who suffered most during the Holocaust stress this through their name, Sinti. In Finland they call themselves Kale.

Within the broad categories of Roma, Sinti or Gitan, there are further subdivisions according to type and level of descent, language use and religion, all of which serve as a framework for Roma social structure. Many Roma groups are divided according to their previous or present residency in a country and its cultural symbols. In Bulgaria, the trilingual Xoraxani (Turkish) Roma speak a strongly Turkish-inflected Romani and are Muslims. The Dasikane (Bulgarian) and the Vlaxe (Vlach) Roma also have their own Romani dialect and are Orthodox Christians. (Here, the term 'Vlach', just as in Hungary, refers to the Roma's past residence in Romania and is not to be confused with the Aroumanian Vlachs, who are pastoralist nomads living in Macedonia and Greece). Some Bulgarian Roma even resort to a paradoxical category of Gažikane (non-Gypsy) Roma to distinguish themselves from all the other Roma groups.

Traveller and other 'Gypsy' groups are also known by a great number of names, such as the minceírs of Ireland, the Reisende ('Travellers') Scandinavia, the Jenish of German-speaking areas and the Mercheros in Spain. As with the Roma, these Traveller groups have names that distinguish subdivisions, partly because their itinerant life styles favour small social units, which may comprise families, who build further connections through marriages with other groups.

These differences are important in creating 'Gypsy' identities that, from the viewpoint of particular Roma, Traveller or other groups and individuals, make the single concept 'Gypsy' meaningless, except within the recently developed Romani rights political movement. The term 'Gypsy' is used in this article to designate the collectivity of many separate groups, all of which treasure their own uniqueness. Use of the collective term, however, does not mean that they constitute a homogeneous whole. Gypsy society is characterized by variety, in which the individual orders the world through the perspectives of the social group to which he or she belongs (Liégeois, 1986).

Enforced or voluntary sedentarisation has helped to create regional musical styles, but even within these there are still persistent differences according to descent and community. Beneath the ostensible variety of Gypsy musics, however, lie shared socio-cultural values, which are responses to pressures for assimilation and constant persecution from different 'host' societies. Those values are, to an extent, embodied in their musical activities. They include a lack of shared homeland (even in mythology); a strong emphasis on the importance of an individual's descent; economic dependence through mainly autonomous occupations; an explicit 'purity' system to mark social and other boundaries between

Gypsies and non-Gypsies as well as between different Gypsy groups; a non-possessional attitude to property; and a social memory that concentrates largely on history within living memory while mythologizing older events. These socio-cultural aspects represent a Gypsy ethos shared by sedentary and itinerant Roma or Traveller groups, and have correspondences in musical products and in processes and conceptualizations that are brought together in performance (fig.1).

Recent political and socio-economic changes, together with rapid developments in mass communications, have widened the possibilities for Gypsy interaction. With growing political self-determination in most communities, aspirations to Roma or Traveller unity are being articulated for the first time and symbolically embodied in a Gypsy (inter)national anthem, *Gelem, gelem*. However, this co-exists with various regional 'national' anthems, and an awareness of differences in historical origin and development; for instance, Roma populations have an increasing awareness of relationships to India or Arab cultures. This has brought with it changes in general thinking and musical practices, which through their long-established flexible value system allow accommodation of several concurrent identities in relation to immediate family and locality or to a wider region and even the world at large.

2. Music and musicianship. Documented instances of Roma individuals playing lutes or plucked instruments at the royal courts of Europe go back over 500 years (e.g. to the Duke of Ferrara of Italy in 1469; the Royal Court of Hungary, near Buda, in 1489). The available evidence suggests that in subsequent centuries Gypsies offered a wide range of entertainments to the broadest possible public. Initially this role was shared with non-Gypsy entertainers, but early modern times saw a growing religious ambivalence, and even prohibitions, in relation to music for entertainment, and that tendency gave increasing opportunities for Gypsies to become professional musicians. This was aided by their marginalized social position and the association that many societies make between musicianship and the magical, exotic and even devilish. This economic niche as professional musicians suited the Gypsies' preference for autonomous occupations that allow them to work mainly with their own kin. Famous musician families, such as the Stewarts and Robertsons in Scotland, the Keenans in Ireland, the Manush families of Ferréts, Reinhardts or Rosenbergas, the Hungarian Romungre dynasties of Lakatos and many others, carry a complex social web in their musical heritage.

Furthermore, for the Gypsies themselves, musicianship has positive connotations. The cultural significance of Gypsy musical practices, which may also comprise verbal-musical and kinaesthetic forms, is exemplified in the concept of 'true words' (*čači vorba*) among the Hungarian Vlašicka Roma (Vlach Gypsies) and the Finnish Roma, while the Travellers of the British Isles talk about the 'realness' of performance.

3. Adaptation and conservation. A mobile, flexible mode of life and lack of their own nation-state has forced the Gypsies to create their own social space within the existing political structures of other nations. This has encouraged dependency on the 'host' culture, a non-proprietary attitude to goods and a willingness to adapt, conserve and transform all values which find expression at various levels in the music-making sphere. Processes of adaptation form a continuum, ranging from imitation-recreation of the original material, through various transformations of this process to the creation of new genres. At another level, this may involve changes in musical parameters such as instrumentation as well as, tonal, temporal, linguistic, kinaesthetic and conceptual shifts, which together form a complex set of connections with and demarcations from the practices of the dominant non-Gypsy society and other Gypsy groups.

A widely-noted and valued aspect of Gypsy musical practices is the preservation of the traditional musical materials and customs of the dominant society in both their own group repertories and their activities as professional musicians. For instance, the Romanian *lăutari*, playing in the villages of Muntenia and Oltenia, kept the otherwise disappearing tradition of epic singing (*cîntec bâtrînesc*) alive into the late 20th century by performing epics at wedding feasts and other celebrations



'I have to go on a long journey', Öcsöd, south-east Hungary, 1990

(*see* ROMANIA, §III, 3). As elsewhere in the Balkans, these epic songs deal with real or imagined outlaws (*haiduki*) who fought for social justice, often in face of the Ottoman power. Roma groups update the texts to refer to current events, as in Taraf de Haïduk's *The Ballad of the Dictator* (e.g. Ceauşescu).

Similarly, the instrumental repertory of the *cigány muzsikusok* of Transylvanian villages has proved to be a treasury of Hungarian folk music traditions that had largely died out in Hungary itself until their 'discovery' by visiting Hungarian musicians, who mined it for the urban folk music revival in Hungary in the 1970s (*see* HUNGARY, §II, 6). Though such preservation by professional Gypsy musicians can be ascribed largely to their catering to the tastes of their host-culture audiences, significantly it can also be found among non-professional Gypsies singing for their own in-group needs. In the British Isles it was the contribution of non-professional Scottish Travellers (both directly and through revivalists such as EWAN MACCOLL, PEGGY SEEGER or A.L. LLOYD) that gave ballad singing an important place in the English folk music revival of the 1950s and 60s, a tradition that was still going strong in the 70s among the Irish Travellers. In the Balkans, too, it is the Roma who keep ballad singing alive as a tradition, with certain ballads, for instance the *Song of the Bridge*, still widespread during the 1990s. In Hungary, by contrast, the brothers Csenki were still able to collect a number of ballads among Hungarian Vlach Gypsies in south-east Hungary in the 1940s; these have since became virtually extinct in both Roma and Hungarian society.

Paradoxically, it is the older materials in many traditions that Gypsy performers tend to regard as their own, while more recent repertories are more likely to be viewed as adopted. In BULGARIA, the Turkish Roma (Xoraxane) divide their repertory into 'heavy-songs' (*phari gili*) – a classification also used in Bulgarian traditional music – which are mostly laments in Romani language, or Romani mixed with Turkish or Bulgarian; 'slow-songs' (*loki gili*), which are slower versions of *čoček* dance melodies and 'dance-songs' (*khelimaski gili*), comprising adaptations of Bulgarian and Serbian dance-songs. 'Heavy-songs' follow the Bulgarian epic (*na trapeza*) but add Romani topics of loneliness, loss and sorrow. Song structure has a wider tonal range than other Bulgarian songs, reaching a 7th or an octave, with highly ornamented melody lines descending in steps within a 4th or 5th. They are sung solo.

In Slovakia, the Roma classification emphasizes the age of songs: 'old songs' (*phurikane gilja*), as opposed to 'new songs' (*nevi gilja*). The first group comprises slow, lyrical, sad (*žalosna*) or poor (*čorikane*) songs and dance-songs (*khelibnaskere gilja*); 'new songs' may use old melodies with new texts, new melodies with old texts or new melodies with new texts. This practice, also found among Hungarian Vlach Gypsies, underlines a Roma cultural view that the 'novelty' of a composition does not necessarily lie in the melody. Hungarian Vlach Gypsies and the Slovak Roma also differentiate between 'old' (*durmutani*), 'new' (*nevi*) songs (the former refer to the generation of the performer's parents or grandparents, the latter to the most recently acquired items in the repertory, important for the young and those in early middle-age) and 'not-so-old' or 'not-so-new', those songs that metaphorically link past, present and future.

A similar distinction between old and new seems also to be present in Andalusia. Flamenco subgenres of *tonás* and *martinetes*, sung without guitar accompaniment (*a palo seco*), along with the *soleas* and *siguiriyas*, are considered to be the oldest, most 'Gitano' genre, collectively referred to as *cante hondo* ('deep song'). They contrast with the 'lighter' subgenres of *cante chico*, with its numerous adaptations such as the *fandango*, and the mixed genres of *intermedio* (*see* FLAMENCO). 'Deep songs' – as in various Gypsy repertories in the Balkans, central, north and eastern Europe – include genres such as laments, begging and prison songs, which, though often shared with other ethnic-cultural communities, have been creatively transformed by the Gypsies into their own distinctive genres, not least because they found in them strong resonances of their own life experiences.

4. MUSICAL AND TEXTUAL TRANSFORMATIONS. The selection of materials, alongside folk classifications, can serve to express musical distinctness from the main population, as well as from other Gypsies. For example, Hungarian Vlach Gypsies avoid performing what they consider to be Hungarian folksong or *nóta* in Romani contexts, just as the Irish Travellers do not sing the most 'Irish' genre, *sean nós* songs. In north-east Syria the *nayel* and *swehli* vocal genres are in the *Nawar* (Gypsy) repertory. In other instances, such differences are expressed through transformation, keeping some aspects intact, such as melody, while 'Gypsyfying' others, such as temporal or textual aspects, thereby generating considerable ambiguity in relation to a 'pure' or single musical identity.

Hungarian Vlach Gypsies singing adapted songs tend to bring the temporal aspects into conformity with their own stylistics, as discussed above, and when necessary and possible introduce small changes in the tonal structure to move the Hungarian feature of 4th- or 5th-shift structures (of folksongs) towards more harmonic-based aesthetics. Dance-songs, even those from popular genres such as the tango, often receive an added accompaniment played on spoons, tables or metal water jug, as well as mouth-bass, 'rolling' and rhythmical shouts. Such transformations are even extended to adaptations of Western pop music. Similarly, in flamenco, genres of Spanish folk origin such as the *campanilleros* may be transformed closer to a *hondo* style through long rubato type or stretched musical lines, more highly ornamented vocals, and the modal delivery and harmonics of the guitar accompaniment, as is evident in performances from the 1920 to 30s (e.g. Manuel Torre with Miguell Borull on guitar), or the more *chico* style of *alegrias* from the 1950s (e.g. Canalejas de Jerez with Antonio Uteras on the guitar).

Transformation can also be illustrated by the way the Roma of Kosovo took over the Brazilian hit tune *Lambada*, by omitting repeats (thus changing the symmetrical structure), and adding new sections of a formal and improvisatory character (*taksim*) in which the oboe, accordion and synthesizer players altered the scales to modal variants and simultaneously filled out the melodically 'empty' parts in parallel but slightly different ways (ex.1). The Portuguese vocal was also left out by Roma performers, though included by non-Roma musicians.

Playing with ambiguity and crossing musical (and social) boundaries may give rise to specific genres. Again in Kosovo, during the 1980s, Roma singers, such as Tafa,

Ex.1 *Lambada* in Kosovo (Pettan, 1992)



developed a new genre called *talava* ('under arm'), based on an originally female genre of singing with frame drum accompaniment. The ambivalence created by men performing women's songs and playing a women's instrument has since been eliminated by 'masculinizing' the genre through the introduction of amplified instruments as accompaniment (e.g. by Fadil Sulejmani and Mazlum Šaćiri-Lumi). In this format, the genre using short and repetitive musical lines to improvise texts in Romani, and to a lesser degree, in Albanian, has rapidly gained popularity among the general population of Kosovo for use as praise-songs at weddings and other celebrations, despite the criticisms of other Roma musicians.

Other examples illustrate the creative use by Gypsy musicians of different musical styles. This may be largely an individual matter, as when an Irish Traveller performs a song both in the traditional Irish way and in American Country and Western style. It may also be more systematic as with Manush and Sinti jazz musicians, such as Hänsche Weiss and his group, who are able to perform Hungarian urban Gypsy music (that is the *nóta* and *csárdás* of Hungarian popular music) both with a Hungarian style of delivery or in Swing jazz style with corresponding tempo changes and use of complex seventh and ninth harmonics in the guitar accompaniment.

Change of tempo is a common musical technique with which Gypsies distinguish items of their repertory from those shared with the main population or other Gypsy groups. In the Finnish Roma tradition, long pauses and ornamented, elongated tones, especially at cadences, generally halve the tempo of songs by comparison with the Finnish folksinging tradition. Similarly, Slovak Roma deliver *tempo giusto*-adapted Slovakian songs at a much reduced speed. In Hungary the Vlach Gypsies also mark their regional differences through variation in tempo: the south-eastern Vlach Gypsies perform slower than those in the north, particularly compared to performers in Budapest. British Travellers, as with the Finnish Roma, may change the metrically-structured tempos of adopted songs to a freer rubato style. Despite the similarities of processes, such temporal changes sound very different from one group to another. A Finnish Roma performance, for example, still sounds metrically structured in comparison with Spanish or Hungarian vocal deliveries.

Changes in tempo affect the texts in vocal genres. The priority given by Gypsies to emotional expression means that poetical aspects may be distorted or overridden. This is especially pronounced in flamenco singing where the performers may interrupt a word to include long melismatic decorations or guitar solos, so that even the metric structures, such as *seguiriyas*, lose their importance.

In genres such as ballads, in which the emotional intensity important for Gypsies is already embedded in their topics, performers tend to support a specific story in a manner that stays more or less faithful to the original, though additional verses or lines may be added to 'Gypsify' the protagonists or performer. For example, at the end of one performance of *For my Name is Jock Stewart*, JEANNIE ROBERTSON added the lines, 'So come, fill up your glasses of brandy and wine, Whatever it costs I will pay'. This is almost identical to a formulaic couplet used by Hungarian Vlach Gypsies to express their generosity and the value of sharing money and good times with others.

Among bi- or trilingual Gypsy groups, switching languages is a more obvious signal of context. It may serve, for example, to protest at the 'alien' position of Gypsies in a non-Gypsy world, such as when they are in hospital or prison, or to playfully blur the demarcations (e.g. adding a purely Romani text to a Hungarian song), or to allow ironical or humorous expression of matters that offend strict Romani morality and thus are more safely sung in the second language.

While professional Gypsy performers must, to a degree, comply with the linguistic and thematic preferences of their non-Gypsy audiences, they often find ways of 'Gypsifying' texts by making references within traditional songs to, for instance, football stars, popular television programmes or driving a Mercedes car.

Whether texts are adapted (e.g. ballads), or created by a technique of formulaic improvisation, Gypsy songs in Europe tend to deal with a similar range of topics and mostly, though not exclusively, from a male perspective. These include personal loss, loneliness, imprisonment, family relations (especially between mother and children) and the ambiguous nature of love, but also the joys of Gypsy life, such as being together with their 'brothers', going to a fair, selling and buying horses, as well as explicit notions of physical love, a topic that is also part of the kinaesthetic expressions of many Gypsy dances.

Gypsies generally – whether Finnish Roma, Hungarian Vlach Gypsies or British Travellers – also have a practice



2. Gypsy band with two violins, cimbalom (dulcimer) and double bass, north-east Hungary

of associating songs with a special individual in their lives or creating specific songs to the memory of a beloved person, which is rooted in the significance of music and its relationship with Gypsy life and family.

Typically, lyrics retain elements of ambiguity, which can make it hard to distinguish them from more specific personal statements unless one is familiar with Gypsy symbols, logic or the individual's life story. Such ambiguity offers a way of telling or 'confessing' socially and personally disturbing events which, under the strong moral rules of Gypsy societies, cannot be talked about explicitly.

Until recently, Gypsy songs have lacked overt political messages. Even songs about the Holocaust (e.g. *Ballad of Hitler*) followed their conventional deeply sorrowful and resigned lyrics and were seldom performed except by those personally affected. An implicit political aspect, in its broadest sense, is present in the performance practice, within the interactions between performers.

5. Instrumentation. As with repertory, instruments used by Gypsy performers are generally those favoured by the dominant population, for instance the fiddle and bagpipes in Scotland and Ireland or the harp in Wales. In many places, for instance in German-speaking areas, the guitar is an important Gypsy instrument. It may occur in specific forms, such as the seven-string guitar among Russian Roma or the flamenco guitar in Andalusia. In Syria, Iraq and other Middle Eastern countries, Gypsies are associated with the spike fiddle (*rebaba*) and the long-necked lute *buzuq*. In Syria the *Nawar* use empty petrol cans as sound-boxes for *rebaba*, not unlike the eastern European Roma, who also use various household items and other utensils in their music-making. In Roma-populated regions of eastern Europe, the *taraf* ensembles of Romania and *cigány banda* of Hungarian areas (expanding to areas of the former Habsburg empire), comprising violin, viola and double bass, may be combined with local instruments (e.g. *ţambal* or *cimbalom*), which are strongly, if not exclusively, associated with Roma (fig.2). In other instances, the viola and bass may be replaced by the accordion, another instrument which has strong Roma associations in Romania as well as Bulgaria, in order to become acceptable to local aesthetics or reduce cost and problems of transportation. Local aesthetics may require a *tambura* band comprising a *tamburica*, *brach tambura* and bass *tambura* as in southern Hungary or be reduced to two *tamburicas* as in Serbian-populated Banat (Romania) areas. Brass ensembles or *fanfare* perform with breathtaking virtuosity among the Roma in that region as in central Moldavia and in Serbia.

In the Ottoman Turkish tradition of the Balkans are urban bands known as *čalgija* in Kosovo and Macedonia, *koumpania* in Greece (*see* Greece, §IV, 2(i)) and 'wedding bands' in Bulgaria. These bands employ similar instruments to those of urban Turkish popular art music traditions, such as the *kaman* (violin), *tanner*, (long-necked fretted lute), *'ūd* (fretless lute), *ney* (flute), *daire* (frame drum) or *darabuka* (kettledrum). They are also played by Roma. Some instruments are viewed as typically

Roma, for instance the *dzumbus* (banjo) in Kosovo or the clarinet in Bulgaria, and tend to be retained for that reason; in recent years, some instruments have tended to be replaced by their amplified modern equivalents (e.g. guitar, bass guitar, drum sets). The rural, and largely outdoor *zurna-davul* ensembles, which are traditionally of ritual importance at weddings and circumcision ceremonies, have survived as a preserve of Roma performers throughout the Balkans as well as in many parts of the Middle East (*see also* SURNĀY). In Iraq the Gypsies, or *kawlīyya*, perform on the drum and shawm (*ṭabl wa zurna*) in addition to the spike fiddle (rebāba). In many instances, the traditional *zurna-davul* Roma ensemble developed during the 19th century into full brass-band ensembles, with trumpets, saxophone, tuba, bass tuba and additional instruments such the accordion, though its traditional form is also kept in some countries, for instance Macedonia, as a symbol of the Roma 'national' political movement.

The strong connection between the Roma and the *zurna-davul* ensemble, which may be connected to their Indian heritage, is evident in the name of Albanian Roma bands, *dualle* (drum) which, as in other parts of the Balkans, has became modernised and uses amplified instruments. It is also argued that the *zurna-davul* combination inspired the violin-*gardon* ensembles of Hungarians and some Roma in Transylvania. There, the cello-shaped *gardon* is used as a percussive instrument, with strings plucked and beaten with a bow. The *gardon* is regularly, though not exclusively, played by a woman, the wife of the violinist.

6. FEMALE PERFORMERS Gypsy women are notable performers of flamenco singing and dancing, and a few have been and still are distinguished *primáses* (lead violin player) in Hungarian *cigány banda*. In the Ottoman Turkish-influenced Balkans and Middle-East, they are widely engaged as professional singers, dancers and frame-drum (*daire*) players (*see* DĀIRA and DAFF). Their musical activities are viewed, however, with suspicion, since only women of bad-reputation are thought to take part in musical entertainment. Gypsy women performers have, for centuries, been perceived by non-Gypsies as prostitutes or as *femmes fatales*, a common theme also of 19th-century European operas such as *Carmen* or *Rigoletto*. This widespread representation is related to a complex combination of concepts about music, Gypsies and the socio-economic position of women in societies at large. In most Gypsy societies, women are the dominant providers for their families' everyday needs and musical performance is one of many economic roles (others include hawking, fortune telling or providing domestic help for non-Gypsy households). Gypsy woman take advantage of non-Gypsy stereotypes and sell these representations but not themselves in music and dance. Gypsy women adhere to strict moral rules, which keep strict boundaries between Gypsies and non-Gypsies, males and females. In turn, Gypsies regard non-Gypsy women as potentially non-moral.

The ambivalent position of male and female Gypsy musicians enables them to perform during the liminality of rites of passages such as weddings, circumcisions, baptisms and funerals. For the same reason, non-professional Gypsies carry out a number of pre-Christian or pagan traditions in Christian societies. In Bulgaria and Romania the rain-invoking dance, *paparuda*, is performed by young Roma girls dressed in grass and sprinkled with water while singing. Roma adults also perform rituals on New Year's Eve both in Romania and Hungary.

In many societies Gypsy musicians help to induce heightened states of mind in their audiences, such as *kefi* in Greece, *duende* in Spain or Hungarian *mulatás* (merry-making or 'merry-making with tears'), echoed in the Vlach Gypsy concept of *voja kerel*, a sacred 'liminal' state that combines joy, sorrow, consolation, extreme happiness and peace.

7. NEW DEVELOPMENTS. The massive upheavals of the 20th century, with its two world wars, frequently changing political regimes and boundaries, increasing urbanization and industrialization and, not least, the first stirrings of Roma movements to claim their own rights, all left their mark on Gypsy populations and on their music-making.

Arguably, the most widely influential development is the Manush jazz style evolved in the 1930s by Belgian-born DJANGO REINHARDT. This drew on several strands, particularly 19th-century *musette*. a dance music style that developed in Paris from the traditions of migrant workers from rural France (Auvergne) and Italy. Initially it was played on the accordion, to which the *bandurria* and the banjo were later added as accompanying instruments, the latter being introduced to France together with minstrel shows after World War I. Subsequently, the guitar proved better suited for performance of the fast and fluid improvisatory sections in the dialogic interactions between performers, a performance structure preferred by the Manush and by most other Gypsies to the non-Gypsy (*gajo*) 'lead' and 'accompanist' structure. Thus the basic seed of the French 'jazz' tradition had been planted by the time Reinhardt started playing; his contribution was to blend it with further traditions, such as American Swing, and to give it an eastern European Gypsy flavour in the form of STEPHANE GRAPPELLI's violin style. The western European Gypsy style of Manush jazz created by their *Quintet de la Hot Club de France* has continued to thrive and diversify. Some performers (e.g. the Rosenberg Trio) have stayed near to the original 'tradition', while others push it towards more mainstream US jazz styles (e.g. Christian Escoudé) or flamenco (e.g. Rapháel Fäyre), though most of them acknowledge their musical descent from Reinhardt by playing his compositions (e.g. *Nuages* or *Anounman*).

The Manush jazz style was also taken up by the German Sinti, the Roma group most affected by the Holocaust, as a way of breaking publicly from Germany by asserting a new musical identity. This Sinti school started in the late 1960s on the initiative of the violin player Schnukenack Reinhardt. It is stylistically similar to Manush jazz, but adds vocal parts, which may articulate political texts in Sinti Romani, and places more emphasis on eastern European Roma traditions. The latter dimension involves both repertory (including Hungarian *nóta and csárdás*) and Russian popular pieces or Gypsy romances) and additional instrumentation (accordion, harp, cimbalom and double bass).

Another major trend has been the emergence of 'newly composed folk music' (*novokomponovana narodna muzika*) in the territories of former Yugoslavia since the 1980s. Introduced by the Belgrade group *Južni Vetar*, ('Southern Wind'), this blended various elements associated with specific ethnic musics, such as the Serbian *dvojka* (2/4) metre, the Bosnian ornamented *sevdalinka*

and 'flat' (*ravno*) singing style, and Macedonian asymmetric rhythms (7/9), with Western pop-music instrumentation. The overall eastern feel of the music, together with involvement of Roma musicians such as Šaban Bajramovič and the appeal of its 'internationalism' and 'novelty' to Roma taste, led to rapid acceptance of this style by the local Roma population, to the extent that older repertory was pushed into the background, thereby diminishing divisions between the repertories of professional and non-professional Roma musicians.

By contrast, a perceptible growth in nationalism in Bulgaria strongly favoured the propagation of 'pure' Bulgarian culture, free from 'foreign' (i.e. Turkish) influences. The newly emergent 'wedding music' (*svadbarska musika*), which was predominantly performed by Roma (and/or Turks), came under sustained attack because of its fast tempos, and its highly improvised ornamented character and instrumentation – all perceived to be opposed to the quieter, simpler values of 'folk music' (*narodna muzika*). Despite official disapproval, 'wedding music' gained wide popularity among Bulgaria's youth, both Roma and Bulgarian, precisely because its foremost performers (e.g. Ivo Papasov) amalgamated the *hora*, *rutsenitsa* and *kopanitsa* styles of folk dance music with a mixture of others, such as *arabesque*, Macedonian Roma, film music, Western pop and jazz, played on loudly amplified modern instruments.

In Spain, the flamenco tradition, which already had a long history of incorporating new influences (e.g. Cuban rumba or *son* into flamenco rumba) continued to develop. After the death of Franco and an accelerated migration of population from the Andalusian south to the industrial cities of Madrid and Barcelona, flamenco rumba was fused with Western rock music in the Catalan rumba, which continued to use the Andalusian Phrygian cadence and Gitano techniques of voice production but took on a more consciously political stance in its song texts and emphasized its rock affiliations. Guitarist Paco de Lucia and the singer Camarón infused traditional flamenco style with jazz and pop elements, while other artists, such as Lole (Montoya) and Manuel, combined flamenco guitar playing and blues-inflected Arab singing to give new life to flamenco's (and Anadalusia's) historical connection with Arab music. The Catalan style flamenco and rumba have gained popularity among the Southern French Roma too, many of whom are from Catalan Gitan descent, for example the (kin) members of the group *Gypsy Kings*, and they have developed it further by incorporating the Cuban SALSA.

In Hungary, the 1970s 'dance house' revival of folk music among Hungarian youth inspired young Vlach Gypsies working in Budapest to modernize their own hitherto unknown vocal traditions by adding harmonic accompaniments on acoustic guitar. The growing public recognition given to recordings of the pioneering group *Kalyi Jag* has inspired others. One of the most innovatory of these is *Andro Drom*, who have served Roma political goals by broadening the original Vlach Gypsy core of the music to acknowledge symbolic links not just with Hungarian Romungre (the inclusion of *cimbalom*) but also to other Roma traditions, both from the East (the Balkans and even India) and the West (Catalan rumba rhythms).

Though Gypsies have in most places been appreciated for their musical services and their popularity is increasing widely, their marginalized social position has persisted. It is ironical that Gypsy music thrives through its willingness to conserve, adapt and experiment with the traditions of their 'host' cultures, thereby sustaining and enriching the very cultures that for five centuries have been bent on excluding and eradicating the Gypsy presence from their midst.

See also ALBANIA, §II, 3; EUROPEAN TRADITIONAL MUSIC, §6; IRAQ, §III, 1–2; JORDAN (i); MACEDONIA; GREECE, §IV, 1(iii), 2(i); HUNGARY, §II, 3(i)–(iii); KURDISH MUSIC; ROMANIA, §II, 3; SYRIA; TURKEY; and YUGOSLAVIA.

BIBLIOGRAPHY

VOCAL

A. Hajdu: 'Les tsiganes de Hongroi et leur musiques', *Etudes tsiganes*, iv/1 (1958), 4–28
P. Kennedy: *Folk Songs of Britain and Ireland* (London, 1975)
P. Laaksomen and P. Jalkenen: disc notes, *Kaale Džambena: Finnish Gypsies Sing*, Global Music Centre GMCD 9302 (1975)
T. Munnelly: 'The Singing Tradition of Irish Travellers', *Folk Music Journal*, iii/1 (1975)
K. Huttenen: 'Dynamiques des groupes culturels Rom et Finlande', *Etudes tsiganes*, xxii/4 (1976), 16–22
E. MacColl and P. Seeger: *Travellers' Songs from England and Scotland* (London, 1977)
T. Munnelly: *Songs of the Irish Travellers 1967–75* (Dublin, 1983)
A. Munro: *The Folk Music Revival in Scotland* (London, 1984)
J.-P. Liégeois: *Gypsies: an Illustrated History* (London, 1986)
E. MacColl and P. Seeger: *Till Doomsday in the Afternoon: the Folklore of a Family of Scots Travellers, the Stewarts of Blairgowrie* (Manchester, 1986)
E. Druts and A. Gessler, eds.: *Narodnïe pesni russkikh tsïgan* [Russian Gypsy folksongs] (Moscow, 1988)
J. Porter: 'Context, Epistemics and Value: a Conceptual Performance Model Reconsidered', *UCLA Selected Reports*, vii (1988), 69–97
E. Davidová and J. Žižka: *Folk Music of the Sedentary Gypsies of Czechoslovakia* (Budapest, 1991)
K. Kovalcsik: 'Chansons tsiganes lentes sur des experiences personelles: l'écart entre le chanteur et le groupe', *Cahiers de littérature orale*, xxx (1991), 45–65
C. Nečas and D. Holý: 'A Auschwitz il y a une grande prison', *Cahiers de littérature orale*, xxx (1991), 15–35
U. Hemetek: *Romane Gila: Lieder and Tänze der Roma in Österreich* (Vienna, 1992)
K. Kovalcsik, ed.: *Ernő Király's Collection of Gypsy Folk Music from Voivodina* (Budapest, 1992)
C. Juhasz: 'Chants et musiques tsiganes collectés dans le Balkan', *Etudes tsiganes: musiques tsiganes: tradition, héritage, modernité*, i (1994), 86–103
P. Williams: 'Maro Bravlepen . . . un répertoire de chansons manouches', ibid., 28–42
J. Porter and H. Gower: *Jeannie Robertson: Emergent Singer, Transformative Voice* (Knoxville, TN, 1995)
C. Fennesz-Juhasz: 'Me ka-džav ko gurbeti: Klage- und Abschiedslieder mazedonischer Roma-Migranten', *Echo der Vielfalt*, ed. U. Hemetek (Vienna, 1996), 256–70
U. Hemetek: 'ROMA: eine Österreichische Volksgruppe: die Rolle der traditionelle Music im Prozess der Identitätsfindung', *Echo der Vielfalt* (Vienna, 1996), 271–86
K. Kovalcsik: 'Roma or Boyash Identity? The Music of the 'Ard'elan' Boyashes in Hungary', *World of Music*, xxxviii/1 (1996), 77–93
A. Lemon: 'Hot Blood and Black Pearls: Socialism, Society, and Authenticity at the Moscow Teatr Romen', *Theatre Journal*, xlviii (1996), 479–94
R. Blomster, ed.: disc notes, *Könni and the Gypsies: Nine Encounters with the Gypsies in Finland* (Tampere, 1997) [from the collections of Prof. E. ala-Könni, Kansanmusiiki-inst. KICD 50]
E. Marushiakova and V. Popov, eds.: *The Song of the Bridge*, Studii Romani, iii–iv (Bulgaria, 1997)

INSTRUMENTAL

F. Liszt: *Des bohémiens et de leur musique en Hongrie* (Paris, 1859, 2/1881/*R*: Eng. trans., 1926/*R*, as *The Gypsy in Music*)
B. Sárosi: *Gypsy Music* (Budapest, 1978)
R. Garfias: 'Survivals of Turkish Characteristics in Romanian Musica Lautereasca', *Yearbook for Traditional Music*, xiii (1981), 97–107

T. Rice: 'The *Surla* and *Tapan* Tradition in Yugoslav Macedonia', *GSJ*, xxxv (1982), 122–37
J. Bouët: 'Fioritures et accompagnements dans les faubourgs et les villages', *Dialogue*, xii/13 (1984), 63–77
B. Lortat-Jacob: 'Le metier de *lăutar*', *Dialogue*, xii/13 (Montpellier, 1984), 13–35
M. Zwerin: *La tristesse de Saint Louis: Jazz Under the Nazis* (New York, 1985)
S. Rădulescu: disc notes, *Village Music from Romania*, archives Internationales de Musique populaire AIMP and VDE Gallo CD 537–9 (1988)
P. Williams: *Django Reinhardt* (Montpellier, 1989)
S.T. Seeman: *Continuity and Transformation in the Macedonian Genre of Calgija: Past Perfect and Present Imperfective* (thesis, U. of Washington, 1990)
S. Ziegler: 'Gender-Specific Traditional Wedding Music in Southwestern Turkey', *Music Gender and Culture*, ed. M. Herndon and S. Ziegler (Wilhelmshaven, 1990)
M.H. Beissinger: *The Art of the Lăutar: the Epic Tradition of Romania* (New York, 1991)
S. Pettan: '"Lambada in Kosovo": a Profile of Gypsy Creativity', *Journal of Gypsy Lore Society*, 5th ser., ii/2 (1992), 117–30
G. Bertrand and J.-P. Escudero: 'Les musicians gitans de Perpignan', *Etudes tsiganes: musiques tsiganes: tradition, héritage, modernité*, i (1994), 44–55
F. Couvreux: 'Panorama du jazz tsigane en Allemagne', ibid., 20–27
D. Roussin: 'Les tsiganes, le musette, le guitare, le banjo', ibid., 134–45
R.M. Bradl: 'The "Yiftoi" and the Music of Greece: Role and Function', *World of Music*, xxxviii/1 (1996), 7–32
D.A. Buchanan: 'Wedding Musicians, Political Transition, and National Consciousness of Bulgaria', *Retuning Culture*, ed. M. Slobin (Durham and London, 1996), 200–30
S. Pettan: 'Selling Music: Rom Musicians and the Music Market of Kosovo', *Echo der Vielfalt*, ed. U. Hemetek (Vienna, 1996), 233–46
L. Rasmussen Vidič: 'The Southern Wind of Change: Style and the Politics of Identity in Prewar Yugoslavia', *Retuning Culture*, ed. M. Slobin (Durham and London, 1996), 99–116
C. Silverman: 'Music and Power: Gender and Performance among Roma (Gypsies) of Skopje, Macedonia', *World of Music*, xxxviii/1 (1996), 63–76

RECORDINGS

Vocal

Kaale Džambana: Finnish Gypsies Sing, various pfmrs, Global Music Centre GM 9302 (1975)
What a Voice! Jeannie Robertson, a Documentary, Folktracks 067 (1975)
The Bonny Green Tree, coll. J. Reilly, Topic 12 T 359 (1978)
Kurzemes čigani: Latviešu folklora, Melodiya M32 43361 2 (1981)
Songs of a Macedonian Gypsy, perf. E. Redžepova and U. Jašarova, Monitor MFS 496 (1982)
Gypsy Folk Songs from Hungary, perf. Kalyi Jag, Hungaroton HCD 18132 (1987)
Pearl of Gypsy Music from Russia, Mezdunarodnaya Kniga MKE 3002 (1989)
De Sant Jaume Son, Musiciens Gitans de Perpignan, Al sur ALCD 105 (1991)
José Reyes: Cantaor de la Camargue, Tudor Recordings LC 2365 (1991)
Roma Pop, Hungaroton SLMP 37505 (1991)
Taraf de Haidouks: Musiques des tsiganes de Roumania, Cram World Craw2 (1991)
O Suno (The Dream): Gypsy Folk Songs from Hungary, perf. Kalyi Jag, Hungaroton HCD 18211 (1992)
Rom Sam Ame: traditions Isiganes en Hongrie, Fonti Musicali Traditions du Monde FMD 194 (1993)
Amare ğila-Ünsere Lieder, perf. R. Nicolič-Lakatos, *Tondokumente zur Volksmusik in Österreich*, vol.4: *Romamusik* 1. RST Records, RST 91571 2 (1994)
Correspondances, perf. Bratch, Niglo 888002 (1994)
Florilyé dâ primăvăra: Beash Gypsy Songs, various pfmrs, Gandhi Középiskola GK1 (1994)
Songs of the Travelling People, Saydisc SDL 407 (1994)
Kaj Phirel of Del, perf. Andro Drom, Andro Drom Foundation AD 01 BP 95 (1995)
Rom-Pop, perf. V. Bílá and Kale Kampa 7422510, (1995)
Anthology of Gypsy Folk Songs, i–iv: *Hungary and Romania*, coll. K. Bari, EMI Quintana QUI 903095 (1996)
Luludžako Drom: Finnish Gypsy Songs, Olarin Musikki OMCD 49 (1996)
Melodies of Sorrow and Joy: Hungary and Romania, Descendants of the itinerant Gypsies, various pfmrs, Globe Trot MCM 3010 (1996)
Roma Reggae, Roma Rap, perf. E. Sándor, Eston ES 001 (1996)
Könni and the Gypsies: Nine Encounters with the Gypsies in Finland, coll. E. Ala-Könni, Kansanmusiikki-inst KICD 50 (1997)
Phari Mamo, perf. Andro Drom, Gema Network LC6759 (1997)

Instrumental

Relax and Enjoy, perf. Boulau Ferré Quartet, Steeple Chase ScS 1210 (1985)
Erinnerungen, perf. Hänsche Weiss Ensemble, Elite Special Extra E 733503 (1988)
Fis, Fis Tsigane, perf. O. Temiz, La Lichere LLL 107 (1989)
Roumanie: la vrai tradition de Transylvania, Ocora C 559070 (1989)
Voyages, perf. R. Fays and P. Blanchard, Ricordu CDR 0289 (1989)
Anarhos Theos, perf. Y. Mangas, Fablesound MBI 10556 (1991)
Balkanology, perf. I. Papasov and his Orchestra, Hannibal HN 1363 (1991)
Dreyfus, perf. Charlie Haden/Christian Escoudé, DuoSPPF ISRC 14F 849 226 2 (1991)
Gypsy Summer, perf. Rosenberg Trio, Dino DNCD 11265 (1991)
Tsigane: The Gypsy Music of Turkey, perf. Erköse Ensemble, CMP Records 3010 (1991)
Djangology, perf. D. Reinhardt, Double Play GRFO89 (1992)
Puoro Sinto: musiques des tsiganes de France (Manouches), Planett 242034 (1992)
Roumanie: musiques pour cordes de Transylvanie, coll. B. Lortat-Jacob and J. Bouët, Le Chant du Monde CNR 274937 (1992) [incl. notes]
Christian Escoudé in La, Polygram 518653.2 (1993)
Roumanie: Taraf de Carancèbes, musiciens du Banat, Silex Y 225 208 (1993)
Les classiques du musette, perf. J. Privat, Versailles 47683 2 (1994)
Magyarpalatka: Hungarian Folk Music from the Transylvanian Heath, Hungaroton HCD 18217 (1994)
Night and Day, perf. Hot Club Austria, Granit GR 94001 (1994)
Swinging with Jimmy Rosenberg, perf. Hot Club de Norvège, Hot Club records HCR 82 (1994)
Elemér Duka Jr. and his Gypsy Saloon Band Play Filmhits and Other Classics, Quality art Studio, QARTCD 9601 (1996)
L'orient est rouge, perf. Kočani Orkestar, Cram World Craw 19 (1997)
Macedonian Wedding Soul Cooking, perf. Ferus Mustafov, Globestyle GTSY 089 (1997)
Radiao Pasani, perf. Fanfare Ciocărlia, Pi'ra:nha PIRI 1254 (1998)

IRÉN KERTÉSZ WILKINSON

Gypsy scale [Hungarian mode, Hungarian scale]. The scale type *c–d–e♭–f♯–g–a♭–b–c′*, so called because of its use in much Hungarian Romantic music (particularly the *verbunkos* and the *csárdás*).

Gyrowetz [Gyrowez, Girowetz], **Adalbert** [Jírovec, Vojtěch Matyáš] (*b* Česke Budějovice, 19/20 Feb 1763; *d* Vienna, 19 March 1850). Bohemian composer and conductor. His father, a choirmaster, taught him singing and the violin and he later studied the organ and thoroughbass with Haparnorsky, a church organist and composer. His earliest compositions include serenades, sacred works and string quartets. After excelling in his studies at the local Gymnasium, he began studying jurisprudence in Prague. He was an exceptional student and in addition to German eventually learnt to speak Latin, Czech, Italian, French and English. Limited finances forced him to abandon his studies and become secretary to Count Franz von Fünfkirchen, who encouraged him musically, and with whom he spent his winters in Brno. The success of several works for wind instruments led him to compose his first six symphonies, which were well received, and an opera, which was not performed.

A promising young composer, Gyrowetz left the region and travelled to the principal music centres of Europe: Vienna, Italy, Paris, London, and then back to Vienna. During his first visit to Vienna, in either late 1785 or 1786, he made the acquaintance of Haydn, Dittersdorf, Albrechtsberger and Mozart; he developed a warm relationship with Mozart, who performed one of his symphonies at a subscription concert. In the service of Prince Ruspoli he travelled to Italy, where he met Nardini in Florence and Goethe in Rome. He composed six string quartets which, without his knowledge, were published in Paris by Imbault as his op.1. He left Prince Ruspoli in 1787 and went to Naples for two years. During this time he studied composition wth Paisiello and counterpoint with Nicola Sala. He led a meagre existence teaching and playing at quartet parties. In 1789 Gyrowetz arrived in Paris to find that one of his symphonies had been published under the name of Haydn and that his op.1 quartets had created a sensation; seven more editions had been published, and the demand for new works was strong. Gyrowetz obliged and entered a productive period for both symphonies and string quartets.

Escaping the revolutionary fervour of Paris during that same year, Gyrowetz came to London where he spent the next three years. He was immediately successful both in society and as a composer. When Haydn arrived in 1791 Gyrowetz helped introduce him to the city's high society. Works by both composers were performed at the same concerts sponsored by Salomon. That same year Gyrowetz was commissioned to compose the *opera seria Semiramis* for the Pantheon. Unfortunately, the theatre burnt down in January 1792, and his music was either destroyed or never completed.

Failing health forced Gyrowetz to leave London in 1792. From England he travelled by way of Brussels, Paris, Berlin and Dresden to Bohemia (1793), where he spent some time in Prague and in his home town. According to his autobiography he had a brief and friendly encounter with Napoleon during his travels. He then returned to Vienna, where he remained, except for a short stay in Munich and Schwetzingen in the service of Count von Sikkingen just before the turn of the century. Dividing his time between diplomatic service and composition, Gyrowetz continued to produce chamber music and sacred music through the early 1800s. In 1804 he became the Second Kapellmeister for the Vienna Court Theatre, an appointment that resulted in a radical change in his compositional output. His production of instrumental works dwindled quickly, although they did not necessarily go out of fashion. As late as 1818 the nine-year-old Chopin made his début with an orchestra playing a concerto by Gyrowetz.

In his new position Gyrowetz was obliged to compose at least one opera and one ballet a year. His first major success was *Agnes Sorel* (1806), an *opera seria* that was performed 124 times in Vienna during the next decade. It continued to be performed throughout Europe for the next 30 years and was translated into German, Polish, Danish and Hungarian. The Singspiel *Der Augenarzt* (1811) was also very popular in Vienna and Germany. Other important works include *Robert, oder Die Prüfung* (1813), reportedly admired by Beethoven, *Il finto Stanislao* (1818), composed for La Scala in Milan on a libretto later used by Verdi in *Un giorno di regno*, and *Hans Sachs* (1833), written for Dresden, of interest as a predecessor to Wagner's *Die Meistersinger*. The ballets of Gyrowetz also received international attention. Among his best known scores are *The Inconstant Page*, or *The Marriage of Figaro* (1819) and *La laitière suisse* (1821).

Gyrowetz retired from his position in 1831 and remained in Vienna until his death in 1850. An autobiography in 1848 describes in detail not only his contacts with a large number of well-known musical, literary, artistic and political figures, but also the performing practices and social conditions in many of Europe's leading musical centres. During his last decades he was greatly admired by the younger generation, including Meyerbeer, who even assisted him financially. Gyrowetz served as a pall-bearer at Beethoven's funeral, and encouraged Chopin early in his career. Despite the international focus of his career, Gyrowetz seems also to have been aware of the nationalistic movement in Bohemia, and set a number of songs in the Czech language.

Gyrowetz has frequently been called a follower of Haydn, but there is little musical support for this view. No evidence exists (not even from his autobiography) that he studied with the older master, and his youthful musical style is much more akin to that of Pleyel, Hoffmeister and Kozeluch, composers he greatly admired in his younger years. There is clear evidence that contact with Haydn in London inspired Gyrowetz to borrow some of his musical ideas. But these borrowings are few, and they are incorporated into his own musical style. During the 1790s Gyrowetz was acutely aware of the prevailing French styles, and his works reflected the latest trends. After the turn of the century four-movement formats are dominant in his instrumental works, and an understanding of unity, balance and proportions is apparent – not within the stylistic parameter of Haydn or Beethoven, but within the emerging new Romanticism, a style that he helped to create.

It is difficult to assess his historical role in composing for the stage. A study of his operatic works has not been undertaken and, in general, this period in Vienna is not highly regarded for this genre. Nonetheless, next to Weigl, he is the leading composer of Singspiel and other dramatic works in Vienna during the first three decades of the 19th century. His themes of heroism, magic and exoticism (e.g. in *Das Winterquartier in Amerika*, 1812) reveal that his subject matter is at least consistent with early Romanticism. If his role in operatic history is questionable, there can be no doubt that he was an important figure in the emergence of Romantic ballet. He worked with both Jean Aumer and Filippo Taglioni, two of the most important choreographers in the establishment of the classical ballet traditions, and at least one of his works, *La laitière suisse*, was danced by the two most celebrated ballerinas of the century, Fanny Elssler in Vienna and Marie Taglioni in Paris.

WORKS

principal MS collections: A-Wgm, Wn, other MSS in Ee; opus numbers assigned by publishers arbitrarily; unless otherwise stated, printed works published in Vienna; most minor or lost works not mentioned

OPERAS

performed at the Kärntnertortheater, Vienna, unless otherwise stated; publication dates refer to vocal scores

Semiramis (P. Metastasio), 1791, destroyed except for ov. (Augsburg, n.d.); Selico (Spl 2, Hummel), 15 Oct 1804 (?1804); Mirana, die Königin der Amazonen (melodrama, 3, F.I von Holbein), Vienna, Theater an der Wien, 27 May 1806 (?1806); Agnes Sorel (os, 3, J.

Sonnleithner), Vienna, Theater an der Wien, 4 Dec 1806 (1806); Ida, die büssende (5, Holbein), Vienna, Theater an der Wien, 26 Feb 1807; Die Junggesellen-Wirtschaft (Spl, 1, J.G. von Treitschke), 18 June 1807; Emericke (komische Oper, 2, Sonnleithner), 11 Dec 1807; Die Pagen des Herzogs von Vendôme (komische Oper, 1, Sonnleithner), 5 Aug 1808; Der Sammtrock (Operette, 1, after A. von Kotzebue), 24 Nov 1809 (1809); Der betrogene Betrüger (Operette, 1, after Valville), 17 Feb 1810; Das zugemauerte Fenster (Spl, 1, after Kotzebue), 18 Dec 1810; Der Augenarzt (Spl, 2, J.E. Veith), 1 Oct 1811 (1811); Federica ed Adolfo (os, 2, G. Rossi), 6 April 1812; Das Winterquartier in America (Spl, 1), 30 Oct 1812

Fünf und zwei (Spl, 1, F. Castelli), 20 March 1813, collab. Mosel, Seyfried and others; Robert, oder Die Prüfung (Spl, 2, L. Huber), 1813; Helene (2, G. von Hofmann), 16 Feb 1816; Der Gemahl von ungefähr (1), 26 Sept 1816; Die beiden Eremiten, 1816; Montag, Dienstag, Mittwoch (Posse, 3), Vienna, Theater an der Wien, 23 May 1817, collab. Kinsky and Seyfried; Die beiden Savoyarden, *c*1817; Il finto Stanislao (ob, F. Romani), Milan, Scala, 5 July 1818; Aladin (1), 7 Feb 1819; Das Ständchen (Spl, 1), 7 Feb 1823; Des Kaisers Genesung, 1 May 1826; Der blinde Harfner (1), 19 Dec 1827; Der Geburtstag (Spl, 1), 11 Feb 1828; Der dreizehnte Mantel (Spl, 1, after E. Scribe), 12 Jan 1829; Felix und Adele (romantische Oper, 3, J. von Weissenthurn), 10 Aug 1831; Hans Sachs im vorgerückten Alter (romantisch-komische Spl, 2), Dresden, 1833

OTHER STAGE WORKS

Harlekin als Papagei (ballet), Vienna, 1808; Deodata (incid music, Kotzebue), Vienna, 1809; Wilhelm Tell (ballet), Vienna, 1810; Die Hochzeit der Thetis und des Peleus (ballet, Aumer), Vienna, 1816; The Inconstant Page, or The Marriage of Figaro (ballet), 1819; Les pages du Duc de Vendôme (ballet), Paris, 1820; La fête hongroise (divertissement, 1), Paris, 15 June 1821; Nathalie, ou La laitière suisse (ballet), Vienna, 1821; over 20 other works with unrecorded performance dates, some in collaboration with others

INSTRUMENTAL

Orch: *c*40 syms. (4 ed. in The Symphony 1720-1840, ser.B, xi, New York, 1983), incl. 6 ded. Count Fünfkirchen, 1783, 18 ('périodiques'), without op. nos. (Paris, 1790–96), op.23 (?Vienna, 1794), 3 without op. nos. (Augsburg, 1796), op.33 ('périodique') (Augsburg, ?1798); 2 pf concs., op.26 (Offenbach, 1796), op.49 (1800); 3 concertantes, for vn, va, vc, perf. London, 9 Feb 1792, for 2 vn, va, op.33 (Offenbach, 1798), for fl, ob, bn, vn, vc, op.34 (Offenbach, 1798)

Chbr: Qnt, fl, str, op.27 (1799); Qnt, 2 vn, 2 va, vc, op.45 (Offenbach, 1800); at least 42 str qts, 6 as op.1 (Paris, 1788), 6 as op.2 (Paris, 1789), 6 as op.3 (Paris, 1790), 3 as op.5 (1793), 3 as op.9 (1794), 3 as op.13 (1796), 3 as op.16 (1796), 3 as op.21 (1798), 3 as op.29 (1799–1800), 3 as op.42 (Augsburg, *c*1802), 3 as op.44 (1804); 3 Qts, fl, str, op.11 (1795); at least 46 pf trios (for vn, vc, pf unless otherwise stated), 6 as op.4, fl, vn, pf (Paris, 1790), 3 as op.8, vn/fl (1793), 3 as op.9 (London, *c*1793), 3 as op.10, vn/fl (1795), 3 as op.12 (1795), 2 as op.14 (1796), 2 as op.15 (1796), 3 as op.18 (1797), 3 as op.23 (1798), Divertimento op.25 (1798), 3 as op.28 (1799), op.34, vn/fl (1801), 6 as opp.35–6 (1801), 3 as op.40 (1803), op.43, cl/vn (1805), 3 as op.60 (1813–14); Sonata, vn/fl, pf, op.61 (1815)

VOCAL

Secular (for 1v, pf unless otherwise stated): 14 It. ariettas, 1v, pf/hp, 6 as op.6 (1793), 8 as op.17 (1796); at least 33 Ger. songs, 8 or 9 as op.22 (1794), 7 as op.34 (Augsburg, ?1798), 6 as op.38 (Offenbach, 1799), 6 as op.44 (Offenbach, 1800), 6 (C.L. Reissig: Blümchen der Einsamkeit) without op. no. (Leipzig, 1815); several individual arias, incl. Sogna il guerrier (Rome, ?1786–7), Aria for Mrs Billington (London, *c*1792), Aria für Madame Buchweiser (*c*1807); 6 It. Duets (London, 1794); other songs and duets

Sacred choral: 11 masses, 2 vesper services, TeD, Tantum ergo, numerous other shorter works: all unpubd

BIBLIOGRAPHY

GroveO (A. Simpson) [incl. further bibliography]

A. Gyrowetz: *Biographie des Adalbert Gyrowetz* (Vienna, 1848); ed. R. Fischer-Wildhagen (Stuttgart, 1993) [incl. detailed work-list]; loose Eng. trans. in 'Half a Dozen of Beethoven's Contemporaries', *Dwight's Journal of Music*, xxiii (1863–4), 65–6, 73–6, 81–3, 89–92, 97–9, 105–7, 113–14, 121–2

W.H. Riehl: *Musikalische Charakterköpfe*, i (Stuttgart, 4/1868)

E. Hanslick: *Geschichte des Concertwesens in Wien* (Vienna, 1869–70/*R*)

K. Mey: 'Adalbert Gyrowetz und seine neu aufgefundene Hans Sachs-Oper', *Die Musik*, ii/3 (1902–3), 290–303

H.C.R. Landon: *The Symphonies of Joseph Haydn* (London, 1955, suppl. 1961)

E. Doernberg: 'Adalbert Gyrowetz', *ML*, xliv (1963), 21–30

R. Schall: 'Unbekannte Briefe von Adalbert Gyrowetz', *DJbM*, xi (1966), 50–60

H.C.R. Landon: *Haydn: Chronicle and Works* (London, 1976–80)

R.C. Hickman: *Six Bohemian Masters of the String Quartet in the Late Eighteenth Century* (diss., U. of California, Berkeley, 1979)

R.C. Hickman: 'Haydn and the "Symphony in Miniature"', *MR*, xliii (1982), 15–32

H. Walter: 'Joseph Haydn gewidmete Streichquartette', *Joseph Haydn: Cologne 1982*, 17–53

R.C. Hickman: 'The Flowering of the Viennese String Quartet in the Late Eighteenth Century', *MR*, l (1989), 157–80

W.E. Hettrick: 'The Autobiography of Adalbert Gyrowetz (1763-1850)', *SMw*, xl (1991), 41–74

ADRIENNE SIMPSON/ROGER HICKMAN

Gyselynck, Franklin (*b* Ghent, 26 April 1950). Belgian composer. He studied at the Ghent and Brussels Conservatories, and at the Chapelle Musical Reine Elisabeth. He obtained first prizes in harmony and composition with Vic Legley, and in counterpoint and fugue with Jean Louël. Since 1974 he has taught counterpoint at the Brussels Conservatory.

Despite the early influence of Legley, he quickly found his own style. His compositions contain elements of neo-Classicism and post-war serialism but also clearly demonstrate an intuitive, introspective approach, with great care for detail and solid harmonic form and structure. His lyric poem *Las alturas de Macchu Picchu* (1979) has great dramatic impact and theatrical quality. He attempts to express humanitarian concerns in several of compositions. This brought him early recognition, and in the 1970s his work won several awards, including the Royal Academy of Belgium prize (1974) for his String Quartet no.1, the Queen Elisabeth prize (1976) for his Ballade for violin and piano, the Oscar Esplá prize (1978) for *Les alturas de Macchu Picchu*, and the Koopal prize (1982) for his *For a Better World*.

WORKS
(*selective list*)

Vocal: 3 orkestliederen (K. Jonckheere, J. Daisne), Mez, chbr orch, 1975; 3 lamenti on Jewish childrens' poems (Warsaw 1942) (P. Fridman), F. Bass, E. Pickova), mixed chorus, 1976; Las alturas de Macchu Picchu (lyric poem, P. Neruda), 4 solo vv, chorus, orch, 1978–9; Una canción desesperada (P. Neruda), S, Bar, chbr orch, 1980

Inst: Allegretto grazioso, fl, pf, 1973; Str Qt no.1, 1973–4; Sonata, vn, pf, 1975; Str Qt no.2, 1976; Ballade, vn, pf, 1976; Serenata notturna, orch, 1976; Movimenti, ww qnt, 1979; Sorrow, sax, vib, 1979; Str Qt no.3, 1978–9; For a better world, str ens, 1980

Principal publisher: CeBeDeM

DIANA VON VOLBORTH-DANYS

Gysi, Fritz (*b* Zofingen, canton of Aargau, 18 Feb 1888; *d* Zürich, 5 March 1967). Swiss music critic and musicologist. He began his musical studies at the Basle Conservatory and subsequently studied musicology and art history at the universities of Zürich, Berne and Berlin. In 1921 he completed the *Habilitation* in music history at Zürich University, where he became titular professor in 1931. From 1928 he was music critic of the Zürich *Tagesanzeiger*, and from 1915 he wrote for the *Basler Nachrichten* and the Basle *National-Zeitung*, as well as being correspondent for other newspapers in Switzerland and

elsewhere. His chief interests were Swiss music history and 19th-century music.

WRITINGS

Mozart in seinen Briefen (Zürich, 1919–21)
Max Bruch (Zürich, 1922)
'Alpine Darstellungen in der Musik', *Schweizerisches Jb für Musikwissenschaft*, i (1924), 76–91
Claude Debussy (Zürich, 1926)
Richard Wagner und die Schweiz (Frauenfeld, 1929)
Hans Georg Nägeli (Zürich, 1936)

JÜRG STENZL

Gyterne. *See* QUINTERNE. Term used from the 13th century for a GITTERN, from the 16th for a small guitar (*see* GUITAR, §3 and §§4).

Gyuzelev [Ghiuselev], **Nikola** (*b* Pavlikeni, 17 Aug 1936). Bulgarian bass. He studied at Sofia and joined the Bulgarian National Opera in 1960, making his début as Timur. In 1965 he toured France, Germany and Italy with the company and made his Metropolitan début as Ramfis. He sang in most major European theatres, including La Scala, the Paris Opéra, the Vienna Staatsoper and Covent Garden, where he made his début in 1976 as Pagano (*I Lombardi*). His repertory included Boris, Dosifey (*Khovanshchina*), Borodin's Galitsky (which he sang at Covent Garden in 1990), Don Giovanni, Rossini's Don Basilio, Oroveso (*Norma*), Henry VIII (*Anna Bolena*), Gounod's and Boito's Mephistopheles and the four villains in *Les contes d'Hoffmann*. His rich, dark-toned voice was most effective in Verdi, notably as Philip II, Attila, Silva (*Ernani*) and Fiesco (*Simon Boccanegra*).

ELIZABETH FORBES

H

H. In German usage, B♮; *see* PITCH NOMENCLATURE.

Haack [Haacke, Haak, Haake], **Friedrich Wilhelm** (*b* Potsdam, 1760; *d* Stettin [now Szczecin, Poland], 1827). German violinist, organist and composer. Apparently a violin student of Franz Benda, he also studied composition (with Carl Fasch) and the organ. He began his professional career as a youth in the private orchestra of the crown prince of Prussia at Potsdam, and later held posts as organist at Stargard (from 1779) and Stettin (from 1790). At Stettin in 1793 he became the leader of a layman's musical group which gained a reputation comparable to that of the Berlin Sing-Akademie (founded two years earlier by Fasch). After 1800 Haack was a theatre Kapellmeister and the Kantor of the Marienkirche at Stettin; J.A.P. Schulz knew him there and left him his music collection. Haack published six piano trios (Berlin, 1793), a keyboard concerto (Berlin, 1793), a violin concerto (Berlin, 1801), three string quartets (Berlin, n.d.) and a *Caprice* for piano (Leipzig, n.d.). A concerto for two harpsichords also survives in manuscript (in *D-Dl*). His opera *Die Geisterinsel* (written 1798, after Shakespeare's *The Tempest*) was the fourth to use Gotter's libretto. The *Allgemeine musikalische Zeitung* (ii, 1799–1800, col.135) remarks that 'the richness, fullness and elaboration of the harmony, especially in solemn and sublime passages, are supposed to distinguish this composition greatly'. Haack's other vocal works and symphonies are lost. His brother Karl [Charles] (*b* Potsdam, 18 Feb 1751; *d* Potsdam 28 Sept 1819), a violinist and composer, studied the violin under Benda and also joined the private orchestra of the crown prince of Prussia at Potsdam. In 1796 he became leader of the royal chamber of musicians; he was pensioned in 1811. Widely appreciated in Potsdam and Berlin, his pupils included Karl Möser, F.A. Seidler and L.W. Maurer. He published at least five violin concertos (the first two in Paris, *c*1779) and about six flute sonatas. (*EitnerQ*; *GerberL*; *GerberNL*)

E. EUGENE HELM

Haag, Den (Dutch). *See* HAGUE, THE.

Haapanen, Toivo (Elias) (*b* Karvia, 15 May 1889; *d* Asikkala, 22 July 1950). Finnish musicologist and conductor. He studied the violin and music theory in Helsinki (1907–11), Berlin (1921) and Paris (1924) and musicology with Ilmari Krohn at the University of Helsinki (MA 1918), where he took the doctorate in 1925 with a dissertation on the manuscripts in neumatic notation in the university library. After a period as a violinist, violist and conductor of various orchestras in Helsinki and Turku, he was head of the music department of the Finnish Broadcasting Company (1929–46) and chief conductor of the Finnish RO (1929–50). He was also a lecturer (1925–46) and professor *extra ordinis* of musicology (1946–50) at the University of Helsinki. As a conductor, broadcast programme planner, lecturer, administrator, music critic and writer he did much to promote Finnish music in Finland and abroad. His research was mainly concerned with early Finnish music history; his major work, *Suomen säveltaide*, was the first critical history of Finnish music and remained for a long time the only work of its kind.

WRITINGS

Verzeichniss der mittelalterlichen Handschriftenfragmente in der Universitätsbibliothek zu Helsingfors (Helsinki, 1922–32)
'La musique finlandaise', *RMI*, xxxi (1924), 106–17
Die Neumenfragmente der Universitätsbibliothek Helsingfors (diss., U. of Helsinki, 1925; Helsinki, 1924)
'Agricolan messu' [The Agricolean mass], *Suomen kirkkohistoriallisen seuran vuosikirja*, xv–xviii (Helsinki, 1925–8), 223–42
Suomalaiset runomittateoriat 1800-luvulla [Finnish 19th-century theories of poetic metre] (Helsinki, 1926)
'Uskonpuhdistusajan muunnoksia katolisista kirkkolauluista' [Reformation variations of Catholic church songs], *J. Gummeruksen ja M. Ruuthin juhlakirja* (Helsinki, 1930), 93–103
'Kyrkomusiken i Finland under medeltiden', *Nordisk kultur*, xxv (1934), 41–9
Suomen säveltaide [The art of music in Finland] (Helsinki, 1940; Swed. trans., 1956 as *Finlands musikhistoria*)
ed.: *Musiikin tietokirja* [Dictionary of music] (Helsinki, 1948)

BIBLIOGRAPHY

T. Pylkkänen: 'Toivo Haapanen', *Suomalaisia musiikin taitajia* [Finnish masters of music], ed. M. Pulkkinen (Helsinki, 1958), 518–23
T. Kuusisto: 'Toivo Haapanen', *Musiikkimme eilispäivää* (Porvoo, 1965), 273–94

ERKKI SALMENHAARA

Haar, James (*b* St Louis, 4 July 1929). American musicologist. After graduating from Harvard (BA 1950) he began graduate work at the University of North Carolina, where he worked with Glen Haydon (MA 1954). He then returned to Harvard, where he studied musicology under John Ward and Nino Pirrotta and received his PhD (1961) with a dissertation on *musica mundana*. He taught at Harvard (1960–67) and at the University of Pennsylvania (1967–9). In 1969 he was appointed professor at New York University, and in 1978 became professor at the University of North Carolina, Chapel Hill.

Haar has written widely on the 16th-century madrigal, the history of music theory in the 16th and 17th centuries and manifestations of humanist thought in the music of that period. His work on the madrigal has focussed on the early cinquecento, stressing its independence from the

frottola and its relationship to the French chanson. In addition to his activities as teacher and scholar Haar served as general editor of the *Journal of the American Musicological Society* (1966–9) and president of the AMS (1976–8). In 1987 he became a member of the American Academy of Arts and Sciences.

WRITINGS

Musica mundana: Variations on a Pythagorean Theme (diss., Harvard U., 1961)
'On Musical Games in the 16th Century', *JAMS*, xv (1962), 22–34
ed.: *Chanson and Madrigal 1480–1530: Cambridge, MA 1961* (Cambridge, MA, 1964)
'The *note nere* Madrigal', *JAMS*, xviii (1965), 22–41
The Tugendsterne of Harsdörffer and Staden, MSD, xiv (1965)
'A Gift of Madrigals to Cosimo I: the Ms. Florence, Bibl. Naz. Centrale, Magl. XIX, 130', *RIM*, i (1966), 167–89
'Notes on the "Dialogo della musica" of Antonfrancesco Doni', *ML*, xlvii (1966), 198–224
'*Pace non trovo*: a Study in Literary and Musical Parody', *MD*, xx (1966), 95–149
'The *Libraria* of Antonfrancesco Doni', *MD*, xxiv (1970), 101–23
'Zarlino's Definition of Fugue and Imitation', *JAMS*, xxiv (1971), 226–54
'Altro non è il mio amor', *Words and Music: the Scholar's View ... in Honor of A. Tillman Merritt*, ed. L. Berman (Cambridge, MA, 1972), 93–114
'The Frontispiece of Gafori's *Practica musicae* (1496)', *Renaissance Quarterly*, xxvii (1974), 7–22
'Madrigals from Three Generations: the MS Brussels, Bibl. du Conservatoire Royal, 27.731', *RIM*, x (1975), 242–64
'A Sixteenth-Century Hexachord Composition', *JMT*, xii (1975), 32–45
'False Relations and Chromaticism in Sixteenth-Century Music', *JAMS*, xxx (1977), 391–418
'Madrigals from the Last Florentine Republic', *Essays Presented to Myron P. Gilmore*, ed. S. Bertelli and G. Ramakus, ii (Florence, 1978), 383–403
'Berlioz and the "First Opera"', *19CM*, iii (1979–80), 32–41
'The *Libro primo* of Constanzo Festa', *AcM*, lii (1980), 147–55
'Arie per cantar stanze ariostesche', *L'Ariosto: la musica, i musicisti: quattro studii e steet madrigali ariosteschi*, ed. M.A. Balsano (Florence, 1981), 31–46
'The Early Madrigal: a Re-appraisal of its Sources and its Character', *Music in Medieval and Early Modern Europe: Patronage, Sources and Texts*, ed. I. Fenlon (Cambridge, 1981), 163–92
'The "Madrigal Arioso": a Mid-Century Development in the Cinquecento Madrigal', *Studi musicali*, xii (1983), 203–19
'A Sixteenth-Century Attempt at Music Criticism', *JAMS*, xxxvi (1983), 191–209
'Music of the Renaissance as Viewed by the Romantics', *Music and Context: Essays for John M. Ward*, ed. A.D. Shapiro and P. Benjamin (Cambridge, MA, 1985), 126–44
'The Early Madrigals of Lassus', *RBM*, xlix–l (1985–6), 17–32
Essays on Italian Poetry and Music in the Renaissance, 1350–1600 (Berkeley, 1986)
'Towards a Chronology of the Madrigals of Arcadelt', *JM*, v (1987), 28–54
'The *Capriccio* of Giachet Berchem: a Study in Modal Organization', *MD*, xlii (1988), 129–56
'Cosimo Bartoli on Music', *EMH*, viii (1988), 37–79
with I. Fenlon: *The Italian Madrigal in the Early Sixteenth Century: Sources and Interpretation* (Cambridge, 1988)
'Lessons in Theory from a Sixteenth-Century Composer', *Altro-Polo: Essays on Italian Music in the Cinquecento*, ed. R. Charteris (Sydney, 1990), 51–81
'Popularity in the Sixteenth-Century Madrigal: a Study of Two Instances', *Studies in Musical Sources and Style: Essays in Honor of Jan LaRue*, ed. E.K. Wolf and E.H. Roesner (Madison, WI, 1990), 191–212
'Rore's Settings of Ariosto', *Essays in Musicology: a Tribute to Alvin Johnson*, ed. L. Lockwood and E.H. Roesner (Philadelphia, 1990), 101–25
'Cipriano de Rore and the *seconda practica*: some Ferrarese Testimonials', *Glazba, ideje i drustvo: svecani zbornik za Ivana Supičića*, ed. S. Tuksar (Zagreb, 1993), 69–87
'Giovanthomaso Cimello as Madrigalist', *Studi musicali*, xxii (1993), 23–59
'Josquin as Interpreted by a Mid-Sixteenth-Century German Musician', *Festschrift für Horst Leuchtmann zum 65. Geburtstag*, ed. S. Horner and B. Schmid (Tutzing, 1993), 179–205
'Lasso as Historicist: the Cantus Firmus Motets', *Hearing the Motet: St Louis 1994*, 265–85
'Palestrina as Historicist: the two *L'homme armé* Masses', *JRMA*, cxxi (1996), 191–205
'The Florentine Madrigal, 1540–60', *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, ed. J.A. Owens and A. Cummings (Warren, MI, 1997), 141–51
The Science and Art of Renaissance Music, ed. P. Corneilson (Princeton, NJ, 1998)

EDITIONS

with L. Bernstein: *Ihan Gero: Il Primo Libro de' Madrigali Italiani et Canzoni Francese a Due Voci* (New York, 1980)

BIBLIOGRAPHY

Aspects of Musical Language and Culture in the Renaissance: a Birthday Tribute to James Haar (Berkeley, 1994)

PAULA MORGAN

Haarklou, Johannes (*b* Førde, Sunnfjord, 13 May 1847; *d* Oslo, 26 Nov 1925). Norwegian composer, organist and critic. After graduating from Stord Teachers' Training College in 1868 he worked for some years as a schoolteacher, but from 1872 he devoted himself completely to music. He studied with L.M. Lindeman in Christiania (Oslo) in 1872, and then at the Leipzig Conservatory with Richter, Jadassohn, Kretzschmar and Reinecke (1873–5). He spent a year (1877) at the Hochschule für Musik in Berlin under Bungert, Kiel and Haupt. After settling in Christiania in 1880 as organist, he conducted a series of popular symphony concerts (1883–8), supported by grants from the Norwegian parliament, and later toured extensively as an organ virtuoso, well known for his improvisations.

As a composer Haarklou was influenced by Grieg, but he soon turned to a style which, though late Romantic in its harmonic idiom, was based on the Viennese forms and, while drawing on Norwegian folk music, showed contrapuntal tendencies. He wrote four symphonies, the popular orchestral suite *In Westminster Abbey*, and five operas, among which *Marisagnet* (on a subject from Norwegian folklore) was his greatest success (1909). Many of his organ works, such as *Fantasi triomphale* (1900) and the two organ symphonies (1916 and 1924), are of high quality and are still performed; and many of his choral compositions and songs remain in the standard Norwegian repertory. From 1882 to 1921 Haarklou was active as a music critic of various newspapers. In 1910 he received an annual state grant from the Norwegian parliament.

WORKS

Ops: Fra gamle Dage, 1894; Vaeringere i Miklagard, 1899; Emigranten, 1907; Marisagnet, op.42, 1909; Tyrfing, 1912
Choral: Skabelsen og Mennesket (orat), solo vv, choir, orch, op.57, 1890; Varde, op.13, 1896; Fenrir, 1902; Pintsekantate, op.33, 1904; 13 blandere Kor, op.21, 1905; Norske Mandskor, op.25, 1906
Orch: 4 syms., B♭, 1883, d, 1893, C, op.49, 1919, E♭, op.57, 1922; Marche héroique, op.39, 1887; Norsk Bryllupsmarsch, op.15, 1899; Olaf den Hellige, op.44, 1909; In Westminster Abbey, suite, op.45, 1900; Vn, Conc., D, op.50, 1913; Pf Conc., d, op.47, 1917
Chbr: Sonata, g, vn, pf, op.41, 1891
Org: 10 Preludes, op.17, 1898; Fantasi triomphale, op.36, 1900; Prelude and Fugue on B.A.C.H., 1924; 2 syms., d, op.53, 1916, d, op.60, 1924
Pf: Musikalske Momenter, op.16, 1896; 3 Oktar-Etuder quasi Sonata, op.24, 1900; Poetiske Klaverstykker, op.27, 1907

Songs: Romancer og Sange, op.11, 1892–6; Romancer og Sange, op.12, 1892–6; 4 Sange til Tekster af Knut Hamsun, op.23, 1905

BIBLIOGRAPHY

F. Benestad: *Johannes Haarklou: mannen og verket* (Oslo, 1961) [incl. list of works]

FINN BENESTAD

Haas. German family of brass instrument makers. Active in Nuremberg, they were descended from Caspar Haas and his son Lorenz, both tower watchmen who played the trumpet as part of their duties. Lorenz's son, Johann Wilhelm Haas (*b* Nuremberg, bap. 6 Aug 1649; bur. Nuremberg, 2 July 1723), who probably learnt from Hanns HAINLEIN, became a master in 1676 and went on to be the most famous of the Nuremberg brass instrument makers; both his youngest son, Wolf Wilhelm Haas (*b* Nuremberg, bap. 3 March 1681; bur. Nuremberg, 21 Feb 1760), and Wolf Wilhelm's eldest son, Ernst Johann Conrad Haas (*b* Nuremberg, bap. 16 March 1723; *d* Nuremberg, before 29 Feb 1792) – masters in 1706 and 1748 respectively – signed their instruments with his name instead of their own. (Johann Adam Haas, bap. 16 Dec 1769; bur. 11 Jan 1817, who in 1796 became one of the last of the Nuremberg masters, left no known instruments.) In 1719 the Nuremberg business agent C.S. Dresde wrote in a letter that 'There are others here who work for less ... [b]ut ... Mr Haas is the best and most highly regarded'. In his *Versuch* (1795, probably written in 1770 or just before; p.10) J.E. Altenburg noted that the trumpets of 'W. Hasen' were the best for general use.

The products of these three generations of the Haas 'factory' (Barclay, 1997) were in great demand throughout Europe, as witnessed today by the unusually large number of surviving instruments distributed over a wide area. Over 60 trumpets are known as well as seven horns of various shape and two trombones. The trumpets exhibit the typical 'late Baroque' bell, with a narrower throat and more rapidly expanding terminal flare than those by earlier makers, notably Schnitzer and Hainlein. Wörthmüller has shown the existence of at least three types of Haas trumpet, ranging from the simple to the ornate and doubtless corresponding to price categories. He also established the canon (expanded slightly by Smithers) of which instruments are attributable to which family members, based on their maker's marks and on minute variations in the shape of the angel heads appearing on the bell garlands of many of the ornate trumpets. The appearance of the family's maker's mark, a hare running to the left, has been the subject of some confusion. All four family makers personally registered their mark on a brass tablet in possession of the *Rugamt* (now in the Kunstgewerbemuseum, Berlin; see Pechstein), but in actual practice did not necessarily hold to the prescribed shape: for example, it has been stated that Johann Wilhelm's hare looks to the left and those of both Wolf Wilhelm and Ernst Johann Conrad to the right, but on at least one dated instrument by Johann Wilhelm (1688; Trompetenmuseum, Bad Säckingen) the hare looks to the right, and on another, a magnificent silver and gilded trumpet by Ernst Johann Conrad (1765; Shrine to Music Museum, Vermillion, South Dakota), the hare looks to the left. At least three bezel patterns are known, although only one has been described in the literature (Wörthmüller, Smithers). Clearly, the canon will have to be re-thought in the future.

Besides the latter trumpet, the most splendid examples are another silver and gilded one made by a member of the family about 1750 (Metropolitan Museum of Art, New York no.54.32.1) and the 12 silver trumpets, four by Wolf Wilhelm (1744) and eight by Ernst Johann Conrad (1775), made for Elector Carl Theodor (Nationalmuseum, Munich no.47/25–36).

For illustration of an instrument by Wolf Wilhelm Haas, *see* TROMBONE, fig.5*c*.

BIBLIOGRAPHY

Waterhouse-LangwillI
J.E. Altenburg: *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst* (Halle, 1795/*R*; Eng. trans., 1974)
W. Wörthmüller: 'Die Nürnberger Trompeten- und Posaunenmacher des 17. und 18. Jahrhunderts', *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*, xlv (1954), 208–325; xlvi (1955), 372–480
D. Smithers: 'The Trumpets of J.W. Haas: a Survey of Four Generations of Nuremberg Brass Instrument Makers', *GSJ*, xviii (1965), 23–41
K. Pechstein: 'Die Merkzeichentafel der Nürnberger Trompeten- und Posaunenmacher von 1640', *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*, lix (1972), 198–202
H. Heyde: *Trompeten, Posaunen, Tuben* (Leipzig, 1980)
E. Tarr: 'The Coiled Hunting Instrument by J.W. Haas in the Bad Säckingen Trumpet Museum', *Brass Bulletin*, no.53 (1986), 8–22
H. Heyde: 'A Business Correspondence from Johann Wilhelm Haas in the Year 1719', *HBSJ*, iv (1992), 45–56
R. Barclay: *The Art of the Trumpet-Maker: the Materials, Tools, and Techniques of the Seventeenth and Eighteenth Centuries in Nuremberg* (Oxford, 1992)
R. Barclay: 'Design, Technology and Manufacture before 1800', *The Cambridge Companion to Brass Instruments*, ed. T. Herbert and J. Wallace (Cambridge, 1997), 24–37

EDWARD H. TARR

Haas, Friedrich (*b* Laufenburg, Baden, 1811; *d* Lucerne, 1886). Swiss organ builder of German birth. He trained from 1825 to 1829 with the Schaxel family of organ builders of Baden, alternately with the elder Schaxel at Herbolzheim and his sons Matthäus Schaxel at Freiburg and Josef Schaxel at Benfeld (Alsace). He continued his training – particularly in tonal aspects of the craft – with E.F. Walcker at Ludwigsburg, from 1830 to 1835, and is thus customarily regarded as a pupil of Walcker. From 1836 he worked independently. After 1840 he confined his activities exclusively to Switzerland, eventually becoming that country's most important organ builder of the middle of the 19th century. At first Haas, in the traditional way of craftsmen, did not settle in one area, but moved from place to place as his work required. Thus he moved to Lucerne in 1859 to renovate the organ of St Leodegar und Mauritius. He settled down there, however, and founded the organ-building firm which from 1867 was carried on by his colleague of long standing, Friedrich Goll, and which, as 'Orgelbau Goll & Cie AG', is still in existence. In his retirement he was occasionally employed as a consultant, as during the construction by Johann Nepomuk Kuhn of the organ of the Grossmünster, Zürich (1873–6).

Haas was modern in outlook and played a significant part in the technical and artistic transformation of organ building in the 19th century. At first he built purely mechanical slider-chest organs, but *c*1850 he changed to sliderless wind-chests and made use of Barker's pneumatic lever in order to make the tracker action smoother. In sound, he made the step from the south German late Baroque ideal to the fundamental tone quality of the Romantic organ. He loved wide scaling and double-lipped wooden pipes (Doppelflöte, Doppelbourdon). Many

details of scaling and other advice on the technique of organ building were incorporated in the second edition of Töpfer.

New or rebuilt organs by Haas include those at the following places in Switzerland: Grenzach (1837); Neumünster Reformed church, Zürich (1838–40); Rheinau (1840–41); Temple du Bas, Neuchâtel (1841); Stadtkirche, Winterthur (1841–3); Andelfingen (1842–3); Zofingen (1847); Berne Minster (1849–51); Lenzburg (1851); Fribourg Cathedral (1852–3); Leuggern (1854); Basle Cathedral (1852–7); St Leodegar und Mauritius, Lucerne (1859–62); Thalwil (1864).

BIBLIOGRAPHY

J.G. Töpfer: *Lehrbuch der Orgelbaukunst* (Weimar, 1855, 2/1888 by M. Allihn as *Die Theorie und Praxis des Orgelbaus*, rev. 3/1936 by P. Smets)
L. Stierlin: *Die Orgel* (Zürich, 1859)
F.J. Breitenbach: *Die grosse Orgel der Hofkirche in Luzern* (Lucerne, 1920)
F. Jakob: *Der Orgelbau im Kanton Zürich* (Berne and Stuttgart, 1969–71)
U. Fischer: *Friedrich Haas, Orgelbauer 1811–1886* (forthcoming)

FRIEDRICH JAKOB

Haas, Georg Friedrich (*b* Graz, 16 Aug 1953). Austrian composer. He studied at the Graz Hochschule für Musik, where his teachers included Doris Wolf (piano) and Gösta Neuwirth (composition), and with Cerha in Vienna (1981–3). He also attended the Darmstadt summer courses (1980, 1988, 1990) and worked with the Stage d'Informatique Musicale pour Compositeurs at IRCAM in Paris (1991). He has taught at the Graz and Oberschützen Musikgymnasium (1982–7) and the Graz Hochschule für Musik (lecturer from 1998). In the words of Reinhard Kager, Haas is attracted by 'resonant nocturnal worlds', with elements of the unreal and the irrational. While he initially relied on mathematical models, influenced by Hauer's *Zwölftonspiele*, he turned away from constructivism after *quasi una tânpûrâ* (1990–91). Later works employ freer tonal possibilities and show the influence of Feldman and Nono. In addition to microtonal intervals, his compositions feature concealed reminiscences of earlier music.

WORKS
(*selective list*)

Ops: Adolf Wölfli (Kurzoper, Haas), 1981, Graz, 1 Nov 1981; Nacht (Haas, after F. Hölderlin), 1995–6, Bregenz, 7 Aug 1998
Other works: Phantasien, cl, va, 1982; Hommage à Steve Reich und Hommage à György Ligeti, quarter-tone pf, 1983–5; … nach Konzepten von Friedrich Hölderlin (Hölderlin), SATB, 1986; Zerstäubungsgewächse, str qt, 8 perc, 1989; quasi una tânpûrâ, chbr ens, 1990–91; Nachtschatten, 1991; … Schatten … durch unausdenkliche Wälder, 2 pf, 2 perc, 1992; Descendiendo, orch, 1993; … Einklang freier Wesen … , 10 insts, 1994–6; Conc., pf, str, 1996–7; Str Qt no.1, 1997; Str Qt no.2, 1997; Vn Conc., 1998
Principal publisher: Universal

BIBLIOGRAPHY

LZMÖ
P. Oswald: 'Nacht-Schatten-Gesächse: die Stärke der Schwachen: Georg Friedrich Haas', *Wien modern: ein internationales Festival mit Musik des 20. Jahrhunderts*, ed. L. Knessl, Vienna, 26 Oct–26 Nov 1993 (Vienna, 1993), 53–5 [programme book]
J. Höpfel: 'Zwei Opern über gescheiterte Utopien in Bregenz: "Le roi Arthus" von Ernest Chausson und "Nacht" von Georg Friedrich Haas', *ÖMz*, li (1996), 657–9

SIGRID WIESMANN

Haas, Ildephons [Johann Georg] (*b* Offenburg, 23 April 1735; *d* Ettenheimmünster, 30 May 1791). German violinist and composer. He was at first a soprano, and later had an admirable alto voice, and at 12 studied the violin under the Baden court musician Wolbrecht. In 1751 he entered the Ettenheimmünster monastery, where he studied under Johann Stamitz (who went there from Mannheim in 1755), using Leopold Mozart's violin tutor. After completing theological studies he trained himself in composition for three years through the tutors of Marpurg, Mattheson and Fux, and by correspondence with Isfrid Kayser, J.G. Portmann and the Abbé Vogler. He was ordained priest in 1759 and later held many positions in the monastery, including those of choir director (1761–73) and prior (1781).

Particularly in his later years Haas was respected as one of the best violinists and church composers in the upper Rhine valley. As early as 1764 his contemporary Marianus Königsperger ranked him alongside the Catholic composers Brixi, Zach and Kayser, and compared his works favourably to those of Leopold Mozart and Haydn. Gerber, however, criticized Haas's idiosyncratic three-part writing (omitting the viola, a practice which Haas defended in the preface to his *XXXII hymni vespertini*) and the use of 'sweet' 3rds and 6ths in the upper parts. In several theological works and in his compositions Haas opposed the secularization and decline of church music in the Strasbourg diocese. Maintaining that 'in church music the majesty of the surroundings calls for something uncommon', he set 40 sacred texts by the Benedictine priest Pirmin Hahn to 'melodies in the melismatic style'. Most of his later works, including many considered his best by Christmann (1791) and by Haas himself, were not published and are now lost. Haas also wrote an article, 'Fragen und Zweifel, jedem Tongelehrten zu beliebiger Beantwortung empfohlen', for Bossler's *Musikalische Realzeitung* (1791).

WORKS

XXXII hymni vespertini, 2vv, 2 vn, 2 bc, op.1 (Augsburg, 1764); XV offertoria, acc. orch, org, op.2 (Augsburg, 1766); [40] Geistliche Arien (P. Hahn), op.3 (Augsburg, 1769); Missa de nativitate, Salve regina, Wie weit mein Heiland, in Bossler: *Musikalische Realzeitung* (1791)
Lost works: stage work, Offenburg, 1759; 6 masses, 1784; 2 vespers, 1788; sequel to op.3, 1790; 34 Marian antiphons; other masses

BIBLIOGRAPHY

GerberNL
J.F. Christmann: Eulogy, *Musikalische Korrespondenz der Teutschen Filarmonischen Gesellschaft* (1791)
'Nekrologien', *Freiburger Diöcezan-Archiv*, xv (1882), 221
L. Heizmann: *Das Benediktiner-Kloster Ettenheimmünster* (Lahr, 1932)
F. Baser: *Musikheimat Baden-Württemberg* (Freiburg, 1963)
B. Klär: *Pater Ildefons Haas (1735–1791) aus Ettenheimmünster: ein Beitrag zur Musikgeschichte eines süddeutschen Benediktinerklosters im 18. Jahrhundert* (diss., U. of Heidelberg, 1972)
F. Baser: *Musik am Hof der Markgrafen Baden* (Baden-Baden, 1976)

FRIEDRICH BASER

Haas, Jonathan (*b* Chicago, 6 Sept 1954). American timpanist. After studying at Washington University, St Louis, and at the Juilliard School, he was nominated 'Young Artist of 1982' by the journal *Musical America*. He gave the first-ever solo timpani recital in the Carnegie Hall recital room in 1981. Haas was appointed principal timpanist with the New York Chamber SO in 1980 and the Aspen Chamber Orchestra in 1984, and became principal percussionist with the American SO in 1990. He also plays 'hot jazz' timpani with his band Johnny H and the Prisoners of Swing, 'rock' kettledrum with the

band Clozshave, and has recorded a solo mallet book (keyboard percussion instruments) for the album *Zappa's Universe*. Various composers, including Stockhausen, Glass, Irwin Bazelon, Marius Constant, Stephen Albert, Eric Ewazen, Thomas Hamilton, Robert Hall Lewis, Jean Piche and Andrew Thomas, have written works for him. Haas has recorded many 20th-century works, including Prokofiev's *Peter and the Wolf*, Copland's *Three Latin American Sketches* and George Crumb's *A Haunted Landscape*. He is director of the Peabody Conservatory Percussion Studio, and has given over 200 concert demonstrations as part of his Drumfire educational programme.

JAMES HOLLAND

Haas, Joseph (*b* Maihingen, 19 March 1879; *d* Munich, 30 March 1960). German composer. He trained as a primary school teacher before becoming a pupil of Reger in 1904. Haas developed a deep friendship with Reger and in 1907 followed him to Leipzig, where he also studied with Straube and Ruthhardt. In 1911 he was appointed to teach composition at the Stuttgart Conservatory and became a professor there in 1916. From 1921 he taught composition and directed the department of church music at the Akademie der Tonkunst in Munich. There he influenced generations of composers with a pedagogical method adopted from Reger. In 1921 Heinrich Burkard invited him to participate in the music committee of the Donaueschingen Festival, and Haas contributed substantially to the festival's success in the 1920s. Although his folk oratorios and operas were enormously successful in Hitler's Germany of the 1930s and 40s, Haas's biographers believe that his religious faith made him immune to Nazi ideology. In 1946 he was appointed president of the Staatliche Hochschule für Musik in Munich. He worked towards rebuilding this school until his retirement in 1950. In his last years he received many honours, including the Federal Cross of Merit and the Bavarian Order of Merit, as well as honorary doctoral degrees from the Papal Institute for Church Music in Rome (1953) and the University of Munich (1954).

As a composer Haas felt a strong bond to his teacher, Reger. His preference for small ensembles and genres, particularly character pieces (in the tradition of Schumann), lieder and small choral works led his critics to label him a 'master of small forms'. Such forms, however, enabled Haas to depart from the dominant programme music aesthetic of his day and achieve his goal of creating a folklike, 'popular' art music. He developed a transparent contrapuntal style, which first became evident in works such as the Divertimenti op.22 (1909) and op.32 (1911). By devoting himself to such genres and favouring music for amateur musicians, he supported the 19th-century tradition of domestic music-making, as well as the *Gebrauchsmusik* of the 1920s. His most important compositional achievement is perhaps in the field of the 'folk oratorio', in which he sought to transform the traditional oratorio through allowing the congregation vocal involvement in the performance. In his masses as well as his oratorios Haas achieved a folklike simple style based on unison choirs, basic forms, characteristic melodies, tonal harmony and the influence and presence of Gregorian chant.

WORKS
(*selective list*)

for complete list see Gemeinwieser (1994)

OPERAS AND ORATORIOS

Operas: Die Bergkönigen (Christmas story, F. Rodenstock), op.70 1927; Tobias Wunderlich (H.H. Ortner and L. Andersen), op.90, 1937; Die Hochzeit des Jobs (Andersen), op.93, 1943

Folk oratorios: Die heilige Elizabeth, op.84, S, spkr, chorus, orch, 1931; Christnacht, op.85, female/children's vv, chorus, solo vv, spkr, orch, 1932; Das Lebensbuch Gottes, op.87, chorus, solo vv, org/f/orch, 1934; Lied von der Mutter, op.91, S, Bar, chorus, children's, male and female vv, orch, 1939; Das Jahr im Lied, op.103, chorus, solo vv, spkr, orch, 1952; Die Seligen (Bible, A. Silesius, Haas, L. Schuster), chorus, children's chorus, solo vv, orch, 1956

OTHER VOCAL

Masses: Eine deutsche Singmesse (Silesius), op.60, chorus unacc., org, 1929; Hymnen an das Licht (W. Dauffenbach), op.82, chorus unacc., 1932; TeD, solo vv, chorus, orch, 1945

Secular: 3 Lieder, op.1, 1904; Unterwegs (H. Hesse), op.65, 1925; Gesänge an Gott (J. Kneip), op.68, 1926; many other choral and solo songs

INSTRUMENTAL

Orch: Heitere Serenade, op.41 (1913/14); Variationen und Rondo über ein altdeutsches Volkslied, op.45, 1916/17; Variationen-Suite über ein altes Rokoko-Thema, op.64, 1924; Lyrisches Intermezzo, 1937; Ouvertüre zu einem frohen Spiel, op.95, 1943

Chbr: 2 Sonatinen, op.4, vn, pf, 1905; Ein Kränzlein Bagatellen, op.23, ob, pf, 1909; 2 Grotesken, op.28, vc, pf, 1909; Sonata, op.29, hn, pf, 1910; Ein Sommermärchen, op.30, vc, 1910; Kammertrio, op.38, 2vv, pf, 1912; Grillen, op.40, vn, pf, 1912; Str Qt, op.50, 1919; 2 Kirchen-Sonaten, op.62, vn, org, 1925/6

Pf: Eulenspiegeleien, op.39, 1912; Sonata, a, op.46, 1918; Deutsche Reigen und Romanzen, op.51, 1919; Schwänke und Idyllen, op.55, 1921; 2 Sonatas, op.61, 1923; 4 Sonatinen, op.94, 1943; Klangspiele, op.99, 1945; many small character pieces

Org: chorale preludes, suites etc.

Principal publisher: Schott

BIBLIOGRAPHY

K. Laux: *Joseph Haas* (Mainz, 1931, 2/1954)
M. Gebhard, O. Jochum and H. Lang, eds.: *Festgabe Joseph Haas* (Mainz, 1939)
Mitteilungen der Joseph Haas-Gesellschaft (Munich, 1950–)
Musica sacra, lxxix/3 (1959) [Haas issue]
J. Haas: *Reden und Aufsätze* (Mainz, 1964)
K.G. Fellerer: 'Joseph Haas und die Kirchenmusik', *Musica sacra*, xcvii (1977), 350–53
K.G. Fellerer: 'Das Reger-Bild von Joseph Haas', *Festschrift für Ottmar Schreiber*, ed. G. Massenkeil and S. Popp (Wiesbaden, 1978), 127–33
S. Gemeinwieser, ed.: *Joseph Haas*, Komponisten in Bayern, xxiii (Tutzing, 1994)

TAMARA LEVITZ

Haas, Monique (*b* Paris, 20 Oct 1909; *d* Paris, 9 June 1987). French pianist. She studied first with Joseph Morpain and Lazare-Lévy at the Paris Conservatoire, where she received a *premier prix* in 1927, and then privately with Rudolf Serkin and Robert Casadesus. During an illustrious career she performed throughout Europe and the USA, as well as in Russia, Armenia, China and Australia. She taught at the Paris Conservatoire from 1967 to 1970 and gave masterclasses at the Salzburg Mozarteum. Her extensive repertory ranged from Bach to Messiaen, with an emphasis on modern music: she performed with Stravinsky, Hindemith, Poulenc and Enescu and made notable recordings of Bartók's Third Concerto, the complete piano music of Debussy and Ravel, and works by Milhaud, Prokofiev and Marcel Mihalovici, whom she married. Her elegant and fastidious style also made her an ideal Mozart player, as may be heard on her recordings of the concertos in E♭ K449 and

in A K488, with Ferdinand Leitner conducting the Berlin Philharmonic.

CHARLES TIMBRELL

Haas, Otto (*b* Frankfurt, 2 Dec 1874; *d* London, 27 April 1955). German antiquarian music dealer. He worked with the firms of Josef Baer in Frankfurt, Brentano in New York and Breslauer & Mayer in Berlin before joining Leo Liepmannssohn in Berlin in 1903. Later that year he bought the business from Liepmannssohn, subsequently continuing its well-known series of auction sales. In 1936 Haas moved the firm to London, where he continued it under his own name. He confined his business to the sale of music by important catalogues, of which he issued 37 in all, and by private offers. In 1955 he sold the firm to Albi and Maud Rosenthal, who have upheld the Liepmannssohn tradition of scholarly expertise.

ALEC HYATT KING

Haas, Pavel (*b* Brno, 21 June 1899; *d* Auschwitz [now Oświęcim], probably 18 Oct 1944). Czech composer. He studied composition at the Brno Conservatory in Janáček's masterclass (1920–22). He worked first in his father's business, then from 1935 as a private teacher of music theory, and finally taught music at the Jewish secondary in Brno. Haas took the style of Janáček as his starting point, and came closer to Janáček's compositional method than any of his other pupils. However, he developed this in his own way and soon achieved a mature individuality in the Wind Quintet op.10, the Piano Suite op.13 and the opera *Šarlatán* ('The Charlatan'). During the German Occupation he suffered persecution on account of his Jewish origin, performances of his compositions were banned, and neither he nor his wife were allowed to work. He was imprisoned in Terezín concentration camp (1941–4), where he continued to compose, including two of his best-known works, the Study for Strings (1943) and the *Four Songs on Chinese Poetry* (1944), which are linked to the Oboe Suite (1939) and the unfinished Symphony (1940–41) in expressing through music the struggle against Nazism. Haas died in a gas chamber at Auschwitz.

Janáček apart, Haas's melodic style owed much to Moravian folksong, Jewish chant and medieval chorale, while his rhythmic and harmonic thinking was influenced by contemporary Western European music and jazz. Although Haas and Janáček share a liking for concise motifs, Haas's are quite different in character from Janáček's. This difference is most apparent in the opera *The Charlatan*, its topic far removed from the world of Janáček while at the same time demonstrating remarkable dramatic talent. In Czech music, Haas represents a trend connecting the Czech national tradition with pioneering acts of international music.

WORKS

Dramatic: Šarlatán [The Charlatan] (tragi-comic op, 3, P. Haas), 1934–7, Brno, 2 April 1938; 7 incid scores, 3 film scores

Vocal: 6 písní v lidovém tónu [6 Songs in Folk Tone], op.1, S, pf/orch, 1918–19; 3 písně [3 Songs], op.2 (J.S. Machar), S/T, pf, 1919–20; Čínské písně [Chinese Songs], op.4 (Chinese poetry), A, pf, 1921; Fata Morgana, op.6 (R. Tagore), T, pf qnt, 1923; Vyvolená [The Chosen One], op.8 (J. Wolker), T, fl, hn, vn, pf, 1927; Karneval [The Carnival], op.9 (D. Chalupa), male chorus, 1928–9; Ps xxix, op.12, Bar, female chorus, org, orch, 1932; 7 písní v lidovém tónu [7 Songs in Folk Tone], op.18 (F.L. Čelakovský), S/T, pf, 1940; Al s'fod [Do not Lament] (D. Shimoni), male chorus, 1942; 4 písně na slova čínské poezie [4 Songs on Chinese Poetry] (trans. B. Mathesius), B, pf, 1944

Orch: Zesmutnělé scherzo [Melancholy Scherzo], op.5, 1921; Suite from 'The Charlatan', op.14, 1936; Sym., 1941, inc. (2 movts); Study, str, 1943

Chbr and solo inst: Str Qt no.1, op.3, 1920; Str Qt no.2, op.7, with jazz band ad lib, 1925; Wind Qnt, op.10, 1929; Pf Suite, op.13, 1935; Str Qt no.3, op.15, 1938; Suite, ob, pf, 1939

Principal publishers: Tempo (Prague), Bote & Bock

BIBLIOGRAPHY

ČSHS

L. Peduzzi: 'Haasova "hobojová" suita' [Haas's 'Oboe' Suite], *HRo*, xii (1959), 793–8

L. Peduzzi: 'Vlastenecká symbolika posledních děl Pavla Haase' [Patriotic symbols in Haas's final works], *Sborník JAMU*, iii (Brno, 1961), 75–93

L. Peduzzi: 'Složeno v Terezíně' [Composed in Terezín], *HRo*, xxi (1968), 152–3

L. Peduzzi: *Pavel Haas: život a dílo skladatele* [Life and work of the composer] (Brno, 1993; Ger. trans., 1996)

L. Peduzzi: *Ohudbe v Terezínském ghettu: soubor kritickyá statkí* [Music in the Terezín ghetto: a collection of critical studies] (Brno, 1999), 58–65, 79–84

LUBOMÍR PEDUZZI

Haas, Robert (Maria) (*b* Prague, 15 Aug 1886; *d* Vienna, 4 Oct 1960). Austrian musicologist. After his schooling in Prague he studied at the universities of Berlin, Vienna and Prague, where he took the doctorate under Rietsch in 1908 with a dissertation on the Viennese Singspiel. He then went to Vienna as assistant to Guido Adler. From 1910 he worked for a few years as an opera conductor in Münster, Erfurt, Konstanz and Dresden, but returned to Vienna in 1914 as secretary to the Corpus scriptorum de musica medii aevii and the Denkmäler der Tonkunst in Österreich. After military service in World War I he worked in the Österreichische Nationalbibliothek, and in 1920 was appointed head of the music collection, a position he held until 1945 when his collaboration with the National Socialists led to his dismissal. Concurrently with his work in the library, he submitted his *Habilitationsschrift* at Vienna University in 1923 with a work on Eberlin's school dramas and oratorios, and in 1929 was appointed to a readership. In addition, he took over in 1927 the supervision of the Archiv für Photogramme musikalischer Meisterhandschriften, the collection of photocopies of musical manuscripts set up by Anthony van Hoboken in association with the Nationalbibliothek.

During the first part of his career, Haas worked primarily on the music of the Baroque and Classical periods, and was the author of comprehensive historical surveys (e.g. *Die Musik des Barocks*, 1928), scholarly editions, and detailed specialized studies particularly in the fields of opera and oratorio. His *Aufführungspraxis der Musik* (1931), an important early study of historical performing practices, reflects both his scholarship and his sensitivity as a practising musician.

His most important and complex legacy is his work on Bruckner, which occupied much of his later career. He prepared editions for the Sämtliche Werke of most of the composer's symphonies and masses. His text-critical work strongly influenced the course of Bruckner studies by making available previously unpublished versions; further, Haas promulgated the belief that the scores published during the composer's lifetime were not authentic and should be replaced with modern editions based solely on unedited manuscript versions. Although his ideological biases and scholarly rigour have recently been criticized, his basic editorial position still exerts some influence. Since the 1950s the editions by his successor, Leopold Nowak, have increasingly supplanted Haas's.

WRITINGS

Das Wiener Singspiel (diss., German U. of Prague, 1908)
'Beiträge zur Geschichte der Oper in Prag und Dresden', *Neues Archiv für sächsische Geschichte und Altertumskunde*, xxxvii (1916), 68–96
'Gioseppe Zamponis "Ulisse nell'isola di Circe"', *ZMw*, iii (1920–21), 385–405
'Teutsche Comedie Arien', *ZMw*, iii (1920–21), 405–15
'Zur Neuausgabe von Claudio Monteverdis "Il ritorno d'Ulisse in patria"', *SMw*, ix (1922), 3–42
'Zu Walthers Choralpassion nach Matthaeus', *AMw*, iv (1922), 24–47
Eberlins Schuldramen und Oratorien (Habilitationsschrift, U. of Vienna, 1923); extracts in *SMw*, viii (1921), 9–44
'Die Wiener Ballet-Pantomime im 18. Jahrhundert und Glucks "Don Juan"', *SMw*, x (1923), 6–36
'Die Französische Oper bis 1750', *AdlerHM*, 641–57
'Josse de Villeneuves Brief über den Mechanismus der italienischen Oper von 1756', *ZMw*, vii (1924–5), 129–63
Gluck und Durazzo im Burgtheater (Zürich, 1925)
'Die Musik in der Wiener deutschen Stegreifkomödie', *SMw*, xii (1925–6), 1–64
Die Wiener Oper (Vienna, 1926)
Die estensischen Musikalien: thematisches Verzeichnis mit Einleitung (Regensburg, 1927)
Wiener Musiker vor und um Beethoven (Vienna, 1927)
Die Musik des Barocks (Potsdam, 1928)
'Zwei Arien aus Glucks "Poro"', *Mozart-Jb 1929*, 307–30
'Die Musiksammlung der Nationalbibliothek in Wien', *JbMP 1930*, 48–62
Aufführungspraxis der Musik (Potsdam, 1931/*R*)
Wolfgang Amadeus Mozart (Potsdam, 1933, 2/1950)
Anton Bruckner (Potsdam, 1934)
'Die neue Brucknerbewegung', *ZfM*, Jg.103 (1936), 1183–7
'Zur Originalfassung von Bruckners Vierter Symphonie', *Musikblätter der Anbruch*, xviii (1936), 181–3
'Aufgaben und Ziele der Mozartforschung', *Neues Mozart-Jb*, ii (1942), 78–100
Bach und Mozart in Wien (Vienna, 1951)
Ein unbekanntes Mozart-Bildnis (Vienna, 1955)

EDITIONS

I. Umlauf: *Die Bergknappen*, DTÖ, xxxvi, Jg.xviii/1 (1911/*R*)
F.L. Gassmann: *La contessina*, DTÖ, xlii–xliv, Jg.xxi/1 (1914/*R*)
J.E. Eberlin: *Oratorium: Der blutschwitzende Jesus*, DTÖ, lv, Jg.xxviii/1 (1921/*R*)
C. Monteverdi: *Il ritorno d'Ulisse in patria*, DTÖ, lvii, Jg.xxix/1 (1922/*R*)
C.W. Gluck: *Don Juan*, DTÖ, lx, Jg.xxx/2 (1923/*R*)
ed., with B. Glossy: *Wiener Comödienlieder aus drei Jahrhunderten* (Vienna, 1924)
Zärtliche und scherzhafte Lieder aus galanter Zeit (Vienna, 1925)
Deutsche Komödienarien 1754–1758, DTÖ, lxiv, Jg.xxxiii/1 (1926/*R*)
J. Schenk: *Der Dorfbarbier*, DTÖ, lxvi, Jg.xxxiv (1927/*R*)
Anton Bruckner: Sämtliche Werke, xv: *Requiem d-Moll, Missa Solemnis b-Moll* (Augsburg, 1930); i: *I. Symphonie C-Mill* [Linz and Vienna versions] (Vienna, 1935); vi: *VI. Symphonie A-Dur (Originalfassung)* (Vienna, 1935); v: *V. Symphonie B-Dur (Originalfassung)* (Vienna, 1935); iv: *IV. Symphonie Es-Dur (Fassung von 1878 mit dem Finale von 1880. Finale von 1878)* (Vienna, 1936); ii: *II. Symphonie C-Moll (Originalfassung)* (Vienna, 1938); viii: *VIII. Symphonie C-Moll (Originalfassung)* (Leipzig, 1939); xiii: *Messe in E-Moll (1882 Fassung)* (Leipzig, 1940) [with L. Nowak]; xiv: *Messe in F-Moll (Originalfassung)* (Leipzig, 1944); viv: *VII. Symphonie E-Dur (Originalfassung)* (Leipzig, 1944)
with H. Schultz: *Hugo Wolf: Nachgelassene Werke* (Leipzig, 1936–7)

BIBLIOGRAPHY

G. Reichert: 'Robert Haas', *ÖMz*, xiii (1958), 428–30
H. Federhofer: 'In memoriam Robert Haas', *AcM*, xxxii (1960), 159–60
L. Nowak: 'Robert Haas zum Gedächtnis', *Mf*, xiv (1961), 10–12
L. Nowak: 'Die Anton Bruckner Gesamtausgabe: ihre Geschichte und Schicksale', *Bruckner Jb 1982–3*, 33–67
C. Brüstle: *Anton Bruckner und die Nachwelt: zur Rezeptionsgeschichte des Komponisten in der ersten Hälfte des 20. Jahrhunderts* (Stuttgart, 1997)
B. Korstvedt: '"Return to the Pure Sources": the Ideology and Text-Critical Legacy of the First Bruckner *Gesamtausgabe*', *Bruckner Studies*, ed. P. Hawkshaw and T. Jackson (Cambridge, 1997), 91–109

ANNA AMALIE ABERT/BENJAMIN KORSTVEDT

Haase, Wolfgang. *See* HASE, WOLFGANG.

Haass, Georg. *See* HASZ, GEORG.

Hába, Alois (*b* Vizovice, 21 June 1893; *d* Prague, 18 Nov 1973). Czech composer, theorist and teacher. He acquired his first musical skills in singing and playing the violin and the double bass in his father's folk band, which regularly performed at dances. His mother, Theresia Trčková, was an excellent folksinger who taught Hába peasant songs from Moravian Wallachia, the intervals of which sometimes deviated from the semitone system. Hába's conventional music education began at the teachers' training institute of Kroměříž (1908–12) where he became familiar with the standard repertory and the Czech tradition from Smetana and Dvořák to Suk and Novák. While still at the institute he began to compose; on leaving he taught himself for two years before taking a teaching position in Bílovice, in the Uherské Hradiště district of Moravian Slovakia. There he made a study of theoretical literature and attempted composition of greater complexity. The organ Fugue on H–A–B–A and the orchestral piece *Mládí* ('Youth'), both written in 1913, already show freedom in their use of diatonic melody and harmony and in their treatment of thematicism.

Shortly after the outbreak of World War I Hába left for Prague where, under the guidance of Novák, he passed the entrance examination for the conservatory. Novák recognized his talent and immediately accepted him into his course from which Hába graduated, after a year of study (1914–15), with his Sonata op.1 for violin and piano. It was Novák who encouraged Hába's creative self-discipline, gave him a thorough technical command and showed him how to harmonize modal folktunes. Hába was then called up for military service. A spell in Vienna enabled him to take lessons in counterpoint and vocal fugue with Stöhr and to continue his output of music, including the Suite (1917) for string orchestra, his first composition to use quarter-tones. This development was suggested by a report which Hába read in a Vienna newspaper of a lecture on quarter-tone music given by von Möllendorf on 20 January 1917. Also in Vienna Hába became acquainted with his countryman Petyrek, who recommended him to Schreker for private lessons in February 1918. Under Schreker's surveillance he wrote the piano pieces opp.1*b*, 2 and 3, the First Quartet op.4 and the Overture op.5; Schreker urged him to respect conventional forms and Brahmsian thematic working, but he did not restrain Hába's chromaticism – the Intermezzo from op.2 and the Sonata op.3 show an extreme of expanded tonality. But Hába's harmonic venturings did not emanate from Schreker: from 1918 he attended the concerts given by Schoenberg's Verein für Musikalische Privataufführungen, and he also worked as a proofreader for Universal Edition, correcting scores by Schoenberg, Szymanowski and Janáček. Under the influence of these composers, Hába returned in his op.6 to his earlier dynamic conception of tonality and form, replacing conventional tonal functions with a concept of pitch polarity; from this period the melody and rhythm of

Moravian peasant music became more important in his work.

In September 1920 Hába left with Schreker for the Berlin Hochschule für Musik, but his position as Schreker's pupil was now only formal and a definite split took place at Easter 1922. Beginning with the Six Piano Pieces op.6 (1920) Hába no longer showed his new works to Schreker. The music that he wrote during the years 1920–22 reveals a maturing of his free thematic writing and intensely chromatic melody and harmony, organized by means of his principle of polarity. In Berlin Hába also began to make plans for quarter-tone instruments, which were constructed after his return to Prague. He envisaged a department of quarter- and sixth-tone music at the Berlin Hochschule, but the project faltered as a result of financial, as well as cultural and political, obstacles. Hába went back to Prague in September 1923. With influential support in Czech artistic life and with the backing of Suk, he gradually established a department of microtonal music at the Prague Conservatory. The department began as a series of courses in quarter-tone music in 1924 and operated fully from 1934 until 1949 with an interruption during the war. Among its students were many Czech and foreign composers, including Ponc, Pauer, Hába's brother Karel, Osterc, Reiner, Ullmann, Ristič and Iliev. Hába himself took an active part in turning Czech music in a more adventurous direction; he was a leading officer of several Prague music societies and a jury member and honorary member of the ISCM. These efforts culminated in his organization of the 1935 ISCM Festival in Prague.

During World War II Hába was persecuted as a progressive artist, but in 1945 he returned to musical life, founding and managing (1945–9) the Grand Opera of the Fifth of May (now the State Theatre), and teaching at the Prague Conservatory and at the newly established Academy. When the department of quarter- and sixth-tone music was officially suspended in 1949, Hába devoted his attentions solely to composition and lecturing. He was elected to the Czech Academy of Sciences and Arts in 1929 and to the German Academy of Arts, Berlin, in 1961. In 1963 he was given the title Artist of Merit; in 1968, on the occasion of his 75th birthday, he received the Order of the Republic.

Hába may justly be regarded as the originator of the use of quarter-and sixth-tones in Western art music. To realize this new music he pioneered the construction of special instruments: three types of quarter-tone piano (1924–31), a quarter-tone (1928) and a sixth-tone (1936) harmonium, and a quarter-tone clarinet (1924), trumpet (1931) and guitar (1943). Hába's microtonal music employs the same compositional techniques as his work in the semitone system, and he avoided opposing the two. In the preface to his Second Quartet op.7 he wrote: 'It is my concern to permeate the semitone system with more delicate sound nuances, not to abolish it ... to extend the possibilities of expression already given by the old system'. This precept underscores his early microtonal works for strings (opp.7, 9, 12, 14 and 15) and the Suite op.13 for chorus. Developing from microtonal usage in Moravian folk music, the major mode is stressed by quarter-tone and sixth-tone sharps, the minor by quarter-tone flats; in each case the result is to heighten the expressive effect.

The masterpiece of Hába's quarter-tone music is the opera *Matka* ('The Mother') (1929), which begins with a profoundly moving funeral scene and closes with a



Alois Hába at his quarter-tone piano

purifying and exalting catharsis. Hába's use of microtones in this work shows the power of the technique in presenting dramatic action and emotional experience in musical terms, and a number of quarter- and sixth-tone quartets, written in the 1950s and 60s, prove the continuing vitality of Hába's innovations. These have tended to overshadow his extensive and highly individual output in the semitone system, an output dominated by piano and chamber pieces. The four nonets opp.40, 41, 82 and 97 are masterly in their solutions of different problems of style and form, while two early piano works (opp.6 and 8) are characteristic syntheses of chromaticism and modality within a very freely thematic style. In some works of the 1950s (e.g. the quartets opp.73–4, 76 and 79, and the orchestral works opp.77, 83 and 86) Hába moved towards a greater simplicity of harmony and form and a less sophisticated expression. Like all Hába's music, these pieces reveal a composer of fresh invention whose primary sources are to be found in the music of his native region.

For Hába's accidentals for quarter-tones, *see* NOTATION, fig.96.

WORKS

OPERAS

Matka [The Mother] (A. Hába), op.35, ¼-tone, 1927–9; Nová země [The New Land] (3, F. Gladkov, F. Pujman), op.47, 1935–6; Přijď království Tvé [Thy Kingdom Come] (Hába), op.50, ¼-tone, 1932–42

ORCHESTRAL

Mládí [Youth], 1913; Ov., op.5, 1919–20; Symfonická fantazie, op.8, pf, orch, 1920–21; Cesta života [The Way of Life], sym. fantasy, op.46, 1933; Valašská suita [Wallachian Suite], op.77, 1951–2; Vn Conc., op.83, 1954–5; Va Conc., op.86, 1955–7

VOCAL

Suite, op.13, ¼-tone, chorus, 1922; Já [Myself] (Hába), op.36, male chorus, 1928; 5 Children's Choruses, op.42 (V. Nezval), ¼-tone,

1932; Children's Choruses, op.43, ¼-tone, 1932; 5 choruses, op.44 (Nezval), ¼-tone, 1932; Pracující den [A Working Day], op.45 (J. Hora), ¼-tone, male chorus, 1932; Říkadla pro děti [Children's Rhymes], op.48, children's chorus, 1936; Dětské nálady [Children's Moods], op.51, Mez/Bar, ¼-tone gui, 1943; Poezie života [Poetry of Life], op.53 (R. Horalová), S, ¼-tone gui, 1943; Milenci [Lovers] (B. Benešová), song cycle, op.57, 1944; 5 Songs (Moravian trad.), op.58, Mez/Bar, pf, 1944

Ústava 9. května [Constitution of 9 May], op.64, male chorus, 1948; 3 Male Choruses (J. Hora, J. Hilčr), op.65, 1948; Meditace [Meditation] (R. Steiner), op.66, male chorus, 1948; Mír [Peace] (Hába), op.67, male chorus, 1948; Za mír [For Peace] (cant., Hába, D. Vačkář), op.68, chorus, orch, 1949; Male Choruses (J. Hilčer, K. Šiktanc, B. Balcar), op.71, 1950; Slovanské mudrosloví [Slavonic popular proverbs] (F.L. Čelakovský), op.84, children's chorus, pf, 1954–5; Poznámky z deníku [Diary Notes] (R. Pandulová, Hába), op.101, spkr, str qt, 1970

STRING QUARTETS

No.1, op.4, 1919; no.2, op.7, ¼-tone, 1920; no.3, op.12, ¼-tone, 1922; no.4, op.14, ¼-tone, 1922; no.5, op.15, ⅙-tone, 1923; no.6, op.70, ¼-tone, 1950; no.7, op.73, 1950–51; no.8, op.76, 1951; no.9, op.79, 1952; no.10, op.80, ⅙-tone, 1952; no.11, op.87, ⅙-tone, 1957; no.12, op.90, ¼-tone, 1959–60; no.13, op.92, 1961; no.14, op.94, ¼-tone, 1963; no.15, op.95, ⅕-tone, 1964; no.16, op.98, ⅕-tone, 1967

OTHER CHAMBER AND SOLO INSTRUMENTAL

Fugue on H–A–B–A, org, 1913; Sonata, op.1, vn, pf, 1914–15; Fantazie, op.9a, Hudba [Music], op.9b, ¼-tone, vn, 1921; Fantazie, op.18, ¼-tone, vc, 1924; Fantazie, op.21, ¼-tone, vn, pf, 1925; Suite, op.24, ¼-tone cl, ¼-tone pf, 1925; Fantazie, op.32, va, ¼-tone pf, 1926; Fantazie, op.33, vc, ¼-tone pf, 1927; Fantazie, op.34, fl, pf, 1927–8, rev. op.34a, b cl, pf, 1968; 6 Pieces, op.37, ⅙-tone hmnm, 1928; Fantazie no.1, op.40, nonet, 1931; Fantazie no.2, op.41, nonet, 1932; Duo, op.49, ⅙-tone, 2 vn, 1937; Sonata, op.54, gui, 1943; Suite, op.55, ¼-tone cl, 1943; Nonet no.3, op.82, 1954; Nonet no.4, op.97, 1971

Suite, op.56, ¼-tone tpt, trbn, 1944; Suite, op.59, chromatic hp, 1944; Sonata, op.60, diatonic hp, 1944; 2 skladby [2 Compositions], op.61, diatonic hp, 1944; Suite, op.63, ¼-tone gui, 1946; Suite, op.69, bn, 1950, rev. op.69a, b cl, 1969; Suite, op.72, 4 ¼-tone trbn, 1950; Qt, op.74, 4 bn, 1951; Fantazie 'Te Deum laudamus', op.75a, org, 1951; Fantazie a fuga HABA, op.75b, org, 1951; Sonata, op.78, cl, 1952, rev. op.78a, b cl, 1968; Suite, op.81a, vc, 1955; Suite, op.81b, vn, 1955

Suite, op.85a, ⅙-tone, vn, 1955; Suite, op.85b, ⅙-tone, vc, 1955; Suite, op.91, cimb, 1960; Suite, op.93, ¼-tone, vn, 1961–2; Suite, op.96, b cl, 1964; Fantazie no.4, op.97, nonet, 1962–3, 1970; Suite, op.99, sax, 1968; Suite, op.100, b cl, pf, 1969, MS; Suite, op.103, vn, pf, 1972

PIANO

3 Fugues, op.1a, 1918; Variace na kánon od Roberta Schumanna, op.1b, 1918; 2 morceaux, op.2, 1917–18; Sonata, op.3, 1918; 6 Pieces, op.6, 1920; Suite no.1, op.10, ¼-tone, 1922; Suite no.2, op.11, ¼-tone, 1922; Suite no.3, op.16, ¼-tone, 1923; Fantazie no.1, op.17, ¼-tone, 1923; Fantazie no.2, op.19, ¼-tone, 1923; Fantazie no.3, op.20, ¼-tone, 1924; Suite no.4, op.22, ¼-tone, 1924; Suite no.5, op.23, ¼-tone, 1925; Fantazie no.4, op.25, ¼-tone, 1925; Fantazie no.5, op.26, ¼-tone, 1925; Fantazie no.6, op.27, ¼-tone, 1926; Fantazie no.7, ¼-tone, op.28, 1926; Fantazie no.8, op.29, ¼-tone, 1926

Fantazie no.9, op.30, ¼-tone, 1926; Fantazie no.10, op.31, ¼-tone, 1926; Toccata quasi una fantasia, op.38, 1931; 4 moderní tance, op.39, 1927; Sonata, op.62, ¼-tone, 1946–7; Suite, op.88, ¼-tone, 1957–9; Fantazie, op.89, ¼-tone, 1957–8; Six Moods, op.102, 1971

Principal publishers: Český hudební fond, Panton, Supraphon, Universal, Filmkunst-Musikverlag, Munich

WRITINGS

Harmonické základy čtvrttónové soustavy [The harmonic principles of the quarter-tone system] (Prague, 1922)

'Grundlagen der Tondifferenzierung und der neuen Stilmöglichkeiten in der Musik', *Von neuer Musik* (Cologne, 1925), 53–8

O psychologii tvoření, pohybové zákonitosti tónové a základech nového hudebního slohu [On the psychology of musical forming, the regulation of tonal movement and foundations for a new musical style] (Prague, 1925; Ger. trans., Vienna, 1925)

Neue Harmonielehre des diatonischen, chromatischen, Viertel-, Drittel-, Sechstel- und Zwölftel- Tonsystems (Leipzig, 1927)

Vítězslav Novák (Prague, 1940)

'O svem vývoji' [About my development], *OM*, ii (1970), 85–6

Mein Weg zur Viertel- und Sechstel- Tonmusik (Düsseldorf, 1971)

Nanka o harmonii diatonického, chromatického, 1/4-, 1/3- a 1/6 tónového systém (MS, 1942–3); Ger. trans., ed. J. Vysloužil (forthcoming)

Other articles in: *Musikblätter Anbruch, Der Auftakt, Tempo, Klíč, Rytmus, HRo*

BIBLIOGRAPHY

W. Moellendorf: 'Alois Hába: op.7, Streichquartett im Vierteltonsystem', *Melos*, iii (1922), 150–51

E. Schulhoff: 'Wie spielt man auf dem Vierteltonklavier?', *Der Auftakt*, vi (1926), 106–12

V. Holzknecht: 'Problém atonality v klavírní technice: na okraj Hábovy symfonické fantazie pro klavír a orchestr' [The problem of atonality in piano technique: some remarks on Hába's Symphonic Fantasy for piano and orchestra], *Klíč*, i/1 (1930–31), 9

E. Herzog: 'Hudební expressionisté a Alois Hába ve svém postoji ke společnosti' [Musical expressionists and Hába in his attitude to society], *Rytmus*, xi (1947), 114

K. Risinger: *Vůdčí osobnosti české moderní hudební teorie* [Leading personalities in modern Czech music theory] (Prague, 1963)

J. Vysloužil: 'Alois Hába als Kompositionslehrer', *Sborník prací filosofické fakulty brněnské university*, F9 (1965), 379

J. Vysloužil: 'K Hábovu postavení ve vývoji české a evropské moderní hudby' [Hába's significance in the evolution of Czech and European modern music], *HV*, ii (1965), 567–84

J. Vysloužil: 'První čtvrttónové skladby Aloise Háby' [The early quarter-tone works of Hába], *HV*, iii (1966), 607–22

G. Whitman: 'Alois Hába: Seminal Works of Quarter-tone Music', *Tempo*, no.80 (1967), 11–15

J. Vysloužil: 'Alois Hába, Arnold Schönberg und die tschechische Musik', *Aspekte der neuen Musik*, ed. W. Burde (Kassel, 1968), 58–67

J. Vysloužil: 'Hába's idea of quarter-tone music', *HV*, v (1968), 466–72

J. Vysloužil: *Alois Hába* (Brno, 1970)

M. Kuna: 'Torzo vztahu lidského a uměleckého (korespondence Aloise Háby Václavu Talichovi)' [A torso of human and artistic relationship (the correspondence of Hába with Talich)], *HV*, viii (1971), 94–119

J. Vysloužil: 'Alois Hába a jeho současníci (demonstrováno na skladatelově 'atematickém' slohu)' [Hába and his contemporaries illustrated through the athematic style of the composer], *HRo*, xxvi (1973), 230–35

B. Kaczyński: 'Poslední rozhovor s Aloisem Hábou' [The last interview with Alois Hába], *HRo*, xxvii (1974), 129–31

D. Pandula: 'Das Porträt Alois Hába', *Melos*, xli (1974), 17–20

R. Stephan: 'Hába und Schönberg. Zum Thema: die Wiener Schule und die tschechische Musik des 20. Jahrhunderts', *Festschrift für Arno Volk* (Cologne,1974), 125–38

J. Vysloužil: 'Alois Hába: muž hudebního a politického pokroku' [Alois Hába: man of musical and political progress], *OM*, vi (1974), 530–31

P. Andraschke: 'Kompositionsart und Wirkung von Alois Hábas Musik im Sechsteltonsystem', *Hudba slovanskych národu a její vliv na evropskou hudební kulturu: Brno 1978*, 233–51

J. Jiránek: 'Alois Hába: český prorok hudebního expresionismu' [Alois Hába: the Czech prophet of musical expressionism], *Muzikologické etudy* (Prague, 1981), 138–44

J. Vysloužil: *Muzikologické rozpravy* [Musicological studies] (Prague, 1986), 126–38

J. Vysloužil: 'Alois Hába jak jsem ho poznal a znal' [Alois Hába as I knew him], *OM*, xxv (1993), 97–103

J. Vysloužil: *Alois Hába 1893–1993* (Vizovice, 1993)

J. Jiránek: 'Hábovy vzájemné reflexe světa, umění a teorie' [Hába's related reflections on the world, art and theory], *OM*, xxvi (1994), 232–9

J. Vysloužil: 'Alois Hába a studijní sdruženi Velka' [Alois Hába and the research association Velká], *Národopisná revue* (1995), 183

H.P. Hesse and W. Thies, eds.: *Gedanken zu Hába* (Salzburg, 1996)

J. Vysloužil: 'Alois Hába und die Musik des vorderen Orients', *Ethnologische, Historische und Systematische Musikwissenschaft: Oskár Elschek zum 65. Geburtstag*, ed. F. Födermeyer and L. Burlas (Bratislava, 1998), 417–21

J. Vysloužil: 'Die Viertelonoper "Die Mutter" von Alois Hába: Bemerkungen zur Utopie, Geschichte und Realität des Werkes', *Alban Bergs Wozzeck und Zwanziger Jahre*, ed. P. Csobadi (Salzburg, 1999), 583–7

J. Vysloužil: 'Alois Hába von heutiger Sicht gesehen und gewertet', *Respicio* (Prague, 2000), 69–73

JIŘÍ VYSLOUŽIL

Hába, Karel (*b* Vizovice, 21 May 1898; *d* Prague, 21 Nov 1972). Czech composer, violinist and teacher. The brother of Alois Hába, he studied at the teachers' training institute in Příbor, graduating in 1917. While working as a teacher he attended the Prague Conservatory, completing his studies in the masterclasses of Novák for composition (1921) and Hoffmann for the violin (1928); from 1925 to 1927 he participated in his brother's courses in quarter-tone music, receiving in 1936 a diploma for the quarter-tone Piano Trio op.8 (1926). Between 1929 and 1950 Hába worked for Prague radio, first as a member of the orchestra and from 1936 as head of the music education department, where he made use of his experience in schools and teacher-training colleges. In 1951 he was appointed to lecture on methods of music education at the Prague Faculty and Institute of Education. Hába was a notable representative of the schools of Novák and his brother. His output, which covers all genres, shows the rhythmic and melodic influence of east Moravian folk-song, together with something of Schoenbergian harmony. Pieces by him were performed at the ISCM Festivals of 1928, 1929 and 1934, and his opera *Jánošík* was given at the Prague National Theatre on 23 February 1934. Hába was the first Czech performer of quarter-tone music for the violin and the viola, giving recitals in Prague, Paris, Geneva, Siena, Frankfurt and elsewhere during the period 1925–7. He was made a member of the Czech Academy of Sciences and Arts in 1940.

WORKS
(*selective list*)

STAGE

Jánošík (op, 4, A. Klášterský), op.17, 1932, Prague, National, 23 Feb 1934

Stará historie [An Old Story] (op, F. Pujman), op.20, 1937, Prague Radio, 25 Sept 1940

Smolíček (children's radio op, V. Čtvrtek), op.33, Prague Radio, 28 Sept 1950

Kalibův zločin [Kaliba's Crime], 1960

INSTRUMENTAL

Lullaby and Scherzo, op.3, vn, pf, 1920; Ov., op.4, orch, 1923; Str Qt no.2, op.5, 1924; Vc Conc., op.18, 1934; Pf Trio, op.24, 1940; Str Qt no.3, op.27, 1943; Sym. no.1, op.30, 1947–8; Sym. no.2, op.36, 1953–4

VOCAL

Balada každodenní a Ahasver [Everyday Ballad and Ahasver] (F. Toman, A. Sova), op.9, male chorus, 1927; Dětská poesie [Children's Poetry], op.10, 1v, pf, 1927; Letní nálady [Summer Moods] (J. Hora), op.23, 1v, pf, 1938; Nejmenším zpěváčkům [To the Youngest Singers], op.37, 1v, pf (1955); Z dětského světa [From the Children's World] (F. Branislav), song cycle, op.41, 1v, pf, 1956

EDUCATIONAL

Moderní houslová technika [Modern Violin Technique], op.12, 2 vols., 1927, unpubd

Škola čtvrttónové houslové hry [School of Quarter-Tone Violin Playing], 1927, unpubd

Hornické a vlastenecké písně [Miners' and Patriotic Songs for Children's Chorus] (1949)

Metodika hudební výchovy škol 2. stupně [Methodology of Music Education in Secondary Schools], 1953, unpubd

Valašské písně na slova lidové [Wallachian Songs with Folk Poetry] (1957)

Principal publishers: ČHF, Hudební matice, Nakladatelství krásné literatury, hudby a umění

JIŘÍ VYSLOUŽIL

Habana, La (Sp.). *See* HAVANA.

Habanera (Catalan *havanera*). An Afro-Cuban dance and song.

1. The dance. 2. The song.

1 THE DANCE. A synthesis of European and African elements, the habanera (or Havana-style contredanse) has its roots in the English country dance, which gained great popularity in Europe in the 18th century. Although it was imported to the Americas by the Spanish, it did not take hold in Cuba until the arrival in the late 1700s and early 1800s of French refugees from rebellions in Haiti, who brought with them the contredanse, a stylized French version of the English country dance. In its basic form this early social dance consisted of two sections of eight bars each, repeated for a total of 32 bars, with each eight-bar segment distinguished by a different dance figure; the second half is livelier in character than the first. Black musicians transformed the regular rhythms of the contredanse into the dotted and syncopated rhythms of the *contradanza habanera* or simply habanera. Its slow tempo, in duple metre with a suave and lilting rhythmic ostinato (ex.1), became popular in all strata of society.

Ex.1

The dance, performed by couples, features stately steps in which the feet are hardly lifted from the ground, accompanied by sensual movements of the arms, hips, head and eyes. Its influence can be seen in the evolution of the Cuban *danzón* and the Argentine tango, and it was influenced in turn by developments in the latter genre. In Spain it was also absorbed into the zarzuela.

The earliest surviving habanera is the anonymous *San Pascual Bailón* of 1803. In Cuba the popular dance was transmuted into an art form through the piano music of Manuel Saumell Robredo and, later, that of Ignacio Cervantes. The exotic character of the dance attracted many composers when it was re-exported to Europe in the 19th century. Renowned examples of the genre are *La paloma* by Sebastián Iradier and *Tú* by Eduardo Sánchez de Fuentes. Bizet drew on Iradier's *El arreglito* for the celebrated habanera in *Carmen*. Habanera rhythms found their way into French instrumental pieces by Saint-Saëns, Chabrier, Debussy and Ravel, among others, and also inspired Spanish composers including Albéniz, Falla and Montsalvatge.

2. THE SONG. Habanera is part of the rich liminal culture of *ida y vuelta* ('going and returning', 'there and back') that exists between Cuba and the Costa Brava through maritime trade and the navy. For that reason, although its origins lie in Catalan-speaking parts of the world, its texts are mostly Spanish. It was particularly significant at the end of the 19th century during the war of Cuban independence, when many Spaniards found themselves in a conflict of allegiance rooted in their personal lives. The songs tell of romantic relationships (mostly with the idealized mulata, the Cuban woman of mixed African and Hispanic blood), of sad farewell and of loneliness at sea, themes that support the notion that many men had families in both Spain and Cuba. The music has absorbed

influences from the migration to Cuba of Andalucians and people from the Canary Islands, as well as Italian bel canto vocal style and other Mediterranean elements, and Afro-Cuban syncopations; it also shares common ground with traditions of Mallorca and Menorca in the Balearic Islands. Habanera is also sung in villages in Spanish Castile, brought there by returning sailors.

Originally performed both by solo singers and by groups of fishermen in the late 19th and early 20th centuries in Catalonia, habaneras entered the repertory of choirs of fishermen who sang while mending nets or sitting in the tavern on days when the weather was too stormy for them to take to sea. While the tradition never died out, it has received a boost from Catalan autonomy within Spain and is now thriving: many young singers are taking it up, and there are regular summer festivals along the coast, notably in Calella de Palafrugell, attended mostly by Catalan and Spanish locals and tourists. Whereas the habanera in Catalonia has always remained a popular form, in Cuba it fed into the *trova* (troubadour) tradition, its strength lying more in popular-classical manifestations with bel canto influences persisting.

BIBLIOGRAPHY

E. Sánchez de Fuentes: *El folk-lor en la música cubana* (Havana, 1923)
E. Grenet: *Música popular cubana* (Havana, 1939; Eng. trans., 1939)
A. Carpentier: *La música en Cuba* (Mexico, 1946, 3/1988)
J.S. Roberts: *The Latin Tinge: the Impact of Latin American Music on the United States* (New York, 1979, 2/1999)
N. Galán: *Cuba y sus sones* (Valencia, 1983)
A. León: *Del canto y el tiempo* (Havana, 2/1984)
P. Manuel: 'The Anticipated Bass in Cuban Popular Music', *LAMR*, vi (1985), 249–61
E. Pérez Sanjurjo: *História de la música cubana* (Miami, 1986)
P. Manuel: *Popular Musics of the Non-Western World* (New York, 1988)
T.P. Daniel: *Castilla canta habaneras* (Barcelona, 1991)
J. Pericot, F. Sirés and E. Morató: *Calella de Palafrugell i les havaneres* (Barcelona, 1991)
R. Balil and B. Lozoya: *Las mas bellas habaneras* (Barcelona,1995)
X. Febrés: *Això és l'havanera* (Barcelona, 1995)
P. Manuel, K. Bilby and M. Largey: *Caribbean Currents: Caribbean Music from Rumba to Reggae* (Philadelphia, 1995)
C. Pérez Diz and others: *L'havanera, un cant popular* (Tarragona, 1995)

FRANCES BARULICH (1), JAN FAIRLEY (2)

Habelhauer, Josef Franz. *See* HABERHAUER, MAURUS.

Habeneck, François-Antoine (*b* Mézières, 22 Jan 1781; *d* Paris, 8 Feb 1849). French violinist, conductor and composer. He was a son of a military bandsman born in Germany but serving in the French army, and the eldest of three brothers, all of whom studied the violin with their father and later at the Paris Conservatoire. The family spent some years in Brest. François-Antoine was in Baillot's class at the Conservatoire, where he won a *premier prix* for the violin in 1804. He is said to have received a pension of 1200 francs from the Empress Josephine. In 1804 he joined the orchestra of the Opéra-Comique, but moved almost at once to that of the Opéra. When Rodolphe Kreutzer was promoted to director of the Opéra in 1817 Habeneck succeeded him as principal violin. From 1821 to 1824 he was director of the Opéra, from 1824 to 1831 he shared with Valentino the title of *premier chef* there, and from 1831 to 1846 he fulfilled that function alone. Thus he was conductor of the Paris Opéra during one of its most brilliant periods, conducting, among others, the first performances of Rossini's *Guillaume Tell*, Meyerbeer's *Robert le diable* and *Les Huguenots*, Halévy's *La Juive*, Berlioz's *Benvenuto Cellini*



François-Antoine Habeneck: line drawing after a bas-relief by Jean-Pierre Dantan

and many others. He raised the standard of orchestral playing there to a level where Chorley, writing of the orchestra in 1836, could describe it as 'a machine in perfect order, and under the guidance of experience and intellect – for these are thoroughly personified in M. Habeneck'.

Habeneck's most lasting achievements were the introduction of Beethoven's music to France and the founding of the Société des Concerts du Conservatoire. From 1806 to 1815 he was in regular charge of the Conservatoire students' orchestra, known as the *exercices publics*. In 1807 Beethoven's First Symphony was played for the first time in Paris, and the Second shortly after; some accounts report a performance of the Third in 1811. When Habeneck took over the *concerts spirituels* at the Opéra in 1818 he continued to promote Beethoven's music, including the Allegretto of the Seventh Symphony and certain overtures. The main impact of Beethoven was to come later, however. In 1826 he tried the Third again with a group of invited musicians and their meetings were regularized into a formal body, the Société des Concerts du Conservatoire, giving its first public concert on 9 March 1828 and including the Third Symphony. The third concert introduced the Fifth Symphony to France and the Ninth Symphony followed in 1831. The orchestra of 86 and chorus of 79 were under Habeneck's direction and remained so for 184 concerts until his death. The

orchestra of the society quickly attained the same high standard as that of the Opéra and was admired and emulated all over Europe.

Habeneck generally conducted with a bow and from a first violin part. Wagner admired his efficiency and the command he had over his forces. Berlioz, as a representative of the new type of baton conductor, was more critical, particularly over performances of his Requiem in 1837 and *Benvenuto Cellini* in 1838, though he should perhaps have given him more credit for his audacious undertaking of the *Symphonie fantastique* in 1830. Habeneck's influence and standing in Paris musical life was unrivalled, particularly during the last 20 years of his life. He taught the violin at the Conservatoire from 1808 to 1816 and from 1825 to 1848, and his *Méthode théorique et pratique de violon* appeared in about 1835. He owned a late Stradivari violin (the 'Habeneck'), now the property of the Royal Academy of Music, London. He also composed, mainly for the violin; his works include two violin concertos, an *Air varié* for violin and orchestra, three *duos concertants* for two violins, three caprices for violin solo, a *Grande polonaise* for violin and orchestra and a *Grande fantaisie* for violin and piano.

BIBLIOGRAPHY

BerliozM; FétisB; MGG1 (E. Haraszti)
R. Wagner: *Über das Dirigieren* (Leipzig, 1869; Eng. trans., 1887, 4/1940/*R*)
E.M. Deldevez: *L'art du chef d'orchestre* (Paris, 1878)
A. Dandelot: *La Société des concerts du Conservatoire* (Paris, 1898, many later edns, enlarged 1923)
L. Schrade: *Beethoven in France* (New Haven, CT, 1942/*R*)
A. Carse: *The Orchestra from Beethoven to Berlioz* (Cambridge, 1948/*R*)
J. Cooper: *The Rise of Instrumental Music and Concert Series in Paris 1828–1871* (Ann Arbor, MI, 1983)
D.K. Holoman: 'The Emergence of the Orchestral Conductor in Paris in the 1830s', *Music in Paris in the Eighteenth-Thirties: Northampton, MA, 1983*, 374–430
J.-M. Nectoux: 'Trois orchestres parisiens en 1830: l'Académie royale de musique, le Théâtre-Italien et la Société des concerts du Conservatoire', ibid., 471–507

HUGH MACDONALD

Haberhauer [Habelhauer], **Maurus** [Josef Franz] (*b* Svitavy, 13 March 1746; *d* Rajhrad, Moravia, 18 Feb 1799). Moravian composer. He entered the Benedictine monastery at Rajhrad in 1764, was ordained a priest in 1770 and from 1775 was musical director of the monastery. Under his directorship concertante church music flourished there. Besides several symphonies and a concerto for english horn Haberhauer composed numerous church works, all in a conservative style. He used folksongs and instruments such as the bagpipe and shepherds' trumpets, particularly in four *missae pastorales* (Christmas masses). A complete list of his works is in the library of the Gesellschaft der Musikfreunde, Vienna. Those extant (preserved in *CZ-Bm*) include 46 masses, 2 Requiems, 7 litanies, 13 vespers and 16 shorter church compositions.

BIBLIOGRAPHY

ČSHS
U. Kornmüller: 'Die Pflege der Musik im Benedictiner-Orden', *Wissenschaftliche Studien und Mitteilungen aus dem Benedictiner-Orden*, ii/3–4 (1881), 197–236, esp. 203
M. Kinter: *Vitae monachorum, in monasterio qui ab anno 1613 Raihradensi O.S.B. in Moravia professi in Domino obierunt* (Brno, 1908), 62–4
J. Sehnal: 'Das Musikrepertoire der Altbrünner Fundation unter Cyril Napp (1816–1818)', *Sborník prací filosofické fakulty brněnské university*, H15 (1980), 63–78, esp. 67

CAMILLO SCHOENBAUM/JIŘÍ SEHNAL

Haberl, Franz Xaver (*b* Oberellenbach, Bavaria, 12 April 1840; *d* Regensburg, 5 Sept 1910). German musicologist and church musician. A schoolmaster's son, he was educated in Passau, ordained priest there on 12 August 1862, and was subsequently head of music in the episcopal seminaries and deputy choirmaster at Passau Cathedral. From 1867 to 1870 he was organist of S Maria dell'Anima in Rome, and pursued musicological research in Italian libraries and archives. In Rome he met Liszt and became acquainted with the Roman plainchant movement headed by Cardinal Domenicus Bartolini. In 1871 he was appointed cathedral Kapellmeister and inspector of the Dompräbende in Regensburg. In 1874, encouraged by Liszt and F.X. Witt, he founded a school of church music in Regensburg that soon acquired an international reputation. Pope Leo XIII made him an honorary canon of Palestrina Cathedral in 1879, the year in which Haberl founded a Palestrina society and became editor of the first complete Palestrina edition, which Breitkopf & Härtel had begun in 1862. He left Regensburg in 1882 and went to Italy again to research and transcribe primary sources. Returning to Regensburg in 1885, he resumed direction of the school of music. In 1889 the University of Würzburg awarded him an honorary doctorate in theology. In 1894 he began the first complete edition of Lassus, with the collaboration of Adolf Sandberger. He was elected general president of the Allgemeiner Deutscher Cäcilienverein in 1899, and campaigned for the building of a church to St Cecilia in Regensburg. The Prince Regent of Bavaria appointed him a royal ecclesiastical counsellor in 1906 and Pius X made him a domestic prelate in 1908. He was a member of the Accademia di S Cecilia and of the Prussian commission for the publication of the Denkmäler Deutscher Tonkunst. His comprehensive collection of music is now in the Bischöfliche Zentralbibliothek in Regensburg.

Haberl edited the continuation of the anthology Musica Divina from 1872, and the *Cäcilien-Kalender* from 1876, changing its name to *Kirchenmusikalisches Jahrbuch* in 1886. From 1888 he edited *Musica sacra* and from 1899 the *Fliegende Blätter für katholische Kirchenmusik*, later entitled *Cäcilienvereinsorgan*.

Together with Michael Haller, Joseph Hanisch and F.X. Witt, Haberl was one of the leaders of the Regensburg Cecilian movement, which aimed to put into practice the reform of church music initiated by Carl Proske. As a member of the papal commission for the revision of official chant books he was charged with producing new authentic editions on the basis of the *Editio medicaea*. The papal decree of 1904 reinstating the readings of the *Editio vaticana* rendered the Regensburg chant editions, as well as Haberl's internationally disseminated textbook *Magister choralis*, unusable. Haberl's seminal publications in the field of ecclesiastical music from the 15th to 17th centuries, his role in the first complete editions of Palestrina and Lassus, and his historical and critical researches make him one of the pioneers of modern musicology.

WRITINGS

Magister choralis (Regensburg, 1864, 12/1900; Eng. trans., 1877, 2/1892)

Theoretisch-praktische Anweisung zum harmonischen Kirchengesang (Passau, 1864)
Offener Brief an den Verfasser des neunten Heftes der kath. Stimmen aus der Schweiz in Betreff der neuen Edition des 'Graduale Romanum' durch die Sacr. Rit. Congregatio (Regensburg, 1870)
Bausteine für Musikgeschichte (Leipzig, 1885–8)
'Wilhelm du Fay', *VMw*, i (1885), 397–530
'Das Archiv der Gonzaga in Mantua mit besonderer Rücksicht auf G.P. da Palestrina', *KJb*, i (1886), 31–45
'Die römische schola cantorum und die päpstlichen Kapellsänger bis zur Mitte des 16. Jahrhunderts', *VMw*, iii (1887), 189–296
'Bibliographischer und thematischer Musikkatalog des päpstlichen Kapellarchivs im Vatikan zu Rom', suppls. to *MMg*, xix (1887); xix (1887)
Giovanni Pierluigi da Palestrina und das Graduale Romanum der Editio medicaea von 1614 (Regensburg, 1894)
'Das traditionelle Musikprogramm der sixtinischen Kapelle nach den Aufzeichnungen von Andrea Adami di Bolsena', *KJb*, xii (1897), 36–58
'Die sechs Trienter Mensuralcodices', *KJb*, xii (1897), 24–7
'Geschichte und Wert der offiziellen Choralbücher', *KJb*, xvii (1902), 134–92
Giovanni Maria Nanino, musicista tiburtino del secolo XVI: vita ed opere (Pesaro, 1906)

EDITIONS

G.P. da Palestrina: Werke (Leipzig, 1863–1907)
Liederrosenkranz (Regensburg, 1866, 2/1898)
Organum comitans ad Graduale romanum (Regensburg, 1875, 2/1877) [with J. Hanisch]
A. Bertalotti: 50 solfeggi (Regensburg, 1880, 9/1909)
Officium majoris hebdomadae (Regensburg, 1881, 1903)
Cantus diversi: praesertim ex libris choricis iussu S.R.C. (Regensburg, 1882)
Epitome ex Graduali romano: quod curavit S.R.C. (Regensburg, 1882)
Officium defunctorum una cum missa et absolutione pro defunctis (Regensburg, 1882)
Officium in die nativitatis D.N.J.C. (Regensburg, 1882)
Matutinum et laudes pro triduo sacro necnon pro dominica resurrectionis (Regensburg, 1883)
Psalterium vespertinum: die Psalmentexte der Vesper und des Completorium (Regensburg, 1885, 6/1903)
Die Psalmen der Charwoche (Regensburg, 1886, 2/1903)
Repertorium musicae sacrae ex autoribus saeculi XVI. et XVII. (Regensburg, 1886–1903)
Officium hebdomadae sanctae: die Feier der hl. Char- und Osterwoche (Regensburg, 1887, 3/1900)
Psalmi officii defunctorum (Regensburg, 1887, 3/1904)
Psalmi officii in die nativitatis D.N.J.C. (Regensburg, 1887)
G. Frescobaldi: Sammlung von Orgelsätzen (Leipzig, 1889)
Officium parvum B.M.V. (Regensburg, 1889)
O. di Lasso: Sämmtliche Werke (Leipzig, 1894–1927) [with A. Sandberger]
Manuale chorale: Handbuch der gebräuchlichsten Choralgesänge (Regensburg, 1895)
Psalmi officiorum hebdomadae sanctae (Regensburg, 1895, 2/1901)
Die gewöhnlichen Messgesänge des Graduale Romanum (Regensburg, 1897)
Römisches Vesperbuch: die Antiphonen, Psalmen und Hymnen (Regensburg, 1900)
Offertoria totius anni (Regensburg, 1906)
O. Vecchi: 75 falsibordoni 8 tonorum (Regensburg, 1909)

BIBLIOGRAPHY

Baker8; RiemannL12; SchmidlD
N. Weber-Bell: 'Dr. theol. Franz Xaver Haberl', *Musikalische Rundschau*, vii (1907), 97–8
C. Bachstefel: 'Erinnerungen an Dr. F.X. Haberl', *Musica sacra* (1910), 162–8
O. Ursprung: *Die katholische Kirchenmusik* (Potsdam, 1931/*R*), 277–91
F. Fleckstein, ed.: *Gloria Deo – pax hominibus: Festschrift zum hundertjährigen Bestehen der Kirchenmusikschule Regensburg* (Bonn, 1974), 123–86
A. Scharnagl: 'Franz Xaver Haberl (1840–1910): Musiker und Musikforscher', *Sacerdos et cantus gregoriani magister Festschrift Ferdinand Haberl*, ed. F.A. Stein (Regensburg, 1977), 233–45
J. Hoyer: 'Die Musikbibliothek Franz Xaver Haberls', *Kataloge bayerischer Musiksammlungen*, pp.xiv/6 (Munich, 1996), pp.xi–xxxi, 3–275

DIETER HABERL

Habermann, Franz (Johann or **Wenzel)** [František Václav; Franciscus] (*b* Königswart, nr Eger [now Cheb], Bohemia, 20 Sept 1706; *d* Eger, 8 April 1783). Bohemian composer and choirmaster. As the relevant baptismal register is lost, Habermann's full christian name cannot be verified; his published op.1 gives only Franciscus. He attended the Jesuit grammar school of Klatovy. The claim that he studied philosophy at Prague University is disproved by the registers: it is his brother Karl who is listed there as bachelor (in 1731) and master (in 1732) of philosophy. After studying composition at Prague (probably with F.J. Dollhopf) and on visits to Italy, Spain and France, Habermann was appointed music director at the court of Prince Louis-Henri of Condé in 1731, and later moved in the same capacity to the court of the Duke of Tuscany in Florence. He returned to Bohemia in the early 1740s, and achieved success with an *opéra comique* commissioned by the Prague Jesuits for the coronation of Empress Maria Theresa as Queen of Bohemia. He worked as choirmaster at two Prague monastic churches; he became Kantor at Eger in 1773 and held this post until his death.

Habermann's works composed before his return to Bohemia are lost. The printed masses *Philomela pia* (1747) are in the Venetian late Baroque concerto style, with continuo-homophony and with forceful themes for instruments in unison. Handel copied sections from five of these masses (*GB-Cfm*, 30H10, 30H13) and used their motivic material in both his oratorio *Jephtha* (1752) and the organ concerto op.7 no.3. In Habermann's later works elements of the pre-Classical and early Classical style are predominant. He was renowned among his contemporaries for his contrapuntal writing. The most outstanding of his pupils were Mysliveček, Oehlschlägel, F.X. Dušek and C. Vogel.

Habermann's brothers Anton (*b* Königswart, 1704; *d* Prague, 14 Jan 1787) and Karl (*b* Königswart, 1712; *d* Prague, 4 March 1766), and a son Franz Johann (*b* Prague, *c*1750; *d* after 1799) who succeeded him as choirmaster at Eger, were also musicians and composers. The church composer Matthäus Habermann (called 'il figlio', perhaps another son of Franz senior) was also active at about the same time in Bohemia. Therefore the attribution to the elder Franz Habermann of compositions bearing an ambiguous christian name or none at all is questionable.

WORKS

DRAMATIC

only printed librettos extant

Easter orats (all perf. in Prague): Haec mutatio dextrae excelsi . . . id est Conversio peccatoris, 1749; Christi servatoris . . . de morte triumphantis archetypus, 1753; Deodatus à Gozzone, 1754; Coelestis Samaritanus Jesus Christus, 1763; S Agostino, 1764
Opéra comique, title unknown, Prague, 12 May 1743, for the coronation of Maria Theresa as Queen of Bohemia, lost
Artium clementinarum . . . solemnia (allegorical school play), Prague, 1754, in honour of Empress Maria Theresa

OTHER WORKS

Sacred: Philomela pia, 6 masses, SATB, 2 vn, 2 tpt, org, op.1 (Graslicii [now Kraslice], 1747), Missa Sancti Wenceslai, martyris, ed. in Collegium musicum, 2nd ser., vi (Madison, WI, 1976); 12 masses (Prague, 1746), lost; 6 litaniae (Prague, 1747), lost; Coeli gentes, motet, SATB, 2 vn, 2 tpt, org, ed. in EDM, 2nd ser., iv (1943); other works, incl. psalms, responsories, arias, mostly *CZ-Pnm*, *Bm*, *LIT*

Inst: Conc., D, 2 hn, *Pnm*; Conc., E♭, hn, ob/va, *Pnm*; sonatas, syms., lost

BIBLIOGRAPHY

ČSHS; DlabačžKL, i; *EitnerQ; GerberL; WurzbachL* [bibliography]
G.J. Dlabacž: 'Versuch eines Verzeichnisses der vorzüglichern Tonkünstler in oder aus Böhmen', *Materialien zur alten und neuen Statistik von Böhmen*, ed. J.A. Riegger, xii (Leipzig and Prague, 1794), 225–98, esp. 234
M. Seiffert: 'Franz Johann Habermann (1706–1783)', *KJb*, xviii (1903), 81–94
S. Taylor: *The Indebtedness of Handel to Works by Other Composers* (Cambridge, 1906/*R*)
E. Trolda: 'O českých mistrech doby barokové' [Czech masters of the Baroque], *Cyril*, lix (1933), 63–4, 89
O. Kamper: *Hudební Praha v xviii. věku* [18th-century musical Prague] (Prague, 1936), 34, 175, 237–8
V. Němec: *Pražské varhany* [Prague organs] (Prague, 1944), 138–9
R. Quoika: *Die Musik der Deutschen in Böhmen und Mähren* (Berlin, 1956), 62
F. Černý, ed.: *Dějiny českého divadla* [History of the Czech theatre], i: *Od počátku do sklonku osmnáctého století* [From the beginning to the end of the 18th century], ed. A. Scherl (Prague, 1968), 179, 187
W.D. Gudger: 'Handel's Last Compositions and his Borrowings from Habermann', *CMc*, no.22 (1976), 61–72; no.23 (1977), 28–45
R. Pečman: 'Georg Friedrich Händel und die Komponisten der böhmischen Länder im 18. Jahrhundert', *Georg Friedrich Händel: Halle 1985*, 223–6
C. Ickstadt: 'Prinzipien der Parodie in Handels Jephtha', *Göttinger Händel-Beiträge*, iii (1989), 268–71

MILAN POŠTOLKA

Habermann, Philipp. *See* AVENARIUS, PHILIPP.

Habermann, Thomas. *See* AVENARIUS, THOMAS.

Habert, Johannes [Johann, Jan] **Evangelista** [Evangelist] (*b* Oberplan [now Planá], 18 Oct 1833; *d* Gmunden, 1 Sept 1896). Austrian composer, organist and writer on music. He received his first music instruction from his family, taught himself to play several instruments and took a teacher-training course in Linz, where he came under the guidance of the cathedral organist Wenzel Pranghofer. He spent the next decade as a teacher, in Naarn an der Donau from 1852 and in Waizenkirchen from 1857. In 1860 he settled in Gmunden as an organist and from 1878 also as a choral director. He founded the *Zeitschrift für katholische Musik* in 1867, remaining its editor until 1883, and waged a continuing offensive against the Cecilianist movement in favour of retaining instrumentally accompanied liturgical music. His editions include a selection of works by Robert Führer as well as three volumes of sacred music (Fux, Stadlmayr) for *Denkmäler der Tonkunst in Österreich* (i, Jg.i/1; iii, Jg.ii/1; v, Jg.iii/1: 1894–6). Himself a prolific composer of church music (masses, offertories, litanies, motets and organ music), he also wrote some orchestral and chamber music, piano pieces and songs. There is a complete edition of Habert's works, begun under his direction in 1894 and initially sponsored by the Gesellschaft zur Förderung Deutscher Wissenschaft, Kunst und Literatur in Böhmen. Among his published writings is a four-volume composition textbook (Leipzig, 1899).

BIBLIOGRAPHY

MGG1 (R. Quoika) [with list of works]
A. Hartl: *Johannes Ev. Habert* (Vienna, 1900)
J. Moser: *Johannes Evangelista Habert* (Gmunden, 1976)
A. Bamer: 'Johannes Evangelista Habert', *Singende Kirche*, xxv (1977–8), 64
J. Moser: 'Johannes Evangelista Habert, 1833–1896: ein oberösterreichischer Komponist und Musiktheoretiker', *Der Sänger*, xxii (1983), 1–2
O. Biba: 'Der Cäcilianismus', *Anton Bruckner und die Kirchenmusik: Linz 1985*, 123–8
A. Scharnagl: 'Die kirchenmusikalische Reformbestrebung von Johannes Evangelista Habert in Österreich', *Der Cäcilianismus: Anfänge, Grundlage, Wirkungen* (Tutzing, 1988), 307–20

MATTHIAS SCHMIDT

Habsburg [Hapsburg]. Family of rulers and patrons. They were the most powerful and long-lived ruling dynasty in Europe and of major importance as patrons and practitioners of music and the other arts. From the 13th century until the beginning of the 20th they were responsible for much of the musical activity of important European centres, chiefly Mechelen, Brussels, Vienna, Graz, Innsbruck and Madrid. The imperial court chapel under successive rulers attracted some of the most eminent composers, singers and instrumentalists of their day into Habsburg service, and the corpus of music written for court functions includes vast numbers of sacred works, operas, oratorios and chamber works.

1. Extent of Habsburg influence. 2. 13th to 16th centuries. 3. Music under the Spanish Habsburgs. 4. Music under the Austrian Habsburgs.

1. EXTENT OF HABSBURG INFLUENCE. The Habsburg family, named after their ancestral seat in Switzerland, may be traced back to 950. Except for a brief period in the 18th century, Habsburgs occupied the throne of Germany continuously from 1273 until 1806. From 1273 they enjoyed the title King of the Romans, and in 1274 Rudolf of Habsburg was recognized as Holy Roman Emperor (although he was never crowned). One branch of the family established Habsburg domination of Austrian territories, while Maximilian I, by means of skilfully arranged dynastic marriages, passed on to his grandson, Charles V, an empire that included the Netherlands, Spain, Naples, Sicily and the American colonies. In 1521 the house was divided into Spanish and Austrian lines; the former died out with Charles II (1665–1700) and the latter, in the male line, with Charles VI (1711–40), after whom Maria Theresa, founder of the house of Habsburg-Lorraine, acceded to the throne. The last Habsburg emperor, Karl I, abdicated in 1918 when Austria became a republic.

2. 13TH TO 16TH CENTURIES. The Habsburgs' close connections with music seem to have begun in the reign of Rudolf I (1273–91) who welcomed many travelling singers to his court, among them Frauenlob (Heinrich von Meissen) and Stolle; thereafter the Minnesinger were prominent in the musical establishments of successive Habsburg kings. Duke Rudolf IV (1358–65), whose retinue for a time included Heinrich von Mügeln, is credited with the founding of a university at Vienna (1365) and with establishing the forerunner of the later Hofkapelle. Under Frederick III (1440–93, emperor from 1452) the court Kantorei included musicians of German, Flemish and Burgundian origin, among them, probably as a pupil, the young Paul Hofhaimer. The Trent manuscripts were compiled primarily for the use of Frederick's chapel at the instigation of Johannes Hinderbach, imperial secretary, later Bishop of Trent.

The first Habsburg ruler of outstanding importance as a patron of music was Maximilian I, King of the Romans from 1486 and Holy Roman Emperor-elect from 1493 until his death in 1519. In spite of a sketchy education and provincial upbringing, Maximilian was a devoted patron of the arts and learning. His marriages to Mary of

Burgundy (1477) and Bianca Maria Sforza (1493) brought him into contact with Renaissance centres in the Netherlands and Italy, on which he modelled his own court at Vienna.

As consort of Mary of Burgundy and regent for their son Philip I 'the Fair' (1478–1506) until he came of age in 1494, Maximilian maintained the Burgundian court chapel, whose members included Antoine Busnoys and Pierre de La Rue. After the retirement of the Archduke Sigismund of the Tyrol in 1490, Maximilian assumed control of his territories and made Innsbruck his residence. Hofhaimer, court organist to Sigismund, entered Maximilian's service and was knighted in 1515. In 1492, during a journey to Italy, Maximilian engaged Henricus Isaac for his chapel, naming him Hofkomponist in 1497. Isaac spent only brief periods at Vienna and other imperial cities, but he maintained an association with the court until his death in 1517. Ludwig Senfl and Adam Rener entered the Vienna Hofkapelle as choirboys in 1496 and 1498 respectively, and may have been instructed by Isaac. Senfl succeeded Isaac as court composer.

In 1498 the Hofkapelle was reorganized under the direction of Georg Slatkonia, who became Bishop of Vienna in 1513. Among the musicians associated with the Kapelle in later years were Heinrich Finck and Balthasar Resinarius. In 1520, after Maximilian's death, it was dissolved by order of the new emperor, Charles V. Music was composed for Maximilian's Kapelle by both resident and visiting musicians. In 1504, during a stay at Innsbruck, Obrecht composed a *Regina coeli* for the Kapelle. In 1508, at a meeting of the Reichstag in Konstanz, Isaac received a commission for a cycle of Mass Propers called, in a posthumous edition by Senfl, *Choralis constantinus*; the published version included music written for the imperial Kapelle as well as for Konstanz Cathedral.

Maximilian was a generous and enthusiastic patron of music. The Swiss humanist and music theorist Heinrich Glarean was crowned poet laureate in 1512 after praising the emperor in song. An engraving by Hans Burgkmair in Maximilian's autobiographical *Weisskunig* shows him surrounded by musicians and instruments (fig.1). In Burgkmair's celebrated woodcuts *Triumphzug Maximilians* (fig. 2), designed between 1512 and 1519 according to Maximilian's explicit instructions, the full complement of court musicians is displayed: fife players, trumpeters, drummers, lutenists, viol players, a wind band of shawms, trombones and crumhorns, the organist Hofhaimer, a mixed consort of chamber musicians, and the Hofkapelle of 20 singers with trombone and cornett players led by Slatkonia with Isaac at his side. Maximilian was praised in ceremonial motets by Isaac, Senfl and Benedictus de Opitiis; his death was mourned in a motet arranged by Senfl from Costanzo Festa's *Quis dabit oculis*, and in an anonymous motet *Proch dolor* attributed by some to Josquin.

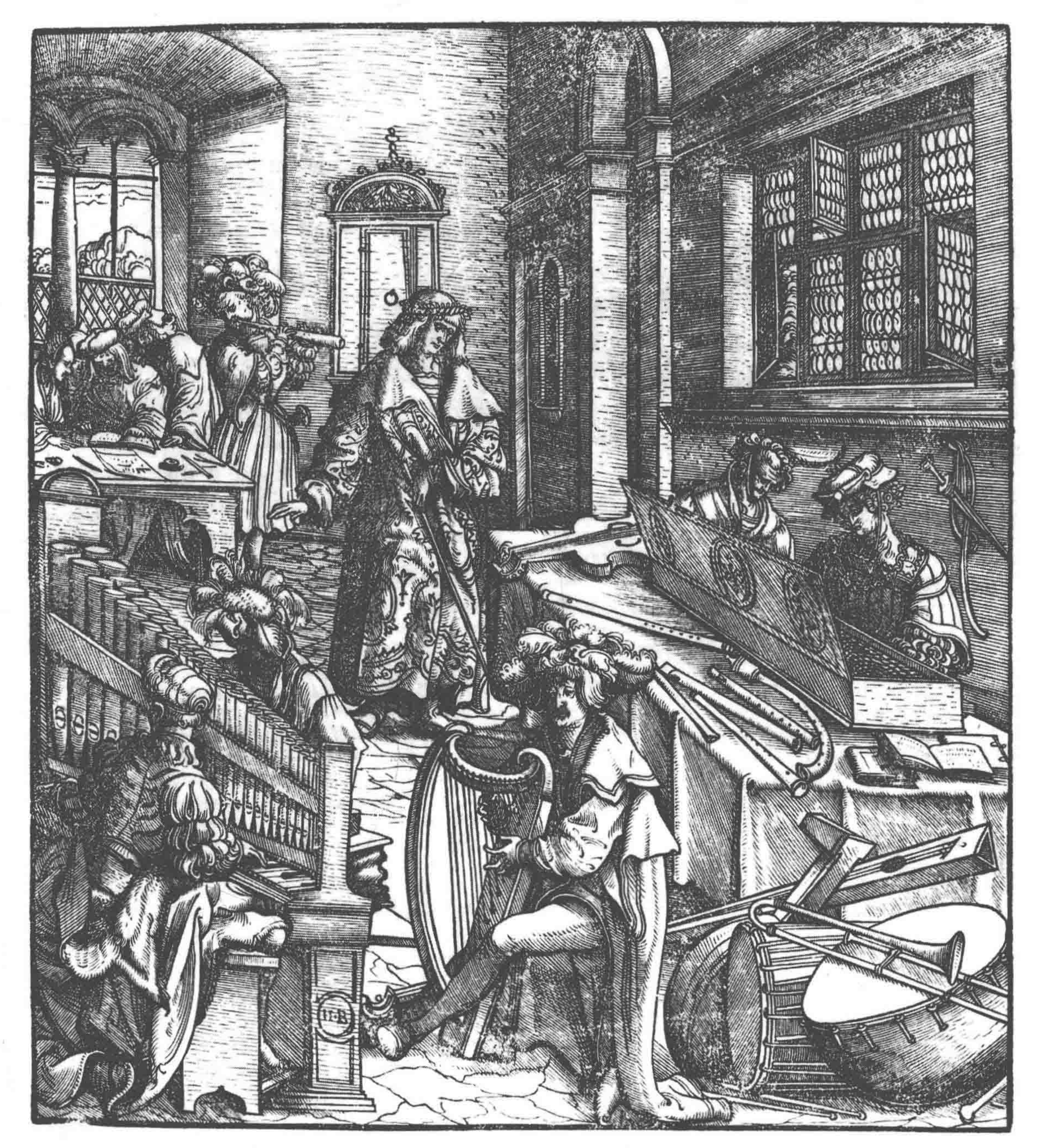
After coming of age, Maximilian's son Philip the Fair, King of Spain, continued to promote the musical interests of the family in the Netherlands. He enlarged the chapel, whose more eminent members included Alexander Agricola and Pierre de La Rue. After his marriage to Juana of Castile (1496) the chapel accompanied him on two important visits to Spain in 1501 and 1505. Philip's early death in 1506 compelled his sister Margaret of Austria to become regent of the Netherlands for her nephew, later Emperor Charles V, who was under age. Margaret, the daughter of Maximilian I and Mary of Burgundy, was born at Brussels in 1480. She was betrothed to Charles VIII of France while still a child, and lived at the French court between 1483 and 1491. After her return to the Netherlands she married Prince Juan of Spain (1497), and, after his death, Duke Filiberto II of Savoy (1501). Filiberto died in 1504 and she became regent of the Netherlands in 1506, a position she held, except between 1515 and 1518, until her death in 1530.

Margaret chose Mechelen as her capital and there re-established the dispersed court of Burgundy, reviving it as a literary, artistic and musical centre. Her intensive and varied education included music; in 1495 Govard Nepotis, the court organist to her brother Philip the Fair, instructed her in a number of musical instruments, and her court poet, Jean Lemaire, wrote of her skill in vocal and instrumental music, and especially of her talents as a keyboard player. She wrote poetry, some of which was set to music by court composers. The court chapel in Savoy, where she resided from 1501 to 1505, included the composers Antoine Brumel, Antoine de Longueval and Pierrequin de Thérache among its members. During Margaret's regency of the Netherlands, Marbrianus de Orto was director of the court chapel, Henry Bredemers was the organist and Pierre de La Rue was employed as a singer and composer. In her later years she formed a private chapel of which Florens Nepotis was the organist.

Margaret's library at Mechelen contained many music books including one manuscript of basses danses and two of chansons (all in *B-Br*). One book of chansons (*B-Br* 228) contains her portrait and many pieces that reflect her tastes, principally by Pierre de La Rue and Josquin. Her lament for her brother Philip, *Se je souspire/Ecce iterum*, appears in this chansonnier; its music has been attributed to La Rue but may possibly be by her. A choirbook is extant (now in *B-MEa*), which may have been used in her chapel. Another (now in *I-Rvat* C.S.) may have been a gift from Margaret to Pope Leo X; it contains masses by La Rue, including the *Missa 'O gloriosa domina'* which is decorated with her coat-of-arms.

Margaret's successor as regent of the Netherlands was Mary of Hungary (1531–55), sister of Charles V, together with whom, as a child, she received a detailed musical education under Margaret's guidance at the court at Mechelen. During her regency Mary lived mainly at Brussels, where the court chapel was directed by Benedictus Appenzeller; she also maintained Margaret's private chapel.

3. Music under the Spanish Habsburgs. The first Spanish king of the Habsburg dynasty was Philip the Fair, eldest son of Emperor Maximilian I and Mary of Burgundy. It was he who introduced into Spain Burgundian ceremonial, a formality of style and an organization of the palace inherited from the ancient dukes of Burgundy. When Philip and his wife Juana of Castile arrived in Spain in 1506 from Flanders, they already, as monarchs of Castile, had in their *grande chapelle* (their establishment for sung Mass) musicians of such standing as Marbrianus de Orto, Alexander Agricola, Pierre de La Rue and the organist Henry Bredemers (music tutor of the future Charles V and his sisters). After Philip's sudden death in September 1506, this *grande chapelle* remained in Spain in the service of Juana until 1508, when it



1. Maximilian I surrounded by musicians and instruments: woodcut by Hans Burgkmair I from Maximilian's autobiographical 'Weisskunig', 1505–16 (A-Wn)

returned to Brussels and was placed at the disposal of the future emperor.

Charles V identified himself closely with the house of Burgundy left him by his father Philip the Fair. In 1515, when he attained his majority, he had in his *grande chapelle* Orto, La Rue and Bredemers. When, in 1517, he succeeded to the throne of Spain he was in possession of two royal houses, those of Burgundy and of Castile, the latter inherited from his mother and his grandmother Isabel the Catholic. The most important musical possessions remained in the house of Burgundy: the Flemish choir and the *vihuela de arco* players. However, throughout his reign he also employed *ministriles altos* (players of wind instruments) from the house of Castile. In 1519 Charles became Holy Roman Emperor. It is known for certain that he had as *maestros de capilla* Adrien Pickart, Thomas Crecquillon, Cornelius Canis and Nicolas Payen. Nicolas Gombert held the post of master of the choristers. When the choristers' voices broke, their studies were paid for for a period of three years, after which they joined the *capilla* as singers if they still had good voices. In 1526 the emperor married Isabel of Portugal. The empress had her



2. Triumphal carriage with musicians playing viol, harp, fiddle, two lutes, two rauschpfeifen, and pipe and tabor: woodcut from Hans Burgkmair I's 'Triumphzug Maximilians', designed c1516–18

own household in Spain, organized in the Spanish manner, with her own *maestro*, singers and the organist Antonio de Cabezón. Charles was a cultivated music lover (in the tablature for *vihuela de mano* that Luys de Narváez made of Josquin's *Mille regretz*, this song is identified as 'the emperor's song'). When he abdicated in 1555–6 in favour of his son Philip (for Spain, America and Flanders) and of his brother Ferdinand (for the Empire), he retired to the Hieronymite monastery of Yuste and there organized a *capilla* made up of monks summoned from various Spanish monasteries, with Juan de Villamayor in charge.

Philip II is a key figure for an understanding of the way in which music functioned and evolved at the Spanish court. When Isabel of Portugal died, in 1539, Charles V ordered that part of her staff be placed at the service of Prince Philip and part at that of the infantas Maria and Juana. Cabezón would serve the former for half of the year and the latter for the other half. In 1543, when Philip became regent of Spain, his household was enlarged. Cabezón remained at his service exclusively, and the *maestro de capilla* was García de Basurto. In 1548, when Philip's journey to Flanders and Germany was being prepared, Charles ordered that the prince's household should follow the model of Burgundy. From that moment Philip had at his disposal two households parallel to those of the emperor – that of Castile (in which the main part of his *capilla* was to be found, with Pedro de Pastrana as *maestro*, Cabezón as organist, choristers and a master for them, Luys de Narváez) and that of Burgundy. However, in 1554, when Philip became royal consort of England through his marriage to Mary Tudor, most of the *capilla* transferred to the Burgundian household. During Philip's stay in England, Cabezón (who remained with the Castilian household) seems to have performed the duties of *maestro de capilla*. Finally, when, in 1556, Philip became King of Spain, the two households of Burgundy (that of the emperor and that of Philip) were amalgamated, as also were those of Castile, and all the musicians were at the service of Philip II. From that moment most of the musical resources remained with the Burgundian household, as was the case with the so-called Flemish choir (i.e. the Flemish singers who had come from the emperor's Burgundian household), and with the so-called Spanish choir (i.e. the Spanish singers who had come from Prince Philip's Burgundian household), although in the Castilian household there remained musicians as prestigious as Cabezón. Philip II held Cabezón in high regard and favoured him above all other musicians in his service, paying him one of the highest salaries of the Spanish royal household. Philip II's *maestros de capilla* were Nicolas Payen, Pierre de Manchicourt, Jean de Bonmarché, Geert van Turnhout, George de La Hèle and Philippe Rogier.

Philip II's musical patronage was above all institutional in character. From 1561, when he definitively established the court in Madrid, he laid down the basis upon which the royal chapel would function, and this was followed for a long time after his death. He established new rules for it and in 1595 founded the Colegio de Ninõs Cantores (choir school). In the palace-monastery of El Escorial his most outstanding achievements were the compiling of 214 books of plainchant for the use of the monks, and the construction of seven organs built by the Flemish maker Gillis Brebos and his sons. The repertory performed in Philip II's chapel included compositions of the Franco-Flemish, Spanish, Roman and Venetian schools, including works by Palestrina and Andrea Gabrieli. Polychoral singing was a normal feature, as was the use of *basso seguente* in Franco-Flemish and Spanish works. Mention should also be made of the permanent presence of violinists (mainly Italians) in the queen's household from 1560.

Philip III (1598–1621) was a keen music lover. He was an accomplished dancer, played the guitar and had the Venetian Mateo Troilo as his viol teacher. The harpsichord, lute, harp, clavi-arpa, viol and instruments of the violin family were introduced into the royal chapel from the beginning of his reign, and the number of wind players was increased. Furthermore, the chapel became hispanicized, since many of its original members returned to Flanders. The royal *maestro de capilla* for the whole of his reign was Mateo Romero; as his deputies Romero had Géry de Ghersem, Jean Dufon, Gabriel Díaz Bessón and Juan Bautista Comes. The guitar was usually used to accompany villancicos at Christmas and Epiphany (when the choristers took part), and this was played by Romero himself.

Philip III employed as chamber and chapel musician the Bolognese theorbo and viol player Filippo Piccinini,

for whom he had a special affection and with whom he himself played the viol. Another important initiative was the creation of a permanent group of chamber musicians, singers and instrumentalists (among them the composer Juan Blas de Castro), with the result that secular music began to be played much more at court. Philip III's favourite, the powerful Duke of Lerma, was important for musical patronage at court. It was he who brought from Milan a group of violinists under the direction of the composer Stefano Limido; their main function was to provide music for dancing, of which the king was fond.

Philip IV (1621–65) surpassed his father in his knowledge of music. His music teacher was Romero, and Piccinini taught him the viol; he also composed, but none of his works survives. In general, the royal chapel followed the lines laid down in the previous reign except that the viols were eventually displaced by instruments of the violin family. However, the viol had an exceptional player in the Englishman Henry Butler, who also played in the chamber music. The principal harp and clavi-arpa player was the composer Juan Hidalgo. Musical activity in the chapel was enriched from 1639, when the Holy Sacrament was moved there, and the monthly service of the Cuarenta horas was instituted. In the course of this service villancicos and *tonos* were sung in the vernacular, and instrumental compositions were performed in which instruments of the violin family played a prominent part. Many of the *tonos* were composed by Juan Hidalgo. Philip IV's *maestros de capilla* were Romero and Carlos Patiño.

Philip IV preferred secular to sacred music, and chamber music therefore received considerable impetus during his reign. As well as the king, the queen, the infante Fernando and infanta Maria also employed chamber musicians. However, perhaps the most important effects of Philip IV's musical patronage were felt in theatre music: operas, semi-operas and zarzuelas. The initiative taken by the king's favourites, the Count-Duke of Olivares and later Luis de Haro, was in this respect crucial. They organized elaborate performances to please the king and to give an air of sumptuousness to the court. Performances took place either in the *salón de comedias* of the royal palace or at the Coliseo of the new palace of Buen Retiro. It was thus through the court that the new style of Italian recitative was introduced into Spain. The genres most cultivated were those in which speech and singing alternated (ie. the semi-opera and the zarzuela); Juan Hidalgo, who followed the lines laid down by the dramatist Calderón de la Barca, was the outstanding composer.

Although Charles II (1665–1700) had no particular fondness for music, he took harpsichord lessons from Juan del Vado, organist of the royal chapel. However, his reign is of enormous importance because of the process of revival in the music at court. The driving force behind this was Juan José of Austria, Philip IV's illegitimate son, a passionate music lover and viol player, who was first minister from 1677 to 1679. During those years violinists, singers and a trumpeter were recruited for the royal chapel from different parts of Italy. From among the best a *maestro de violines* was chosen whose task it was to compose a specifically instrumental repertory using a string style different from that previously employed. Several references during the last decade of the century to 'Italian music', to *tonatas* for violins and to groupings typical of trio sonatas show that the royal chapel was moving in a new direction. Carlos Patiño, Cristóbal Galán and Diego Verdugo were the *maestros* during Charles II's reign. Other outstanding musicians were the guitarist Francisco Guerau, the organist Joseph de Torres, the viol player Antonio Literes, and above all the organist Sebastián Durón. In 1675 Juan de Andueza built a new organ for the chapel, which brought together all the characteristics of the Iberian Baroque organ. In 1698 Charles II ordered a reform which would have reorganized the personnel and financing of the royal chapel. Although this reform did not take place, it laid down the basis for that carried out by the administration of the new dynasty, the house of Bourbon, in 1701. Music for theatrical performances continued to be encouraged at court, the favourite composer being Sebastián Durón, a key figure in the modernization of Spanish musical style (based on Italian models) during the final years of the 17th century and the early years of the 18th. The encouragement given to music by Charles's second wife, Queen Mariana of Neuburg, was also important.

BIBLIOGRAPHY

StevensonSCM; Vander StraetenMPB

H. Anglés: *La musica en la corte de Carlos V*, MME, ii (1944/*R*)

P. Becquart: *Musiciens néerlandais à la cour de Madrid: Philippe Rogier et son école (1560–1647)* (Brussels, 1967)

L. Robledo: 'Vihuelas de arco y violones en la corte de Felipe III', *España en la música de occidente: Salamanca 1985*, ii, 63–76

E. Casares, ed.: *Francisco Asenjo Barbieri: Biografías y documentos sobre música y músicos españoles*, Legado Barbieri, i (Madrid, 1986); *Documentos sobre música española y epistolario*, Legado Barbieri, ii (Madrid, 1988)

L. Robledo: 'La música en la corte madrileña de los Austrias. Antecedentes: las casas reales hasta 1556', *RdMc*, x (1987), 753–96

L. Robledo: *Juan Blas de Castro (ca. 1561–1631): vida y obra musical* (Zaragoza, 1989)

M. Noone: *Music and Musicians at the Escorial, 1563 to 1665* (diss., U. of Cambridge, 1990)

L. Stein: 'The Iberian Peninsula', *Man and Music: the Late Baroque Era*, ed. G. Buelow (London, 1993), 411–34

L. Stein: 'Spain', *Man and Music: the Early Baroque Era*, ed. C. Price (London, 1993), 327–48

L. Robledo: 'Questions of Performance Practice in Philip III's Chapel', *EMc*, xxii (1994), 199–218

L. Robledo: 'Felipe II y Felipe III como patronos musicales', *AnM*, liii (1998), 95–110

L. Robledo: 'La música en la corte de Felipe II', *Felipe II y su época*, ed. F.J. Campos (San Lorenzo del Escorial, 1998), i, 139–67

For further bibliography see §4.

4. Music under the Austrian Habsburgs. In 1521 the Habsburg territories were divided between Charles V and Ferdinand I, the grandsons of Maximilian I, creating the Austrian and Spanish lines of succession. Beginning with Ferdinand I's coronation in 1556, members of the Austrian line occupied the imperial throne almost continuously into the 19th century. Their role as Holy Roman Emperors and a dynastic tradition of staunch Catholicism shaped Habsburg patronage of music in the early modern era, when the imperial Kapelle served as the sounding representation of imperial might, dominion and religiosity. Although the emperor's Kapelle in Prague or Vienna was usually the pre-eminent musical institution in the Habsburg lands, the archducal courts, especially those at Innsbruck and Graz, sometimes cultivated music on a scale that rivalled the imperial court.

Ferdinand I (reigned 1556–64) had a Kapelle as early as 1526, 30 years before becoming emperor. Like most 16th-century Kapellen, his was decidedly sacred in

character, headed by the court preachers and staffed mainly by clerics. Ferdinand's Kapellmeister included Heinrich Finck, Arnold von Bruck, Pieter Maessens and Jean Guyot. Maessens, in particular, is credited with raising performing standards and recruiting distinguished musicians from the Low Countries. The preference for musicians trained in the north continued under Ferdinand I's successor, Maximilian II (1564–76). The extraordinary range of the court's repertory and artistic contacts under Maximilian II is demonstrated in the five-volume *Novi atque catholici thesauri musici* (Venice, 1568), a collection dedicated to the emperor that contains motets for liturgical and ceremonial use by composers with artistic connections to the court, including Josquin, Lassus, Regnart, Wert and Andrea Gabrieli. The range of styles and genres cultivated under Maximilian is also evident in the works of his two Kapellmeister, Jacobus Vaet and, particularly, Philippe de Monte, whose compositions include madrigals, spiritual madrigals, masses and motets in a range of styles.

Monte continued to serve as Kapellmeister under Rudolf II (1576–1612), whose court at Prague was still dominated by northern musicians, including Carl Luython, Jacobus de Kerle, Jacob Regnart and Lambert de Sayve. These composers produced a large repertory of masses, especially parody masses, for use in the imperial chapel. Music seems to have been neglected at the end of Rudolf's reign as he became increasingly reclusive; Monte's post, for example, was not formally filled after his death, although Alessandro Orologio carried out many of his duties. The Kapelle of Emperor Matthias (1612–19), led by Lambert de Sayve and Christoph Straus, has received little attention, and few surviving works can be securely dated to his reign. Although Matthias retained many members of Rudolf's chapel, more progressive, Italian-influenced styles, including monody, were known at his court. Francesco Rasi (creator of the title role in Monteverdi's *Orfeo*) performed in Prague in 1612, and a document of 1617 describes a performance of monody by a female singer who accompanied herself on the lute.

The decisive turning-point for music at the imperial court, however, came in 1619 with the coronation of Ferdinand II as Holy Roman Emperor. Ferdinand dismissed nearly all Matthias's musicians, replacing them with the thoroughly italianized Kapelle from his archducal court at Graz. His reign ushered in a century of Italian dominance of musical and cultural life in Vienna. Under his Kapellmeister Giovanni Priuli and Giovanni Valentini, Ferdinand II's musicians cultivated a large repertory of both sacred and secular works that ranged from *stile antico* compositions, through large-scale polychoral works, to monodic compositions and pieces in the modern concertato style. It was also under Ferdinand II that opera was first established at the imperial court, probably as early as 1625. Contrary to accounts in earlier literature, Ferdinand II did not dissolve his Kapelle during the Thirty Years War, but instead increased its size during his reign.

The preference for modern, italianate music intensified under FERDINAND III (1637–57), who was himself a poet and composer. Artistic contacts with Italy were reinforced by the emperor's step-mother, Eleonora Gonzaga (the second wife of Ferdinand II), and his own subsequent marriage to another Gonzaga princess named Eleonora in 1651. Both of these empresses maintained their own Kapellen after their husband's deaths. Mantuan contacts may also have been responsible for Monteverdi's dedicating his eighth book of madrigals (1638) to Ferdinand III and his *Selva morale* (1641) to the elder Eleonora Gonzaga. Under LEOPOLD I (1658–1705), also a gifted composer, the predilection for Italian composers continued, though German-speaking musicians, including J.H. Schmelzer, F.T. Richter and J.K. Kerll, also came to prominence, particularly for instrumental composition. Hundreds of musical-dramatic performances, including opera, ballet, serenata, oratorio and *sepolcro*, took place during Leopold's reign, reaching an apex late in the century in the collaborations of the composer Antonio Draghi, the librettist Nicolò Minato and the stage designer Ludovico Ottavio Burnacini.

The reigns of JOSEPH I (1705–11) and CHARLES VI (1711–40) have many common elements since each monarch took over, in large measure, the personnel of his father's Kapelle. Joseph I seems to have been less directly involved in musical matters than other monarchs, though he was responsible for the construction of a new opera house, which opened in 1708. The operatic repertory, not surprisingly, continued to be dominated by Italians, including the Bononcini brothers, Caldara and Marc'Antonio Ziani. Fux came increasingly to dominate the musical scene under Charles VI; he was appointed Kapellmeister after Ziani's death in 1715, and he taught the emperor composition. Charles VI formalized the court ceremonial, which had been evolving since the reign of Ferdinand II. The court participated in stational worship throughout Vienna, travelling regularly to over 30 locations to celebrate particular feast days. The music's style, solemnity and performing forces were determined by the type of liturgical celebration, and the repertory ranged from *stile antico* works that had been part of a traditional court repertory since the late Renaissance to new works in modern and retrospective styles by court composers such as Fux and Caldara.

Maria Theresa's patronage of music was severely limited during the early years of her reign (1740–80), as she and her armies fought to retain her throne, and her court poet, Pietro Metastasio (appointed by her father), wrote little. In 1746 the empress reorganized her Hofkapelle, naming L.A. Predieri to supervise opera and Georg Reutter (ii) to oversee church music. After 1747, when the opera house in the Hofburg was dismantled, performances of Italian opera and ballet continued in the smaller Burgtheater, which was extensively remodelled in 1748, and inaugurated by Gluck's setting of Metastasio's *Semiramide riconosciuta*, whose protagonist symbolized the empress triumphant.

During the next decade Maria Theresa and her chancellor, Wenzel Kaunitz-Rietberg, effected a reorientation of foreign policy towards France. The accompanying wave of French culture made obsolete the court's stiff Spanish ceremonial and had important repercussions for theatre. As part of a 1752 reorganization of the court's spectacles, Kaunitz hired a company of French actors for the Burgtheater which soon added *opéra comique* to its repertory. The court's director of spectacles, Giacomo Durazzo, appointed Gluck to lead performances (also of an ambitious concert series). Between 1758 and 1764 Gluck composed eight *opéras comiques* and after 1759 also supplied ballets for the Burgtheater and (initially) the

German (Kärntnertor) theatre, where 'regular', written-out plays only gradually displaced semi-improvisational farces (some with music).

Italian opera, given only sporadically during the height of the Seven Years War, returned in force in 1760 with Hasse's *Alcide al bivio*, for the marriage of Archduke Joseph. Throughout the next decade Hasse (the empress's former singing teacher, employed at Dresden) and Gluck, together with their respective librettists Metastasio and Calzabigi, headed opposing operatic factions, that of Gluck and Calzabigi, supported by Kaunitz, aiming for greater continuity and expression at the expense of vocal display in such works as *Orfeo ed Euridice* (1762) and *Alceste* (1767). By 1770 things were essentially at an impasse, and no opera whatsoever was commissioned for the marriage of Maria Antonia to the French dauphin. In 1772 Maria Theresa wrote to another daughter that 'for the theatre . . . I prefer the least of the Italians to all our [court] composers, whether Gassmann, Salieri, Gluck or anyone else'. Maria Theresa's children were all trained in music (principally by G.C. Wagenseil, appointed in 1749) and dance, skills essential for their future self-presentation as rulers or as spouses of rulers. On numerous occasions they performed in specially written *componimenti drammatici* or ballets, some of them memorialized in paintings.

Under Joseph II (co-regent 1765–80, emperor 1780–90) Vienna's theatres underwent numerous changes of repertory and organization. His creation in 1776 of a German Nationaltheater, replacing the French players, reflected his desire for financial efficiency more than patriotic conviction. Until 1778 musical works were banned as too distracting, but public demand forced the addition of Singspiele to the repertory. Mozart's *Die Entführung aus dem Serail* (1782) was a notable success, but lack of available pieces led to the Nationalsingspiel being replaced by an Italian *opera buffa* company in 1783. The emperor worked closely with theatre director Franz Orsini-Rosenberg, favouring Salieri (whom he had appointed in 1774 to succeed Gassmann as court composer and music director) but also giving other composers, such as Mozart, opportunities to succeed with the Burgtheater public.

The Hofkapelle, already much consolidated under Maria Theresa, was further reduced under Joseph II. His decrees, issued in 1783, restricting concerted church music and introducing German devotional song in its place were highly unpopular, especially in rural areas, and were ultimately rescinded. Joseph, an accomplished cellist, enjoyed private music-making several times a week with Salieri and other select company. His preference for learned compositions corresponded to the taste of Gottfried van Swieten and his circle, who organized antiquarian performances on a larger scale.

Although his reign was short (1790–92), Joseph's brother Leopold II thoroughly reshaped the court's theatrical life, firing Mozart's collaborator, Lorenzo Da Ponte, reintroducing *opera seria* and ballet and encouraging a simpler style of *opera buffa*. It was for his Bohemian coronation in 1791 that Mozart wrote his last opera, *La clemenza di Tito*.

In 18th-century Italy several Habsburgs influenced musical life in important ways. Maria Theresa herself occasionally intervened in the affairs of Milan's Regio Ducal Teatro (where her namedays were celebrated), and in 1771 she dissuaded Archduke Ferdinand, regent of Lombardy, from taking the young Mozart into his service. In Tuscany Archduke Leopold was a conspicuous patron of opera and ballet, and fostered a Handel revival that predated that in Vienna. Lavish musical and theatrical entertainments marked the weddings of several imperial children on the peninsula, and often also family visits in either direction.

After 1800 the French military threat, inflation and the increased importance of market forces in the musical world made imperial patronage largely irrelevant; there were also complaints about the decline in quality of the court theatre's orchestra. But Emperor Franz II (1792–1835), and even more his wife, Marie Therese, commissioned important works from such composers as Haydn and Joseph Eybler, and between them amassed a large collection of manuscript music (the Kaisersammlung, now in *A-Wn*), used in part for private performances in which the empress and various courtiers participated. Archduke RUDOLPH (son of Leopold II) had a uniquely personal relationship with Beethoven as both pupil and patron. The composer's *Missa solemnis*, though not completed in time for Rudolf's investiture as Cardinal in Olmütz, was dedicated to him on its publication in 1827.

During the 19th century the musicians employed at the imperial court included Leopold Kozeluch, Franz Krommer and Hans Richter. After 1918, when the Austrian republic was established, the Hofkapelle continued to organize concerts and to be responsible for church services until 1945, when it was taken over by the Ministry of Education and Culture.

BIBLIOGRAPHY

KöchelKHM; SennMT; Vander StraetenMBP, vii
A. von Weilen: *Zur Wiener Theatergeschichte: die vom Jahre 1629 bis zum Jahre 1740 am Wiener Hofe zur Aufführung gelangten Werke theatralischen Charakters und Oratorien* (Vienna, 1901)
A. Smijers: 'Die kaiserliche Hofmusik-Kapelle', *SMw*, vi (1919), 139–86; vii (1920), 102–42; viii (1921), 176–206; ix (1922), 43–81; pubd separately (Vienna, 1922)
P. Nettl: 'Zur Geschichte der kaiserlichen Hofmusikkapelle von 1636–1680', *SMw*, xvi (1929), 70–85; xvii (1930), 95–104; xviii (1931), 23–35; xix (1932), 33–40
A. Koczirz: 'Die Auflösung der Hofmusikkapelle nach dem Tode Kaiser Maximilians I.', *ZMw*, xiii (1930–31), 531–40
O. zur Nedden: 'Zur Geschichte der Musik am Hofe Kaiser Maximilians I.', *ZMw*, xv (1932–3), 24–32
G. van Doorslaer: 'La chapelle musicale de Philippe le Beau', *Revue belge d'archéologie et d'histoire de l'art*, iv (1934), 21–57, 139–65
G. de Boom: *Marguerite d'Autriche* (Brussels, 1946)
N. Bridgman: 'Les échanges musicaux entre l'Espagne et les Pays-Bas au temps du Philippe le Beau et de Charles-Quint', *La Renaissance dans les provinces du nord: Arras 1954*, 51–61
J. Kreps: 'Le mécénat de la court du Bruxelles', ibid., 169–88
O. Wessely: *Beiträge zur Geschichte der maximilianischen Hofkapelle* (Vienna, 1956)
O. Wessely: 'Habsburger Kaiser als Komponisten', *Unica austriaca*, ii, *Notring Jb 1959* [Vienna]
G. Cammaert: 'Margarethe von Österreich und die Musik', *ÖMz*, xvii (1962), 506–10
M. Picker: *The Chanson Albums of Marguerite of Austria* (Berkeley, 1965)
F. Hadamowsky: *Die Wiener Hoftheater (Staatstheater), 1776–1966*, i: *1776–1810* (Vienna, 1966)
H. Federhofer: *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Innerösterreich (1564–1619)* (Mainz, 1967)
O.E. Deutsch: 'Das Repertoire der höfischen Oper, der Hof- und der Staatsoper', *ÖMz*, xxiv (1969), 369–70, 379–421
O. Michtner: *Das alte Burgtheater als Opernbühne von der Einführung des deutschen Singspiels (1778) bis zum Tod Kaiser Leopolds II (1792)* (Vienna, 1970)
L. Cuyler: *The Emperor Maximilian I and Music* (London, 1973)

R. Dammann: 'Die Musik im Triumphzug Kaiser Maximilians I', *AMw*, xxxi (1974), 245–89
W. Pass: *Musik und Musiker am Hofe Maximilians II.* (Tutzing, 1980)
H. Seiffert: 'Die Musiker der beiden Kaiserinnen Eleonora Gonzaga', *Festschrift Othmar Wessely*, ed. M. Angerer and others (Tutzing, 1982), 527–54
R.V. Karpf, ed.: *Musik am Hof Maria Theresias* (Munich and Salzburg, 1984)
H. Seiffert: *Die Oper am Wiener Kaiserhof im 17. Jahrhundert* (Tutzing, 1985)
C.P. Comberiati: *Late Renaissance Music at the Habsburg Court: Polyphonic Settings of the Mass Ordinary at the Court of Rudolf II (1576–1612)* (New York, 1987)
E. Grossegger: *Theater, Feste und Feiern zur Zeit Maria Theresias, 1742–1776, nach den Tagebucheintragungen des Fürsten Johann Joseph Khevenhüller-Metsch, Obersthofmeister der Kaiserin* (Vienna, 1987)
U. Henning: *Musica maximiliana: die Musikgraphiken in den bibliophilen Unternehmung Kaiser Maximilians I.* (Neu-Ulm, 1987)
G. Moens-Haenen, ed.: *Muziek aan het hof van Margarethe van Oostenrijk/Music at the Court of Marguerite of Austria*, Jaarboek van het Vlaamse centrum voor oude musiek, iii (Peer, 1987)
J.A. Rice: *Emperor and Impresario: Leopold II and the Transformation of Vienna Music Theater, 1790–1792* (diss., U. of California, Berkeley, 1987)
B.A. Brown: 'Maria Theresa's Vienna', *Man and Music: the Classical Era*, ed. N. Zaslaw (London, 1989), 99–125
M. Picker: 'The Habsburg Courts in the Netherlands and Austria, 1477–1530', *Man and Music: the Renaissance*, ed. I. Fenlon (London, 1989), 216–42
J.A. Rice: 'Vienna under Joseph II and Leopold II', *Man and Music: the Classical Era*, ed. N. Zaslaw (London, 1989), 126–65
D. Beales: 'Court, Government and Society in Mozart's Vienna', *Wolfgang Amadè Mozart: London 1991*, 3–20
H. Carl: 'Fürstenhof und Salon: adeliges Mäzenatentum und gesellschaftlicher Wandel im Reich und in der Habsburgermonarchie', *Europa im Zeitalter Mozarts: Vienna 1992*, 50–58
R. Clemencic: 'Gli imperatori compositori', *Danubio: una civiltà musicale*, ii, ed. C. de Incontrera and B. Schneider (Monfalcone, 1992), 151–72
T. Antonicek: 'Vienna, 1580–1705', *Man and Music: the Early Baroque Era*, ed. C. Price (London, 1993), 146–63
L.K. Stein: 'Spain', ibid., 327–48
S. Wollenberg: 'Vienna under Joseph I and Charles VI', *Man and Music: the Late Baroque Era*, ed. G.J. Buelow (London, 1993), 324–54
R. Lindell: 'Music and Patronage at the Court of Rudolf II', *Music in the German Renaissance: Sources, Styles and Contexts*, ed. J. Kmetz (Cambridge, 1994), 254–71
A. Sommer-Mathis: *Tu felix Austria nube: Hochzeitsfeste der Habsburger im 18. Jahrhundert* (Vienna, 1994)
S. Saunders: *Cross, Sword and Lyre: Sacred Music at the Imperial Court of Ferdinand II of Habsburg (1619–1637)* (Oxford, 1995)
S. Saunders: 'The Emperor as Artist: New Discoveries Concerning Ferdinand III's Musical Compositions', *SMw*, xlv (1996), 7–31
F.A.J. Szabo: 'The Cultural Transformation of the Habsburg Monarchy in the Age of Metastasio, 1730–1780', *SMC*, xvi (1997), 27–50

§1 based on MGG2 (v, 1199), by kind permission of Bärenreiter

RICHARD SCHAAL (1), MARTIN PICKER (2), LUIS ROBLEDO (3), STEVEN SAUNDERS, BRUCE ALAN BROWN (4)

Haccourt, Nicolaus (*b* ?before 1600; *d* ?after 1644). Flemish choirmaster and composer. Two composers of this name were active in the Netherlands in the first half of the 17th century and it is difficult to distinguish between them. One Nicolaus Haccourt was choirmaster of Onze Lieve Vrouwbasiliek, Tongeren, between 12 November 1619 and 8 June 1640. On 26 November of the same year he became a priest. A namesake was active as choirmaster of the Collegiate Church of Our Lady, Maastricht, between 1624 and 1644, although he was suspended in 1628 and between 1630 and 1636 because of misconduct. In 1627 this Haccourt composed vespers for eight voices for the chapter. In 1644 he may have been presented as canon of St Maternus at the cathedral of St Lambert, Liège. The eight-voice vespers included in an inventory of Onze Lieve Vrouwekerk, St Truiden, were probably composed by him.

BIBLIOGRAPHY

J. Rutten: 'De cantorie of sangherije bij het kapittel van Onze-Lieve-Vrouw te Sint-Truiden (1451–1797)', *Historische bijdragen opgedragen aan pater Archangelus Houbaert o.f.m.* (St Truiden, 1980), 175–203, esp. 195
E. Schreurs: *Het muziekleven in de Onze-Lieve-Vrouwekerk van Tongeren (circa 1400–1797): een archivalisch georiënteerd onderzoek naar het muziekleven van een middelgrote kapittelkerk in het prinsbisdom Luik binnen haar stedelijke context* (diss., U. of Leuven, 1990), ii, 567–70

EUGEEN SCHREURS

Hachimura, Yoshio (*b* Tokyo, 10 Oct 1938; *d* Tokyo, 15 June 1985). Japanese composer. He studied composition at the Tokyo National University of Fine Arts and Music, graduating in 1961. His early compositions display the influence of the atonal Expressionism of the Second Viennese School. He established his original style, an assimilation of Webern, Boulez, Cage, jazz and Japanese traditional music, with *One Hour at Every One Breath* (1960); this work won him a prize at the 1962 Rome International Competition. In 1967 he joined the faculty of the Tōhō Gakuen College of Music, becoming an assistant professor in 1984. The colourful sonorities of *Constellation* (1969), performed to acclaim at the 1969 Japanisch-Deutsches Festival für Neue Musik, became one of the characteristics of his later style. In 1980 he won an ISCM prize for *The Logic of Distraction* (1975). Though Hachimura was not a prolific composer, each of his 20 finely wrought compositions bears a deep personal significance.

WORKS
(*selective list*)

Inst: Improvisation, op.1, pf, 1957; Improvisation, op.4, vn, pf, 1964; Constellation, op.5, vn, vib, tubular bells, pf, 1969; Meditation Higan-bana, op.6, pf, 1969; Shigarami no.2, op.7, nōkan, shakuhachi, shamisen, 1970; Elixir, op.10 no.2, fl, vn, pf, 1974; The Logic of Distraction, op.12, pf, orch, 1975; Maniera, op.14, fl, 1980; Breathing Field, op.15, fl, cl, hp, perc, pf, 1981, rev. 1982; Dolcissima mia vita, op.16, perc, 1981; La folia, orch, 1985

Vocal: Shigarami, op.2, 1v, fl, vn, pf, 1959; One Hour at Every One Breath, conc. for 8 soloists, op.3, 1v, fl, cl, t sax, vn, vib, perc, 1960; The Garden of Love, op.8 no.1, vv, 1971; The Outsider II, op.8 no.2, vv, 1974

Tape: Catch in the Air, op.10 no.1, 1973

Principal publishers: Ongaku-no-Tomo Sha, Zen-on Gakufu

YO AKIOKA

Hackbrett (Ger.). *See* DULCIMER.

Hacke, John. *See* HAKE, JOHN.

Hacker, Alan (Ray) (*b* Dorking, 30 Sept 1938). English clarinettist. He studied at the RAM, where he won the Dove Prize, and the Boise Scholarship which enabled him to study in Paris, Vienna and Bayreuth. He played in the LPO from 1959 to 1966 and then embarked on a distinguished career in chamber music, playing in the Fires of London from 1967 to 1976 and forming his own groups, Matrix, The Music Party and The Whispering Wind Band. Compositions have been written for him by Birtwistle, Maxwell Davies, Morton Feldman and Alexander Goehr.

Hacker's flexibility of embouchure enables him to play chords, glissandos etc. with ease. He is equally renowned for his playing of contemporary music and of 18th- and early 19th-century works on period instruments. He has attempted reconstructions of the lost original solo parts of Mozart's Clarinet Concerto and Quintet, and has written an article on 'Mozart and the Basset Clarinet' (*MT*, cx, 1969, p.359). Among his many recordings are Mozart's Quintet and works by Brahms and Finzi. He taught at the RAM from 1959 to 1976 and was a senior lecturer at York University from 1976 to 1986, helping to found the York Early Music Festival in 1977. More recently Hacker has undertaken conducting engagements in Finland, Germany, Italy, Sweden and with Opera North. He was made an OBE in 1988.

BIBLIOGRAPHY

P. Weston: *Clarinet Virtuosi of Today* (London, 1989), 119–25

PAMELA WESTON

Hackett, Charles (*b* Worcester, MA, 4 Nov 1889; *d* New York, 1 Jan 1942). American tenor. On the recommendation of Lillian Nordica he studied at the New England Conservatory with Arthur J. Hubbard, and later with Vincenzo Lombardi in Florence. In 1914 he made his début in Genoa as Wilhelm Meister, which also served for his La Scala début (1916). He appeared at the Paris Opéra as a servant in *Maria di Rohan* in 1917, returning as the Duke and Romeo in 1922. After a season in Buenos Aires (1917–18) he made his Metropolitan début in 1919 as Almaviva; there he later sang Lindoro (*L'italiana in Algeri*), Rodolfo, Pinkerton, Romeo and Alfredo. At Monte Carlo (1922–3) he sang Cavaradossi and Des Grieux (*Manon*). He was closely identified with the Chicago Opera (1922–35) and took part in the première of Cadman's *A Witch of Salem* in 1926. In the same year, he appeared at Covent Garden as Almaviva, Fenton, and Romeo in Melba's farewell performance. He continued to sing until 1939. Hackett made a number of records, including duets with Barrientos and Ponselle; they document a secure technique and a certain elegance, though there is also a sense of routine about them. That sense is completely dispelled by the sweep and finesse of his style in a recording of a Metropolitan Opera broadcast of Gounod's *Roméo et Juliette* from 1935.

BIBLIOGRAPHY

L.F. Holdridge: 'Charles Hackett', *Record Collector*, xxii (1974–5), 173–214

RICHARD DYER, ELIZABETH FORBES

Hacomplaynt [Hacomplayne, Hacomblen, Hacomblene, Hacumblen], **Robert** (*b* London, 1455 or 1456; *d* Cambridge, 8 Sept 1528). English ecclesiastic and composer. He was 13 when, in 1469, he was elected a scholar of Eton College. Like many Etonians he went on to King's College, Cambridge, being admitted as a scholar there in 1472. He took his BA in 1475 or 1476, his MA in 1480, his BD in 1490 and his DD in 1507. A Fellow of King's College between 1475 and 1509, he became its provost in 1509 and held this office until his death. The following extract from the college's accounts is typical of several which testify to the interest which he, as provost, took in the musical life of the foundation. 'Item xxiiij° die Martii [1516] Cobnam pro emendatione organorum ex conventione per Magistrum Prepositum iij li. vj s. viij d.'.

A five-part *Salve regina* in the Eton Choirbook (*GB-WRec* 178, ed. in MB, xi, 1958, 2/1973, p.12) is Hacomplaynt's only known surviving composition. It is an accomplished if slightly stiff work, noteworthy for its intricate rhythmic style and for the resourcefulness with which the composer devises imitative treatments of a great variety of melodic ideas. The unidentified cantus firmus, which sounds like a hypodorian plainchant, is evidently quoted both in the fully scored and in some reduced-voice sections, sometimes in transposition. 'Haycomplaynes Gaude' (probably a setting of either *Gaude flore virginali* or *Gaude virgo mater Christi*), cited in an inventory from King's College, dated 1529, is now lost.

BIBLIOGRAPHY

DNB ('Hacomblen'; E. Venables); *HarrisonMMB*

F.Ll. Harrison: 'The Eton Choirbook: its Background and Contents', *AnnM*, i (1953), 151–76

H. Benham: *Latin Church Music in England c. 1460–1575* (London, 1977)

NICHOLAS SANDON

Hacquart, Carolus [Carel] (*b* Bruges, *c*1640; *d* ?1701). Flemish composer and instrumentalist, active in the northern Netherlands. He probably received his musical education – comprising composition and bass viol, lute and organ playing – in his native town. Attracted by the growth of musical life of rich citizens of the United Provinces, he left the Spanish Netherlands for Amsterdam in the early 1670s. There he composed a set of *Cantiones sacrae*, suited to both Protestant and Catholic use, in 1674, and the music for a play by Dirk Buysero, *De triomfeerende min*, to celebrate the Peace of Nijmegen in 1678. He became a protégé of Constantijn Huygens who praised him as 'ce grand maistre de musique' and through whose mediation he was able to give concerts in the Mauritshuis at The Hague. He moved to that city in 1679, received its citizenship on 11 November of that year and was appointed organist in a small hidden Catholic church from 1680 until 1682. There is no trace of him in the United Provinces after 1686, when he published his opp.2 and 3. He possibly went to England with William III in 1689 or later. The Carolus Hacquardt from Amsterdam cited by Niemöller as a citizen of Cologne is not to be identified with him.

Hacquart's most important music is found in his *Harmonia parnassia*, containing ten sonatas that compare in interest with the trio sonatas of Purcell and Corelli. In them features of the *sonata da chiesa* and *sonata da camera* are fused, and they can be seen as a highly personal synthesis of chamber music styles up to the 1680s: for example, a thoroughly polyphonic canzona may alternate with a lyrical air and a surprising *bizzaria* or even some dance movements. The thematic material is characterized by both italianate melody and elements from folksong, and there is some harmonic innovation in the slow movements. *De triomfeerende min* has often been considered the first Dutch opera, but in fact it is a rather conventional pastoral not unlike a masque such as *Cupid and Death* by Locke and Christopher Gibbons.

WORKS

Cantiones sacrae, 1–5vv, 2 vn, vc, bc, op.1 (Amsterdam, 1674); no.5 ed. in Andriessen; nos.1, 7, 9 ed. in Noske; nos.1, 8, 10 ed. Van Etsen (Antwerp, 1946)

De triomfeerende min (pastoral, D. Buysero) (Amsterdam, 1680), *GB-Lbl*; ed. P. Andriessen and T. Strengers (Peer, 1996)

Harmonia parnassia: 10 sonatas, a 3, 4, op.2 (Utrecht, 1686); no.6 ed. in Andriessen; 1 ed. G. Leonhardt (Vienna, 1959); no.10 ed. B. Clark (Huntingdon, 1993)

Chelys: 12 suites, b viol, op.3 (The Hague, 1686); no.1 ed. in Andriessen

BIBLIOGRAPHY

W.J.A. Jonckbloet and J.P.N. Land, eds.: *Correspondance et oeuvres musicales de Constantin Huygens* (Leiden, 1882), pp.ccxxiff

E.H. Meyer: 'Die Vorherrschaft der Instrumentalmusik im niederländischen Barock', *TVNM*, xv/1 (1936), 56–64; xv/2 (1937), 65–83; xv/4 (1939), 264–81

U. Niemöller: *Carl Rosier* (Cologne, 1957), 36

P. Andriessen: *Carel Hacquart (1640–1701?): een biografische bijdrage i het werk* (Brussels, 1974)

F. Noske: *Music Bridging Divided Religions* (Wilhelmshaven, 1989)

P. ANDRIESSEN

Hadden, J(ames) Cuthbert (*b* Banchory-Ternan, Kincardine, 9 Sept 1861; *d* Edinburgh, 2 May 1914). Scottish organist and writer on music. His first post, with Routledge, the publisher, gave him the opportunity to study music in his spare time, in particular the organ. Returning to Aberdeen by 1882, he held appointments there, then in Crieff (1884) and finally at St John's Episcopal Church, Edinburgh (1889), where he was one of the first organists in Scotland to hold special musical services on Sunday evenings.

He was a naturally gifted writer, with a clear, vigorous style, and was a sound scholar. His first two biographies, of Handel and Mendelssohn (both 1888), were favourably received. Other books followed, notably those on Haydn and Chopin, commissioned by Dent for the first series of the Master Musicians. His outstanding work, likely to be the most long-lived, is *George Thomson, the Friend of Burns* (1898), which deals with the letters that passed between Thomson and the contributors to his anthology, *A Select Collection of Sottish Airs*, including Beethoven, Haydn, Pleyel and Weber.

Hadden contributed excellent articles to the *Dictionary of National Biography* and to periodicals including the *Nineteenth Century*, *Scottish Review*, the *Cornhill Magazine* and the *Fortnightly Review*. He was also, from October 1893 to May 1896, editor of the *Scottish Musical Monthly Magazine*, where his lively editorials provoked much discussion. He also wrote books on naval history, Scottish history and biography.

WRITINGS

George Frederick Handel (London, 1888)

Mendelssohn (London, 1888)

George Thomson, the Friend of Burns: his Life and Correspondence (London, 1898)

Thomas Campbell (Edinburgh, 1899)

Haydn (London and New York, 1902, 2/1934/*R*)

Chopin (London and New York, 1903, 2/1934/*R*)

Life of Handel (London, 1904/*R*)

Life of Mendelssohn (London, 1904)

The Great Operas (London and New York, 1907–8)

The Operas of Wagner: their Plots, Music and History (London, 1908/*R*)

Master Musicians: a Book for Players, Singers & Listeners (London and Edinburgh, 1909/*R*)

Favourite Operas from Mozart to Mascagni (London and New York, 1910)

Composers in Love and Marriage (London, 1913)

Modern Musicians: a Book for Players, Singers & Listeners (London and Edinburgh, 1913)

Prince Charles Edward (London, 1913)

FOLKSONG EDITIONS

The Lays of Caledonia: a Collection of Scottish Airs (Glasgow, 1883)

BIBLIOGRAPHY

Brown-StrattonBMB

Obituary, *Glasgow Herald* (5 May 1914)

H.G. Farmer: *History of Music in Scotland* (London, 1947/*R*), 433–4

JEAN MARY ALLAN/RUZENA WOOD

Hadianda, Dedy Satya (*b* Bandung, Java, 1964). Indonesian composer. From a family famous in the traditional arts of Sunda, he was deeply immersed in these arts from the age of eight. After attending the High School for the Indonesian Performing Arts in Bandung, Hadianda continued to the Indonesian Dance Academy there, then studied classical Javanese and Sundanese music at the Indonesian Academy for the Performing Arts in Surakarta. He benefited from this academy's progressive approach, in which composition was placed in the context of contemporary indigenous classical music. In 1993 Hadianda formed Zithermania, an ensemble consisting of two players of the *kecapi* (Sundanese zither) and a Latin American percussionist. In writing the music for Zithermania he fuses the idiom of Western tonal music with the pentatonic idiom of Sunda. By using the *pelog* and *salendro* scales of Sundanese music on respective *kecapi*, he makes available a wide range of notes, allowing his compositions to sound variously tonal, Sundanese pentatonic or dodecaphonic. Hadianda is one of the few prominent contemporary Indonesian composers strongly rooted in traditional Sundanese musical culture.

FRANKI RADEN

Hadidjah, Idjah [Hajah] (*b* Karawang, 12 June 1956). Sundanese *pasindén* (female singer with *gamelan saléndro*). She began to study Sundanese *kawih* (vocal genre) with her father in 1969 and the following year was invited by *dalang* (puppet master) Tjetjep Supriadi (*b* 1931) to sing with his *wayang golék purwa* (rod puppet theatre) troupe, Panca Komara. They were married in 1972. In the 1970s, Panca Komara recorded over 100 three-hour *wayang* performances for distribution on cassette. Hadidjah's clear, soaring voice, the clarity of her *senggol* (ornamentation), her subtle expressiveness and sensitivity, and her ability to reflect and enhance the mood of any *wayang golék* scene contributed to the commercial success of these cassettes and made hers a household name throughout West Java. She won several prizes in annual Binojakrama Padalangan (*wayang* competitions), including the overall first prize in 1995. From 1980 to 1984 she was contracted to the Jugala recording studio, where she recorded *degung kawih* (songs accompanied by *gamelan degung*), *kliningan* (performance of *gamelan saléndro* pieces for listening) and *jaipongan* (popular Sundanese genre); several of Idjah's recordings form the core of the current *jaipongan* canon. Although her name is closely identified with *jaipongan*, Idjah never participates in live *jaipongan* performances, but continues to perform in *wayang golék* with Tjetjep Supriadi.

See also INDONESIA, §§V, 1 and VIII, 1(v).

BIBLIOGRAPHY

RECORDINGS

Tonggeret: Jaipong Sunda, ICON Records 79173–2 (1987) [with notes by P. Yampolsky]

HENRY SPILLER

Hadjiapostolou, Nikolaos [Nikos] (*b* Athens, or nr Athens, ? May 1879; *d* Athens, 9 Aug 1941). Greek composer and bass. He studied at the Lottner Conservatory, Athens, with Karl Boehmer (*c*1899–1905) and sang with Lavrangas's Elliniko Melodrama company (*c*1905–15). After composing music for revues, he began in 1916 to write operettas, between one and three a year for more than 20 years, which were staged by Athenian companies. A cultured, self-disciplined musician, he owed his great

popularity to the hundreds of songs he composed; mostly written for, or incorporated into, his operettas, they often have an irresistible dramatic impact and vary from simple strophic forms to more complex opera-like scenes. Several of his individual songs and short dramatic scenes were recorded by his close friend the baritone Yannis Anghelopoulos; a number, including *O katadhikos* ('The Convict'), *I kardhia tis mannas* ('Mother's Heart'), *To palio violi* ('The Old Violin') and especially *O agoyatis* ('The Cart-Driver') still enjoy widespread popularity. Although the plots of some of his works are based on French plays, they are adapted to Greece, with heroes that are usually simple and kind-hearted working-class Athenians, maintaining their national and class identity in ultimately peaceful confrontations with wealthy city dwellers. His best-known operetta, *I apahides ton Athinon* (1921), was made into a film in 1930 and successfully revived in 1985 by the National Lyric Theatre in Athens. Many of his scores were destroyed in a fire in 1968.

WORKS
(*selective list*)

OPERETTAS

for detailed list see GroveO, dates are of first performance in Athens

Moderna kamariera [Modern Chambermaid] (3, N. Paraskevopoulos, after G.-L.-J.-M. Feydeau), 1916; Erotika gymnassia [Manoeuvres in Love] (3, Paraskevopoulos, after *Amour et Preston*), 1917; I bebeka [Baby Doll] (V. Vekiarellis), 1918; I erotevmenoi, i I erotevmenoi mylonades [People in Love, or Millers in Love] (A. Nikas), 1919; Kontessina [The Countess] (after Fracarolli), 1920; Sta triandafylla [Among the Roses] (3, Paraskevopoulos, after *Emprunte-moi ta femme*), 1920; I apahides ton Athinon [The Athenean Apaches] (3, Y. Prineas), 1921

To koritsi tis yitonias [The Girl of the Neighbourhood] (3, Z. Thanos), 1922; Pos pernoun i pandremenoi [Married Life] (3, Thanos), 1923; I gyneka tou dromou [The Tramp] (dramatic operetta, 3), 1924; Boemiki agapi [Bohemian Love] (3, O. Karavias), 1926; Proti agapi [First Love], 1928/9; Yola (operetta-revue, 2), 1931; O babas ekpedevetae [Daddy's Education] (3, Hadjiapostolou, after S. Melas), 1936; I kardia tou patera [Father's Heart] (2, after Cormon and Granger: *Le vieux Martin*), 1939 Gremisméni folia [Destroyed Nest] (operetta, 2, after A. Bisson's *L'inconnue*), n.d.; Sani kardia pona [A Heart in Travail] (2, Hadjiapostoloa), n.d.

SONGS

for 1v, pf/orch, texts by Hadjiapostolou unless otherwise stated, all published Athens

O Metanastis [The Emigrant], ?song, 1906, ?lost; Tha kopso rodha [I will pick Roses] (I. Polemis); I dhoukissa tou Bal Tabarin [The Duchess of Bal Tabarin]; Pos ithela [How I wanted] (S. Dimitrakopoulos); I mikri xanthi [Blondie]; Ta koralénia hili sou [Your Coral Lips] (A. Hadjiapostolou); Trelli zoi [Crazy Life] (B. Anninos, P. Dimitrakopoulos); Isos m'agapissis [Perhaps You will Love Me]; Yati na s'agapo [Why do I Love You?]; I mikropandreméni [The Unhappily Married Maiden], 1919; I Smyrni mas [Our Smyrna], ?1919; Nychterino parapono [Nightly Complaint] (Anninos), *S*1931 HMV; O katadhikos [The Convict] (V. Afendakis), after 1926, *S*1929–30 HMV

I kardhia tis mannas [Mother's Heart] (J. Richepin, Gk. trans. N.-P. Lavras), *c*1928, *S*1930 HMV; To ziliariko [The Jealous Girl], 1929; O lavoménos [Wounded] (S. Sperantsas), 1929; I amyali mikroula [The Giddy Girl] (M. Matsas), 1929; Sti levendia sas [To Your Brave Lads], 1930; O Spaniolos [The Spaniard], 1930; O thanatos tou voskou [The Shepherd's Death] (dramatic song, R. Filyras), *S*1931 Odeon; Kaenourya agapi [New Love] (L. Larmis), *S*1931 HMV; Me t'aïdhonia [With the Nightingales], 1931; To neroméno krasi [Watered-Down Wine] (Polémis), 1931; To palio violi [The Old Violin] (Polémis), 1v, vn, pf, *S*1931 Odeon

O Katadhikos [The Convict] (Afendakis), 1932; Mia margarita ékopsa [I've Picked a Daisy], 1931; Kardhia pou pethaeni [Dying Heart], 1933; S'agapo [I Love You]; O agoyatis [The Cart-Driver]; Ston argalio [At the Loom] (Washington DC, 1933); Vradhya glykeia [Sweet Evening] (Washington DC, 1933); Ta mavra matia sou [Your Black Eyes] (Washington DC, 1933); San paramythi [Like a Fairy Tale] (Washington DC, 1933); O prodhoménos [Betrayed] (G. Kamvyssis) (Washington DC, 1933); I Anthi tou tsélinga [Anthi, the Shepherd's Daughter] (S. Skipis) (New York, 1937); I Love You Truly (G. Vouyoukas) (New York, 1938); Ta palatia tis haras [The Palaces of Joy] (A. Papachristou); Haere Maria [Hail Mary]

MSS in *GR-Aels*, *Akounadis*, *Am*

BIBLIOGRAPHY

G.A.K. [I. Apostolidis]: 'Hadjiapostolou, Nikolaos', *Megali elliniki engyklopaedia* [Great Hellenic encyclopedia], xxiv (Athens, 1934), 527 only

H. Halikias: 'Ellines moussourghoi: Nikolaos Hadjiapostolou', *Radiotileorassis* [Athens] (5–11 Aug 1973)

G. Karakandas: *Apanda tou lyrikou theatrou* [Everything about lyric theatre] (Athens, 1973), 712–20

E.-A. Delveroudi: *Apahides tou Athinon – Nikos Hadjiapostolou* (Athens, National State Opera, 1985) [programme notes for the 1985 revival]

G. Leotsakos: 'Hadjiapostolou, Nikos', *Pangosmio viografiko lexico* [Universal biographical dictionary], ixb (Athens, 1988), 411–12

GEORGE LEOTSAKOS

Hadjidakis, Manos (*b* Xanthi, 23 Oct 1925; *d* Athens, 15 June 1994). Greek composer and administrator. Almost entirely self-taught as a composer, he attracted notoriety in February 1949 by drawing attention in a lecture to *rebetiko* (urban folksong), a genre previously scorned by serious Greek musicians. His series of lectures on American composers (Menotti, Copland and others) in Athens early in 1953 did much to expand the horizons of young Greek composers, who had been isolated by World War II and by postwar conditions. He was active in promoting new Greek music within Greece: in 1962 he financed the Manos Hadjidakis Competition at the Athens Technological Institute, which introduced works by Xenakis, Logothetis, Mamangakis, Antoniou, Ioannidis and others; in 1964 he founded and conducted the Piramatiki Orchistra Athinon (Athens Experimental Orchestra), which, although it gave only 20 concerts during its brief life (1964–7), was responsible for the premières of 15 Greek pieces. In 1967 Hadjidakis moved to New York, but he returned to Greece in 1972. In 1975 his international reputation prompted Karamanlis's right-wing government to appoint him director of music programmes for Hellenic Radio and, a little later, director of its Third Programme (1975–82), as well as director general of the Athens State Orchestra (1976–82) and deputy director general of the National State Opera (1974–7). For seven years he was one of the most influential musical figures in Greece. Under his guidance the Third Programme underwent considerable (though not lasting) changes, while the short-lived Musical August festival in Iraklion, founded in 1979, became an important platform for young composers. Yet despite Karamanlis's support, the intricate problems of music in Greece after years of stagnation and mismanagement proved insoluble for one of Hadjidakis's ebullient temperament, and he withdrew when Papandreou came to power. He then became editor of the art periodical *To tetarto* (1982–3) and founded the record company Seirios (1985) and the Orchistra ton Chromaton (Orchestra of the Colours; 1989), whose sole conductor he remained as long as his health permitted.

Hadjidakis's personality left its imprint on a wide sector of Greek musical life. His songs, a model for younger songwriters, enjoy lasting popularity and represent perhaps the most refined musical experience of the general Greek public after 1950 (he recognized no distinction

between serious and light music). His undeniable gifts were offset by a psychological inhibition that made sustained effort impossible; hence he avoided large-scale musical forms entailing development, adhering instead to number forms. As if to overcome this inhibition by submitting to controlling external factors, the greater part of his output was written to commission. Many of his best songs, from Lorca's *Blood Wedding* to Pirandello's *Tonight we Improvise*, were written for the theatre (principally the Greek National Theatre and Koun's Art Theatre) or for films, from *Stella* and *Never on Sunday* (whose theme-song won him an Oscar in 1960) to *Blue* (1967–8) and *Sweet Movie* (1975). To the dismay of producers, he seldom prepared a full score or orchestral parts, preferring to compose and experiment with orchestration in the recording studio, with the result that part of his output exists only in recordings.

While Hadjidakis pursued an international career and showed wide-ranging interests in new music, his essential sympathy was with the specifically Greek sensibility of such poets as Seferis, Elytis and Gatsos, and of such painters as Tsarouhis, Moralis and Arghyrakis. This orientation, shared by Kounadis and, to a much lesser extent, by Theodorakis, led to a revival of Greek popular song (often to poems by celebrated Greek writers) that displaced the more sentimental western style of the 1920s and 30s. Partly for that reason Hadjidakis's name is often mentioned together with that of Theodorakis – an ill-considered judgment, in view of their different musical temperaments. Unlike Theodorakis, with his spontaneity and disregard for stylistic homogeneity, Hadjidakis was hypersensitive to style and to the expressive potential of each interval, rhythm and accidental (as for example in *O efialtis tis Persefonis* ('Persephone's Nightmare') from the song cycle *Ta paraloga*, where a commonplace melodic pattern is transformed by a single unexpected flat), as well as being attuned to the inflections of the Greek language and to the interrelationship of melody, verse and rhythm. His early piano music and ballets – such as *To katarameno fidi* ('The Accursed Serpent', 1950) on the feats of Karaghiozis, the hero of the folk shadow theatre – have eloquent melodic lines, soberly yet inventively harmonized in imitation of *rebetiko* instruments. Hadjidakis later moved away from *rebetiko* and ballet towards songs and song cycles in an instantly recognizable idiom; with their subtle orchestration they create a poetic universe imbued with sadness or nostalgia, and often attain an expressive poignancy that ranks them alongside the best works of Riadis and Kalomiris.

WORKS
(*selective list*)

DRAMATIC

Stage: Andreas Zeppos (ballet), 1945/1946, inc.; Satyros (ballet), 1947, inc.; Marsyas (R. Manou), op.4, 1949; To katarameno fidi [The Accursed Serpent] (ballet, Hadjidakis, N. Hadjikyriacos-Ghikas, E. Spatharis), op.6, 1950; Erimia [Solitude] (ballet, Hadjidakis), op.10, 1957; Rinaldos kai Armida (folk op, 1, G. Hortatzis), op.17, ?1961–2, inc.; Odos Oneiron [Dream Street] (revue, I. Kambanellis and others), op.20, 1962; Kaesar kai Kleopatra (musical play, G.B. Shaw), op.21, 1962; Mayiki poli [Magic City] (revue), 1963; Ornithes [Birds] (ballet, Aristophanes), 1964 [based on incid music]; Ilya Darling (musical play), ?1967; Opera ya pende [Opera for Five], 1968, inc.; O odiporos, to methysmeno koritsi Kai o Alkiviadis [The wayfarer, the drunken girl and Alcibiades (M. Eleftheriou and Hadjidakis), 2 female vv, 2 male vv, small orch, dancers, actors, 1973; Paedes epi Colono [Youths at Colonos] (staged cant., N. Gatsos, M. Bourboulis, Hadjidakis), op.36, 1977–8, inc.; I ballades tis odou Athinas [The Ballads of Athena Street] (ballet, A. Dimitrouka, A. Davarakis, Hadjidakis), 1982–3 [based on song cycle]; Pornografia (revue, Gatsos, Davarakis, Hadjidakis), op.43, 1982–3

76 film scores incl.: Stella (dir. M. Kakoyannis), 1955; Pote tin Kyriaki [Never on Sunday] (dir. J. Dassin), 1960; Maddalena (dir. N. Dimopoulos), 1960; The 300 Spartans (dir. R. Mate), 1961; It Happened in Athens (dir. A. Martan), 1961; In the Cool of the Day (J. Huismann), 1962; Topkapi (dir. Dassin), 1963; Blue (dir. S. Narizzano), op.25, 1967–8; The Heroes (dir. J. Negulescu), 1969; The Pedestrian (dir. M. Schell), 1973; Sweet Movie (dir. D. Makaveyev), 1974; Isyches meres tou Avgoustou [Quiet Days of August] (P. Voulgaris), 1992

Incid music for 65 plays incl.: O teleftaeos asprokorakas [The Last White Crow] (A. Solomos), 1944; Mourning Becomes Electra (E. O'Neill), 1946; Antigone (J. Anouilh), 1947; Blood Wedding (F. García Lorca), op.3, 1948; A Streetcar Named Desire (T. Williams), 1949; Death of a Salesman (A. Miller), 1949; Saint Joan (G.B. Shaw), 1951; A Midsummer Night's Dream (W. Shakespeare), op.8a, 1954; The Caucasian Chalk Circle (B. Brecht), op.13, 1957; Dark is Light Enough (C. Fry), 1957; Lysistrata (Aristophanes), op.12, 1957; Paramythi horis onoma [Tale Without a Name] (I. Kambanellis, after P. Delta), op.11, 1957; Ornithes [Birds] (Aristophanes), ?1959; Tonight we Improvise (L. Pirandello), op.18, 1960; Bacchae (Euripides), op.19, 1962; Kapetan Mihalis (N. Kazantzakis), op.24, 1966; The Masks (B. Johnson), 1975, collab. T. Antoniou, Y. Couroupos; To fyndanaki [The Offspring] (P. Horn), 1989

VOCAL

Choral: Amorgos (N. Gatsos), nar, Mez, Bar, chorus, chbr orch, 1970–92, inc.; I epochi tis Melissanthis [The Era of Melissanthe] (song cycle, Hadjidakis), op.37, Bar, 2 female vv, children's chorus, mixed chorus, orch, 1970s–1980; O megalos erotikos (song cycle, C. Cavafy and others), op.30, 2 solo vv, chorus, 12 insts, 1972; Ta paraloga [The Irrationals] (song cycle, Gatsos), op.33, solo vv, chorus, orch, 1976; I apostoli [The Mission] (cant., World War II log-book), op.39, Mez, chorus, ens, 1980; Ta Pindarika [Pindarian Odes] (cant.), op.40, Mez, Bar, chorus, small orch, 1981; Engomion epifanous andros [In Praise of an Illustrious Man] (A. Calvos), op.48, small chorus, brass, 1991

Solo with pf acc.: Bolivar (N. Engonopoulos), 1v, pf, ?1945–6; Dyo naftika tragoudia [2 Sailors' Songs] (M. Sachtouris), op.2, Bar, pf, 1947; The CNS Cycle (Hadjidakis), op.8, Mez/Bar, pf, 1954; Epitaphios (T. Varvitsiotis), op.15, 1v, pf, 1958, inc.; Internot (The Myths of the 70s) (Hadjidakis, A. Dimitrouka), op.51, 1v, pf, 1969–92, inc.; Ta litourgika [Liturgical Songs] (trad.), 1v, pf, 1971; To tragoudhia tis amartias [The Songs of Sin] (D. Christianopoulos, Y. Hronas), op.50, 19 songs, 1 male v, pf [?5 further songs inc.]

Solo with ens: Mythology (Gatsos), op.23, 1v, ens, 1965–6; Antikatoprismoi [Reflections] (D. Rudnytsky and others), op.27, 1v, orch, 1968, rev. with texts by Gatsos, *c*1990–91; Ya tin Eleni [For Helen] (M. Bourboulis), op.38, 1 female v, ens, 1970s–1980; Ta perix [The Surroundings], transcr. of *rebetiko* songs, 1v, orch, 1974; Athanassia [Immortality] (Gatsos), op.32a, 2 solo vv, orch, 1975; I ballades tis odou Athinas [The Ballads of Athena Street] (Dimitrouka, A. Davarakis, Hadjidakis), op.42, 4 solo vv, ens, 1982–3; Himoniatikos ilios [Winter Sun] (Gatsos), op.44, 1 male v, ens, 1983; Skotini mitera [Dark Mother] (Gatsos), op.45, 1 female v, ens, 1985–6; I mythi mias gynaekas [The Myths of a Woman] (Gatsos), op.47, 1 female v, ens, 1988

INSTRUMENTAL

Orch: Paschalies mesa apo ti nekri [Lilacs out of the Dead Land], small orch, 1961; 15 esperinoi [15 Vespers], 1964; To hamogelo tis Giocondas [The Gioconda's Smile], op.22, 1964; O skliros Aprilis tou '45 [The Cruel April of '45], 1972 [transcr. of trad. songs]

Solo and chbr: Ya mia mikri lefki ahivadha [For a Little White Seashell], op.1, pf, 1947–8; Tetradio [Copybook], pf, 1948; 6 laikes zografies [6 Popular Paintings], op.5, pf/2 pf, 1949–50, also ballet; Ioniki souita [Ionian Suite], op.7, pf, 1952–3; Suite, op.7a, vn, pf, 1954; Rhythmology, op.26, pf, 1969–71; 5 Impromptus on I epochi tis Melissanthis [see VOCAL: Choral], op.29a, bouzouki, pf, 1971–2; Suite, gui, 1986

WRITINGS

Mythologia [i] (Athens, 1966, 2/1980); ii (Athens, 1980)

Ta scholia tou tritou [The commentaries of the Third Programme] (Athens, 1980)

O *kathreftis kai to mahaeri* [The mirror and the knife] (Athens, 1988)

BIBLIOGRAPHY

M. Dounias: *Moussikokritika* (Athens, 1963)
A. Mitropoulos: *Découverte du cinéma grec* (Paris, 1968)
Theatro technis 1942–1972 (Athens, 1972)
G. Leotsakos: 'I radiofoniki politeia tou Manou Hadjidaki', *Theatro*, nos.51–2 (1976), 74–82
A. Symeonidou: draft list of works and selection of Hadjidakis's writings, Orchistra ton Chromaton, Athens, 18 Jan 1994 [programme book]
V. Angelikopoulos, ed.: 'Afieroma' [Dedication], *Difono*, no.9 (1996), 30–32 [incl. list of works]
V. Angelikopoulos: *Pharos sti siopi: keimena ya ti zoi ke to ergo tou Manou Hadjidaki* [A lighthouse in the still of night: texts on Hadjidakis's life and works] (Athens, 1996, 2/1997)
T. Foskarinis, ed.: *Anoichtes epistoles ston Mano Hadjidaki* [Open letters to Manos Hadjidakis] (Athens, 1996)

GEORGE LEOTSAKOS (work-list with RENATA DALIANOUDI)

Hadley, Henry (Kimball) (*b* Somerville, MA, 20 Dec 1871; *d* New York, 6 Sept 1937). American composer and conductor. His father taught him the piano, the violin and conducting, and he studied harmony with Emery and counterpoint and composition with Chadwick in Somerville and at the New England Conservatory (to 1894). He also studied counterpoint with Mandyczewski in Vienna (1894–5) and composition with Thuille in Munich (1905–7). Hadley was especially influenced by Chadwick, who was a good friend and mentor, and by Richard Strauss, whom he met in London in 1905. Hadley taught at St Paul's School in Garden City, New York (1895–1902, succeeding Horatio Parker), and he pursued a highly successful conducting career in the USA and, from 1904, in Europe. He was conductor of the Mainz Stadttheater (1907–9) and of the Seattle SO (1909–11), and he formed and conducted the San Francisco SO (1911–15). He was associate conductor of the New York PO (1920–27) and founder and conductor of the semi-educational Manhattan SO (1929–32), an orchestra formed to promote the works of American composers. He also conducted in Japan and South America. Hadley was a tireless and effective advocate of American music, both in performance and as a lecturer. In 1933 he founded the National Association for American Composers and Conductors, which endowed the Henry Hadley Memorial Library (the Americana Collection), now housed at the New York Public Library. He also founded the Berkshire Music Festival (1934) and conducted the orchestra there for the first two seasons. He was elected to the American Academy of Arts and Letters in 1924. Hadley's abundant compositions were written in a conventional, late Romantic and expressive style; they were popular in his lifetime, and received repeated performances but mixed critical reaction, though their fluency and technical excellence was universally praised. He was awarded the Paderewski Prize in 1901 for his Second Symphony. Hadley wrote several works for his brother Arthur (1874–1936), a cellist, including the *Konzertstück* op.61. His opera *Cleopatra's Night* was given by the Metropolitan Opera and was the first work to be conducted there by its composer (though not in its first performances). Hadley was commissioned by the Vitaphone Company to compose and conduct what may have been 'the first musical score to be recorded and played in synchronism with an entire motion picture' (Canfield) for *When a Man Loves* (released November 1926).

In 1933 the *Musical Courier* could call Hadley 'probably the most important composer in the contemporary American musical scene', but his standing as a composer has since declined and it is perhaps first as a conductor and promoter of American music that he deserves recognition. The Henry Hadley Foundation was established in 1938 in New York to promote cooperation among American musicians and to provide scholarships and financial aid for the training and encouragement of American composers.

WORKS

DRAMATIC

Happy Jack (operetta, S.F. Batchelder), 1897
Nancy Brown (operetta, F. Ranken), op.63, 1903, New York, 1903
Safié (op, 1, E. Oxenford, after a Persian legend), op.63, Mainz, Stadt, 4 April 1909
The Atonement of Pan (music drama, J. Redding), 1912, Sonoma County, CA, 10 Aug 1912
The Pearl Girl (operetta, W.J. Hurlburt), op.73
Azora, the Daughter of Montezuma (op, 3, D. Stevens), op.80, 1914, Chicago, Auditorium, 26 Dec 1917
The Masque of Newark (pageant, T. Stevens), 1916, Newark, 1916
Bianca (op, 1, G. Stewart, after C. Goldoni: *La locandiera*), op.79, 1917, New York, Park, 18 Oct 1918
Cleopatra's Night (op, 2, A.L. Pollock, after T. Gautier), op.90, 1918, New York, Met, 31 Jan 1920
Semper virens (music-drama, Redding), op.97, 1923, Sonoma County, 1923
The Fire Prince (operetta, Stevens), Schenectady, NY, 1924
A Night in Old Paris (op, 1, F. Truesdell, after G. McDonough), 1924, private perf. New York, Dec 1924; NBC Radio, 20 Jan 1930
The Legend of Hani (music drama, J. Cravens), 1933, Sonoma County, 29 July 1933
The Red Flame (musical, L. Anderson)

ORCHESTRAL

Ballet Suite, op.16, 1895; Festival March, op.5, orch, band, 1897; Sym. no.1 'Youth and Life', d, op.25, 1897; Sym. no.2 'The Four Seasons', f, op.30, 1901; Herod, ov., F, op.31, 1901; In Bohemia, ov., E♭, op.28, 1902; Oriental Suite, op.32, 1903; Sym. Fantasia, E♭, op.46, 1904; Salome, tone poem, E, op.55, 1905–6; Sym. no.3, b, op.60, 1906; Konzertstück, e, op.61, vc, orch, 1907; The Culprit Fay, rhapsody, e, op.62, 1908
Lucifer, tone poem, C, op.66, 1910; Sym. no.4 'North, East, South, and West', d, op.64, 1911; The Atonement of Pan, suite, 1912 [from op]; Silhouettes, suite, E♭, op.77, 1918; Othello, ov., f♯, op.96, 1919; The Ocean, tone poem, E♭, op.99, 1920–21; Suite ancienne, F, op.108, 1924 [orig. vc, pf]; Streets of Pekin, suite, A, 1930; San Francisco, suite, C, op.121, 1931; Youth Triumphant, ov., band (1931); Alma mater, ov., A♭, op.122 (Boston, 1932); The Legend of Hani, suite, 1933 [from op]; Scherzo diabolique, D, op.135, 1934; Sym. no.5 'Connecticut', c, op.140, 1935; other works

VOCAL

The Fairies (W. Allingham), op.3, S, SATB, orch/pf (1894); Lelawala (ballade, G.F.R. Anderson), op.13, SATB, orch (1898); In Music's Praise (cant., Anderson), op.21, S, T, B, SATB, orch, 1898; The Princess of Ys (cant., E.W. Mumford), op.34, women's vv/mixed vv, orch (1903); A Legend of Granada (cant., Mumford), op.45, S, Bar, SSAA (New York, 1904); Merlin and Vivian (lyric drama, Mumford), op.52, solo vv, SATB, orch, 1906; The Fate of Princess Kiyo (cant., Oxenford), op.58, S, S, SSAA, orch (New York, 1907)
The Nightingale and the Rose (cant., E.W. Grant), op.54, S, SSAA, orch (New York, 1911); The Golden Prince (cant., D. Stevens, after O. Wilde), S, Bar, SSAA, orch (New York, 1914); Music, an Ode (H. Van Dyke), op.75, solo vv, SATB, orch, 1915; The Fairy Thorn (cant., C.B. Fenno), op.76, S, Mez, female vv, pf/orch (New York, 1917); In Arcady (idyll, E.F. Weatherly), op.83, SATB, orch; The New Earth (ode, L.A. Garnett), op.85, S, A, T, B, SATB, orch, 1919; Prophecy and Fulfillment (Pss., hymns), Christmas cant., op.91, S, A, T, SATB, orch, 1922
Resurgam (orat, Garnett), op.98, S, A, T, B, SATB, orch, 1922; Mirtil in Arcadia (pastoral, Garnett), op.100, solo vv, nar, SATB, children's chorus, orch, 1926; The Admiral of the Seas (cant.,

Fenno), T, SATB, orch (1928); Belshazzar (cant., Garnett), op.112, solo vv, SATB, orch, 1932
Anthems and other choral pieces; over 200 songs

OTHER WORKS

Sonata, op.23, vn, pf, 1895; Str Qt no.1, op.24, c1896; Pf Trio no.1, op.26, c1896; Pf Qnt, op.50 (New York, 1919); When a Man Loves, film score, 1926; Pf Trio no.2, 1933; Str Qt no.2, op.132, 1934; pf pieces

MSS in *US-NYp* (American Collection)

Principal publishers: Ditson, G. Schirmer, Schmidt

BIBLIOGRAPHY

EwenD
H. Boardman: *Henry Hadley, Ambassador of Harmony* (Atlanta, GA, 1932)
P. Berthoud, ed.: *The Musical Works of Dr. Henry Hadley* (New York, 1942)
J. Canfield: *Henry Kimball Hadley (1871–1937): his Life and Works* (diss., Florida State U., 1960)
S. Feder: 'Making American Music: Henry Hadley and the Manhattan Symphony Orchestra', *A Celebration of American Music: Works and Music in Honor of H. Wiley Hitchcock*, ed. R.A. Crawford, R.A. Lott and C.J. Oja (Ann Arbor, 1990), 356–82
N.E. Tawa: *Mainstream Music of Early Twentieth-Century America* (Westport, CT, 1992)

RICHARD JACKSON/R

Hadley, Jerry (*b* Princeton, IL, 16 June 1952). American tenor. After vocal studies at the University of Illinois and with Thomas Lo Monaco in New York, he made his début as Lyonel in *Martha* (1978, Sarasota). Several seasons at the New York City Opera, beginning in 1979 (as Arturo in *Lucia di Lammermoor*), established him as a leading lyric tenor: his roles included Des Grieux (*Manon*), Pinkerton, Tom Rakewell, Werther and Gounod's Faust. His European début in Vienna as Nemorino in 1982 was followed by appearances in Berlin, Geneva, Glyndebourne, Hamburg, London and Munich. He made his Metropolitan Opera début as Des Grieux in 1987. His lyrical, italianate voice and dramatic immediacy make him a fine interpreter of the Mozart, French lyric and Italian repertories. He is an equally accomplished artist in the concert hall in works such as *Messiah*, *Elijah* and Britten's *War Requiem*, all of which he has recorded. Among his many operatic recordings are *Faust*, *Werther*, *La bohème* and *The Rake's Progress*, in all of which his firm line and ardent manner are in evidence.

CORI ELLISON/ALAN BLYTH

Hadley, Patrick (Arthur Sheldon) (*b* Cambridge, 5 March 1899; *d* Heacham, 17 Dec 1973). English composer. After schooling at Winchester College and war service in France (where he lost his right leg) he attended Pembroke College, Cambridge, and the RCM. His studies with Charles Wood (at Cambridge) and later with Vaughan Williams, Boult and Sargent prepared him for a career as a composer, conductor and academic. He joined the teaching staff of the RCM in 1925, continuing to teach there after his appointment in 1938 to a fellowship at Gonville and Caius College, Cambridge, and a university lectureship in music. During World War II he took over the conductorship of the Cambridge University Musical Society, while Ord was absent on war service, and conducted memorable performances of Beethoven, Bach and Verdi and two major Delius works, *Appalachia* and *Song of the High Hills*. He was elected in 1946 to the chair of music at Cambridge from which he retired in 1962.

His small but individual output consists almost entirely of word settings, and his many haunting and atmospheric songs have remained undeservedly neglected. There are also settings for voice and chamber group, such as *Mariana* and *Scene from 'The Woodlanders'*. The anthem *My Beloved Spake* has maintained its place in the cathedral repertory.

Four large-scale works display an operatic gift that was never fully realized. *The Trees so High* is a four-movement symphony drawn from the contours of that Somerset folksong, and *The Hills*, also for chorus, orchestra and soloists, is the nostalgic reminiscence by a bachelor of his parents' happy marriage, disguised as a modern fable. Equally impressive are the settings of *La belle dame sans merci* and *Lines from 'The Cenci'*. In these works he achieved a personal idiom that was a successful synthesis of the influence of Delius, Debussy and Ravel.

His advice on musical matters was often sought by friends such as Bax, Boult, Moeran, Alan Rawsthorne and Walton, while his own compositions are characterized by wistfulness and introspection combined with an abiding love of the English landscape, qualities apparent in his orchestral miniature *One Morning in Spring*.

WORKS
(*selective list*)

Choral: The Trees so High, sym. ballad, Bar, chorus, orch, 1931; La belle dame sans merci (cant, J. Keats), T, chorus, orch, 1935; Travellers (cant, A. Pryce-Jones), S, chorus, orch, 1942; The Hills (cant, Hadley), S, T, B, chorus, orch, 1944; Fen and Flood (cant, C.L. Cudworth), S, B, chorus, orch, 1954–5; Connemara (cant, Cudworth), S, T, B, chorus, orch, 1958; A Cant for Lent (compiled Cudworth), T, B, chorus, orch, 1962
Vocal: Scene from 'The Woodlanders' (T. Hardy), S, chbr ens, 1925; Mariana (A. Tennyson), Mez, chbr orch, 1937; My Beloved Spake (Bible: *Song of Solomon*), mixed chorus, pf, org (London, 1938); Lines from 'The Cenci' (P.B. Shelley), S, chbr orch, 1951; The Gate Hangs High (Cudworth), T, Tr vv, hp, 1960–61
Orch: Kinder Scout (Sketch for Orch), 1923; One Morning in Spring (Sketch for Small Orch), 1942
Songs, short choruses, incid music to Aeschylus, Shakespeare and Sophocles

Principal publisher: OUP

BIBLIOGRAPHY

C. Palmer: 'Patrick Hadley: the Man and his Music', *ML*, lv (1974), 151–66
W. Todds: *Patrick Hadley: a Memoir* (London, 1974)
E. Wetherell: 'Patrick Hadley', *British Music*, xviii (1996), 29–33
E. Wetherell: *'Paddy': the Life and Music of Patrick Hadley* (London, 1997)

ERIC WETHERELL

Hadow, W(illiam) H(enry) [Sir Henry] (*b* Ebrington, Glos., 27 Dec 1859; *d* London, 8 April 1937). English writer on music, educationist and composer. He was educated at Malvern College, Worcestershire, and at Worcester College, Oxford, which he entered as a scholar in 1878. He passed with first-class honours in Moderations in 1880 and in Litterae Humaniores in 1882, graduating that year with the BA and becoming an MA three years later. Meanwhile he began his practical musical education at Darmstadt in 1882 and continued his studies in England with C.H. Lloyd in 1884–5. In 1885 he was appointed a lecturer at Worcester College, where he was next made Fellow and classics tutor in 1888. In 1890 he took the BMus and began lecturing for the professor of music (Sir John Stainer). In 1896 he took over the general editorship of *The Oxford History of Music*.

Hadow left Oxford in 1909 to become principal of Armstrong College, Newcastle upon Tyne, a division of Durham University. He was then given the honorary degree of DMus by Oxford University, as he later was by

the universities of Durham and Wales. In 1918 he was knighted and became for a time director of education with the British Army in France for the Young Men's Christian Association. After returning to England, he was appointed vice-chancellor of Sheffield University in 1919; during his regime a chair of music was established (in 1927), with F.H. Shera as the first full-time, resident professor (from 1928). Hadow was the chairman of a committee of the Board of Education that in 1926 produced the Hadow Report, a document which revolutionized education in England. His work in public affairs, centring on education, was more influential than his musical activities. He retired from public life in 1930.

All Hadow's compositions are early works, for as he became busier with other affairs he gradually gave up composing. His instrumental works, notably a string quartet in E♭, reflect his German training. Popular though they and his songs were in Oxford, he exerted his most potent influence there through his lectures on music: his appointment as general editor of *The Oxford History of Music* was a fitting tribute to his fine work for music. He was also invited to advise the Carnegie Trust, sponsor of *Tudor Church Music*, with Hadow as the inspiration behind this epoch-making series. Moreover, it was largely through his work at Oxford, and elsewhere later in his life, that music in England began to find a respectable academic place among the humanitarian studies. His influence was felt on a broader scale as a result of the publication of various books, notably, in the first place, of his *Studies in Modern Music*, consisting mainly of essays on Berlioz, Schumann and Wagner (first series) and on Chopin, Dvořák and Brahms (second series). These perceptive and elegant essays set a new standard for England in musical literature, and though they reflect certain Victorian prejudices they may still be read with interest. Hadow was most at home, as many of his titles show, writing about music in general terms or about the general characteristics of a composer, without extensive recourse to detailed analysis of particular works: one excursion into specialization, his conclusions about Haydn's Slavonic origin included in his revision of Pohl's article for *Grove's Dictionary*, second edition, can now be seen as unfortunate. In other areas of music, his work on hymnody should be mentioned.

WRITINGS

Studies in Modern Music (London, 1893–5/*R*, many later edns incl. 1926/*R*)
Sonata Form (London, 1896/*R*)
A Croatian Composer: Notes towards the Study of Joseph Haydn (London, 1897); repr. in *Collected Essays* (London, 1928)
'Suggestions towards a Theory of Harmonic Equivalents', *SIMG*, ii (1900–01), 477–84
The Viennese Period, OHM, v (1904, 2/1931)
A Course of Lectures on the History of Instrumental Form (London, 1906)
Hymn Tunes (London, 1914)
The Needs of Popular Musical Education (London, 1918)
British Music: a Report (Dunfermline, 1921)
Music (London, 1924, rev. 3/1949 by G. Dyson)
Beethoven's op.18 Quartets (London, 1926, 2/1942)
Church Music (London, 1926)
Collected Essays (London, 1928/*R*)
English Music (London, 1931)
The Place of Music among the Arts (Oxford, 1933)
Richard Wagner (London, 1934/*R*)

EDITIONS

Songs of the British Islands (London, 1903, 2/1903)
with H.W. Davies and R.R. Terry: *Hymns of Western Europe* (London, 1927)

BIBLIOGRAPHY

Grove6 (N. Fortune) [incl. further bibliography]
J.A. Fuller Maitland: *A Door-Keeper of Music* (London, 1929)
H.J. Foss: 'William Henry Hadow', *ML*, xviii (1937), 236–8
E.H. Fellowes: *Memoirs of an Amateur Musician* (London, 1946)
R. Turbet: 'An Affair of Honour: "Tudor Church Music", the Ousting of Richard Terry, and a Trust Vindicated', *ML*, lxxvi (1995), 593–600
R. Turbet: '"A monument of enthusiastic industry": Further Light on "Tudor Church Music"', *ML*, lxxxi (2000), 433–6

NIGEL FORTUNE

Hadrava, Norbert (*fl* 1776–91). Austrian amateur musician and patron. A diplomat in Berlin during the 1770s and in Naples during the 1780s, he pursued a variety of musical activities. He played and composed for the keyboard (including two published sonatas); he improved a hurdy-gurdy, which he called the *lira organizzata*, taught Ferdinando IV of Naples how to play it, and commissioned several German and Austrian composers, including Haydn, to write music for it. As self-appointed agent for the instrument builder Johann Andreas Stein, he arranged for the purchase and shipping of pianos from Stein's workshop in Augsburg to Naples. Hadrava's letters to his friend Johann Paul Schulthesius (*A-Wn*) represent an important source of information about Neapolitan musical life during the 1780s.

BIBLIOGRAPHY

A. Scharnagl: *Johann Franz Xaver Sterkel* (Würzburg, 1943)
J.A. Rice: 'Stein's "Favorite Instrument": a Vis-à-vis Piano-Harpsichord in Naples', *JAMIS*, xxi (1995), 30–64
G. Gialdroni: 'La musica a Napoli alla fine del XVIII secolo nelle lettere di Norbert Hadrava', *Fonti musicali italiane*, i (1996), 75–143

JOHN A. RICE

Hadrian I (pontificate 772–95; *d* 25 Dec 795). Pope. He sent to Charlemagne the manuscript of the Gregorian sacramentary known as the *Hadrianum*, the text of which subsequently formed the basis of the Carolingian Mass. According to several medieval authors, Hadrian was also associated with Roman chant and its introduction into the Frankish Church. Amalarius of Metz (*d c*850) reported that he had consulted a 'responsoriale' at Corbie that bore attributions to the pope. John the Deacon, a monk of Monte Cassino, claimed in his *Vita sancti Gregorii* (*c*873–5) that Hadrian had attempted to aid the introduction of 'Roman' chant into Francia by training Frankish cantors in Rome and by sending two of his own cantors to Gaul to 'correct' the Frankish chanting (*PL*, lxxv, 91). Adémar de Chabannes (988/9–1034) ascribed to Hadrian the composition of several chants (tropes and sequences) and the authorship of the prologue 'Gregorius praesul', a poem that stood at the head of many early Carolingian chant books (*see* GREGORY THE GREAT).

JANE BELLINGHAM

Hadrianus [Hadrianius], **Emmanuel.** *See* ADRIAENSSEN, EMANUEL.

Haebler, Ingrid (*b* Vienna, 20 June 1929). Austrian pianist. She made her début at the age of 11 in Salzburg, and studied at the Mozarteum there, the Vienna Music Academy, the Geneva Conservatory and in Paris with Marguerite Long. In the mid-1950s she won prizes for her playing of Schubert and Beethoven and awards for her recordings and performances at Salzburg. Haebler toured widely, not only in Europe (where she appeared at the Edinburgh, Holland and Prague festivals) but also in the USA, the USSR, Japan and Australia.

Her reputation was based principally on her recordings. She recorded all Mozart's piano concertos (most of them twice) and all the sonatas of both Mozart and Schubert, as well as music by Haydn and Beethoven, and works by J.C. Bach on a fortepiano. Her piano style was essentially gentle and unassertive, but her natural, Viennese feeling for a shapely line, her crystalline passage-work, her quiet warmth and intimacy of expression, and her sensitivity in dialogue in concertos and chamber music made her a distinguished and faithful interpreter of Schubert and above all Mozart. She often played cadenzas of her own composition.

STANLEY SADIE

Haeffner, Johann Christian Friedrich (*b* Oberschönau, Thuringia, 2 March 1759; *d* Uppsala, 28 May 1833). German composer, active in Sweden. The son of a schoolmaster and church organist in Klein-Schmalkalden, he received his earliest musical education from his father. As a student at Leipzig University he became acquainted with J.A. Hiller, from whom he learnt the Singspiel tradition. From 1778 to 1780 he was musical director of theatre troupes in Frankfurt and Hamburg. In 1780 he was appointed organist at the German Church (St Gertrude) in Stockholm, and held that post until his dismissal in 1793. In autumn 1781 he began to teach singing at the Royal Theatre and also acted briefly as musical director of Carl Stenborg's Mindre Teater; he was made assistant director of the Royal Theatre in 1782 for J.G. Naumann's production of *Cora och Alonzo* and was given a formal contract as a teacher of singing in 1783. In 1792 he was appointed interim successor to J.M. Kraus as *Hovkapellmästare*, a position he held until he was forcibly removed in 1808 and sent to Uppsala, where he became *director musices* at the university. His last formal appointment was as organist at the cathedral there in 1826.

Haeffner's often stormy relationship with his subordinates in Stockholm led to considerable controversy. Unlike his articulate predecessor Kraus, he spoke Swedish poorly and his conducting style was often uninspired and pedantic. He was considered authoritarian and unable to get along with either colleagues or superiors, and his departure for Uppsala was greeted by the court orchestra with relief. As a composer, however, he demonstrated considerable knowledge of both the Singspiel tradition of Hiller and the heroic French style of Gluck. His best work, the three-act opera *Electra*, is filled with colourful orchestration and shows a conscious attempt to bring out an emotional text. The music is heavily influenced by the German *Sturm und Drang*, and in his other stage works (which include incidental music) there is well-crafted and often harmonically advanced writing. His greatest influence on Swedish music, however, was the revision of the standard hymnal for the Swedish Lutheran church in 1820. He also developed the popular oratorio and male chorus traditions at Uppsala, in addition to producing scholarly works on the chorale, Nordic folk music and vocal pedagogy.

WORKS

most MSS in S-Sk, Skma, St, Uu

STAGE

Den svartsjuke sin egen rival, eller Sängkammareko [Jealousy is its own Rival, or Echo in the Bedroom] (incid music), 1784

Electra (op, 3, A.F. Ristell, after N.E. Guillard), Drottningholm, 22 July 1787

Alcides inträde i världen [Alcides' Entrance into the World] (op, 1, A. Clewberg-Edelcrantz), Stockholm, Royal, 11 Nov 1793

Epilogue to R. Kreutzer: Lodoiska (1, C. Lindegren), Stockholm, Royal, 2 Nov 1795

Renaud (lyric tragedy, 3, N.B. Sparrschöld, after Leboeuf and others, after T. Tasso), Stockholm, Royal, 29 Jan 1801

Arias in Äfventyraren (oc, 2, J. Lannerstierna, 1791), Eremiten (drama, 3, G. Eurén after A. von Kotzebue, 1798); prologues for royal occasions

OTHER VOCAL

Chorus, orch: Försonaren på Golgotha [Saviour at Golgotha] (orat, S. Ödmann), Uppsala, 19 March 1809; Ps xx; Ps xxi; Konungars Konung [King of Kings]; Svensk Te Deum; Musik till Jubelfesten, 1793; numerous occasional works for coronations, royal visits, funerals, etc.

Other sacred: Choralbok (1807–8); Svenska mässan, 1817; Svensk choralbok, 1820–21; Choral-Buch eingerichtet nach dem Gesang-Buch der deutschen Gemeinde in Stockholm, 1828; Litania (M. Luther), male vv, org

Secular: partsongs, male vv, pf; songs to Ger. and Swed. texts, 1v, pf (Stockholm, 1793), many pubd in *Musikaliskt tidsfördrif*

INSTRUMENTAL

Orch: Ballet for Fru Cassali, C; ballet movts; sym., D, 1795; 3 ovs., D, *c*1798, E♭, *c*1808, E♭, 1823; Funeral March for Gustav III, C minor, 1792; Variations on Bevara, Gud, vår Kung; Bolero, A♭; 2 polonaises; marches; movts for orchestra

Chbr: Partie, 8 winds, E♭

Kbd: Variations on Gubben Noach, pf (Uppsala, 1803); Preludier till melodierna uti Svenska choralboken samt marscher, org (Uppsala, 1882); Preludium till Psalmen Hela Werlden fröjdes Herran (Uppsala, 1818); works for pf

WRITINGS

'Öfver choral-musiken', *Phosphorus* (1810), 51–64, 110–15

'Öfver Musiken', *Elegant tidning* (Stockholm, 1810)

with E.G. Geijer: 'Anmärkningar öfver den gamla nordiska sången', *Svea*, i (1818), 78

Anvisning till sångens elementer (MS, 1822, *S-Uu*)

BIBLIOGRAPHY

F. Dahlgren: *Anteckningar om Stockholms teatrar* (Stockholm, 1866)

F. Bohlin: 'Haeffner och mässmusiken', *Kyrkohistorisk årsskrift*, lxix (1969), 174–202

F. Bohlin: 'Kring ett Haeffner-dokument från 1785', *STMf*, li (1969), 141–53

F. Bohlin: 'Från Haeffner till Alfvén', *Akademiska kapellet i Uppsala under 350 år* (Uppsala, 1977), 35–54

L. Jonsson: *Ljusets riddarvakt* (Uppsala, 1990)

L. Jonsson and A. Johnson: *Musiken i Sverige*, ii: *Frihetstid och Gustaviansk tid, 1720–1810* (Stockholm, 1993)

M.-C. Skuncke and A. Ivarsdotter: *Svenska Operans Födelse* (Stockholm, 1998)

BERTIL H. VAN BOER

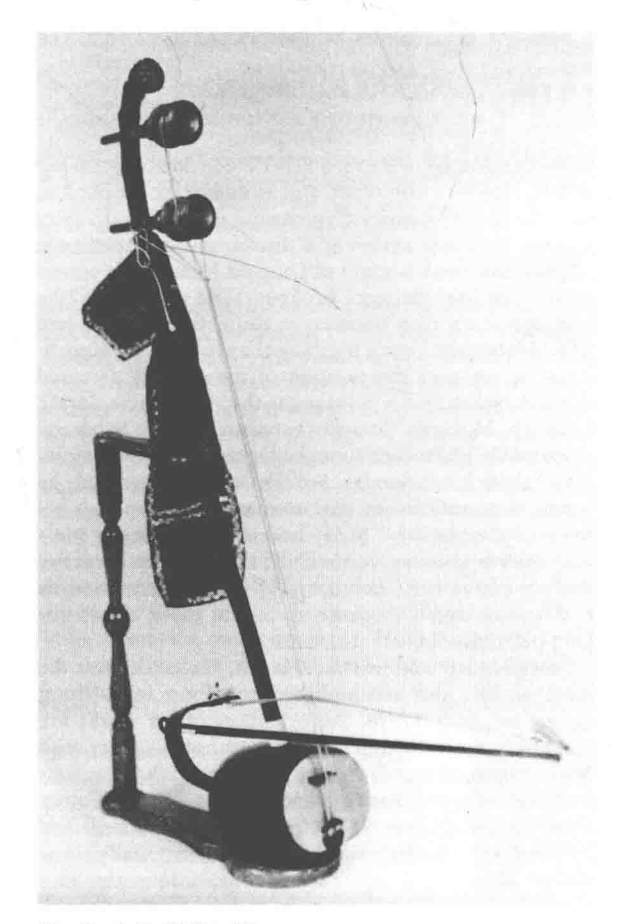
Haefliger, Ernst (*b* Davos, 6 July 1919). Swiss tenor. He studied at Zürich and Geneva, and in Vienna with Patzak. He made his début in 1949 at Salzburg, creating Tiresias in Orff's *Antigonae*. While engaged at the Städtische (later Deutsche) Oper, Berlin (1952–74), he sang Belmonte at Glyndebourne (1956), Idamantes at Salzburg (1961) and Tamino in Chicago (1966). He created roles in Blacher's *Zwischenfälle bei einer Notlandung* (1966, Hamburg) and *Zweihunderttausend Taler* (1969, Berlin), and in several operas by Frank Martin. His repertory included Ferrando, Don Ottavio, Pelléas, Jeník, Busoni's Calaf, Froh and Palestrina, his most striking characterization. He was an admired interpreter of the Evangelist in both Bach Passions, and of Schubert's *Die schöne Müllerin* and *Winterreise*. Haefliger's voice was notable for its clarity and focus rather than its tonal quality, which tended towards the monochrome. His scrupulous attention to verbal articulation and his understanding of the niceties of phrasing were always evident in Bach and in song recitals, as can be heard on many recordings. He also

recorded several of his Mozart roles and an eloquent Florestan in *Fidelio*, all with Fricsay conducting.

ALAN BLYTH

Haegŭm. Two-string spike fiddle of Korea (*hae*: name of a Tatar tribe; *gŭm*: 'string instrument'). In some documentary sources it is also known as *hyegŭm* (Chin. *xiqin*) and, onomatopoeically, *kkangkkangi*. The *haegŭm* is about 70 cm in length, and the neck (of bamboo or wood), about 2·5 cm in diameter, curves gently forward at the top and passes at the bottom through a tubular soundbox of large bamboo root or hardwood (about 10 cm in diameter and in length). The soundbox has a paulownia-wood soundtable at the front and is open at the rear. Two strings of twisted silk are attached to a metal clasp at the bottom of the soundbox, pass over a small wooden bridge and are tied to two large pegs skewered into the curved portion of the neck; the pegs (about 11 cm long) have spools on which excess string is wound. The bow, about 65 cm long, is of slender and supple bamboo with loose horsehair; the horsehair passes between the two strings of the fiddle (see illustration). It is said that the *haegŭm*, as it was built in former times, was the only instrument to use all eight sonorous materials of the Chinese classification system (earth, metal, silk, gourd, wood, skin, stone and bamboo).

The performer sits cross-legged, with the *haegŭm* propped up vertically on the player's left knee, the bow held horizontally in the right hand. The tension of the horsehair is altered by pushing down on it with the fingers of the bowing hand; according to which string is played, both sides of the horsehair are used. The player's left thumb is hooked round the slender neck, and the other fingers pull the strings towards the neck, there being no fingerboard. There is a position system for the left-hand fingering, as with the Western violin. The small bridge is slid to the centre of the soundtable when a full sound is required, as in ensembles with loud wind instruments, and closer to the upper edge when a gentler sound is called for, as in ensembles to accompany singing. The strings are tuned a 5th apart, a typical tuning being *a♭* and *e♭*, and the *haegŭm* has a range of three octaves. It has a nasal timbre which, though not especially loud, is distinctive enough to be heard even in large ensembles. It is capable of rich ornamentation and of dynamic contrast.



Haegŭm (spike fiddle) of Korea

The *haegŭm* is thought to be of Mongolian (Tatar) origin. It was used in China by the 10th century, and the first known citation of the name in Korea occurs in a poem of the first half of the 13th century. Until at least the end of the 15th century it was used only in Korean *hyangak* ('native music'), but it is now also used in *tangak* ('Chinese music'); this reverses the usual Korean pattern of a foreign instrument used initially for foreign music and only later adapted for native music.

Today the instrument is usually played in mixed ensembles. Like the bowed long zither AJAENG it can sustain notes and therefore often appears in so-called 'wind' ensembles. It is a favourite instrument in shaman ensembles (*sinawi*) and folksong accompaniments, and it occasionally serves as soloist in the virtuoso genre *sanjo*.

BIBLIOGRAPHY

Sŏng Hyŏn, ed.: *Akhak kwebŏm* [Guide to the study of music] (Seoul, 1493/*R*), 7.8*a*–9*b*

L.E.R. Picken: 'Early Chinese Friction-Chordophones', *GSJ*, xviii (1965), 82–9, esp. 85

Chang Sahun: *Han'guk akki taegwan* [Korean musical instruments] (Seoul, 1969), 61–4

Ch'oe T'aehyŏn: *Haegŭm sanjo yŏn'gu* [A study of *haegŭm sanjo*] (Seoul, 1988)

K. Howard: *Korean Musical Instruments: a Practical Guide* (Seoul, 1988), 214–28

ROBERT C. PROVINE

Haemel, Sigmund. *See* HEMMEL, SIGMUND.

Haendel, Ida (*b* Chelm, 15 Dec 1923). British violinist of Polish birth. She studied with Michałowicz in Warsaw, and in 1933 won the conservatory gold medal and the first Huberman Prize with Beethoven's Violin Concerto. Later she took lessons with Flesch and Enescu. In 1937 she played the Beethoven Concerto for her London début under Wood. She settled in London the following year, and her wartime activities included concerts for the troops, National Gallery appearances and a performance of Dvořák's Concerto at the composer's centenary Prom. An American tour followed in 1946–7, a Russian one in 1966; in 1952 she left England to live in Canada. In 1973 she was the first Western soloist invited to perform in China after the revolution. Assured in technique and intonation, Haendel's playing is clean and classical in style and she earned golden opinions from Sibelius and Walton for her playing of their concertos. Among her first performances have been Dallapiccola's *Tartiniana seconda*, broadcast from Turin in 1957, and Alan Pettersson's Violin Concerto no.2 (1980), which was dedicated to her. Her recordings include concertos of the standard repertory as well as those by Glazunov, Wieniawski,

Walton and Britten. She has enjoyed a long association with the Proms, where she has been particularly noted for her interpretations of the Brahms and Sibelius concertos. She has written *Woman with Violin: an Autobiography* (London, 1970) and was created a CBE in 1991.

BIBLIOGRAPHY

J. Creighton: *Discopaedia of the Violin* (Toronto, 1974, 2/1994)

ROBERT ANDERSON

Haerpfer. French family of organ builders. The firm was founded by Charles [(Johann-)Karl] Haerpfer (*b* Nördlingen, Germany, 17 June 1834; *d* Boulay-Moselle, 19 Oct 1920). After working with Steinmeyer, Walcker and Haas in Lucerne, Haerpfer went to work for Cavaillé-Coll in Paris where he met Nicolas-Etienne Dalstein. A partnership was founded on 29 July 1863 in Boulay-Moselle, where the family has remained to this day. The fine, intact organ of St Sébastien, Nancy (1873), is considered their masterpiece and exemplifies their adroit synthesis of French and German styles, with features such as cone-valve chests and Doppelflöten stops standing alongside a French *Récit* division and reed style.

Frédéric [Friedrich] Haerpfer (*b* 13 July 1879; *d* Metz, 11 Dec 1956), son of Charles, worked as an apprentice in the firm from 1894 and, following journeyman experience with Weigle in Stuttgart and Mascioni in Milan, made a significant contribution to the organ section of the Vienna congress in May 1909. After World War I he took over direction of the firm and the Dalstein name was dropped. In the first decades of the century the shop enjoyed a close working relationship with Albert Schweitzer in Alsace, to which the organ built for the Sängerhaus (now the Palais des Fêtes), Strasbourg (1909), still bears eloquent witness. Two of Frédéric's sons, Walter (*b* Boulay, 9 Feb 1909; *d* Boulay, 10 May 1975) and Théo (*b* Boulay, 2 May 1912; *d* Fort de France, Martinique, 14 Aug 1936), took over the firm. The carpenter Pierre Erman (*b* Boulay, 20 June 1913; *d* Metz, 19 Nov 1990), joined in 1946. Over 250 instruments were built or rebuilt by the 'Manufacture Lorraine de Grandes Orgues Haerpfer-Erman' between 1946 and 1970, as the firm became one of three prolific exponents of the neo-classical or eclectic style in France. Its light mechanical actions controlling bright voicing appealed to many organists, most notably the eminent recitalist Marie-Claire Alain. Erman retired in 1978 and Walter Haerpfer's son Théo Jean-Marie (*b* Boulay, 8 Sept 1946; *d* 12 June 1999) took over the firm. It is well represented not only in eastern France but also in Normandy and in Paris, as well as the Saar region of Germany, Canada and Japan. The firm has also restored or rebuilt many historic organs ranging from the 1714 Boizard organ in Saint-Michel en Thiérace (1982) to the Cavaillé-Coll organs in Notre-Dame, Saint-Omer (1989), and in Belém, Brazil (1996).

KURT LUEDERS

Haeser, August Ferdinand (*b* Leipzig, 15 Oct 1779; *d* Weimar, 1 Nov 1844). German composer and theorist. He was the most celebrated of five musician children of Johann Georg Haeser (1729–1809), leader of the Leipzig 'grosses Conzert' (later known as the Gewandhausorchester) from 1763 to 1800. He attended the Thomasschule, Leipzig (1793–6), studied theology for a year at the University of Leipzig, and in 1797 was appointed schoolmaster and Kapellmeister at Lemgo, Westphalia. From 1806 to 1813 he accompanied his sister Charlotte Henriette Haeser (1784–1871) on her tours as a singer, mainly in Italy. He returned to Lemgo in 1813, and settled in 1817 at Weimar, where he was music master in the duke's family and chorus master at the theatre; from 1829 he was also director of music at the principal church.

Haeser's religious music includes Latin settings (one mass, two requiems and two settings each of the *Te Deum* and *Miserere*), and the oratorio, *Die Kraft des Glaubens*, translated by W. Ball as *The Triumph of Faith* and performed at the 1837 Birmingham Festival. Two five-part motets, in English, were included in Hullah's Vocal Scores (1847). These and other of his unaccompanied choral pieces suggest Spohr in their mainly homophonic texture and their use of chromaticism and sequence, but they show melodic and rhythmic interest and a feeling for choral sonority and nuance. His secular works include two operas, *Alphonsine, oder Der Turm im Walde* and *Die Neger auf St Domingo* (1836, Weimar); four orchestral overtures; piano and chamber music, some with clarinet; and more than 25 songs. Most of his extant manuscripts are in the state libraries in Berlin. Haeser published two treatises on singing: *Versuch einer systematischen Übersicht der Gesanglehre* (Leipzig, 1822) and *Chorgesangschule* (Mainz, 1831); the latter appeared in a bilingual French and German edition. He also translated Jelensperger's harmony treatise into German as *Die Harmonie im Anfange des neunzehnten Jahrhunderts* (Leipzig, 1838).

BIBLIOGRAPHY

MGG1 (H.C. Wolff)
Report from Leipzig, *AMZ*, ix (1806–7), 62
F.H. Köhler: Obituary, *AMZ*, xlvi (1844), 849–52

M.C. CARR/PHILIP ROBINSON/MICHAEL MUSGRAVE

Hafeneder, Joseph (*b* Raab, 8 Feb 1746; *d* Salzburg, 18 Jan 1784). Austrian composer and violinist. He enrolled at the Salzburg University Gymnasium in 1759 and subsequently took instruction as a discant at the Kapellhaus; he may have been a pupil of Leopold Mozart. He served at St Peter after his voice broke in 1763 and in 1767 he was appointed to a position at court. In late 1768 and 1769 Hafeneder began teaching the violin at the Kapellhaus, taking over the position of the recently deceased Wenzel Hebelt, who had taught the violin there during Leopold Mozart's frequent absences from Salzburg. Apparently Hafeneder thought highly of his own violin playing: in a petition to Archbishop Schrattenbach he wrote, 'I venture to say that no-one at court approaches me in violin playing – to say nothing of surpassing me – and at your gracious command I shall attempt to prove this'. In a letter of 20 February 1784 Mozart regretted his death, but chiefly because it meant extra duties for Leopold at the Kapellhaus.

After Mozart and Michael Haydn, Hafeneder was the most prolific and accomplished composer in Salzburg during the later 1770s. Performances of his works are frequently mentioned in J.B. Schiedenhofen's diary, and Mozart thought highly enough of a trio to take it on tour to Mannheim and Paris. Leopold Mozart, on the other hand, described one of his marches as 'wretched' and 'pilfered'. Hafeneder's surviving works, especially those of the late 1770s and early 1780s, frequently have parallels, if not in quality then at least in matters of general style and innovation, in Mozart's works.

There was possibly another, younger, Joseph Hafeneder, active in Mannheim, Vienna and Landshut, who may also have composed symphonies.

WORKS

SACRED

Masses: Missa solemnis, C, by 1768, *A-MS*; C, by 1772, *LA*; C, *Gd*; 1, lost, listed in Seeon catalogue; 1, listed in Freising catalogue, *SB*, attrib. M. Haydn

Lits: de BVM, B♭, by 1772, *Sd*, *Ssp*; de BVM, D, *Ssp*, *D-LFN*; 1, formerly *Ahk*, lost

Offs: pro Tempore Paschali, D, by 1778, *A-Ssp*; pro Ascensione Domini, D, *Ssp*; de Confess Pontifice, D, *Ssp*; pro Omni tempore, C, by 1772, *Sd*, *Sn*, *D-BGD*; pro Festa S Caeciliae, D, *FW*; de SS Angelis, *LFN*; de Dedicatione, C, *A-MS*

Other works: Ascension hymn, formerly *Ssp*, lost; Ihr Sinnen, Kräften, aria, F, *D-WS*; Komm heiliger Geist, *Mbs*; Tantum ergo, G, by 1770, *A-Ssp*; Tantum ergo, C, *D-AIC*; Te Deum, D, *Mm*

ORCHESTRAL

Syms.: B♭, *A-LA*, *CH-MÜ*; B♭, *A-LA*, *MB*; D, by 1772, *SEI*; D, *Sca*, ed. in RRMCE, xl (1994)

Conc., D, vn, *Sca*

Serenades: D, *D-RUl*, listed in Waldburg-Zeil catalogue as a sym.; 2 serenades, D, lost, listed in Schäftlarn catalogue; Finalmusik, 1776, lost, described in diary of Schiedenhofen; Finalmusik, 1777, described in letter of L. Mozart (30 Sept 1777)

Marches: D, 1778, *A-Ssp*; E♭, 1779, *Ssp*; B♭, 1780, *Ssp*

Cassations: D, 2 vn, va, b, 2 hn, *LA*; pt of Nachtmusik, 1777, lost, described in letter of L. Mozart (16 Oct 1777)

Doubtful works: sym., A, lost, listed in Schäftlarn catalogue; 3 syms. (Mannheim, 1785)

CHAMBER AND KEYBOARD

2 cassations: B♭, 2 vn, va, b, *Ssp*; C, 2 vn, va, vc, *Ssp*

Divertimento, B♭, vn, va, bn, by 1779, *Ssp*

3 qts: C, *M*, *Ssp*; F, *Ssp*, *Wn* (attrib. M. Haydn); G, *Ssp*, *Wn* (attrib. M. Haydn)

Trio, vn, ?, lost, described in a letter of W.A. Mozart (16 Oct 1777)

Variations, kbd, *Ssp*, *D-ERP*

BIBLIOGRAPHY

O.E. Deutsch: 'Aus Schiedenhofens Tagebuch', *MJb 1957*, 15–24

E. Hintermaier: *Die Salzburger Hofkapelle von 1700 bis 1806: Organisation und Personal* (diss., U. of Salzburg, 1972), 159–63

C. Eisen: Preface to *Orchestral Music in Salzburg, 1750–1780*, RRMCE, xl (1994)

CLIFF EISEN

Ḥāfez, 'Abdel-Halīm (*b* Zakazik, Sharkia, east Nile Delta, 1929; *d* London, 30 March 1977). Egyptian singer. He studied the oboe at the Institute for Theatre Music, graduated in 1949 and then worked as a school music teacher before joining the radio orchestra. Subsequently he turned from oboe playing to singing under the encouragement of Muhammed Abdel-Wahab. His warm voice, quasi-declamatory style and emotional singing were quite novel, and he was much in demand, making musical films, and singing patriotic and love songs. His close musical partner, Kamal El-Tawīl, who composed his most popular songs, belonged to a younger generation. Twenty years after Ḥāfez's death the songs and films he performed in have retained their popularity. He is recognized as the musical voice of the era beginning with the 1952 revolution.

SAMHA EL KHOLY

Haffner, Jacobus (*b* Wels, nr Linz, 1615 or 1616; *d* Amsterdam, bur. 23 Dec 1671). Dutch organist and composer of Austrian birth. The Counter-Reformation in Austria obliged his father, a Lutheran pastor at Wels, to return with his family to his birthplace, Regensburg. Here the young Haffner may have been the pupil of Paul Homberger and Johann Reinhard Seulin at the Gymnasium Poeticum. About 1640 he moved to Amsterdam, where he was active as a city musician and on 13 November 1658 was appointed organist of the Oude Lutherse Kerk. Except for a four-part piece, *De vyf Carileenen* (five song settings on the five senses), in a Dutch print of Gastoldi's three-part ballettos (Amsterdam, 1657), his only known music is the collection *Alauda spiritualis* op.1 (Amsterdam, 1647). It contains 21 sacred compositions with Latin texts for one to four voices with continuo, written in the Italian concertato style. (D. van den Hul: 'Jacobus Haffner en zijn *Alauda spiritualis* (1647)', *TVNM*, xxi/4 (1970), 225–39 [includes edn of *O Rex gloriae*, A, T, bc])

DICK VAN DEN HUL/J.H. GISKES

Haffner, Johann Ulrich (*b* 1711; *d* Nuremberg, 22 Oct 1767). German music publisher. He founded a music publishing house in Nuremberg about 1742 with the copper-engraver Johann Wilhelm Winter (1717–60), and managed the business on his own from 1745; he was the leading Nuremberg music publisher of the mid-18th century. The firm specialized in the piano and chamber music of German (central and southern) and Italian composers, including C.P.E. Bach and Domenico Scarlatti. During his 25 years as a publisher Haffner issued about 150 works, all first editions; almost all were engraved by the outstanding Nuremberg engraver Johann Wilhelm Stör (1705–65). The Nuremberg art dealer Adam Wolfgang Winterschmidt took charge of the publishing house in 1770, and was succeeded by his son in 1786.

BIBLIOGRAPHY

NDB (L. Hoffmann-Erbrecht)

L. Hoffmann-Erbrecht: 'Der Nürnberger Musikverleger Johann Ulrich Haffner', *AcM*, xxvi (1954), 114–26; xxvii (1955), 141–2, xxxiv (1962), 194

H. Heussner: 'Nürnberger Musikverlag und Musikalienhandel im 18. Jahrhundert', *Musik und Verlag: Karl Vötterle zum 65. Geburtstag*, ed. R. Baum and W. Rehm (Kassel, 1968), 319–41

L. Hoffmann-Erbrecht: 'Johann Sebastian und Carl Philipp Emanuel Bachs Nürnberger Musikverleger', *Die Nürnberger Musikverleger und die Familie Bach: Materialien zu einer Ausstellung des 48. Bach-Fests der Neuen Bach-Gesellschaft*, ed. W. Wörthmüller (Nuremberg and Zirndorf, 1973), 5–10, esp. 8

L. Weinhold and A. Weinmann: *Kataloge von Musikverlegern und Musikalienhändlern im deutschsprachigen Raum 1700–1850* (Kassel, 1995), 47

THEODOR WOHNHAAS

Hafgren [Hafgren-Waag, Hafgren-Dinkela], **Lilly** (*b* Stockholm, 7 Oct 1884; *d* Berlin, 27 Feb 1965). Swedish soprano. She was trained first as a pianist and was advised by Siegfried Wagner to take up singing. Her studies in Frankfurt and Milan being completed, she was invited to Bayreuth, where in 1908 she made her début as Freia in *Das Rheingold*. Further roles there were Elsa in *Lohengrin* and Eva in *Die Meistersinger*, in which role she reappeared in 1924. From 1908 to 1912 she was with the opera at Mannheim, after which there followed six years at the Hofoper in Berlin. Her large repertory now ranged from Brünnhilde and Isolde to Pamina and Countess Almaviva, Tosca, Carmen and Charlotte in *Werther*. She sang the Empress in the Berlin première of *Die Frau ohne Schatten* and the title role in that of *Ariadne auf Naxos*. She travelled widely in Europe, appearing at La Scala as Brünnhilde in the seasons of 1925, 1926 and 1930. Her operatic career continued in Dresden until 1934, and she was also a noted recitalist. For a time she appeared under the name of Hafgren-Waag after her first marriage and Hafgren-Dinkela after her second. Her voice on records

is bright in tone, conveying a strong sense of dramatic commitment.

J.B. STEANE

Hagan, Helen Eugenia (*b* Portsmouth, NH, 10 Jan 1893; *d* New York, 6 March 1964). American composer and pianist. She attended the Yale University School of Music (1906–12), studying composition with Horatio Parker. After graduation (BMus), she performed her Piano Concerto with the New Haven SO. A Yale fellowship enabled her to study with d'Indy and Selva at the Schola Cantorum in Paris. Having briefly pursued a performing career, she turned to education and became head of the music department at the George Peabody College for Teachers. Her one-movement concerto in C minor, one of the earliest extant works in the genre by a black American woman composer, adheres to the Lisztian tradition, featuring a virtuoso solo part and fluid chromatic harmonies (an arrangement for two pianos is held at Yale University). Hagan's other works included piano pieces and a violin sonata (before 1912), all lost. (*GroveW*, D. Metzer [incl. bibliography]; *SouthernB*)

DAVID METZER

Hagegård, Håkon (*b* Karlstad, 25 Nov 1945). Swedish baritone. He studied in Stockholm, making his début at the Royal Opera in 1968 as Papageno, the role he later sang in Ingmar Bergman's film of *Die Zauberflöte* (1975). He first appeared at Glyndebourne as the Count in *Capriccio* (1973), returning as Count Almaviva and Guglielmo. After his Metropolitan début as Malatesta (1978) he sang Rossini's Figaro, Eisenstein and Wolfram, the role of his Covent Garden début in 1987. He has also appeared with Scottish Opera, La Scala and Drottningholm, and in Paris, Copenhagen, Hamburg, Geneva, Zürich, Santa Fe, San Francisco and Chicago. Among his other roles are Don Giovanni (which he has recorded), Pacuvio (*La pietra del paragone*), Yevgeny Onegin, Posa, Rigoletto, Ford and Pelléas. In 1991 he sang Beaumarchais in the première at the Metropolitan of Corigliano's *The Ghosts of Versailles*, and the following year created the Officer in Ingvar Lidholm's *Ett drömspel* ('A Dream Play') at the Royal Opera, Stockholm, a role he subsequently recorded. With the years his light, lyrical voice has grown more powerful, without losing its beauty of tone or flexibility. Hagegård is also an admired concert singer, and has made notable recordings of Brahms's *German Requiem*, lieder by Schubert, Wolf and Mahler and songs by Grieg, Stenhammar and Rangström.

ELIZABETH FORBES

Hageman, Richard (*b* Leeuwarden, 9 July 1882; *d* Beverly Hills, CA, 6 March 1966). American composer and conductor of Dutch birth. He studied with his father at the Amsterdam New Music Institute and at the Brussels Conservatory. When he was 16 he was appointed coach to the Nederlandse Opera, of which he was later conductor. For a short time he was accompanist to Mathilde Marchesi in Paris, and in 1906 he travelled to New York in the same capacity with Yvette Guilbert. He conducted at the Metropolitan Opera (1908–22) the Chicago Civic Opera (1922–3), and the Los Angeles Grand Opera (1923). He was also conductor of the Fairmount SO in Philadelphia and head of the opera department at the Curtis Institute. In later years he worked at the Paramount studios in Hollywood, writing scores for a number of John Ford's films, including *Stagecoach* (1939) and *Fort Apache* (1948). His opera, *Caponsacchi*, first performed at Freiburg as *Tragödie in Arezzo* in 1932, was staged at the Metropolitan in 1937.

WORKS
(*selective list*)

Stage: Caponsacchi (op, 3, R. Browning), 1931; I Hear America Call (orat, R.V. Grossman), Bar, SATB, orch, 1942; The Crucible (orat, B.C. Kennedy), 1943

Film scores (all dir. John Ford): Stagecoach, 1939; The Long Voyage Home, 1940; Fort Apache, 1948; Three Godfathers, 1948; She Wore a Yellow Ribbon, 1949; Wagon Master, 1950

Orch: Ov. 'In a Nutshell'; Suite, str

Chbr: October Musings, vn, pf, 1937; Recit and Romance, vc, pf, 1961

Songs, 1v, pf: Do not go, my love (R. Tagore), 1917; May Night (Tagore), 1917; At the Well (Tagore), 1919; Happiness (J. Ingelow), 1920; Charity (E. Dickinson), 1921; Nature's Holiday (T. Nash), 1921; Animal Crackers (C. Morley), 1922; Christ went up into the Hills (K. Adams), 1924; Me Company Along (J. Stephens), 1925; The Night has a Thousand Eyes (F.W. Bourdillon), 1935; Christmas Eve (J. Kilmer), 1936; Music I Heard with You (C. Aiken), 1938; Miranda (H. Belloc), 1940; Lift thou the Burdens, Father (K.C. Simonds), 1944; The Fiddler of Dooney (W.B. Yeats), 1946; over 50 other songs, many arr. for chorus

Principal publisher: G. Schirmer

PHILIP LIESON MILLER/MICHAEL MECKNA

Hägemann, Christian Franz Severin (*b* c1724; *d* Plön, 23 April 1812). German composer. The first date recorded in his life is 1744, when he joined the retinue of Duke Friedrich Carl of Schleswig-Holstein-Plön as a trumpeter. Later he was a violinist in the court orchestra, to which his brother Johann Peter also belonged. After Duke Friedrich Carl died in 1761 the Duchy of Plön fell to Denmark, and King Friedrich V incorporated some of the Plön musicians, including the Hägemann brothers, into the court orchestra at Copenhagen directed by Giuseppe Sarti. Christian Hägemann returned to Plön as a pensioner in 1776, and in August 1777 dedicated six keyboard sonatas to the heir apparent, Prince Peter Friedrich Wilhelm of Schleswig-Holstein-Oldenburg, who was living in Plön. The manuscripts of these sonatas (*Clavier Versuche in sechs Sonaten*) are in the Landesbibliothek at Eutin, with his six trios for keyboard and violin and three *Geistliche Lieder* (Passion chorales arranged as cantatas for soprano with keyboard accompaniment). No evidence remains of the 12 keyboard sonatas (in two manuscript volumes, 1782) mentioned by Gerber.

Hägemann's sonatas of 1777 contain characteristic features of the early Classical style, particularly as found in northern Germany, and bring to mind the works of C.P.E. Bach. Despite the uniform pattern of three movements, the works display variety in both mode of expression and musical techniques. The second theme of the Classical sonata is still not fully distinct, although it is hinted at occasionally; the developments last no more than a few bars.

BIBLIOGRAPHY

GerberL; MGG1 (T. Holm)

C. Thrane: *Fra hofviolonernes tid* (Copenhagen, 1908)

DIETER HÄRTWIG

Hagen, Daron Aric (*b* Milwaukee, 4 Nov 1961). American composer. He studied composition with Homer Lambrecht and Les Thimmig at the University of Wisconsin, Madison (1979–81), and with Ned Rorem at the Curtis Institute (BM 1984). He entered the Juilliard School in 1984 (MM 1987), where his teachers included David Diamond, Joseph Schwantner and Bernard Rands. He

also studied with Witold Lutosławski (Evian Music Festival, 1983) and Leon Kirchner (Tanglewood, 1986). He was founding director of the Perpetuum Mobile New Music Ensemble (1983–93) and served as composer-in-residence of the Long Beach SO (1994). In 1996 he joined the composition department at Curtis. Among his honours are a Bearns Prize (1985), the Barlow International Composition Prize for Chamber Music (1985) and a Friedheim Award (1994). His commissions include works for the New York PO, the King's Singers and Texas Opera Theatre.

The art song is the cornerstone of Hagen's compositional output. His earliest published cycle, *Echo's Songs* (1983) is strongly influenced by Rorem. In *Dear Youth* (1991), a cycle setting American Civil War texts, Hagen's compositional style shows a range of influences from jazz to Lutheran hymns. His first opera, *Shining Brow* (1990–92), features a similarly broad stylistic palette and an uncommon theatrical instinct.

WORKS

STAGE

Shining Brow (op, 2, P. Muldoon), 1990–92; The Elephant's Child (children's op, D. Hagen, after R. Kipling), 1994; Vera of Las Vegas (cabaret, 1, Muldoon), 1995

INSTRUMENTAL

Orch: Prayer for Peace, str, 1981; A Stillness at Appomattox, 1982; Conc., vn, chbr orch, 1983; Sym. no.1, 1985–8; Grand Line, 1986; Sym. no.2, 1987–90; Adagietto, str, 1988 [from Sym. no.1]; Heliotrope, 1989, rev. 1996; Philharmonia, 1990; Fire Music, 1991; Conc., flugelhorn, str, 1993 [arr. flugelhorn, wind, 1994]; Conc., hn, wind, str, 1993; Conc., vc, chbr orch, 1995; Night Again, chbr orch, 1995 [arr. wind, 1997]; Postcards from America, 1996; Sym. no.3, 1997

Chbr and solo inst: Suite, vn, 1984; Trio Concertante, pf trio, 1984; Occasional Notes, org, 1985; Occasional Notes, 11 pfmrs, 1985; Sonata, fl, pf, 1985; Str Qt no.2, 1985; Suite, vc, 1985; J'entends, pf trio, 1986; Love Songs, vc, pf, 1986; Suite, va, 1986; Higher, Louder, Faster!, vc, 1987; Interior, chbr ens, 1988; The Presence Absence Makes, fl, str qt, 1988; Jot!, cl, mar, pf, 1989; Sennets, Cortege and Tuckets, wind, perc, 1989; Trio, fl, va, hp, 1989; Vocalise, flugelhorn, pf, 1991; Everything must Go!, brass qnt, 1992; Built up Dark, pf, 1995; Conc., brass qnt, 1995; Ov. to Vera, chbr ens, 1995; Duo, vn, vc, 1997

VOCAL

Choral: A Walt Whitman Requiem (W. Whitman), S, SATB, str, 1984; Little Prayers (T. Mann, S. Kierkegaard), SATB, 1986; Joyful Music (Laudate deum, Alleluia), Mez, SATB, tpt, orch, 1993 [arr. Mez, SATB, 2 pf, 1994]; The Voice Within (D. Hammarskjöld), SATB, pf, 1993; The Elephant's Child (R. Kipling), 6 male vv/SATTBB, 1994; 4 Poems (W. Blake), SATB, pf, 1994; The Waking Father (P. Muldoon), 6 male vv/SATTBB, 1994; Taliesin 'Choruses from Shining Brow' (Muldoon), SATB, orch/pf, 1995; Litany of Reconciliation (Coventry Cathedral tesserae), SATB, 1996; Stewards of your Bounty (S.C. Lowry), SATB, tpt, orch/pf, 1996; Gandhi's Children (M.M. Gandhi), children's chorus, chimes, 1997; Silent Night (A Suite of Carols), SATB, vc, perc, 1997

Solo: Echo's Songs (W. Blake, S. Teasdale, E.A. Poe, B. Johnson, G. Stein, C. Sandburg, Shu Ch'isiang, W. Whitman), 1v, pf, 1983; 3 Silent Things (Whitman, R. Graves, C. Rosetti, J. Larson, R. Jeffers, A. Crapsey, P. Goodman, W. Stevens), S, str trio, pf, 1984; Love Songs (G. Hagen, R. Hauser, Blake, Z. Dunei, S. Gorham, G. McFall), 1v, pf, 1986; Dear Youth (A.C. Ketchum, H. Ropes, A. Smith, M. Ingram, M.B. Chestnut), S, fl, pf, 1991; Muldoon Songs (P. Muldoon), 1v, pf, 1992; Lost in Translation (R. Kelley, R.M. Rilke, G. Seferis, W.H. Auden, D. Campana), Bar, orch, 1994; Merrill Songs (J. Merrill), 1v, pf, 1995; Love Scene from Romeo and Juliet (W. Shakespeare), S, Bar, fl, pf trio, 1996; Songs of Madness and Sorrow (H. Garland, Hagen, Wisconsin State Journal, Mendota State Mental Hospital records, advertisements), T, chbr ens, 1996

MSS in *US-PHf*

Principal publisher: ECS

JAMES CHUTE

Hagen, Francis Florentine (*b* 1815; *d* 1907). American Moravian composer. *See* MORAVIANS, MUSIC OF THE, §3.

Hagen, Johann. *See* HAGIUS, JOHANN.

Hagen, Konrad von. *See* HAGIUS, KONRAD.

Hagen, P(eter) A(lbrecht) von [van], **jr** (*b* ?Charleston, SC, 1779–81; *d* Boston, 12 Sept 1837). Dutch-American musician. Together with his father (*b* Netherlands, 1755; *d* Boston, MA, 20 Aug 1803), who shared his christian names, Hagen composed and performed on several instruments. The parents emigrated to Charleston in 1774 and were in New York by 1789; the son, a child prodigy, joined them in teaching in 1792. Moving to Boston in 1796 (where they changed their name from van to von), they became the first important music retailers and publishers there, played in theatre orchestras, conducted and generally took an active part in the musical life of the town. Hagen was involved with his father in the family business, but owing to his lack of interest or incompetence, the firm's fortunes deteriorated and its stock was sold in 1804 to Gottlieb Graupner. After his father's death Hagen's reputation declined and he became an alcoholic; in 1833 he was a member of the viola section in the orchestra at the Tremont Theatre, Boston. The individual authorship of music by Hagen and his father is often uncertain, and the location of some works is unknown; the known published works composed by father or son up to 1825 are at least 12 songs, four marches for piano and one overture. The songs *Monody* and *Kiss the brim and bid it pass* are charming in their original edition.

BIBLIOGRAPHY

'A Unique Letter', *Dwight's Journal of Music*, xvii–xviii (1860–61), 232 only

O.G. Sonneck: *Early Concert-Life in America (1731–1800)* (Leipzig, 1907/R)

H.E. Johnson: *Musical Interludes in Boston 1795–1830* (New York, 1943/R)

O.G.T. Sonneck: *A Bibliography of Early Secular American Music* (Washington DC, 1905, rev. and enlarged 2/1945 by W.T. Upton, repr. 1964 with preface by I. Lowens)

R.J. Wolfe: *Secular Music in America, 1801–25: a Bibliography* (New York, 1964)

BARTON CANTRELL, H. EARLE JOHNSON

Hagenau, Reinmar von. *See* REINMAR VON HAGENAU.

Hagenbach, Jacob (*b* Basle, bap. 20 April 1532; *d* Basle, between 17 Sept 1565 and 17 Sept 1566). Swiss type cutter and composer. He was the son of a Basle weaver and served his youth at the court of Maximilian II, where he became a goldsmith and cultivated an interest in music. In 1555 he became a member of the Zunft zu Hausgenossen, a prestigious guild for artisans in Basle, and in 1560 was employed as a typecutter for the Basle printing firm of Froben & Episcopius. In 1556 Jacob acquired his father's home, where he lived with his wife and child until his death. It was during this last decade of his life that his interest in music flourished.

As well as performing music with prominent Basle citizens including, for example, Thomas Guerin and Felix Platter, Jacob collected and composed polyphony. As a collector, his tastes were of the highest standards. About 1560 he copied around 120 polyphonic songs (*CH-Bu* F IX 59–62, F X 17–20, and F X 63) including chansons by Sermisy, madrigals by Arcadelt, and Tenorlieder not only

by Senfl but also by Hagenbach himself. His songs, previously attributed to Isaac, reveal Hagenbach as a competent composer who worked predominantly in a homorhythmic style punctuated with points of imitation. Stylistically similar is his only surviving motet, *Jubilate Deo*, an autograph copy of which also survives in Basle.

WORKS

all for 4 voices; all MSS in CH-Bu

Vergangen ist mir Gluck und Heyl, ed. in DTÖ, xxviii, Jg.xiv/1 (1907/*R*)
Beklag dich nit so hertziglich, ed. in DTÖ, xxviii, Jg.xiv/1 (1907/*R*)
Jubilate Deo

BIBLIOGRAPHY

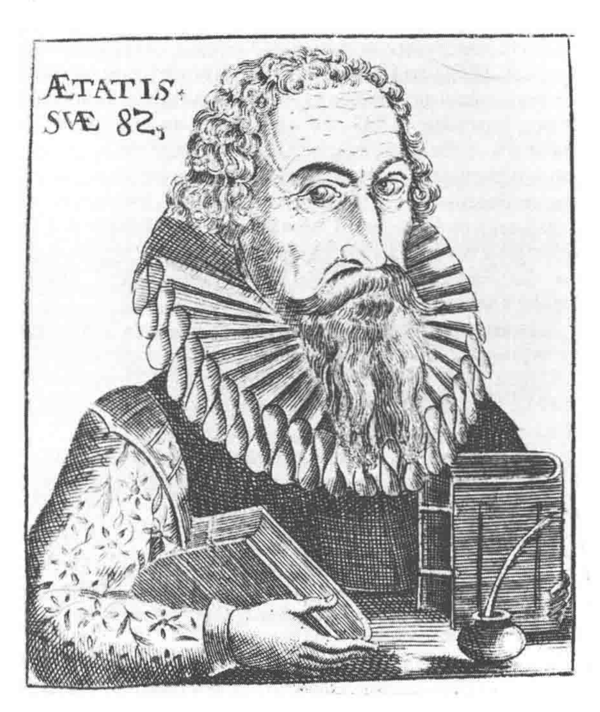
J. Kmetz: *Die Handschriften der Universitätsbibliothek Basel: Katalog der Musikhandschriften des 16. Jahrhunderts: quellenkritische und historische Untersuchung* (Basle, 1988)
J. Kmetz: *The Sixteenth-Century Basel Songbooks: Origins, Content, and Contexts* (Berne, 1995), 140–85

JOHN KMETZ

Hagen Quartet. Austrian string quartet. It was formed by Lukas, Angelika, Veronika and Clemens Hagen when they were pupils of Helmut Zehetmair and Wilfried Tachezi at the Salzburg Mozarteum in the 1970s. Their later teachers were Hatto Beyerle, Heinrich Schiff, Walter Levin and Nikolaus Harnoncourt. In 1981 Angelika Hagen withdrew, to be replaced by Annette Bik, and in 1987 Bik was in turn replaced by Rainer Schmidt. The ensemble won a competition held in 1981 as part of Gidon Kremer's Lockenhaus festival; and its members took part, both individually and as a group, in many of the Lockenhaus events in the 1980s and early 1990s. Meanwhile, after winning the international competitions at Portsmouth in 1982 and Evian in 1983, they embarked on an exceptional career, touring widely. Their repertory is founded on the Viennese Classics, which they interpret with supreme assurance, rhythmic élan, emotional profundity and intellectual rigour. They are also at home in Romantic repertory and contemporary music by such composers as Ligeti and Lutosławski, but forays into Bartók, Janáček and Shostakovich have been less convincing. As an ensemble they play with beautiful tone, impeccable intonation and an internal balance which has been even better since the advent of Schmidt and the acquisition by Veronika Hagen of a stronger-toned viola. They have collaborated in quintets with the pianists András Schiff, Oleg Maisenberg and Paul Gulda, the clarinettist Eduard Brunner, the viola player Gérard Caussé, the cellist Heinrich Schiff and the bass player Alois Posch. Among their recordings are works by Haydn, Mozart, Beethoven, Schubert, Brahms, Dvořák, Verdi, Debussy, Ravel and Webern, as well as the complete quartets of Schumann. Scmidt, and Veronika and Clemens Hagen have also made solo recordings. Since 1988 all four members have taught chamber music at the Salzburg Mozarteum, where Lukas and Clemens also take instrumental classes. In addition Schmidt has taught chamber music at the Escuela Superior in Madrid and Veronika Hagen gives masterclasses in viola and chamber music at the Paris Conservatoire.

TULLY POTTER

Hager, Georg (*b* Nuremberg, 26 Nov 1552; *d* Nuremberg, 23 Oct 1634). German Meistersinger. He was a shoemaker by profession, like his great model Hans Sachs. From about 1569 until his death he belonged to the Nuremberg Meistersinger guild, presiding as senior Merker from 1619. Along with Benedict von Watt (1569–



Georg Hager: woodcut, after 1634

1616), Hans Winter (*d* 1627) and Magister Ambrosius Metzger (1573–1632) Hager was among the most notable figures in the later flowering of the Nuremberg Meistersinger tradition. Within the guild he represented the position initiated by Sachs, in whose name he resisted attempts at innovation (in the *Schulstreit* of 1624). Apart from a few *Sprüche* (poems in rhyming couplets), 624 sacred and secular Meisterlieder by Hager have survived as well as 36 other sacred and secular *gemeine Lieder* (songs that are not written in one of the *Töne* of Meistergesang). 17 melodies survive for *Meistertöne* written by him, together with another four melodies composed by him for his other songs.

WORKS

Edition: *Georg Hager: a Meistersinger of Nürnberg (1552–1634)*, ed. C.H. Bell, University of California Publications in Modern Philology, xxix–xxxii (Berkeley, 1947) [all music in xxix, 201–39]

TÖNE

1590: 'Spitze Trinkschuhweise', 'Mittagweise'
1591: 'Lange Leistweise', 'Überlanger Ton'
1592: 'Starke Heldenweise', 'Venwirrte Osterweise', 'Kalte Pfingstweise', 'Klingende Vesperweise'
1593: 'Fröhliche Schalmeienweise', 'Neue Chorweise', 'Helle Morgensternweise', 'Starke Greifenweise', 'Grüne Hagweise'
1595: 'Kurze Affenweise'
1597: 'Neujahrsweise'
1599: 'Überkurze Abendröt'
1615: 'Liebliche Harfenklangweise'

OTHER MELODIES

Ein Trostlied wider die Anfechtung des Todes
Ein schön neu Lied zu Trost allen Betrübten
Ein neues Lied, darinnen vermeldt wird der schreckliche Schaden, so zu Erfurt geschehen
Ein schönes neues Lied zu Trost allen betrübten Herzen

BIBLIOGRAPHY

G. Pfeiffer: *Nürnberg: Geschichte einer europäischen Stadt* (Munich, 1971), 203ff, 207, 283ff

H. Kugler: 'Magister Ambrosius Metzger und der Nürnberger Singschulstreit von 1624', *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*, lxii (1975), 161–78

H. Brunner and B. Wachinger, eds.: *Repertorium der Sangsprüche und Meisterlieder des 12. bis 18. Jahrhunderts*, vii (Tübingen, 1990), 310–488

For further bibliography *see* MEISTERGESANG.

HORST BRUNNER

Hager, Leopold (*b* Salzburg, 6 Oct 1935). Austrian conductor. He studied at the Salzburg Mozarteum and made his début in 1958 with *L'italiana in Algeri* at Mainz, where he was principal conductor until 1962, followed by appointments at Linz and Cologne. He was music director at Freiburg, 1965–9, and principal conductor of the Salzburg Mozarteum Orchestra, 1969–81. During this time he appeared frequently in opera at Salzburg, Munich, Stuttgart and Cologne. His first engagement at the Vienna Staatsoper was for *Fidelio* (1973), followed by débuts at the Metropolitan (1976) and Covent Garden (1978) with *Le nozze di Figaro*, and at the Teatro Colón (1977) with *Tristan und Isolde*. In 1981 he was appointed chief conductor of the Luxembourg RSO. He has given the first performances of works by, among others, Helmut Eder, Jean Françaix and Schnittke. He has recorded all the early Mozart operas, and other lesser-known 18th-century operas including Gluck's *La rencontre imprévue* and Haydn's *L'anima del filosofo*.

NOËL GOODWIN

Hägg, Jacob Adolf (*b* Östergarn, Gotland, 27 June 1850; *d* Hudiksvall, 1 March 1928). Swedish pianist and composer. He began his musical training in 1865 at the Stockholm Conservatory, and as a Jenny Lind Scholar (Jenny Lind was his personal patron) he was able to continue his studies from 1870 to 1874: in Copenhagen with Gade (composition and instrumentation) and Edmund Neupert (piano); in Vienna with Anton Door (piano); and in Berlin with Friedrich Kiel (counterpoint). In his earlier years his skills as a solo pianist, accompanist and chamber music player were highly appreciated and his improvisations were admired. In 1873 he became ill, probably with encephalitis, and after his return to Sweden around 1875 – he had visited England, Italy (where he met Brahms), Switzerland and Austria in the meantime – he was mentally ill for over 20 years; however, he continued to revise and correct his scores while he was in hospital. He lived in Norway for six years but moved to Hudiksvall in 1906, where he was able to continue composing and working as a pianist. He was elected a member of the Swedish Royal Academy of Music in 1917.

As a composer Hägg followed the tradition of Mendelssohn, Schumann and Gade, although he also experimented with harmonies and style. His output was extensive, with instrumental works predominating, including five symphonies, three overtures and chamber music. His works for piano are the most important within the early Swedish Romantic style, and include two sonatas and a sonatine, ten suites, many impromptus, novelettes, bagatelles and other works. His chamber works include a cello sonata (first performed in 1872), three string quartets, trios and numerous works for violin.

BIBLIOGRAPHY

'Ur Jacob Adolf Häggs resebref' [From Hägg's travel letters], *Svensk musiktidning*, xviii (1898), 99–100, 108–10

G. Hetsch: *Jacob Adolf Hägg: ein schwedischer Komponist und sein Verhältnis zu N.W. Gade* (Leipzig, 1903)

E. Westberg: 'Jacob Adolf Hägg', *Röster i radio*, xxv (1940)

S. Kjellströmm: 'Två kontraster bland svenska tonsättare: II, Jakob Adolf Hägg, ett original', *Musikmänniskor* (Uppsala, 1943), 91–101

E. Westberg: 'Ett original bland svenska tonsättare', *Musikmänniskor* (Uppsala, 1943), 102–9

H. Westberg: 'Jacob Adolf Hägg', *Konsertnytt*, v (1969–70)

M. Söderberg: 'Jacob Adolf Hägg', *Musikrevy*, xxv (1970), 69–71

H. Westberg: 'Jakob Adolf Hägg och folkmusiken', *Sumlen: årsbok för vis- och folkmusikforskning* (1989), 9–23

LENNART RABES

Haggard, Merle (Ronald) (*b* Bakersfield, CA, 6 April 1937). American country singer and songwriter. As a teenager he was arrested on suspicion of armed robbery and committed to a reform school. Eventually imprisoned in San Quentin, in 1958 he attended a concert given there by Johnny Cash, subsequently joined the prison band, and turned to music as a profession upon his release in 1960. Returning to Bakersfield, with its burgeoning country music scene, Haggard began to play in local clubs and develop his songwriting. He began recording in 1962 and his second release, *Sing me a sad song* by Wynn Stewart, became his first hit record, the first of about forty number one records in the country music charts, followed with *When I'm a Lonesome Fugitive* (Capitol, 1966). He became a leading figure in outlaw music, a new sub-genre of country espoused by the likes of Waylon Jennings, Willie Nelson and Kris Kristofferson. His 1969 hit, *Okie from Muskogee*, a wry comment on the hippy culture, prompted the then Governor of California, Ronald Reagan, missing the song's irony, to grant him an official pardon for his past crimes.

Haggard is one of country music's most versatile writers, breathing new life into a variety of styles. His songs are often autobiographical: he drew on his childhood for *Mama tried* (1968), and recalled his time in jail in *Sing me back home* (1967). His songs chronicling the underside of the American dream have also been recorded by such performers as Willie Nelson, George Jones and Emmylou Harris. As a performer he has embraced western swing, honky tonk, blues and much besides, paying tribute to Jimmie Rodgers (*Same Train, Different Time*), the Carter Family, Hank Williams, and also to Elvis Presley on *My Farewell to Elvis* (1977).

BIBLIOGRAPHY

P. Hemphill: 'Merle Haggard', *Stars of Country Music*, ed. B.C. Malone and J. McCulloh (Urbana, IL, 1975/*R*), 326–39

M. Haggard with P. Russell: *Sing Me Back Home* (New York, 1981)

A. Cackett: 'Fightin' Man: a Tribute to Merle Haggard', *Country Music International* (Jan 1995), 42–5, 55

LIZ THOMSON

Haggin, B(ernard) H. (*b* New York, 29 Dec 1900; *d* New York, 29 May 1987). American music critic. He wrote for the *Brooklyn Daily Eagle* (1934–7) and *The Nation* (1936–57), and supplied a record review column for the *Yale Review* (1957–86). An extremely important figure in American music criticism, particularly during the 1930s and 40s, he was forceful in the articulation of his opinions and uncompromising in his artistic standards, which centred on the concept of fidelity to the composer's score; his powerful advocacy of the career of Toscanini was characteristic. Haggin undoubtedly influenced the tastes of a generation of music lovers (his readers, to paraphrase one of his book titles, were the sort of people who enjoy *Hamlet*). Throughout his career he insisted on the value of phonograph records as educational documents of performance. He displayed little sympathy for most

developments in music of the 20th century. He also wrote on ballet topics, beginning in 1935, and was one of the first American critics to recognize the importance of Balanchine.

WRITINGS

A Book of the Symphony (New York, 1937)
Music on Records (New York, 1938, 4/1945)
Music for the Man who Enjoys Hamlet (New York, 1944, rev. 2/1960/R as *Music for the One who Enjoys Hamlet*)
Music in 'The Nation' (New York, 1949/R)
The Listener's Musical Companion (New Brunswick, NJ, 1956, 2/1991)
Conversations with Toscanini (Garden City, NY, 1959, 2/1979); ed. T. Hathaway in *Arturo Toscanini: Contemporary Recollections of the Maestro* (New York, 1989)
Music Observed (New York, 1964/R as *35 Years of Music*)
The New Listener's Companion and Record Guide (New York, 1967, 5/1978)
The Toscanini Musicians Knew (New York, 1967); ed. T. Hathaway in *Arturo Toscanini: Contemporary Recollections of the Maestro* (New York, 1989)
Ballet Chronicle (New York, 1970)
A Decade of Music (New York, 1973)
Discovering Balanchine (New York, 1981)

PATRICK J. SMITH/MAUREEN BUJA

Hagius [Hagen], **Johann** (*b* Marktredwitz, Bavaria, *c*1530; *d* Marktredwitz, in or after 1575). German composer and poet. In 1553 he became a student at Wittenberg University, where he took his master's degree in 1556. On 25 March 1556 he became a preacher at the former Jungfrau monastery at Reichenbach, in the Upper Palatinate. At the beginning of 1569, 'like many other Christian men from the Palatinate', he was forced to resign his post under pressure from supporters of the Zwinglian cause, but on 26 April 1570 he was appointed town preacher (superintendent) at Eger (now Cheb), Bohemia. When in 1574 it became known that he had been responsible for an anonymous satire against the town of Erfurt, he was condemned to house arrest. It had created such a scandal on its publication in 1571 that the authorities set up a widespread search for the author in central Germany that lasted three years, and the printer, Michael Mülmarckart of Eger, was forbidden from publishing. In December 1574 Hagius was released from house arrest, and in the summer of 1575 he returned to his native town. Like many of his fellow Protestant clergymen he was a composer. His compositions are for the most part settings of the mottoes of personalities and towns, or *symbola*, as they were called. He claimed in the preface to his *Kurtze ausserlesene Symbola* (Nuremberg, 1569) that this collection would provide poets and musical directors with the means to praise their princes and bring them closer to the people. In contrast to Othmayr's Latin *symbolum* compositions, which link the given mottoes with ostinato motifs, Hagius's *symbola* are simple, strophic song motets to his own German texts. According to the preface to his *Symbola ... Martini Lutheri und Philippi Melanthonis* (Eger, 1572), he used a 'cantus gravitatis' in the old manner, composed each part 'ad verum rationem toni' and eschewed the more recent art of the madrigalists. Concerning his texts Wolkan (1894) praised 'the flow of the language and the relative purity of the strophic form'.

BIBLIOGRAPHY

MGG1 (W. Brennecke) [incl. work list]
R. Wolkan: *Böhmens Antheil an der deutschen Litteratur des 16. Jahrhunderts*, i: *Bibliographie der deutschen Litteratur Böhmens im XVI. Jahrhundert* (Prague, 1890); iii: *Geschichte der deutschen Litteratur in Böhmen bis zum Ausgange des 16. Jahrhunderts* (Prague, 1894) [with complete catalogue of works]
K. Riess: *Musikgeschichte der Stadt Eger im 16. Jahrhundert* (Brno, 1935)

WILFRIED BRENNECKE

Hagius [von Hagen], **Konrad** [Conrad, Conradus] (*b* Rinteln, Westphalia, 1550; *d* Rinteln, 1616, before 23 Sept). German composer and singer. He led a restless life that took him to many parts of Europe in the service of both Protestant and Catholic masters. He is first heard of in 1581–2, when he applied to be a bass in the Protestant Stuttgart Hofkapelle. In 1584 he is mentioned as court composer to Count Ezard II of East Friesland at Emden. In that year he also applied for the post of 'Sangmeister' at the Reformed Grote Kerke there, though he seems not to have secured a permanent position.

From 1586 until the early 1590s Hagius was employed by the Catholic Duke Johann Wilhelm of Jülich at Düsseldorf. It was there that in 1589 he published his setting of Kaspar Ulenberg's psalter, composed in close collaboration with the author. Later he seems to have travelled widely through Germany, Austria, Bohemia, Hungary, Poland, Prussia and Lithuania, although only his publications in Danzig and Thorn in 1594 and his application for a post at the court of Count Simon zu Lippe at Detmold in 1596 provide evidence of this. There are grounds for believing that a portrait of him, which was the source of the woodcut in his prints of 1604 and 1616 (reproduced in *MGG1*), was painted in Poland in 1595. From November 1600 to June 1603 he sang bass in the Stuttgart Hofkapelle. In 1604 he described himself on the title-page of his *Newe deutsche Tricinien* as a musician to the Elector Palatine at Heidelberg. In 1606 he dedicated the second edition of his psalter to the Archbishop and Elector of Mainz and published from Mainz a book of *Magnificat* settings for the Catholic rite, which he dedicated to Marcus and Christoph Fugger. From November 1607 he was again a bass in the Stuttgart Hofkapelle until in February 1609 he was dismissed because he was a papist. Later that year Count Ernst III of Holstein-Schauenburg and Sternberg, who did much for the arts, summoned him to set up a musical establishment at his Reformed court at Bückeburg and appointed him Kapellmeister. He was, however, getting on in years and apparently found his administrative duties irksome, so in 1611 he was allowed to return to his native town on condition that he composed something for the court every year. At the baptism of a son on 23 September 1616 he is referred to as having already died.

Konrad Hagius belongs to a group of late 16th-century German composers in whose work traces of several traditions may be discerned, notably the Lutheran, Flemish and Italian. The few compositions by him available in modern editions are expressive pieces in a madrigalian manner, tightly knit and sensitively underlaid. The Ulenberg Psalter, which he wrote 'for young people', is mainly in a simple and attractive note-against-note style that made it suitable for everyday use in Catholic schools and churches; for educational reasons it also includes a few simple polyphonic pieces.

WORKS

Die Psalmen Davids ... durch den Herrn Casparum Ulenbergium in Truck verfertigt, 4vv (Düsseldorf, 1589, enlarged 1606); ed. in DRM, iii (1955)
Glückwünschung: zu einem glückseligen Eingang des 94. Jahrs, 5vv (Thorn, 1594)
Newe deutsche Tricinien, 3vv (Frankfurt, 1604)

Canticum virginis intemeratae Magnificat, 4–6vv (Dillingen, 1606); 1 Magnificat, Ps. cxvii, ed. M. Seiffert, *Musik am Hofe des Grafen Ernst, 1601–1622* (Bückeburg and Leipzig, 1922)
Ander Theil newer teutscher Tricinien ... neben andern hinzu gesetzten Gesängen, 4–6vv, auch etlichen Fugen und Canonen, 2–6vv (Frankfurt, 1610), lost
Erster Theil etlicher teutscher geistlicher Psalmen und Gesänge, 4–6vv (Frankfurt, 1612)
Erster Theil newer teutscher Gesäng, 2–8vv (Frankfurt, 1614), lost
15 works, 1616[24]

BIBLIOGRAPHY

MGG1 (W. Brennecke)
R. Eitner and others: 'Conrad Hagius von Hagen', *MMg*, xiii (1881), 15–16, 177–80; xiv (1882), 181–2
J. Overath: Introduction to DRM, iii (1955)
S. Fornaçon: 'Kaspar Ulenberg und Konrad von Hagen', *Mf*, ix (1956), 206–13
C. Gottwald: 'Humanisten-Stammbücher als musikalische Quellen', *Helmut Osthoff zu seinem siebzigsten Geburtstag*, ed. W. Stauder, U. Aarburg and P. Cahn (Tutzing, 1969), 89–103

WILFRIED BRENNECKE

Hagley, Alison (*b* London, 9 May 1961). English soprano. She studied at the GSM, then at the National Opera Studio. After appearances in Handel at the Batignano Festival in 1985 and in *La finta giardiniera* at the Camden Festival the following year, she made her Glyndebourne début in 1988 as the Little Owl in *L'enfant et les sortilèges*, returning as Papagena, Zerlina, Nannetta and, most notably, as a delightful and quick-witted Susanna at the reopening of the new house in 1994, a performance preserved on video. Her ENO début in 1991 was as Lauretta in *Gianni Schicchi*, and she has subsequently returned there to sing Gretel and Nannetta. In 1992 she was a subtle and affecting Mélisande in Peter Stein's staging of *Pelléas et Mélisande* with the WNO, with Boulez conducting. For Scottish Opera she has undertaken Musetta and Adèle (*Die Fledermaus*) and for the Staatsoper in Munich Susanna, Zerlina and Bella (*The Midsummer Marriage*). After smaller roles at Covent Garden, Hagley sang Susanna there in 1997. She was Dorabella in Rattle's recording of *Così fan tutte*, based on live performances, in 1995. She is also a noted concert singer, and took part in McCreesh's admired recording of Handel's *Solomon*, where her warm, finely phrased singing epitomizes her work in all fields.

ALAN BLYTH

Hague, Charles (*b* Tadcaster, 4 May 1769; *d* Cambridge, 18 June 1821). English violinist and composer. He received his first instruction from his older brother William, who had inherited a music shop in Cambridge. Later Antonio Manini (a pupil of Tartini) gave him lessons in violin playing and singing, and Pieter Hellendaal (the elder) in thoroughbass and composition. During 1783–4 he sang under Manini in Cambridge and other East Anglian towns, and after Manini's death in 1786 went to London to continue his studies with the violinist Salomon and the composer Benjamin Cooke.

On his return to Cambridge he became 'first master of the violin' as successor to Manini; the young William Crotch was one of his pupils. In 1794, as a member of Trinity Hall, he took the degree of MusB, submitting as his exercise an anthem with orchestral accompaniment *By the Waters of Babylon* which was performed in the Church of St Mary the Great on 29 June, and published in London later the same year. As a result of his association with the short-lived Harmonic Society of Cambridge he published *A Second Collection of Glees, Rounds and Canons* (1800). On the death of John Randall, Hague was elected professor of music on 17 April 1799, and became MusD in 1801. His last large-scale composition was an *Ode at the Installation of the Duke of Gloucester* (the words by William Smythe) for the installation of the new chancellor of the university on 28 June 1811. In addition to various song settings, and a *Duett for Two Performers on One Violin* (Cambridge, *c*1795), in 1815 he published 12 of Haydn's symphonies arranged as quintets for flute and strings (H I: 66, 69, 74, 44, 63, 75, 70, 41, 71, 47, 77 and 53). He outlived his eldest daughter, Harriet (*b* 1793; *d* 9 Feb 1816), whose six songs with piano accompaniment were published in 1814. An obituary by Rev. Thomas Twiton was published in *The Quarterly Musical Magazine and Review* (no.4, 1822, pp.123–8).

CHRISTOPHER HOGWOOD

Hague, The (Dut. Den Haag; 's-Gravenhage). Dutch city. As the seat of government since the 16th century, The Hague takes second place in Dutch musical life after Amsterdam. Apart from records of bells for the Jacobskerk, the earliest records of musical life date from the 17th century, under the government of stadholder Frederik-Hendrik, when Constantijn and Christiaan Huygens lived there. In the 1670s the viol player Carolus Hacquart organized performances in the Mauritshuis; in 1699 the theorist and composer Q.G. van Blankenburg was appointed organist at the Nieuwe Kerk. From the 17th century the stadholders were patrons of music, but it was only under Willem V (1766–95) that the court orchestra flourished. Its German conductor C.E. Graaf had talented local musicians at his disposal and he also collaborated with visiting foreign musicians (in 1765–6 with the Mozart family). In the 18th century the city had a flourishing amateur orchestra consisting chiefly of members of the nobility. One of these was the composer Count Unico Wilhelm van Wassenaer (1692–1766), whose six *Concerti armonici* were long presumed to be the work of Pergolesi. The vicissitudes of the French occupation prevented the establishment of a royal chapel until 1821, when one was founded by King Willem I; it existed until 1841.

Opera, cultivated in The Hague from the 17th century, always depended on foreign companies, particularly at the Théâtre Français, whose 18th-century scores and librettos, now in the Gemeentemuseum, indicate its extensive repertory. Most performances were given in a theatre (now demolished) in the Casuaristraat; there was constant rivalry between various Italian and German companies. In 1804 the Korte Voorhout (a former palace) was rebuilt as the Royal Theatre (Koninklijke Schouwburg). It was extensively renovated in 1863 and 1998. Now it is used for theatrical productions. After World War I the French opera was discontinued, and opera life was reduced to occasional performances by Dutch and foreign companies. In 1966 the 1600-seat Circustheater at Scheveningen, the city's seaside resort, was renovated. The Amsterdam-based Nederlandse Operastichting has given the premières there of several Dutch operas. In 1987 most operatic performances were transferred to the Lucent Danstheater, which has a capacity of 1000.

The oldest existing concert hall is the Diligentia at the Lange Voorhout, built in 1821, where all important orchestral and chamber music concerts were given. Because of the Diligentia's small capacity, the noted

Gebouw voor Kunsten en Wetenschappen was built in 1874; it also housed opera and ballet but was destroyed by fire in 1964. In the Kurhaus at the beach at Scheveningen (opened 1885) annual summer concerts were given by the Berlin PO for 25 years, and later by the Lamoureux Orchestra and the Residentie-Orkest (under Carl Schuricht and Ignaz Neumark). The Nederlands Congresgebouw was completed in 1969 and a new concert hall, the Dr Anton Philipszaal, opened in 1987.

In the mid-18th century concerts were given in the garden of the Nieuw Vaux-Hall inn, arranged by Albertus Groneman. From 1821 to 1906 the Concert Diligentia Society organized subscription concerts conducted by, among others, the composer Johannes Verhulst (1816–91), who dominated the city's musical life for much of the 19th century, Richard Hol and Willem Mengelberg. In 1891 the Amsterdam Concertgebouw Orchestra began to give an annual series of concerts. The Hague's own orchestra, the Residentie-Orkest, was founded in 1903 by Henri Viotta; its subsequent conductors have been Peter van Anrooy (1917), Frits Schuurman (1938), Willem van Otterloo (1949), Jean Martinon (1974), Ferdinand Leitner (1976), Hans Vonk (1980) and Evgeny Svetlanov (1992). The orchestra has established an international reputation, attracts many guest conductors, and through its concerts and recordings has done much to promote Dutch composers. In 1910 it first visited London, and in 1963 first toured the USA. The internationally known Nederlands Dans Theater, founded in 1959, is also based in The Hague. There are several choral societies, of which the most important are the Toonkunstkoor (1829), the Excelsior (1881) and De Stem des Volks (1907); noted male choirs include the Cecilia (1830) and Die Haghe Sanghers (1917). The Maatschappij tot Bevordering der Toonkunst has organized festivals since 1834, and the annual HOLLAND FESTIVAL was founded in 1948.

Musical education in The Hague dates from 1826 when the Koninklijke Muzijkschool was founded; it became a conservatory in 1900 and moved into new premises in 1980; its directors have included the composers Johan Wagenaar, Sem Dresden, Henk Badings, Hendrik Andriessen and Kees van Baaren. Before musicology was introduced in Dutch universities D.F. Scheurleer was active in this field and founded the Union Musicologique (1921–7). His extensive collection (a library and musical instruments) now belongs to the music department of the Gemeentemuseum. The Hague also has an important public music library.

BIBLIOGRAPHY

J. Meihuizen: *Gebouw voor kunsten en wetenschappen 1874–1924* (The Hague, 1924)

G.A. van Haeften: *Koninklijk conservatorium voor muziek te 's-Gravenhage 1826–1926* (The Hague, 1926)

G.A. Gillhoff: *The Royal Dutch Theatre at The Hague 1804–1876* (The Hague, 1938)

J. Weyand: *De roman van een orkest: gedenkboek ... van Het Residentie Orkest* (The Hague, 1947)

A.B.M. Brans and E. Cornelis: *Het Residentie-Orkest 50 jaar* (The Hague, 1954)

C. von Gleich: *Haags Gemeentemuseum: portret van de muziekafdeling – protret van de verzameling Scheurleer* (The Hague, 1985)

H. de Kler: *Zeven eeuwen orgels in Den Haag* (Alphen aan den Rijn, 1987)

CLEMENS VON GLEICH (with MICHAEL DAVIDSON, WILHELMUS HERMANUS THIJSSE)

Hahn, Georg Joachim Joseph (*b* ?Münnerstadt, Bavaria, *c*1690; *d* after 1769). German composer and theorist. All that is known about this mid-18th-century composer, who contributed a significant thoroughbass manual, are the few sketchy biographical details he revealed in his own works and one comment in a contemporary edition of his music in which he is identified as a Benedictine monk at Gegenbach (*Geistliche Arien mit Melodien*, 1769). In his thoroughbass work of 1751 he said he had devoted many hours to music during the past 40 years; according to the title-page, he was senator and choir director at Münnerstadt. In the next year, the title-page of his *Sing- und klingendes Lieb-, Lob-, und Danck- und Denckopfer* indicates that he had become *Ratsverwandter*. A composer of sacred music and some keyboard pieces, which remain to be investigated, he also wrote the *Wohl unterwiesene General-Bass-Schüler*, as 'a conversation between a teacher and student concerning thoroughbass in which are clearly explained all the serviceable rules of this science, theoretical as well as practical, together with which are shown some preludes using the important keyboard finger patterns' (*Handgriff*). The first part gives the usual basic rules of keyboard playing, together with an explanation of thoroughbass figures which seems to be influenced by G.P. Telemann's *Singe-, Spiel-, und General-Bass-Übungen* (Hamburg, 1733). The second part opens with an explanation of the 24 scales and the appropriate chord for each degree of the major and minor scale. Much of this part consists of helpful comments regarding the accompaniment of recitatives and plainchant. Hahn gave some particularly good examples for the improvisatory style of performing preludes and fantasies (which he warns is not an appropriate style for normal thoroughbass accompaniment). His practical manual is too little recognized in modern literature on thoroughbass practice.

WORKS

VOCAL

Cornucopiae musicum in se sono vocali-instrumentali continens 32 cantilenas; nimirum arias XX. tam latinas tam germanicas ... et threnodias XII, 1–2vv, insts (Augsburg and Graz, 1735)

Partus harmonicus exhibens 6 missas nimirum III. solennes diductiores III. minus solennes breviores cum II. de Requiem, 4vv, 2 vn, va, org (2 tpt and timp ad lib), op.2 (Augsburg, 1746)

Marianisches Sing- und Kling-Opffer, bestehend aus XXIV. leichten Teutschen Arien, XXIV. auf die Fest-Täg Mariae, und X. zugesetzte, 1–2vv, insts, op.3 (Augsburg, 1749)

Sing- und klingendes Lieb-, Lob-, und Danck- und Denckopfer, ... XXXIII. leichten teutschen Arien, auf die fürnehmste Feste des Herrn, 1–2vv, insts, op.5 (Augsburg, 1752)

Liturgia vocali ac instrumentali sono magnificata sive VI. missae, 4vv, 2 vn, 2 tpt, org, vc, op.6 (Augsburg, 1754)

Wiederhohltes Marianisches Sing- und Kling-Opffer, bestehend aus XXXIV. leichten teutschen Arien, XIV. auf die besondere Fest-Täg Mariä, X. von Maria zu allen Zeiten. und X. zugesetzte, 1–2vv, insts, op.7 (Augsburg, 1756)

Officium vespertinum tum rurale, tum civile exhibens III. vesperas stylo brevi ac levi elaboratas ... cum psalmis residuis per annum occurentibus, SA, vn, org (TB, 2 tpt, vc ad lib), op.7 (Augsburg, 1759)

Wiederhohltes Sing- und Klingendes Lob deren Heiligen, Oder: XXXII. leichte Teutsche Arien von denen Heiligen Gottes, 1–2vv, insts, op.8 (Augsburg, 1759)

XXII. Antiphonae de B.V. Maria. nimirum V. Alma, V. Ave. V. Regina coeli. VII. Salve Regina, 1v, vn, org, op.9 (Augsburg, 1762) [nos. 1, 6, 11, 16, 21, 22 for 2vv]

G.J.J. Hahns ... geistliche Arien mit Melodien, in melismatischer Schreibart, versehen von R.P. Ildephons Haas, 1. Slg. bestehend in 40 Arien (Augsburg, 1769) [a selection from Hahn's pubd arias]

INSTRUMENTAL

Harmonischer Beytrag zum Clavier, bestehend in X. nach jetziger Art eingerichteten Praeambulis, XVI zum Choral-Gesang anständigen Versetten und einer Sonata, kbd (Nuremberg, n.d.)
Clavier Übung bestehend in einer leichten und kurz gefasten Sonata, kbd (Nuremberg, *c*1746)
Leichte und zur Ermunterung dienende Handarbeit in 2 Sonaten, kbd (Augsburg, 1753), see Heussner
Sonata, hpd/pf, vn, in *D-SWl* according to *EitnerQ*

THEORETICAL WORKS

Der wohl unterwiesene General-Bass-Schüler, oder Gespräch zwischen einem Lehrmeister und Scholaren vom General-Bass, worinnen alles zu dieser Wissenschafft dienliche nach richtigen Grund-Sätzen, so theoretisch als practisch deutlich vorgetragen (Augsburg, 1751, enlarged 2/1768)

BIBLIOGRAPHY

EitnerQ
Catalogus aller musicalischen Bücher, welcher Johann Jacob Lotters seel. Erben ... selbst verlegt (Augsburg, 1753); ed. A. Layer as *Katalog des Augsburger Verlegers Lotter von 1753*, CaM, ii (1964)
H. Heussner: 'Der Musikdrucker Balthasar Schmid in Nürnberg', *Mf*, xvi (1963), 348–62

GEORGE J. BUELOW

Hahn, Reynaldo (*b* Caracas, 9 Aug 1874; *d* Paris, 28 Jan 1947). French composer, conductor and writer of Venezuelan birth. Hahn's mother, Elena Maria Echenagucia, came from a Spanish family, established in Venezuela since the 18th century. His father, Carlos Hahn, was born in Hamburg and emigrated to South America as a young man. Reynaldo was the youngest of 12 children and was not quite four years old when the family moved to Paris. Hahn had already shown a talent for music in Caracas; once in France he began to play, making his début, aged six, at a musical soirée hosted by the Princesse Mathilde, niece of Napoleon I. Hahn entered the Paris Conservatoire in October 1885, where his teachers included Massenet. While there he made the acquaintance of Ravel, Cortot and Edouard Risler, and began to compose songs, among them one which brought him early fame, *Si mes vers avaient des ailes*. This was dedicated to his sister Maria, who had married the painter Raymundo de Madrazo. It was at their house that Hahn met many of the leading young artists of the time, including Daudet, for whose play *L'obstacle* Hahn composed incidental music when he was only 16.

Hahn's song cycle to poems by Verlaine, *Chansons grises*, was completed while he was still a student at the Conservatoire. The first performance was given by Sybil Sanderson, Massenet's favourite soprano, at Daudet's house, with Verlaine present. Even during the years after his death, when Hahn's music fell out of favour, 'L'heure exquise', the fifth song of the group, remained known. Hahn's own voice, a light baritone, was put to good use throughout his career; he accompanied himself in his own songs, and in opera arias and popular songs of the day. A collection of 20 of Hahn's songs, published by Heugel in 1895, increased his celebrity, so much so that the novelist and explorer Pierre Loti allowed Hahn to adapt his autobiographical *Le mariage de Loti* as the opera *L'île du rêve*. By the time this received its first performance at the Opéra-Comique in 1898, France had been divided by the Dreyfus affair. Hahn and his two closest friends, Marcel Proust and the actress Sarah Bernhardt, joined the Dreyfusard camp. This political turmoil affected the lives of everyone in France, even after 1906 when Dreyfus was finally cleared. Hahn, partly Jewish and fiercely attached to France, was deeply disturbed by this conflict.

Neither *L'île du rêve*, nor Hahn's second opera, *La Carmélite*, which was given a prestigious première with Emma Calvé in 1902, remained in the repertory. This disappointment meant that most of Hahn's music composed between 1902 and the outbreak of war in 1914 was not for the stage, although his ballet *Le bal de Béatrice d'Este*, conceived merely as a *divertissement*, has remained one of his best-known and most regularly performed pieces. During the 1900s his career as a conductor and critic gained momentum. He began to write for journals (he was critic for *La presse* from 1899, then for *La flèche* from 1904); as well as conducting concerts of his own music, he organized a Mozart Festival in Paris, and was invited to conduct *Don Giovanni* at Salzburg. Although he continued to compose and publish songs, notably the cycle *Etudes latines* in 1900, his most extensive work from this period is the sequence of piano pieces gathered under the title *Le rossignol éperdu* (1902–10). A Proustian ethic seems to drive the music, with its evocations and memories of places and impressions. After long neglect, there was a revival of interest in Hahn's instrumental music in the 1990s.

Hahn took French nationality in 1909 and, at the outbreak of war in 1914, volunteered for the army (although he was over the official age limit for conscription). He served as a private, and was eventually promoted to corporal. While at the front he composed the cycle of five songs on poems by Robert Louis Stevenson, and began to sketch his opera based on Shakespeare's *The Merchant of Venice*.

Hahn's greatest commercial success as a composer dates from the early 1920s. Returning to Paris after the war, and following the deaths of Proust and Bernhardt, Hahn composed *Ciboulette*, a nostalgic evocation of 19th-century Paris, set in the old market of Les Halles. This was a huge success, and was followed by the musical comedy about the adventures of the young Mozart in Paris, created for Yvonne Printemps (wife of the playwright Sacha Guitry) who acted and sang the role of the composer. *Mozart*, although tailored for the Guitrys, has been revived several times, as has a second collaboration with Guitry, *O mon bel inconnu*.

In the late 1920s Hahn composed what became his best-known concert work, a piano concerto, which was given its first performance by Magda Tagliaferro, who subsequently recorded it with the composer. Hahn's only major commission for the Paris Opéra was *Le marchand de Venise*. Although it was received with some enthusiasm, and had several revivals, Hahn's mixture of light, operetta-like music for the romantic scenes and his dramatic declamatory style for Shylock is problematic.

Because of his Jewish ancestry, Hahn's music was banned by the Nazis during the occupation of France (1940–44), and the elderly composer spent the war years partly in hiding, but still working on songs, instrumental music, and his final work for the stage, *Le oui des jeunes filles*, which was first performed posthumously.

At the end of the war, when Hahn returned to Paris (he had eventually settled in Monte Carlo), he was appointed director of the Opéra and during his tenure there he conducted an important revival of Méhul's *Joseph*, and gave his last concerts, with Tagliaferro and Ninon Vallin, one of his favourite sopranos, with whom he had recorded several of his own songs before the war.

Hahn's music, dismissed by critics of the 1950s and 60s as merely evocative of Paris salons around 1900, gradually began to attract musicians and audiences after 1970, in particular, his *mélodies*. His settings of Verlaine and Leconte de Lisle have been compared to those by Fauré and Duparc. His piano and violin concertos, and his music for piano, have a mixture of the romantic and the experimental that lifts them above nostalgia. Although *Ciboulette* has never found a wide public outside France, it holds its place in the repertory, and revivals of his other light operas suggest that there may be a future for his other stage works.

WORKS

STAGE

first performed in Paris unless otherwise stated

Fin d'amour (ballet-pantomime), 1892
L'île du rêve (idylle polynésienne, 3, A. Alexandre and G. Hartmann, after P. Loti), OC (Favart), 23 March 1898
La Carmélite (comédie musicale, 4, C. Mendès), OC (Favart), 16 Dec 1902
La pastorale de Noël (Christmas mystery, 3, La Tourasse and de Taurines), Arts, 23 Dec 1908
Le bal de Béatrice d'Este (ballet), 1909
La fête chez Thérèse (ballet, Mendès), Opéra, 1910
Le bois sacré (ballet-pantomime), 1912
Le dieu bleu (ballet, J. Cocteau, F. de Madrazo), Châtelet, 13 May 1912
Miousic (opérette, 3, P. Ferreir), Olympia, 22 March 1914 [incl. music by Saint-Saëns, Lecocq, Messager and others]
Nausicaa (oc, 3, R. Fauchois), Monte Carlo, Opéra, 10 April 1919
Fête triomphale (op, 3, St Georges de Bouhélier), Opéra, 14 July 1919
La colombe de Bouddha (conte lyrique, 1, Alexandre), Cannes, 21 March 1921
Ciboulette (opérette, 3, R. de Flers and F. de Croisset), Variétés, 7 April 1923
Mozart (comédie musicale, 3, S. Guitry), Edouard VII, 2 Dec 1925
Degas (spectacle de danses), 1925
La reine de Scheba (scène lyrique, 1, E. Fleg), Châtelet, 6 March 1926
Une revue (comédie musicale, 1, M. Donnay and H. Duvernois), Porte-St-Martin, 28 Oct 1926
Le temps d'aimer (comédie musicale, 3, P. Wolff, Duvernois and H. Delorme), Michodière, 7 Nov 1926
Brummell (opérette, 3, Rip and R. Dieudonné), Folies Wagram, 16 Jan 1931
Valses (ballet), 1932
O mon bel inconnu (comédie musicale, 3, Guitry), Bouffes-Parisiens, 5 Oct 1933
Malvina (opérette, Donnay and Duvernois), Gaîte-Lyrique, 23 March 1935
Le marchand de Venise (3, M. Zamacoïs, after W. Shakespeare), Opéra, 25 March 1935
Beaucoup de bruit pour rien (comédie musicale, 4, J. Sarment, after Shakespeare), Madeleine, March 1936
Aux bosquets d'Italie (ballet, A. Hermant), Opéra, 1937–8
Le oui des jeunes filles (op, Fauchois, after Moratin), orchd Büsser, OC (Favart), 21 June 1949
Incid music: L'obstacle (A. Daudet), 1890; Nocturne (M. Star), 1895; Esther (J. Racine), 1898; Dalila (O. Feuillet), 1899; Les deux courtisanes (F. de Croisset), 1902; Werther (Decourcelle and Grisafulli), 1902; Angelo, tyran de Padoue (V. Hugo), 1905; Scarron (Mendès), 1905; La vierge d'Avilla (Mendès), 1906; Méduse (M. Magre), 1911; L'homme à la rose (H. Bataille), 1919; Andrea del Sarto (A. de Musset), 1920; Manon, fille galante (Bataille and A. Flament), 1923; Seigneur Polichinelle (Zamacoïs), 1925; L'homme avec dix femmes (Zamacoïs), 1937
Film scores: La dame aux camelias, 1934; Sapho, 1934

SONGS

for solo voice and piano unless otherwise stated

Song cycles: Chansons grises (P. Verlaine), 1887–90; Rondels (C. d'Orléans, T. de Banville, Mendès), 1898–9; Etudes latines (Leconte de Lisle), 1900; Venezia (Venetian dialect, trans. M. Léna), 1901; Les feuilles blessés (J. Moréas), 1901–6; Chansons et madrigaux (d'Orléans, J.A. de Baïf, A. d'Aubigné, A. Boesset), 1907; Amour sans ailes (M. Robinson), 1911; 5 petites chansons (R.L. Stevenson), 1915; Chansons espagnoles (1947)
Mélodies: Rêverie (Hugo), 1888: Si mes vers avaient des ailes (Hugo), 1888; Mai (F. Coppée), 1889; Aubade espagnol (Daudet), 1890; Paysage (A. Theuriet), 1890; Dernier voeu (de Banville), 1891; Infidélité (T. Gautier), 1891; La nuit (de Banville), 1891; Offrande (Verlaine), 1891; Trois jours de vendange (Daudet), 1891; D'une prison (Verlaine), 1892; Fêtes galantes (Verlaine), 1892; Séraphine (H. Heine), 1892; L'énamourée (de Banville) (1892); Seule (Gautier) (1892); Cimetière de campagne (G. Vicaire), 1893; L'incrédule (Verlaine), 1893; Nocturne (J. Lahor), 1893; Les cygnes (A. Renaud), 1893–4; Fleur fanée (L. Dierx) (1894); A Phidylé (Leconte de Lisle), B, 6 S, 4 T, pf 4 hands, 1895; Cantique (Racine), 1v/women's chorus, pf (1896); Naguère, au temps des églantines (Mendès), 1896; Théone (J. Moréas) (1897); La délaissée (Mme Blanchechotte) (1898); Le souvenir d'avoir chanté (Mendès) (1898); Le marchand des marrons (P. Collin), 1899; Le printemps (de Banville) (1899); Quand je fus pris au pavillon (d'Orléans) (1899)
La chère blessure (Blanchechotte) (1900); Quand la nuit n'est pas étoilée (Hugo) (1900); J'ai caché dans la rose en pleurs (A. Silvestre) (1903); O fons Bandusiae (Horace), ?1905; Au pays musulman (H. de Régnier), 1906; Les fontaines (de Régnier) (1910); A une étoile (de Musset), ?1911; Avoir des ailes de colombe (Robinson, trans. Duclaux) (1911); Chanson au bord de la fontaine (M. Magre) (1912); Le rossignol des lilas (L. Dauphin) (1913); A Chloris (T. de Viau) (1916); Le plus beau présent (Magre) (1917); Puisque j'ai mis ma lèvre (Hugo) (1917); Ma jeunesse (H. Vacaresco) (1918); A nos morts ignorées (L. Hennevé) (1918); Dans la nuit (J. Moréas) (1921); La douce paix (G. de Saix) (1921); Fumée (Moréas) (1921); Sur l'eau (Sully-Prudhomme) (1921); Au rossignol (de Saix) (1955); L'amitié (1955); Chanson (1955); Je me souviens (de Saix) (1955); La nymphe et la source (1955); Sous l'oranger (1955); Ta main (1955); La vie est belle (1955); Dans l'été

OTHER WORKS

Choral: Prométhée triomphant (P. Reboux), solo vv, chorus, orch, 1908; Le pauvre d'Assise (orat, Rivollet), *c*1918–33
Orch: Nuit d'amour bergamasque, sym. poem, 1893; Marine, chbr orch, 1898; Vn Conc., 1927; Pf Conc., 1931; Conc., 5 insts, orch, 1942; Conc. provençal, fl, cl, bn, hn, str, 1945; Vc Conc. 'Révision et cadence de Ferdinand Pollain' (Paris, 1955), unfinished; Suite honogroise, vn, pf, perc, str
Chbr: Pf Trio, f, 1896; Romance, A, vn, pf, 1901; Sarabande, thème variée, cl, pf, 1903; Variations chantantes, vc, pf, 1905; Nocturne, vn, pf, 1906; Danse pour une déesse, fl, pf, 1913; Pf Qnt, 1921; Sonata C, vn, pf, 1926; Divertissement pour une fête de nuit, str qt, 1931; Eglogue, wind trio, 1936; Soliloque et forlane, va, pf, 1937; Str Qt, a, 1939; Romance, fl, va, vc; 2 préludes, org
Pf: Une abeille, 1889; Suite concertante, 1889; Hippomène et Atalante, 1890; Les impressions, 1890; Scherzo lent, 1891; Notturno alla italiana, 1891; Variations sur un thème de Charles Levadé, pf 4 hands, 1892; 3 préludes sur des airs populaires irlandaises, pf 4 hands, 1895; Portraits de peintres, 1896; Premières valses, 1897; Le rossignol éperdu, 1902–10; Berceuses, pf 4 hands, 1904; Variations puériles sur une mélodie de Carl Reinecke, 1905; Bacchante, 1905; Les jeunes lauriers, 1915; Pour vercer un convalescent, 1915; Le ruban dénoué, 1915; 2 études, 1927; other pieces

Principal publisher: Heugel

WRITINGS

Du chant (Paris, 1920, 2/1957; Eng. trans., 1990, as *On Singers and Singing*)
La grande Sarah (Paris, 1930; Eng. trans., 1932, as *Sarah Bernhardt*)
Journal d'un musicien (Paris, 1933)
L'oreille au guet (Paris, 1937)
Thèmes variés (Paris, 1946)

BIBLIOGRAPHY

M. Proust: *Lettres à Reynaldo Hahn*, ed. P. Kolb (Paris, 1956)
A. Morrison: 'Reynaldo Hahn', *Recorded Sound*, no.21 (1966), 11–16 [with discography by H.M. Barnes and V. Girard]
D. Benahan: *Reynaldo Hahn: su vida y su obra* (Caracas, 1973)
W. Schuh: 'Zum Liedwerk Reynaldo Hahns', *Schweizer Beiträge zur Musikwissenschaft*, ii (1974), 103–26
B. Gavoty: *Reynaldo Hahn* (Paris, 1976)
J. Harding: *Folies de Paris* (London, 1979)
A. Porter: 'The Best of Hahn', *Opera*, xlviii (1997), 47–51

P. Prestwich: *The Translation of Memories: a Memoir of the Friendship between Marie Nordlinger, Reynaldo Hahn and Marcel Proust* (London, 1999)

PATRICK O'CONNOR

Hahn, Ulrich. *See* HAN, ULRICH.

Hähnel, Johannes. *See* GALLICULUS, JOHANNES.

Haibel [Haibl, Heibel], **(Johann Petrus) Jakob** [Jacob] (*b* Graz, 20 July 1762; *d* Djakovar [now Đakovo], 24 March 1826). Austrian composer, singer and choirmaster. He joined Schikaneder's company at the Freihaus-Theater auf der Wieden in or around 1789, acted and sang tenor roles and, from the mid-1790s, supplied the theatre with Singspiele and incidental music. After the death of his first wife in 1806 he left Vienna and went to Djakovar, Slavonia, where he spent the rest of his life as choirmaster at the cathedral. On 7 January 1807 he married Sophie Weber, thereby becoming Mozart's posthumous brother-in-law. After Haibel's death, his widow moved to Salzburg and lived with her sister Constanze; Sophie Haibel had been close to Mozart in his last months, as is made clear by the moving report she wrote in 1825 for Constanze's second husband, G.N. Nissen.

Haibel's first score for Schikaneder, the ballet *Le nozze disturbate*, was given no fewer than 39 times in 1795, the year of its première; Beethoven's set of 12 variations on a *Menuett à la Viganò* WoO68 (1795) is based on an air from this work. Haibel's greatest success was *Der Tiroler Wastel* of 1796, to an 'opera' libretto by Schikaneder; it was given 66 times that year and 118 times in all at the Freihaus-Theater, and was also staged in innumerable other theatres. None of Haibel's other original scores even remotely equalled its success, though in 1809 the 'musical quodlibet' *Rochus Pumpernickel* began its triumphant progress: 136 performances in the Theater an der Wien between 1809 and 1843, productions in numerous Austrian and German theatres, and at least three sequels. It is not known what direct part Haibel (then a distant provincial choirmaster) took in preparing the work. Recent research has brought to light a quantity of sacred works by Haibel (see Blažeković and Stipčević, 1992).

WORKS

stage works first performed in Vienna and music lost unless otherwise stated

WJ – *Theater in der Josefstadt*
WL – *Theater in der Leopoldstadt*
WW – *Theater an der Wien*
WWD – *Freihaus-Theater auf der Wieden*

Le nozze disturbate, oder Die unterbrochene Hochzeit (ballet-pantomime, 4, G.B. Checchi), WWD, 18 May 1795, excerpt ed. G. Cappi, *Musikalisches Wochenblatt*, iii/32 (1809)
Der Einzug in das Fiendesquartier (Spl), *c*1795
Der Tiroler Wastel (komische Oper, 3, E. Schikaneder), WWD, 14 May 1796, *D-Mbs*, ov., songs (Vienna, *c*1796), vs (Vienna, 1969)
Östreichs treue Brüder, oder Die Scharfschützen in Tirol, oder Der Landsturm (Spl, 2, Schikaneder), WWD, 25 Oct 1796 [pt 2 of Der Tiroler Wastel]
Das medizinische Konsilium (komische Oper, 2, Schikaneder), WWD, 4 March 1797
Tsching! Tsching! Tsching! (Spl, 3, Schikaneder), WW, 6 Feb 1802
Die Entstehung des Arlequins und der Arlequinette (pantomime, 2, F. Kees), WL, 1 July 1805
Der Müllertomerl, oder Die Bergmännchen (Operetta, 3, after Schikaneder), WL, 25 July 1807
Rochus Pumpernickel (Quodlibet, 3, M. Stegmayer, after Molière: *Monsieur de Pourceaugnac*), WW, 28 Jan 1809, *A-Wn*, vs (Bonn, n.d.) and (Vienna, n.d.), collab. I. von Seyfried
Plays with songs: Das Jägermädchen [Act 3] (3, M. Stegmayer), WWD, 25 Sept 1798, collab. Seyfried and J. Henneberg; Astaroth der Verführer, oder Der Gürtel und die Harfe, pt 1: Ritter und Harfner (2, Perinet), WWD, 13 April 1799; Der Papagei und die Gans, oder Die zisalpinischen Perücken (3, Schikaneder), WWD, 25 May 1799; Alle neun und ins Zentrum (3, Perinet), WW, 19 Feb 1803; Das Scheibenschiessen, oder Die ausgespielten Bräute (3, Perinet), WL, 19 March 1804; Der kleine Cesar, oder Die Familie auf dem Gebirge (3, Perinet), WL, 25 July 1804; Der Hungerturm, oder Edelsinn und Barbarey der Vorzeit (3, J.A. Gleich), WL, 7 Nov 1805; Waldram von Hartenstein, oder Die Berghöhle (3, Gleich), WJ, 2 Aug 1814; Hanswurst, Doctor nolens volens (W.C. Mylius, after Molière: *Le médecin malgré lui*), WW, 22 May 1841, entr'acte music *Wn*
Music in Die Liebe macht kurzen Prozess, oder Die Heirat auf gewisse Art, WW, 24 July 1802

BIBLIOGRAPHY

ADB (J. Kürschner); *WurzbachL*
J. Haibel: *Autobiographical sketch* (MS in *A-Wgm*)
I.F. Castelli: *Memoiren meines Lebens*, i (Munich, 1913)
F. Hadamowsky: *Das Theater in den Wiener Leopoldstadt 1781–1860* (Vienna, 1934)
O.E. Deutsch: 'Das Freihaus-Theater auf der Wieden', *Mitteilungen des Vereimes für Geschichte der Stadt Wien*, xvi (1937), 30–73
A. Bauer: *Das Theater in der Josefstadt zu Wien* (Vienna, 1957)
G. Gabry: 'W.A. Mozart uti clavichordja', *Folia archaeologica*, xix (1968), 191–201
R. Angermüller: 'Sperrsrelation und Testament von Mozarts Schwägerin Maria Sophie Haibl (1763–1846)', *MISM*, 37 (1989), 186–93
Z. Blažeković and E. Stipčević: 'Johann Petrus Jakob Haibel (1762–1826) and His Sixteen Newly-Discovered Masses from Djakovo (Croatia)', *Off-Mozart: glazbena kultura i 'mali majstori' srednje Europe 1750–1820: Zagreb 1992*, 67–75
Z. Blažeković: 'Due musicisti nella Pannonia del primo Ottocento: Đuro Arnold e Petrus Jakob Haibel', *Dunabio: una civiltà musicale*, iv: *Croazia, Serbia, Bulgaria, Romania*, ed. C. Di Incontera and A. Zanini (Monfalcone, 1994), 47–64

PETER BRANSCOMBE

Haibel, Sophie. *See* WEBER family, (7).

Haiden [Heyden, Heiden, Hayden, Heyd]. German family of composers, organists, copper merchants, instrument makers and writers. They were patricians, qualified for senatorship, who enjoyed great esteem in 16th- and 17th-century Nuremberg. The brewer Hans Haiden (*d* 1532) settled in Nuremberg shortly after 1500. The first musician in the family was his son (1) Sebald Heyden, who in turn was the father of (2) Hans. Of Hans's seven sons two – (3) Hans Christoph and (4) David – became musicians, and another, Hans Georg, helped his father build his *Geigenwerk*. The Hans Philipp Haiden (*b* Nuremberg, baptized 10 Nov 1639) who is credited with the composition of a four-part song written for a wedding on 25 February 1645 (in *D-Nst*), was not a musician and cannot, on grounds of age alone, have written it; it must be by some other member of the family.

(1) Sebald Heyden (*b* Bruck, nr Erlangen, 8 Dec 1499; *d* Nuremberg, 9 July 1561). Writer, teacher, music theorist and ?composer. He moved with his parents to Nuremberg early in life and entered the school of St Lorenz in 1505: he was a pupil there when Cochlaeus became rector of the school in 1509 and recognized Heyden as an outstanding student. In 1513 he entered the university at Ingolstadt, where he gained the master's degree in 1519. The same year, after short periods teaching at Knittelfeld, Bruck an der Mur and Leoben, he returned to Nuremberg where he spent the rest of his life. He was appointed Kantor at the Spitalkirche and rector of its school from 1521, and in 1525 he became rector of the school of St

Sebaldus. He appears to have first turned towards Lutheranism while rector at the Spital school. In 1523 he provided a contrafactum text for a *Salve regina* antiphon, to be sung at the Nuremberg Reichstag. This angered the Roman Church and led to bitter attacks by Kaspar Schatzgeyer of the Nuremberg Barfüsser monastery: the *Salve regina* was proscribed both at St Sebaldus and in the following year at St Lorenz. The Nuremberg city council appointed Heyden to organize the meetings about the Reformation held there in 1525. Later his Calvinist leanings regarding the Eucharist for long placed him in a controversial position.

Heyden's enthusiasm for the new church led him to produce numerous theological and educational essays and to attempt to supply an appropriate repertory of hymn texts for use in church services. He encouraged hymn writing, and frequently included in his publications hymns of his own and by others, such as Senfl. Eight extant hymn texts can be attributed to him (another has been suggested by Kosel, but this is questionable). He may have been the composer of melodies for two of these hymns – *Gott, du Hirt Israels, merck auff* and *Herr Gott, dein Namen rueff wir an*; this is suggested by the fact that the melodies appear only with his texts.

Heyden was recognized widely as a teacher, highly learned man and musician, but he was most important for his contributions to music theory. He wrote three treatises, all dedicated to Hieronymus Baumgartner, a Nuremberg patrician and city council member, whom he admired for his remarkable learning and for his support of the fine arts. All three are primarily concerned with the teaching of performing skills; as such they are within the German tradition of school tutors and deal with notation and solmization in a clear and simplified manner. They were used extensively and brought him widespread acclaim from his contemporaries, including several distinguished theorists; his definitions, discussions of mensuration and music examples were drawn upon by his contemporaries and by theorists well into the 17th century.

Heyden's earliest extant treatise is *Musicae stoicheiōsis* (1532); an earlier edition – *Rudimenta* (1529) – cited by Zeltner and other early writers, is lost. The treatise was designed to present the essential aspects of polyphony and mensural notation, dealing with the staff, clefs, solmization, notes, intervals, perfect and imperfect values, mensuration, augmentation and diminution. It contains no practical examples and bypasses all discussion of plainchant and monophony. His second book, *Musica (Ars canendi)* (1537), is more comprehensive, though he limited himself to matters of musical composition without discussion of the purely theoretical concerns. This publication was outstanding for its many examples, drawn, according to the author's prefatory statement, from the works of the best and most renowned composers – Josquin, Obrecht, La Rue, Isaac, Brumel, Ghiselin – not only as the most useful examples but also as demonstrations of great music. The examples are presented mostly without texts or with incipits only. The treatise *De arte canendi*, effectively a second edition of *Musica (Ars canendi)*, appeared in 1540; though considerably enlarged it covers similar subjects. There are also more music examples, particularly of the works of Ghiselin and Obrecht, and Senfl is referred to as 'the chief of all Germany at this time for Music'. Some of the anonymous polyphonic examples may be by Heyden himself.

WRITINGS

only those on music

Rudimenta [*Institutiones musices*] (Nuremberg, 1529 [lost], 2/1532 as *Musica stoicheiōsis*)

Musica, id est Artis canendi, libri duo (Nuremberg, 1537)

De arte canendi, ac vero signorum in cantibus usu, libri duo (Nuremberg, 1540/*R*; Eng. trans., MSD, xxvi, 1972)

(2) Hans Haiden (*b* Nuremberg, bap. 19 Jan 1536; *d* Nuremberg, bur. 2 Oct 1613). Copper merchant, instrument maker, organist and writer, son of (1) Sebald Heyden. He invented the GEIGENWERK, a keyboard instrument shaped like a harpsichord but sounded by parchment-covered wheels instead of jacks. When a key was depressed a string came into contact with a revolving wheel producing a sound like a bow being drawn across the string. He chose not to follow his father's example but to enter the world of business, and as a successful merchant had spare time in which to pursue various learned interests. He studied problems of perspective and perpetual motion, built model war-machines and learnt music. He was accomplished enough as a performer to take the position of organist at St Sebald between 1567 and 1571. During that time he directed some of the music performed when Emperor Maximilian II visited the city in 1570.

His first *Geigenwerk*, finished by 1575, was built for August, Elector of Saxony, who lived in Dresden. The instrument was moved to Munich the next year, however, when August presented it to Duke Albrecht V of Bavaria, Lassus's patron. Haiden continued to improve his invention, which probably did not take its final form until the very end of the century. He published a small book in German praising the *Geigenwerk*, *Musicale instrumentum reformatum* (Nuremberg, 2/1610), translated into Latin as *Commentatio de musicale instrumento* (Nuremberg, 1605). Besides describing the *Geigenwerk*, the pamphlet quotes a variety of ancient and modern authors in praise of music and its effects on man and beast, and comments on musical practices of the time and on the characteristics of various instruments. Haiden extolled, among other things, the capability of the *Geigenwerk* to sustain notes indefinitely, to produce vibrato and, most important, dynamic shadings impossible on other keyboard instruments. The best-known description of the *Geigenwerk*, in Praetorius's *De organographia* (2/1619), chapter 44, mostly quotes from Haiden's pamphlet.

(3) Hans Christoph Haiden (*b* Nuremberg, bap. 14 Feb 1572; *d* Nuremberg, bur. 9 Feb 1617). Composer, organist and poet, son of (2) Hans Haiden. He first went to 'the office of Philipp von Ortl', but thereafter made music his profession. After Isaak Hassler's death on 14 July 1591, he became organist of the Spitalkirche, Nuremberg. In 1596 he obtained a similar position at St Sebaldus, the most important church in Nuremberg. At the end of December 1600 he petitioned the town council for an increase in pay and for living quarters. In January 1601 his first daughter was born, a few days before 'by command of the authorities' he married Anna Maria Petz, daughter of a 'respectable' and thus highly regarded family. He and his wife atoned for this untimely birth by being arrested and put on a diet of bread and water, Anna Maria having also to suffer 'bench and irons' and the decree that for four years she should wear only 'workday

clothes'. Late in 1603 Haiden again came into conflict with the town council when he applied for a higher fee for playing the organ; when his request was refused, he sent a pupil to deputize for him, and for this the council again punished him with imprisonment. He nevertheless enjoyed great esteem as a musician, and his professional judgment was sought on a number of occasions. In about 1606 the Margrave of Ansbach also called on his services. In 1608 he procured two English dogs for the Bishop of Eichstätt and Bamberg, thereby establishing a contact that was to be useful to him in the final weeks of his life. In the same year he visited Kassel, where he demonstrated his father's *Geigenwerk* before Moritz, Landgrave of Hesse, and Frankfurt, where he delivered the instrument, for which an order had been placed. In 1615 he became involved in a lawsuit, which he lost, with Pastor Erhard Pantzer of Eltersdorff. In addition, he brought an action together with his brothers against the son of a Stadtpfeifer who after Hans Haiden's death had unlawfully built a copy of his patented *Geigenwerk*. His relationships with other women had a disastrous outcome. In the autumn of 1616 he was charged and convicted of adultery, and on 11 November he was summarily dismissed as organist of St Sebaldus. He was succeeded by his brother-in-law Kaspar Hassler. In the last weeks of his life he worked as treasurer for the Bishop of Eichstätt and Bamberg. He died barely three months after the disgrace of his expulsion from St Sebaldus, leaving his widow a burden of debts which she had to pay from the sale of a house and of her husband's printed works.

This talented musician and composer, who was so little able to adapt himself to Nuremberg's strictly ordered way of life, made an important contribution to German song in the transitional period between the Renaissance and Baroque eras in two publications: *Gantz neue lustige Täntz und Liedlein, deren Text mehrer-theils auff Namen gerichtet mit vier Stimmen* (Nuremberg, 1601; 9 in Vetter, ii) and *Postiglion der Lieb', darinnen gantz neue lustige Tantz, dern Text mehrtheils auff Namen gerichtet neben ettlichen Intraden und … schlaftruncksliedlein mit vier Stimmen* (Nuremberg, 1614). These songs, whose texts he himself 'had written according to his own fancy', do not aim at being great art but are simple songs for singing and dancing. They are generally homophonic, with an emphasis on the melody in the top part. They were intended for practical use and are well suited to this purpose by virtue of their charming, carefree freshness and their truly songlike character; they are largely uninfluenced by the Italian manner in vogue at the time. The 1614 collection can be seen as an early attempt, in both text and music, at a unified song cycle.

(4) David Haiden (*b* Nuremberg, bap. 9 Nov 1580; *d* Nuremberg, bur. 6 Dec 1660). ?Composer, instrumentalist, poet and copper merchant, youngest son of (2) Hans Haiden. He was a pupil of his father and of Kaspar Hassler. His father wished to send him to Augsburg for further study with Hans Leo Hassler. The arrangements had been made, but were thwarted by Kaspar Hassler, who was concerned 'that David might one day harm him', i.e. be a rival to him. An agreement reached with Giovanni Gabrieli in Venice also came to nothing when the opportunity arose to find a place for the 18-year-old David in the same 'copper business in which his father too had served'. To the publicity for his father's *Geigenwerk*, to which H.L. Hassler contributed a eulogistic poem, he added a long poem written in the rhyming manner of the Meistersinger in which all the advantages of the instrument are enumerated. He himself possessed a *Geigenwerk*, on which he played for the Weimar court Kapellmeister Adam Drese as late as 1653: 'he played on it for almost an hour, performing many kinds of music regardless of the fact that it has no stops'. It seems very likely that the 12 ballettos in RISM 1610[21] (inc.) signed 'DHN' ('David Haiden Norimbergensis') – nos.28–31 with text, nos.32–9 without – can be attributed to him. They are written in the homophonic dance style of the time, to which the lost cantus part possibly contributed an individual touch. A four-part wedding song of 1644, *Man sagt und klagt, die Ehe bringt Wehe* (in *D-Nst*), is signed 'DH' and is also probably by him.

BIBLIOGRAPHY

EitnerQ

G. Zeltner: *Kurtze Erläuterung der Nürnbergischen Schul- und Reformations-Geschichte aus dem Leben und Schrifften des berühmten Sebald Heyden, Rectoris bey S. Sebald* (Nuremberg, 1732)

H. Bellermann: *Die Mensuralnoten und Taktzeichen des XV. und XVI. Jahrhunderts* (Berlin, 1858/*R*)

P. Wackernagel: *Das deutsche Kirchenlied von der ältesten Zeit bis zum Anfang des XVII. Jahrhunderts* (Leipzig, 1864–77)

J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*), v, 103; vi, 19, 25, 27–8

A. Sandberger: 'Bemerkungen zur Biographie H.L. Hasslers und seiner Brüder, sowie zur Musikgeschichte der Städte Nürnberg und Augsburg': introduction to *DTB*, viii, Jg.v/1 (1904/*R*)

H. Riemann: *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (Berlin, 2/1921/*R*; Eng. trans. of pts i–ii, 1962/*R*, and pt iii, 1977)

G. Kinsky: 'Hans Haiden, der Erfinder des Nürnbergischen Geigenwerks', *ZMw*, vi (1923–4), 193–214

W. Vetter: *Das frühdeutsche Lied* (Münster, 1928)

A. Kosel: *Sebald Heyden (1499–1561): ein Beitrag zur Geschichte der Nürnberger Schulmusik in der Reformationszeit* (Würzburg, 1940)

L. Hübsch-Pfleger: *Das Nürnberger Lied im deutschen Stilwandel um 1600* (diss., U. of Heidelberg, 1942)

E.-M. Matthes: *H. Chr. Haiden: a Nuremberg Composer's Contribution to German Part-Song* (diss., U. of California, San Francisco, 1970)

C.A. Miller: 'Sebald Heyden's "De arte canendi": Background and Contents', *MD*, xxiv (1970), 79–99

B.A. Bellingham: *The Bicinium in the Lutheran Latin Schools during the Reformation* (diss., U. of Toronto, 1971)

G.G. Allaire: 'Peculiar Signatures in 14th, 15th, and 16th-Century Sources', *Journal of the Canadian Association of University Schools of Music*, vii (1977), 52–91

E. Weber: 'Contribution à l'hymnologie comparée: la mélodie du Psaume LXVIII "Que Dieu se montre seulement" et du choral "O Mensch bewein dein Sünde gross" au XVIe siècle', *EG*, xviii (1979), 225–46

M. Holl: '*Der Musika Triumph*: ein Bilddokument von 1607 zur Musikauffassung des Humanismus in Deutschland', *Imago musicae*, iii (1986), 9–30

VICTOR H. MATTFELD (1), HOWARD MAYER BROWN (2), LINI HÜBSCH-PFLEGER (3–4)

Haieff, Alexei (Vasilievich) (*b* Blagoveshchensk, Siberia, 25 Aug 1914; *d* Rome, 1 March 1994). American composer of Russian birth. When he was six his family moved to China, and in 1932 he came to the USA; he became an American citizen in 1939. Haieff studied at the Juilliard School with Jacobi and Goldmark (1934–8), and in 1938–9 he was a pupil of Boulanger in Cambridge, Massachusetts, and in Paris. In 1942 he received the Lili Boulanger Memorial Award and a medal from the American Academy in Rome. Other honours included an award from the American Academy of Arts and Letters (1945), Guggenheim Fellowships (1946, 1949), the Rome Prize (1947, 1948) and the New York Music Critics' Circle

Award for the Piano Concerto no.1 (1952). He was composer-in-residence at the American Academy in Rome in 1952–3 and 1958–9, visiting professor at SUNY, Buffalo (1962, 1964–5), Andrew Mellon Professor at the Carnegie Institute of Technology (1962–3), visiting professor at Brandeis University (1965–6), and composer-in-residence at the University of Utah (1967–70). He then divided his time between Europe and the USA before settling in Rome. Haieff's music is neo-classical, moving with vitality and clean crispness.

WORKS
(*selective list*)

Ballets: Zondilda and her Entourage (M. Cunningham), 1946; Beauty and the Beast, 1947, rev. as 2 separate works, Ballet in B♭, 1953, Ballet in E, 1955

Orch: Syms. no.1, 1942; Divertimento, small orch, 1944, choreographed Balanchine, 1947; Vn Conc., 1948; Pf Conc. no.1, 1949–50; Eclogue (La nouvelle Heloïse), hp, str, 1953; Sym. no.2, 1957; Sym. no.3, 1961; Caligula (R. Lowell), Bar, orch, 1971; Pf Conc. no.2, 1976 [based on Sonata, 2 pf, 1945]

Chbr and solo inst: Sonatina, str qt, 1937; Bagatelles, ob, bn, 1940–55; Suite, vn, pf, 1941, lost; Serenade, ob, cl, bn, pf, 1942; Eclogue, vc, pf, 1945; Sonata, 2 pf, 1945; Str Qt, 1951; Pf Sonata, 1955; Saints' Wheel, pf, 1960; Sonata, vc, pf, 1963; Eloge, 9 insts, 1967; Rhapsodies, gui, hpd, 1980; Duet, 2 fl, 1982; Wind Qnt, 1983

Chorus: Orthodox Holy Week Music, 1969

Incid music

Principal publisher: EMI

BIBLIOGRAPHY

EwenD

Obituary, *New York Times* (3 March 1994)

PEGGY GLANVILLE-HICKS/OLIVER DANIEL

Haifa. City in Israel. The site has been inhabited since the Bronze Age; the first modern settlers recorded there were German Templars in the mid-19th century. The city's rapid growth after World War I was a result of the immigration of Jews from the Diaspora and was accelerated by the completion of the deep-water port in 1933; Haifa is now Israel's third largest city and main port. In 1918 the piano teacher Dunya Weizmann opened the city's first conservatory, later named after her. The Rubin Academy of Music was opened in 1948; a musicology department at the university (1964) was established in 1974. The Haifa SO, the third largest orchestra in Israel, was founded in 1950, followed in 1955 by the Haifa Chamber Choir, which appears mainly with the orchestra. The Haifa SO gives full subscription seasons in Haifa and nearby Kiryat Haim, as well as concerts in the northern region of Israel and youth concerts. Stanley Sperber became musical director in 1985. The Beith Hagefen Arab-Jewish Centre founded an Arabic orchestra in 1968. In 1954 the ISCM Festival took place in the city. The Haifa Chamber Music Association arranges concerts, mostly at the Beth Rothschild Hall, and the Israel PO has its own subscription series in the city; concerts take place at the Haifa Auditorium (cap. 1500), where the Haifa SO also performs. In the late 1960s the Pro Musica chamber orchestra was founded and conducted by Dalia Atlas, also founder of the Technion (Israel Institute of Technology) SO. Outstanding figures in Haifa's musical life were the composer Marc Lavry (1903–67) and the pianist and conductor Frank Pelleg (1910–68), who lived there from 1951 until his death; Pelleg was a founder of the Haifa SO and was music director at the Municipal Theatre (1961), for which he wrote incidental music.

In 1959 the Haifa Music Museum and AMLI Library was established by Moshe Gorali (1910–96); it houses more than 1000 instruments from all over the world, including ancient instruments of Israel, Egypt, Babylon, Assyria and Greece. The library issues a musicological yearbook *Tatzlil* ('The chord'). Since 1943 the Ein Gev Festival (Ein Gev Music Weeks until 1948) has been held annually at Kibbutz Ein Gev near Haifa on the Sea of Galilee; its early supporters included Jacob Steinberger (its founder and director) and Koussevitzky. William Steinberg established the Lotte Steinberg Memorial Fund for commissioning Israeli works for the festival, at which performers include the Israel PO, the Jerusalem SO, the Israel Chamber Ensemble and many visiting artists.

BIBLIOGRAPHY

M.E. Rogers: *Domestic Life in Palestine* (London, 1862/R)

J. Hirshberg: *Music in the Jewish Community of Palestine, 1880–1948: a Social History* (Oxford, 1995)

WILLIAM Y. ELIAS/JEHOASH HIRSHBERG

Haig, Al(an) [Allan] **(Warren)** (*b* Newark, NJ, 19/22 July 1922; *d* New York, 16 Nov 1982). American jazz pianist. Haig's year of birth has appeared incorrectly as 1924 in all known reference sources. He studied classical piano at Oberlin College, Ohio, from 1940, but left in 1942 to serve in the Coast Guard. Stationed in the New York area, he was able to pursue his blossoming interest in jazz. After working with Tiny Grimes in 1944, he joined the quintet of Dizzy Gillespie and Charlie Parker, contributing outstanding solos to what are widely regarded as the first full-blown bop recordings, including *Salt Peanuts* (1945, Guild). After joining Charlie Barnet's big band, he worked with Gillespie in Los Angeles and made further important recordings with the trumpeter in New York (1946). He toured with Jimmy Dorsey and continued recording bop as a freelance pianist before joining Parker's quintet (1948–50), which performed in Paris in 1949; Parker's rhythm section also worked as accompanists to Stan Getz, with whom Haig continued in 1951. His career then quickly declined. He worked in obscurity in Puerto Rico, Miami and the greater New York area until he was rediscovered; he then toured widely and recorded as an unaccompanied soloist and the leader of a trio during the 1970s and early 80s. Haig's early bop recordings are remarkable for his ability to improvise single-note lines with clarity at blistering tempos. During his second, revived career, he sometimes played in a more rhapsodic and contrapuntal manner, but without any loss of his characteristic dexterity.

BIBLIOGRAPHY

A. Morgan: 'Al Haig: an Introduction and Discography', *JazzM*, ii (1956–7), no.8, pp.26–8; no.9, pp.24–6

G. Hoefer: 'Al Haig', *Down Beat*, xxxii/22 (1965), 17, 38 only

M. Gardner: 'Al Haig', *JazzM*, no.186 (1970), 4–7 [interview]

J. Shaw: 'The Reminiscences of Al Haig', *JJI*, xxxii (1979), no.3, pp.4–5, 9 only; no.4, pp.17–19 [incl. discography]

'Al Haig', *Swing Journal* [Japan], xxxvii/1 (1983), 200 [discography]

R. Horricks: 'Al Haig', *Profiles in Jazz: from Sidney Bechet to John Coltrane* (New Brunswick, NJ, 1991), 107–17

BARRY KERNFELD

Haigh, Thomas (*b* Wakefield, bap. 30 Jan 1769; *d* London, April ?1808). English composer, violinist and pianist. It is possible that he was the violinist, Mr Haigh, who played in the theatre band in Manchester, and who was responsible for the music in a production of S.W. Ryley's *The Civilian* there in 1789. By the early 1790s he was in London. He studied with Haydn during the latter's first

visit to London in 1791–2 and dedicated his violin sonatas opp.8 and 10 to his famous master. He also arranged many of Haydn's works (for instance Symphonies nos.70 and 81 and the *Armida* overture) for the piano. From 1793 to 1801 he lived in Manchester (he is sometimes known as 'Thomas Haigh of Manchester'); Doane's *Musical Directory* of 1794 describes him as a violinist and pianist of Manchester who took part in the Handelian concerts at Westminster Abbey. In 1799 he was elected a member of the Royal Society of Musicians and in 1801 he returned to London. Between 1796 and 1807 he often performed in Ireland. The date of his death is usually given as April 1808, but the publication of several works which seem to date from 1815–19 suggests that 1808 may be too early; posthumous publication of new works was then rare.

Haigh was a fluent and prolific composer and a good deal of his work is fresh and imaginative. Gerber may have been right on the whole to suggest that 'English people will find in it rather the spirit of their own Arne and Boyce than that of a Haydn', yet there is a general avoidance of rhythmic platitude that seems to show the influence of the Austrian master.

WORKS

all published in London

6 Concertos, hpd/pf, 2 vn, vc, op.1 (*c*1783)
A Favourite Symphony in 9 parts (*c*1794)
Sonatas, pf, inst acc.: op.3, pf/hpd, 4 with vn acc., 2 with fl acc. (*c*1790); op.4, 6 with vn acc. (*c*1790); op.6, 3 for hpd/pf, vn acc. (*c*1795); opp.8–10, 3 each with vn acc. (*c*1795); op.11, 3 with fl/vn acc. (*c*1797); op.12, 2 with vn acc. (*c*1797); opp.15–16, 3 each with vn acc. (*c*1797); opp.18–20, 3 each with fl/vn acc. (*c*1799); op.22, 1 with vn obbl (*c*1800); op.26, 2 with fl acc. (*c*1800); opp. 33–4, ?3 each with vn acc. (*c*1800); op.36, ?3 with vn acc. (*c*1800)
3 Serenatas, pf, fl acc., op.40 (*c*1815)
3 Duetts, pf, op.5 (*c*1795); op.7 (*c*1795)
Sonatas, pf: 3 each in opp.13–14 (*c*1797), opp.28, 30, 36 (*c*1800); 2 each in op.31 (*c*1805), op.41 (*c*1817); 1 in op.24 (*c*1800)
12 petites pièces, pf, op.32 (1801); 2 Military Divertimentos, pf, fl and 2 hn acc., op.37 (*c*1805); 3 Capriccios, pf, op.38 (*c*1805); A 2nd Divertimento, fl/vn, op.40 (*c*1815); 8 Divertimentos with Preludes, pf, op.42 (*c*1815)
28 Sonatinas, pf (*c*1795); A Second Set . . . (*c*1808)
Opp.2, 23, 25, 27, 29, 35 unknown
Numerous sonatas, chbr works, airs arr. as rondos, variations, medleys, divertimentos, all for pf, some with other insts, pubd singly and in 18th-century anthologies: see *MGG1*

BIBLIOGRAPHY

BDA; Brown-Stratton BMB; FétisB; GerberNL; MGG1 (C. Cudworth); *SainsburyD*
J. Doane: *A Musical Directory for the Year 1794* (London, 1794/*R*)

PETER PLATT/R

Hail. *See* HAYL family.

Hailland [Hayland, Heylanus], **Petrus** (*d* after 15 Dec 1571). Singer and composer active in Austria. Eitner's assumption that Hailland and Heylanus were the same man has since been confirmed. He first appears in Archduke Maximilian of Austria's court register for 1554 as second alto, with a monthly stipend of ten guilders, which was increased to 12 guilders when Maximilian became emperor in 1564. In September 1568 he left the court for a short period with the balance of his salary and an allowance of 80 guilders a year. The reason for this is unknown, but such a substantial payment indicates that he must have been held in high esteem. By 1 December 1569 he had returned to his old position, but on 30 November 1570 he left once more, this time for good. He was much loved and he received countless *ex gratia* payments, among them one in 1566 for compositions and in 1568 a gift of 300 guilders – an exceptionally high payment – in addition to the above-mentioned allowance. He is last heard of on 15 December 1571. There are eight three- and five-part motets by him (in RISM 1556[8], 1564[4], 1567[2] and 1569[5]) and a four-part chanson (in 1554[24]).

BIBLIOGRAPHY

EitnerQ
W. Pass: *Musik und Musiker am Hof Maximilians II.* (Tutzing, 1980)

WALTER PASS

Hailstork, Adolphus (Cunningham) (*b* Rochester, NY, 17 April 1941). American composer. He studied composition with Mark Fax at Howard University, Washington, DC (BMus 1963), with Boulanger at the American Conservatory, Fontainebleau, France (summer 1963), at the Manhattan School (BMus 1965, MMus 1966) and at Michigan State University, East Lansing (PhD 1971). He taught at Michigan State (1969–71) and Youngstown (Ohio) State University (1971–6) before joining the faculty of Norfolk (Virginia) State College in 1977. As well as commissions for orchestral, choral and brass ensemble works, his opera *Paul Laurence Dunbar* was commissioned by the Dayton Opera Association. His honours include the Ernest Bloch award for choral composition (1971) and awards for his band music; he was made Cultural Laureate of Virginia in 1992. His musical language is postmodern and pluralistic, embracing a variety of contemporary techniques and including occasional references to black American idioms, as in *American Landscape no.2*. His master's thesis, *Statement, Variations and Fugue*, was performed by the Baltimore SO in 1966; later works have been given by the Pittsburgh SO, the New York PO and the Chicago SO.

WORKS

Stage: The Race for Space (musical comedy, D.R. Moore, Hailstork), 2 S, 2 T, chorus, spkrs, dancers, pf, 1963; Paul Laurence Dunbar: Common Ground (op, 1, Martin), 1992
Orch: Phaedra, tone poem, 1966; Statement, Variations and Fugue, 1966; Capriccio for a Departed Brother: Scott Joplin, str, 1969; From the Dark Side of the Sun, s sax, 3 fl, mar, vib, glock, cel, perc, str, 1971; Bellevue, 1974; Celebration, 1974; Out of the Depths, sym. band, 1974; Conc., vn, hn, orch, 1975; American Landscape no.1, band, 1977; Epitaph in memoriam MLK, Jr, 1979; Sport of Strings, str, 1981; American Guernica, band, 1982; American Landscape no.3, 1982; American Landscape no.4, 1984; An American Port of Call, ov., 1985; My Lord What a Morning, chbr orch, 1989; Intrada, 1990; Sonata da chiesa, str, 1990; Pf Conc., 1992; Festival of Music, 1993, Sym. no.2, 1996
Chamber: Sonata, hn, pf, 1966; SA-1, jazz ens, 1971; Sextet, str, 1971; Sonata, vn, pf, 1972; Bagatelles, brass qt, 1973; Pulse, perc ens, 1974; Spiritual, brass octet, 1975; Scherzo, solo perc, 2 fl, 2 cl, 2 tpt, 2 trbn, 1975; Processional and Recessional, 2 tpt, trbn, hn, 1977; American Landscape no.2, vn, vc, 1978; Pf Sonata, 1978–81; Pf Trio, 1987; Consort Piece, fl, cl + sax, tpt, vn, vc, 1995; Sanctum, rhapsody, vn, pf, 1995; Sonata, tpt, pf, 1996; inst duos, other pf and org works
SATB unacc.: In memoriam Langston Hughes, 1967; Set me as a Seal upon thy Heart, 1979; A Carol for all Children, 1983; 5 Short Choral Works, 1984; Songs of Isaiah, 1987; The Song of Deborah, 1993; Let the Heavens be Glad, 1996; several other unacc. choruses
Other vocal: A Charm at Parting, song cycle, Mez, pf, 1969; Lament for the Children of Biafra, 1v, nar, jazz ens, perc, 1969; Spartacus Speaks, TTBB, brass, perc, 1970; Serenade, S, SSA, vn, pf, 1971; My Name is Toil, SATB, brass, perc, 1972; Oracle, T, female vv, 3 fl, 2 perc, tape, 1977; Ps lxiii, SATB, brass, org, 1981; Done Made My Vow (orat), S, T, Tr, nar, SATB, orch, 1985; Songs of Love and Justice, S, pf, 1992; 4 Love Songs, T, pf, 1994; other songs

MSS in *US-DHU*

Principal publishers: Fema, Hinshaw, Marks, MMB, Piedmont

BIBLIOGRAPHY

SouthernB

A. Tischler: *Fifteen Black American Composers: a Bibliography of their Works* (Detroit, 1981)

DORIS EVANS McGINTY

Haindl [Heindl], **Franz Sebastian** (*b* Altötting, 11 Jan 1727; *d* Passau, 23 April 1812). German Kapellmeister, violinist and composer. His grandfather Philipp Haindl (*d c*1681) was a choral director at Ebersberg (near Munich), and his father Johann Sebastian Haindl (1645–1732) was a choirboy at Munich Cathedral, a singer in the Damenstift at Hall, and the choral director at Altötting (1683–1706, and from 1715). F.S. Haindl first studied music with his stepfather, the tenor Wolfgang Stängelmayr, and as a choirboy at the Altötting collegiate church. He studied the violin at Munich and went to Innsbruck in 1748. In 1752 Duke Clemens of Bavaria appointed him first violinist at the Munich court, a post he held until about 1778, though he stayed much of the time at Innsbruck, where he met Leopold Mozart. After Duke Clemens's death in 1770 he frequently performed festival music at monasteries in the Tyrol, where most of his extant works are held. From 1785 to 1803 he served the Bishop of Passau as a violinist, personal servant and (according to Gerber) from 1793 as musical director of the theatre. (*GerberL*; *GerberNL*; *MGG1*, W. Senn [incl. further bibliography])

WORKS

Vocal: Der Kaufmann von Smyrna (Spl), Innsbruck, before 1776, lost; 2 masses *Iw*; sacred songs; 2 offertories, *A-ST*; David auf dem Ölberg (orat), *Imf, Iw, ST*; 2 Ger. arias, *Imf*; other sacred works, *D-Po*

Orch: Sym., G, *A-ST*, ed. in DTÖ, lxxxvi (1949); Sym., d, *ST, D-Mbs*; Partita, D, *A-ST*; Fl Conc., G, Neustift

AUGUST SCHARNAGL/JOSEF FOCHT

Hainhofer's Lutebooks (*D-W* Guelf. 18.7 Aug.2°; 18.8 Aug.2°). *See* SOURCES OF LUTE MUSIC, §3.

Hainl, François [George, Georges] (*b* Issoire, Puy-de-Dôme, 16 Nov 1807; *d* Paris, 2 June 1873). French conductor, cellist and composer. He studied music with his father and in 1829 entered the Paris Conservatoire where he took cello lessons with Norblin and won the *premier prix* for cello the following year. He then played in various Paris orchestras and later toured Belgium, the Netherlands and the south of France as a soloist. In 1841 he was appointed conductor at the Grand Théâtre, Lyons, where he established a considerable reputation. In 1863 he succeeded Dietsch as conductor at the Paris Opéra and later that year he was selected (over Berlioz and Deldevez, among others) as conductor of the Société des Concerts du Conservatoire. During his stay at the Opéra he conducted the world premières of *L'Africaine*, *Don Carlos* and *Hamlet* as well as the first performance of the revised version of Gounod's *Faust* (with added ballets). He also became the conductor of court concerts and of the imperial chapel, and in 1867 conducted at the Paris Exposition Universelle. In 1872 declining health forced him to relinquish his various posts.

Hainl was, according to Pougin, a vigorous, precise and self-confident conductor with great ability to control large groups, but one better suited to operatic music than symphonic. Berlioz praised Hainl's clarity, warmth and expressiveness, and he complimented his well-rounded abilities as conductor, instructor and organizer. Nevertheless the administrators of the Opéra, although pleased with Hainl's conducting, appointed F.-A. Gevaert as supervisory music director in 1867. As a cellist, Hainl was praised for his precision and light staccato. He composed several fantasias for the cello and wrote *De la musique à Lyon depuis 1713 jusqu'à 1852* (Lyons, 1852).

WORKS

all published in Paris, dates unknown

Chbr/orch: Thème original, vc, pf/orch, op.1; Fantaisie sur Norma, vn, vc, pf/orch, op.3; Souvenirs du Bourbonnais, vc, pf/orch, op.4; Fantaisie sur Guillaume Tell, vc, pf/orch, op.8; Souvenirs des eaux de Mont Dore, vc, pf/orch/(2 vn, va, b); other works with solo vc

Pf: Inquiétude; Marie, mazurka; ?others

BIBLIOGRAPHY

FétisB

H. Berlioz: *Les grotesques de la musique* (Paris, 1859/*R*); ed. L. Guichard (Paris, 1969)

C. B.: Obituary, *RGMP*, xl (1873), 181–2

A. Pougin: Obituary, *Chronique musicale*, i (1873), 28–33

A. Dandelot: *La Société des concerts du Conservatoire* (Paris, 1898, many later edns, enlarged 1923)

E. Haraszti: 'Pierre-Louis Dietsch und seine Opfer', *Mf*, viii (1955), 39–58

D.K. Holoman: 'The Emergence of the Orchestral Conductor in Paris in the 1830s', *Music in Paris in the Eighteen-Thirties: Northampton, MA, 1982*

JEFFREY COOPER

Hainlein [Heinlein, Hainla]. German family of brass instrument makers. They were a Nuremberg family, descended from a line of coppersmiths; Sebastian Hainlein the elder (bap. 3 Feb 1559; *d* 24 Feb 1631) was the first of the brass instrument makers. He became master of his trade in 1591. His son Sebastian Hainlein the younger (bap. 17 March 1594; *d* 31 Jan 1655) played the trombone; he waited in vain for years to be appointed as a Stadtpfeifer. He became master in 1621. Another son, Hanns [Johannes] Hainlein (bap. 22 April 1598; *d* 26 Oct 1671), was probably the teacher of Johann Wilhelm HAAS and Wolfgang Birckholz. He was appointed master in 1630. Paul Hainlein (*b* 11 April 1626; *d* 6 Aug 1686), a son of Sebastian the younger, was a noted composer and organist, as well as a trombonist and instrument maker. He became master in 1651. According to Wörthmüller (1954–5), Michael Hainlein (bap. 20 July 1659; bur. 4 Sept 1713), Paul's son, was the first Nuremberg craftsman to abandon the funnel-shaped bell, characteristic of the late Renaissance and early Baroque, in favour of one with a wider flare (later made famous especially by the Haas family). Michael was appointed master in 1686. His daughter Margareta (1687–1732) married the brass instrument maker Daniel Kodisch (bap. 10 Nov 1686; bur. 27 Jan 1747), who became master in 1710 and may have taken over his father-in-law's workshop in 1713.

Many of the surviving Hainlein instruments are trombones. Examples include: a tenor trombone made in 1627 by Sebastian the elder (Bayerisches Nationalmuseum, Munich); a bass trombone made in 1622 for Archbishop Paris Lodron by Sebastian the younger (Museum Carolino-Augusteum, Salzburg); and a trumpet in modern D♭ made in 1632 by Hanns (Stadtmuseum, Munich). Two trumpets (Carl Claudius Samling, Copenhagen, and the Trompetenmuseum, Bad Säckingen) and a trombone (Germanisches Nationalmuseum, Nuremberg) exist as examples of Paul Hainlein's work as an instrument maker.

A number of straight trumpets made by Sebastian the elder and his two sons survive, including three dated

1609, 1617 and 1659 which were used continually into the 20th century in the Sienese Palio and traditionally called 'chiarine' there (Civico Museo, Palazzo Pubblico, Siena). Another in the Historisches Museum, Basle, dated 1657 but bearing Sebastian's name (who died two years earlier), is probably attributed to his brother Hanns's taking over his stock. Of two more signed with Sebastian's name and the impossible dates 1460 and 1461, and a third bearing Hann's name and the date 1460 – no.198 in the Museum of Fine Arts, Boston (Galpin Collection), no.452 in the Museo nazionale degli strumenti musicali, Rome, and in the Historisches Museum, Frankfurt, respectively – the first mentioned at least is known to have passed through the hands of the forger Franciolini.

BIBLIOGRAPHY

Waterhouse-Langwill

N. Bessaraboff: *Ancient European Musical Instruments* (New York, 1941, 2/1964), 188

W. Wörthmüller: 'Die Nürnberger Trompeten- und Posaunenmacher des 17. und 18. Jahrhunderts', *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*, xlv (1954), 208–325; xlvi (1955), 372–480

K. Pechstein: 'Die Merkzeichentafel der Nürnberger Trompeten- und Posaunenmacher von 1640', *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*, lix (1972), 198–202

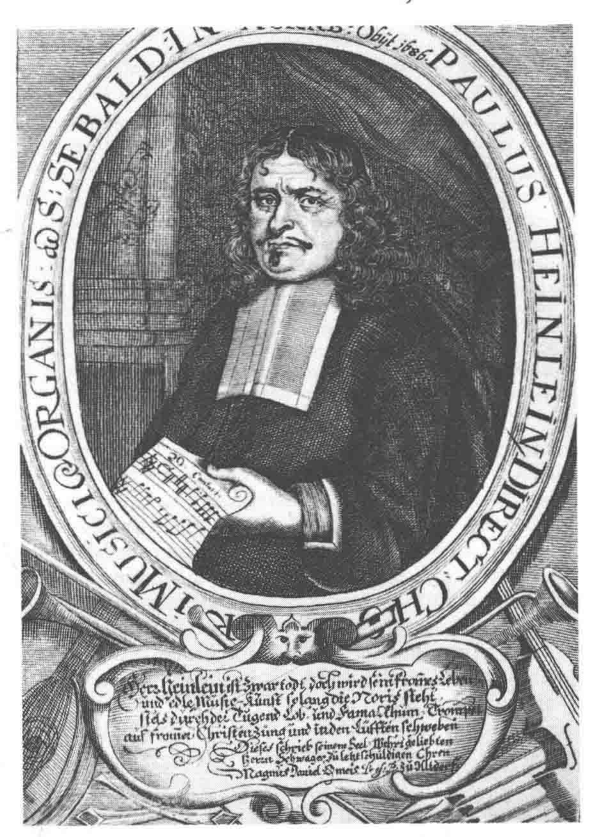
R. Meucci: 'On the Early History of the Trumpet in Italy', *Basler Jb für historische Musikpraxis*, xv (1991), 9–34

E.H. Tarr: *Die Trompete* (Mainz, 3/1994), 50–51

EDWARD H. TARR

Hainlein [Heinlein], **Paul** [Paulus] (*b* Nuremberg, 11 April 1626; *d* Nuremberg, 6 Aug 1686). German organist, instrumentalist, composer and instrument maker, son of Sebastian Hainlein the younger (*see* HAINLEIN family). His early instruction on wind and keyboard instruments and in singing led to his being paid an expectant's salary by the city of Nuremberg at the age of 17. During the period 1646–7 he was in Munich, where he at least heard – if he did not study with – G.G. Porro. From October 1647 to July 1648 he was in Italy. In five extant letters he said that he was displeased with Italian performers and was practising without the aid of a teacher. He referred to four living Italian composers, G.G. Arrigoni, Cavalli and Rovetta in Venice and Francesco Turini in Brescia, but he apparently did not study with any of them. He took up his first important position in Nuremberg in 1655, when he succeeded Kindermann as organist at the Egidienkirche. In 1656 he and Heinrich Schwemmer were appointed co-directors of Nuremberg's company of musicians, and they held these posts until their deaths, while retaining their other positions. Two years later Hainlein was promoted to the highest musical position in Nuremberg, that of organist at St Sebaldus, the parish church. He apparently acquired some fame as a keyboard player, for 'shortly after 1666' (according to Mattheson) he performed in Regensburg for the Emperor Leopold I. A trumpet made by him survives (in *DK-Kc*) and a trombone (in *D-Ngm*).

Hainlein's surviving music is among the least significant of the Nuremberg school. Of the 'excellent supply of vocal and instrumental pieces ... chiefly toccatas, fantasias, fugues, ricercars, etc' referred to by Doppelmayr, the only extant instrumental pieces are a sonata for five strings and continuo and a keyboard capriccio. His vocal works consist mainly of strophic songs, which were published in four collections during his lifetime. Some are for four voices without continuo, but most are for one or two solo voices accompanied by continuo alone or by



Paul Hainlein: engraving, after 1685

two or more strings and continuo; those with strings include ritornellos. Hainlein's music, like that of his contemporaries in Nuremberg, is modern only in its use of the continuo and the concertato idiom. That its style does not reflect his visit to Italy suggests that he went there primarily to improve his technique as a performer rather than to familiarize himself with the characteristics of contemporary Italian music.

WORKS

printed works published in Nuremberg

SACRED VOCAL

Ich halte es dafür, 3vv, 2 vn, 2 va, bc (1659)
Sag mir Cron der Donauinnen, 2vv, 2 vn, org (?1661)
Ich hab einen guten Kampf gekämpffet, 5vv, 2 vn, 2 va, bc (1665)
Hör liebe Seel, 5vv, 5 insts, bc (1669)
Was für Trauer, was für Treue, 2vv, 2 vn, va, vc, bc (1675)
Confitebor tibi, Domine, 2vv, 2 vn, bc, *D-Ngm* (tablature)
Ermuntert euch, ihr müden Seelen, 1v, bc, *Bsb*
Gott legt uns ein, 5vv, 5 insts, *Bsb*
Hodie Christus natus est, 7vv, 2 vn, bc, *Bsb*; ed. in DTB, vi (1905)
Infelix ego omnium, 1v, 2 insts, bc, *S-Uu*
In lectulo meo, 2vv, 2 vn, vle, bc, *D-Bsb*
Miserere mei, Deus, 5vv, 3 viols, bc, *Bsb*
O altitudo, 6vv, 2 vn, 2 violettas, 2 viols, bc, *Bsb*

SECULAR VOCAL

4 songs for civic occasions (1658–9)
Wedding song (1659)
7 strophic songs for Der Lehr- und Weisheitbegierige Jüngling (1659)
94 strophic songs in J.M. Dilherr: Christliche Betrachtung (1657); J.C. Arnschwanger: Neue geistliche Lieder (1659); J. Saubert: Nürnbergisches Gesangbuch (1676–7); J.C. Arnschwanger: Heilige Psalmen (1680)
45 funeral songs, principal sources *D-Nst*, *Z*; 2 ed. in MAM, iii (1955)

INSTRUMENTAL

Sonata 'Battallia' ex C, 2 vn, va, va/tpt, vc, bc, *S-Uu*
Capriccio, kbd, 1647, *D-Ngm*

For more detailed information and list of 25 lost works see Samuel

BIBLIOGRAPHY

MatthesonGEP
J.G. Doppelmayr: *Historische Nachricht von den nürnbergischen Mathematicis und Künstlern* (Nuremberg, 1730), 240–41
W. Gurlitt: 'Ein Briefwechsel zwischen Paul Hainlein und L. Friedrich Behaim aus den Jahren 1647–48', *SIMG*, xiv (1912–13), 491–9
W. Wörthmüller: 'Die Nürnberger Trompeten- und Posaunenmacher des 17. und 18. Jahrhunderts', *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*, xlv (1954), 208–325, esp. 229–37
H.H. Eggebrecht: 'Zwei Nürnberger Orgel-Allegorien des 17. Jahrhunderts', *Musik und Kirche*, xxvii (1957), 170–81
H.E. Samuel: *The Cantata in Nuremberg during the Seventeenth Century* (Ann Arbor, 1982)

HAROLD E. SAMUEL

Hair, Graham (*b* Geelong, Victoria, 27 Feb 1943). Australian composer. After attending the University of Melbourne (BA 1964, MMus 1967) he studied with Maxwell Davies at the Elder Conservatorium in Adelaide. He moved to England in 1967 on a Commonwealth Scholarship to work on a thesis on Schoenberg (PhD 1973), returning to Australia in 1971. He was a visiting fellow at Princeton in 1974; at La Trobe University in Melbourne (1976–9) he was involved with the Australian Contemporary Music Ensemble. In 1979 he worked in the laboratories at IRCAM in Paris. He was head of the school of composition at the Sydney Conservatorium of Music (1981–90). His music of this period is based on 12-note and hexachordal structures, and his frequent revisions reflect a fastidious approach to structure and textural refinement. In 1990 he became the Gardiner Professor of Music at the University of Glasgow. He founded Scottish Voices in Glasgow and Voiceworks in Sydney, both of which employ female voices and varying instrumental groups, a characteristic sound found in such works as *Songs of the Sibyls* (1983–9), *Serenissima* (1994) and the series of paraphrases of popular song written in the 1990s. His music often invokes cultural resonances from the Western tradition.

WORKS
(*selective list*)

Inst: Concertino, 3 insts, orch, 1979, rev. 1995; Ganymede/Prometheus, 1982; Under Aldebaran, pf, 1984; Seven Fleeting Glimpses, pf, 1987; Cole Porter Paraphrases, str orch, 1994; Weather Report Studies, 1994; Dancing on the Ceiling, 1996

Vocal: Fantasy after Leopardi's 'The Setting of the Moon', 1978, rev. 1986; In Ecclesiis, 1981; Songs of the Sibyls, 1983–9; Gershwin Encores, SSA, 1990; Gershwin Paraphrases, 1992; Arlen Trios, 1993; Gospel Paraphrases, 1994; Latin-American Carols, 1994; Serenissima, vv, hp, 1994; Salsa Paraphrases, 1995

PETER McCALLUM

Haiti. County in the West Indies. It is located on the island of Hispaniola.

I. Art music. II. Traditional music.

I. Art music

The tradition of Western music may be dated to 6 January 1497, when Spanish colonists celebrated the first sung mass at Ysabella, near present-day Cap-Haïtien. Under Spanish rule important institutions that promoted sacred music were created: in 1504 the archdiocese of Santo Domingo was founded, and by 1540 the organist and canon of the cathedral Cristobal de Llerma had established music as a prerequisite for the degree of Doctor of Arts at the University of Santo Thomas de Aquino, founded in 1538.

In 1697 the Treaty of Ryswick confirmed French title to the western portion of Hispaniola, which was re-named Saint-Domingue, and by the early 18th century the rich plantation society was emulating the urban culture of France. In 1750 Port-au-Prince became the colonial capital; the wind band of its militia began the tradition of public concerts. The earliest efforts in theatre music can be dated to the 1740s in Cap-Français (now Cap-Haïtien), and from 1764 regular seasons of opera were given there. By the end of the colonial period there were theatres in Port-au-Prince, St Marc, Léogâne, Cap-Français, Les Cayes, Jérémie, Petit-Goâve and Jacmel. Some, such as that of Cap-Français, could seat 1500. As professional performances became more frequent, so there were growing numbers of private music instructors and music shops. In 1785 the colony's first professional music critic, Charles Mozard, noted in his journal *Affiches américanes* that the stages of St Domingue were graced by local talent of mixed race.

Before the slave revolts of 1791–1804 brought an end to this culture, the theatre repertory in St Domingue reflected that of Paris, dominated by such composers as Grétry, Philidor, Monsigny, Gluck and Gossec. A biographical dictionary lists more than 300 artists appearing in the colony's theatres in the late 18th century. Though the period immediately after the revolution saw an attempt to revive the theatre, the politically motivated fare found little favour with the citizens of the newly named republic of Haiti. But despite the expulsion of the French colonists, the cultural standards they established survived into the next century.

Haiti in the 19th century saw the establishment of the military wind band, or fanfare, as the only provider of a steady income for professional musicians. Fanfares were located in the principal towns and provided Sunday concerts featuring a repertory of fashionable quadrilles, marches and waltzes of European origin. In 1860 the concordat that Haiti signed with the Vatican resulted in an influx of trained music teachers of the religious orders who came to establish schools, which soon founded their own fanfares, rivalling the more polished, government-sponsored groups. In the 1960s, following the government's attempt to employ school fanfares to political ends, the music courses at these schools were officially disbanded. In 1955 the Conservatoire National was founded, to be reborn in 1987 as ENARTS (Ecole National des Arts), though the most important teaching institution promoting Western art music is the Ecole Ste Trinité in Port-au-Prince, with over 1000 students.

Indigenous art music has its origins in the French colonial period, when symphonies and concertos were composed by theatre musicians. After the revolution there was a desire to retain European standards while including local features. The compositions of Occide Jeanty (1860–1936), bandleader of the government's Musique du Palais, typify this tendency: his medium was the fanfare, for which he produced works with a political dimension, such as his *1804* commemorating the independence of Haiti. The shock of the American occupation of 1915–34 resulted in a greater emphasis being placed on folk elements by such composers as Ludovic Lamothe (1882–1953), Justin Elie (1883–1931) and Franck Lassègue (1890–1940). Werner Jaegerhuber (1900–53), the

most prominent Haitian composer, has had among his successors Frantz Casseus (1915–93), Robert Durand (1917–95), Carmen Brouard (*b* 1914) and Amos Coulanges (*b* 1955).

BIBLIOGRAPHY

J.G. Cale: *French Secular Music in Saint-Domingue (1750–1795) Viewed as a Factor in America's Musical Growth* (diss., Louisiana State U., 1971)

M.D. Largey: *Musical Ethnography in Haiti: a Study of Elite Hegemony and Musical Composition* (diss., U. of Indiana, 1991)

II. Traditional music

Following the 1804 declaration of independence from France, the first 'Black Republic' in the world was the site of a particularly rich encounter between African and European cultures. It is the poorest country of the western hemisphere, and its population is still largely rural. There is a deep divide between the city and countryside, marked by differences of language (French, Creole), religion (Christian, Vodou), literacy and culture. Creolized African and European genres, syncretic genres and popular music are heavily influenced by globally circulating popular culture.

1. VODOU. Slaves came to the former colony of Saint-Domingue from areas of West and Central Africa. In the new environment, they were often grouped by ethnic origins and came to conceive of themselves as members of various *nanchon* (nation) including Daome-Ginen (Dahomey), Kongo (Congo river delta peoples), Mina (Akan), Ibo (Igbo) and Nago (Yoruba). African religions flourished among colonies of escaped slaves and mixed with Catholicism on the plantations.

The religion that emerged is often called Vodou (from the Fon word for 'spirit') and draws heavily on Ewe-Fon and Kongo beliefs. Religious officiants are most often known as *ougan* (male) and *manbo* (female). During the early decades of Haiti's independence, when the Vatican refused to recognize the nascent state, Vodou became deeply entrenched as the folk religion and it is still practised by the majority, despite a nominal adherence to Catholicism on the part of most Haitians. Vodou, and its sense of the interdependence of humans and *lwa* (spirits), underlies much of Haitian peasant and lower-class worldviews.

Despite differences between the regions, *nanchons* or 'branches' of Vodou, there are many commonalities to Vodou worship. The *lwa*, who may also be called *zany* (angels) or *mistè* (mysteries), are thought to live in Ginen (a spiritual African homeland) or *anba dlo* (under the sea) and are invited into a Vodou *dans* (ceremony) to possess Vodou initiates (*ounsi*), who are considered as 'horses' to be riden by the *lwa*.

(i) Song. Drumming and song serve as offerings (along with food, drink, animal sacrifice, candles and dance), as calls to the *lwa* to enter the ceremony and as one of many 'points of contact' with the *lwa*. Songs may honour a deity or attempt to send away the *lwa*; honorific songs, which often display European-style drumming and harmonic implications, are called *ochan*.

Songs are almost always sung in call-and-response fashion between the song leader and the congregation, spoken of in Haiti as *voye chante* ('sending a song') and *ranmase chante* ('gathering a song'). There is considerable variation in the length, text and melodic patterns used. Tonal relations also vary considerably due to the many historical sources for the songs. However, the majority of Vodou songs are of an anhemitonic pentatonic character, occasionally with added transitional tones. Some alternate between two tonal centres, often a tone apart.

Vodou songs can be difficult to interpret as they make use of a mystical language called *langaj*, allusive lyrics that frequently shift subject, nonsense phrases and concepts accessible only to those who have attained *konesans* ('understanding'). Scholars have classed these songs according to the *lwa* to which they refer; the rites to which they belong; their formal structure, function or topic; or by the literary tropes with which they engage. Songs may list attributes of the *lwa* in the tradition of West African praise poetry, censure individuals or groups (as in the case of the *chan pwen* or 'sung point'), comment philosophically on life (perhaps employing *pawol granmoun* or proverbs), comment on ritual activities and actions of the service, or may speak more generally to issues such as slavery and separation from Africa.

(ii) Rituals. Major Vodou rituals include the *manje lwa* (offering of food to the *lwa*), *manje mò* (offering of food to the dead); initiation ceremonies such as *lave tèt* ('wash the head' or baptism), *kanzo* (fire ritual with the *boule zen* or 'burning of the pots'), or *prizdezyè* ('taking of the eyes', an initiation into the highest stage of priesthood); a *maryaj* (mystical marriage to a *lwa*) and Friday night *dans* (dance ceremonies). Many ceremonies commence with a litany of Catholic prayers, chants and canticles, known as the *priyè djò* (God's prayer) which is sometimes followed by the *priyè ginen* (African prayer).

One can find Vodou practised informally within the family, contractually with specialists (*bokò*) in the preparations of protective magic, within congregations (*sosyete*) headed by an *ougan* and based in an *ounfò* (from the Fon for 'spirit house') or temple, or within a rural extended-family *lakou* (an African-style compound). 'Single-nation' rites such as Nago, Kongo, Banda or Daome ceremonies can also be found. However, the dominant pattern since the Haitian revolution has been to gather most Vodou deities and rituals within one of two major rites, Rada or Petwo.

Rada, which unites most of the *lwa* and ceremonies of the Daome, Mina, Nago and *nanchon*, is considered older, more African and 'cooler' than the fiery and militaristic Petwo. Petwo rituals (often referred to as Petwo-Kongo) come primarily from the Kongo peoples and were forged in the independence struggle. The distinctions between these rites are not always clear, and many *lwa* either straddle the two or exist on both sides of the divide (i.e. the Ibo, Gède or *djouba* families).

(a) Rada rites. These feature three cowhide-covered drums (of Dahomey origin) carved from logs with the skins attached by means of a system of cords and pegs (fig.1). The largest drum, the *manman* (mother) or *ountò*, is played with a single angled stick (*agida*) and a bare hand; it cues and signals the ensemble and dancers and plays elaborate variations. The mid-sized *segon* converses with the *manman* and is played with two sticks, one curved and one straight. The *boula* or *piti*, the smallest



1. Drum battery used in a Rada Vodou ceremony in northern Haiti: (left to right) segon, manman and boula

and highest in pitch, is played with two straight sticks, and plays a repeated pattern. In some areas, a frame drum (*bas*) may also be played. The timeline pattern is played on the *ogan*, an iron idiophone, while a sacred rattle called the *ason*, symbolic of the priesthood and sometimes beaded on the outside with snake vertebrae, is played by the priest or the *oudjènikon*, an assistant in charge of songs. The majority of Rada rhythms are in what might be described as a 12/8 metre. The *boula* pattern on the second and third beats of each group of three is also relatively invariant across this repertory (see the parts for *ogan*, *aeon* and *boula* in ex.1).

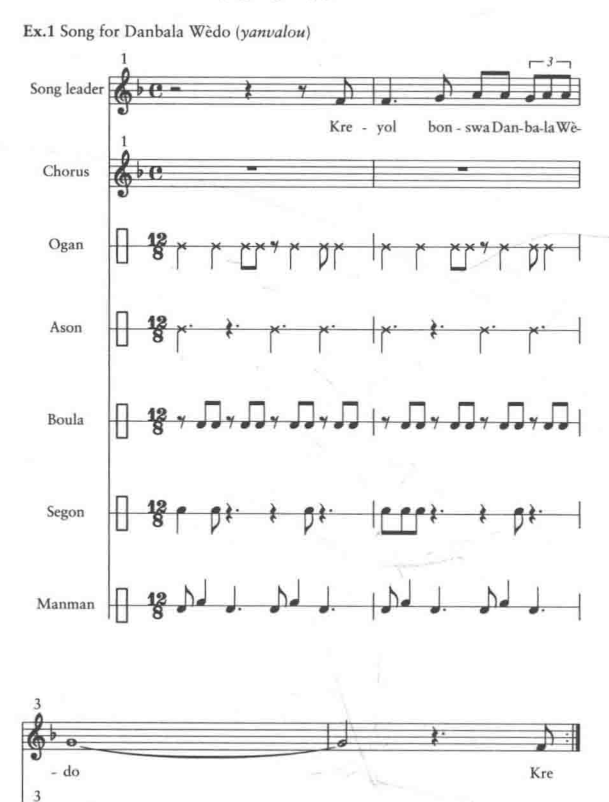
Rada songs are addressed to deities such as Legba, who opens the gates to the ceremony; the serpent *lwa* Danbala and his mate Ayida Wèdo; Agwe, spirit of the sea; or Kouzen Zaka, the archetypal peasant deity for whom the *djouba* is danced. Common rhythms played in Rada ceremonies include *yanvalou* (the centrepiece of a Rada *dans*), *mayi*, *zepòl* and *nago*. Dances typically proceed anticlockwise around the *poto mitan*, but changes in the choreography are introduced by 'breaks' (*kase*) in the rhythm, which often have the effect of precipitating possessions. Fleurant (1996) has classified the obligatory sequences of dances that appear in Rada ceremonial contexts.

In some areas of Haiti, a large Dahomey drum called the *asotò* (inhabited by the *lwa* Asotò) features in a ritual in which the congregation circles an *asotò* (or pair of *asotò*) and, on a cue from the *rada* drum battery, advances to strike the drumhead with sticks. All the instruments in Vodou ceremonies are treated as spirits: baptized, 'put to sleep' (*kouche tanbou*) when not in use, and given offerings as though they were *lwa*.

(b) Petwo-Kongo. These rites honour the *lwa* of the Kongo and Petwo families as well as featuring songs and dances dedicated to the *djouba*, *Ibo* and *Gède* deities (these may also figure in some Rada rites). The *lwa* of Petwo are typically hotter in temperament, more demonstrative and theatrical. Petwo drums are played in sets of two: *gwo baka* (*manman*) and *ti baka* (*piti*). These carved, conical drums are played with the hands and have goatskin heads which are laced to the body of the drum (and tuned) with ligament. The drums are accompanied by an *ogan* bell and a *tchatcha* rattle which is usually a gourd filled with pellets; there may also be a timeline (*kata*) beaten with sticks on a small drum or board. Various *kongo* rhythms as well as *kita*, *boumba*, *djouba*, *ibo* and *banda* rhythms can all be found in Petwo rites; with the exception of the *djouba*, almost all of these rhythms are in duple metre.

Other instruments used in Petwo-Kongo ceremonies include the *lanbi* or conch shell trumpet (a symbol of slave rebellion, maroon communities and deities of the

Ex.1 Song for Danbala Wèdo (*yanvalou*)



sea) and a whistle (*siflèt*). The latter is used with the whip in Petwo ceremonies in an intentional inversion of their oppressive roles during slavery (Wilcken, 1992). Kongo ceremonies can also take place outside of Petwo, when they utilize a three-drum Kongo ensemble featuring a double-headed cylindrical drum called *timbal*. The *timbal* is played with two sticks and is accompanied by drums similar (or identical) to Petwo *baka* drums.

(c) Gède and banda. The Gède spirits (such as Bawon Samdi and Gède Nibo) rule the cemetery, govern transitions between life and death, and have an important role in fertility and rebirth. Despite their Dahomey origins, they stand somewhat outside Rada and Petwo, tending to be comically obscene, unpredictable or even terrifying. The *banda* dance associated with the Gède family is a highly expressive solo form with an exaggerated rolling of the hips known as *gouyad*; it may take place at funerals during the Gède ceremonies around All Souls' Day. *Banda* drumming technique resembles that of *djouba* (see §2(iv)), including the use of a *kata* and a drum laid on the ground which is played with heel pressure. The rhythms themselves are closer to a fast Petwo.

A number of repressive campaigns have been carried out against Vodou in the belief that it is primitive or demonic, including the anti-superstition or renunciation campaign of the early 1940s. In the late 1980s, many Vodou priests were killed in the aftermath of the overthrow of the Duvalier dictatorship because of the high rate of *ougan* (officiants) in Duvalier's militia (the Tonton Makout). Vodou is disparaged by many of the middle class and élite, although elements of Vodou belief (or at least a fear of its power) are widespread even in these social groups. In addition, caricatures of Voodoo dolls and zombies, popularized through Hollywood horror films, have reinforced fears of Vodou that emerged among colonists during the African slave insurrections.

2. Music of festivals, daily life and recreation.

(i) Rara. This springtime festivity takes place largely during Lent and increases in frequency towards Easter weekend. It appears to have developed from the French colonial practice of holding a second carnival (*Carnaval Carême*) at the end of Lent, prior to Easter, when slave processionals with mock-royal costumes visited the 'great houses' on the plantation to solicit donations of food and money.

Rara bands are now organized throughout Haiti and among Haitians in the Dominican Republic with well-known centres of activity. In some areas a *rara* band may also be a *kongo* or a secret society (known as Bizango or Chanpwèl). *Rara* is considered a sacred obligation to the *lwa* and many of its rituals have roots in Vodou (fig.2). Deploying flag carriers (*pòt drapo*) and using military titles, *rara* bands reflect the militarism of Petwo-Kongo and may be understood as a public projection of Petwo-Kongo rites. For example, the *kata* pattern (played on a variety of iron instruments) is essentially a Petwo *kata*, while the *kolonèl* (colonel) figure makes use of a whip and whistle (as in Petwo) to direct the band and to purify space. Additionally, the drums and percussion instruments are essentially those used in Petwo and Kongo ceremonies: a *gwo baka* drum strapped to the drummer, *tanbouren* or *bas* frame drums, *timbal* (double-headed Kongo drums played with two sticks like a side drum), a *tchancy* (a large rattle made of tin, often in the shape of a cross), Petwo *tchatcha* and *graj* scrapers.

The *rara* instrumental ensemble features single-note bamboo trumpets, *vaksin* or *banbou*, and tin trumpets called *konè* (from coronet). The three *vaksin*, open at one end with a mouth-hole cut into a bamboo node at the other, sound a composite ostinato figure; the players also tap the bamboo tubes with sticks in order to add an additional layer of percussion. *Konè* players may reinforce the *vaksin* ostinato, play improvised patterns, or hum the melody of the song while blowing to create a mysterious, kazoo-like complement to the song.

There are many tuning systems used for *vaksin* but usually they exploit approximate minor 3rd intervals (creating tritones and arpeggiated diminished chords, but without a harmonic intent), with two of the *vaksin* often tuned approximately a semitone apart. One of the *vaksin* pitches generally serves as the tonal centre of *rara* songs. Like Vodou songs, most *rara* songs exhibit anhemitonic pentatonic melodies and may contain additional pitches that could be characterized as 'passing' tones, with the result that the *vaksin* and song melodies share some pitches, but also contain other pitches that are exclusive to each and add tension to the overall sound.

In the front of the *rara* group, a leader or *mèt* ('owner') parades with the *kolonèl*, a flag carrier and a group of costumed baton majors who carry and manipulate sacred batons while dressed in sequined vests and smocks, usually with pantalons, stockings and a cap or headdress. They dance tributes (*ochan*) to the patrons of the bands, while donations are collected by *rèn* (queens) dressed in red, who are the most ardent dancers of the band.

2. Rara band 'Rara La Bel Fraicheur de l'Anglade' ('The Beautiful Fresh Air of the Glade'): (front, centre) a kolonèl with a whistle, (left) a vaksin (or banbou) player and (right) two konè players

The procession dances to a *raboday* rhythm while marching, rolling waists in *gouyad* style. Graceful minuets from the French court are performed by the baton majors to the *mazoun* rhythm; various *banda* and Petwo-Kongo rhythms may also make an appearance. Songs, composed and led by a *sanba* (traditional peasant song leader), are topical and sometimes obscenely playful, often criticizing or ridiculing those perceived to have transgressed against the group or to have fallen short in public life.

The atmosphere in a *rara* is one of exuberant freedom and playfulness, but there is also a sense of danger. Suspicion and competition characterized the relationships between many *rara* bands and some even attempt to break up other bands with magic packets or powders; jealous *lwa* are also believed to interfere with the discipline and unity of *rara* groups devoted to their rivals. In general, the diverse mix of elements makes *rara* an exceedingly complex event and one of great importance in the ritual calendar of rural Haiti.

(ii) Kanaval. Haitian carnival (*kanaval* in Creole), taking place in the three or so days before Lent, was formerly a grand event in Haiti's major provincial cities, but has since declined; currently Port-au-Prince's carnival dwarfs the few remaining provincial events. Hundreds of *bann apiye* ('bands on foot') march through the streets playing percussion, singing and dancing. Costumes are not a central feature of carnival (as in Trinidad or Rio de Janeiro) but there are still many traditional masques in the procession, including *chaloska* (menacing soldiers), zombies and stickfighting *endyèn madigra* (Mardi Gras Indians). Many of the *bann apye* are similar to *rara* bands (indeed, many *rara* bands take part), featuring *vaksin* and *kongo* percussion (ex.2). The rhythms they play can include *rara* rhythms, a Kongo festival rhythm called *kongo payèt* and a carnival rhythm called *maskawon*. Songs in *méringue* (*merengue*) style and set to a frenetic carnival tempo are called *mereng kanaval* or *mereng koudyay*.

Ex.2 *M pap mache a tè anmwe* (Vocal, *kata* and *vaksin*)



In addition to the *bann apye*, modern carnival features processional brass bands and a number of popular music ensembles (featuring electric instruments and amplifiers) who record competitive carnival songs and perform on flatbed trucks and stages in downtown Port-au-Prince. As in other carnival-celebrating cultures of the Americas, prizes are awarded for the best song and best float. With its exuberance and its ability to mass tens of thousands from Haiti's poorer classes, carnival has been harnessed to serve a wide variety of political functions.

(iii) Konbit music. A *konbit* (cooperative work association) involves a system of mutual self-help and has counterparts in West African agricultural practices. *Konbit* are organized differently in various parts of Haiti but generally consist of a group that supplies labour for planting (or harvesting) to its members on a rotating basis. The recipient of the free labour reciprocates with a meal and often hosts a night of music and dance. In certain parts of Haiti, *konbit*s may also be *sosyete kongo* (kongo societies); elsewhere, the *konbit* may be called an *eskwad* (squadron) or a *kòvè* (Fr. *corvée*, a legacy of slave labour practices). The labour is often accompanied by a musical ensemble whose only duty is to entertain and inspire the workers and may include a simple hoe blade on which the singer taps a timeline, a *kongo* percussion ensemble or a full complement of *vaksin* as in a *rara* ensemble. The *simidor* (or *sanba*) leads songs and improvises lyrics on topical subjects. Most observers of rural agriculture note that the institution of *konbit* is in decline.

(iv) Dance. Among the many kinds of dances performed at parties is the *djouba* (juba), which is sometimes called *matinik*, perhaps through its association with immigrants from Martinique. The *djouba* drum, laid on its side, is played with the hands; the tension of the drumhead is adjusted by the player's heel while a timeline is beaten on the side of the drum by the *kata* player with two sticks. *Djouba* is really a family of rhythms and dances, some of which appear in Vodou ceremonies for the peasant *lwa* Kouzen Zaka; it has diffused widely throughout the Caribbean and the southern United States where body percussion has replaced drums to create the genre 'pattin' juba'.

Figure dances were brought to Haiti from France in the 18th century and were taught in rural as well as urban contexts by travelling *mèt dans* (dance masters); they are still practised in some remote locations. Accompanying ensembles can include a *tanbouren* (frame drum) or small percussion ensemble, *fif* (flute), violin, and a timeline instrument such as a hoe blade. Genres such as *kontradans* (contredanse), *kadri* (quadrille), *menwat* (minuet), and *eliyanse* (Lanciers) are still played under thatched shelters in some areas for recreation or to follow Vodou ceremonies (see Yih, 1995 for further discussion of this context).

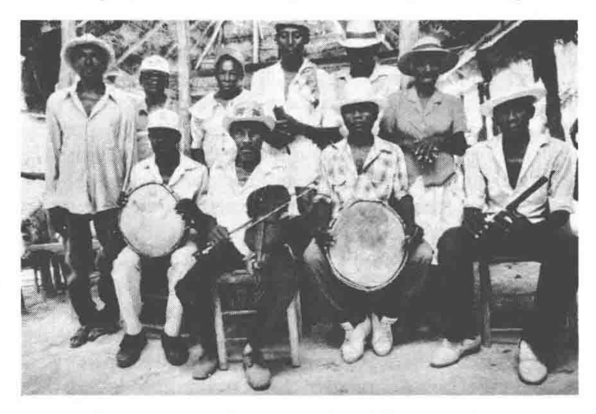
(v) Children's songs. Many children's songs in Haiti are characterized by a strong European influence; they may follow an implicit harmonic progression and undoubtedly descend from European children's songs. There is also a class of game songs known as *gaj* ('it'), which are named after the types of games they accompany. Storytellers, called *mèt kont* ('master of the story'), still regale children and adults with stories of Bouki and Malice (the dim-witted country bumpkin against the city slicker), Anansi the trickster and various animal stories. The *mèt kont* uses every means at his disposal to hold the audience's attention, including interspersing the stories with songs involving audience participation.

(vi) Obscure instruments. The relative isolation of Haiti's rural areas has permitted obscure or peripheral instruments (many of African origin) to survive, in some cases played only by children. This is the case with the *tanbou marengwen* (mosquito drum), which consists of a cord stretched from a small, bent tree to a hole in the ground covered with thatch. The player plucks the cord with one hand and adjusts the tension with a curved stick in the other, producing a rhythmic pattern on multiple pitches with an ethereal buzzing sound. Another instrument of probable African origin is the *ganbo* (stamping tube), played in an ensemble in which each player stamps two bamboo tubes of different lengths (and pitches) on the ground to create an ostinato that may substitute for a drum battery. The tubes are open at one end and have a natural node at the other. Similar ensembles have existed in Jamaica and were once popular in Trinidad Carnival (*tambou bamboo*).

3. Popular music.

(i) Méringue. Throughout the Caribbean, European figure dances played by musicians of African descent evolved into new, hybrid styles, often as accompaniment for couple dances. One of the first of these (appearing soon after the founding of Haiti) was the *karabinyè* (*carabinier*, the army's artillery division), the direct precursor of the *méringue* (*see* Merengue). Throughout most of the 19th and 20th centuries, the *méringue* was a national genre, danced at rural informal parties, at working-class bars and at high-class *soirées* (especially after anti-American sentiment during the US occupation fuelled a nationalist movement among the élite). Some of the most enduring Haitian *méringues* (e.g. *Choucoune*, *Souvenir d'Haïti* and *Angelique O!*) were composed by middle-class poets, composers and troubadours; others circulated anonymously as comments on social or political affairs (e.g. *Panama M Tombe* and *Merci Papa Vincent*, both ridiculing former presidents of Haiti).

The instrumentation for *méringues* varies as widely as the contexts. They are played using only percussion instruments after a Vodou ceremony has ended, as parlour *méringues* (*méringues lentes*) for élite audiences by chamber groups of piano and strings, in dance halls and hotels by orchestras and in the streets, at festivals and hotels by small *troubadou* (troubadour) or *mizik gwenn*



3. Premye Nimewo (Number One), a kò mizik menwat ('minuet music corps') from the region around Les Cayes, southern Haiti (Yih, 1995)

siwèl ('nougat') ensembles. The latter typically use a conga drum, maracas, a *malimba* (a large lamellophone) and a string instrument such as a guitar or banjo. This instrumentation was strongly influenced by the Cuban *son trovador* style brought to Haiti by Cuban radio, returning Haitian cane workers and middle-class tourists. The *troubadou* role was inherited and appropriated by a series of male singers who sang populist songs of lighthearted social critique as well as tongue-in-cheek treatments of male-female relations, including Auguste 'Kandjo' de Pradines, Rodolphe 'Dodòf' Legros, Althierry 'Ti-Paris' Dorival, Rodrigue Milian and Gesner 'Coupé Cloué' Henry.

The diversity of *méringue* performance results in part from the use of the term as a catch-all for any piece with local flavour. However, many *méringues* have an implicit structuring rhythm similar to related Caribbean genres (e.g. the Cuban *danzón* and *biguine* of Martinique), featuring a bar of a syncopated figure alternating with a bar of pulse.

(ii) Vodou-djaz and the folkloric movement. After World War II, a boom in tourism fuelled Haiti's nightlife and caused an explosion of dance bands. Cuban-style bands playing *méringues* and Latin hits were based at hotels and casinos such as Riviera, Ibo Lélé and the Casino Internationale. The post-war period also saw the ascendence of the ideology of *noirism*, a Haitian parallel to *négritude*, which championed the black middle class as the more 'authentic' representatives of the Haitian nation and extolled Haiti's African heritage. A number of bands and singers of this period (including Jazz des Jeunes, Guy Durosier, Orchestre el Saïeh, Martha Jean-Claude and Emerantes de Pradines) performed in a folkloric style, which in its dance band versions was known as *vodou-djaz*. Jazz des Jeunes performed along with the new Troupe Folklorique Nationale d'Haïti, singer Lumane Casimir and the drummer Ti-Roro at the Bicentennial of Port-au-Prince exposition in 1949 that highlighted Haiti's new indigenous art movement. Jazz des Jeunes' composer, Antalcides O. Murat, orchestrated pieces from Haitian traditional repertories such as *rara*, Vodou, *méringue* and *contredanse* and composed new songs on traditional models. The group performed every Sunday at the open air Théâtre de Verdure until they emigrated to the United States in 1970. The Troupe Folklorique Nationale d'Haïti became the model for a generation of classically trained folkloric dance troupes performing stylized renditions of traditional Afro-Haitian dances.

(iii) Konpa, kadans and other genres. A fad for mid-1950s Dominican *merengue típico* convinced bandleader and saxophonist Nemours Jean-Baptiste to coin a similar dance music, which he and his band dubbed *compas-direct* ('direct beat'), *konpa dirèk* or *konpa* in Creole. He renamed his ensemble the Super Ensemble Compas-Direct de Nemours Jean-Baptiste, and his new sound soon made his band the most popular ensemble in Haiti's nightclubs and hotels. Saxophonist Wébert Sicot imitated Jean-Baptiste and developed a nearly identical rhythm and sound that he called *cadence rampas* ('ramparts rhythm'), naming his own band the Super Ensemble Cadence Rampas de Wébert Sicot. The rivalry between the two bands, expressed above all in their competition for crowds at carnival, was the dominant feature of the commercial music market for a decade (1958–68). Both bands featured one or more saxophones harmonizing or alternating with an accordion, in conjunction with a string bass, one or two singers, guitar, güiro, a conga, timbales, cowbell and *tamtam* (floor drum, played as a set with the bell).

While undergoing significant changes in instrumentation and even in its rhythmic formula, *konpa* continued to be Haiti's most popular dance music into the 1990s. Starting in the mid-1960s, small bands called *mini-djaz* (which grew out of Haiti's light rock and roll *yeye* bands of the early 1960s) played *konpa* featuring paired electric guitars, electric bass, drumset and other percussion, often with a saxophone. This trend, launched by Shleu Shleu after 1965, came to include a number of groups from Port-au-Prince neighbourhoods, especially the suburb of Pétion-Ville. Tabou Combo, Les Difficiles, Les Loups Noirs, Frères DéJean, Les Fantaisistes, Bossa Combo and Les Ambassadeurs (among others) formed the core of this middle-class popular music movement and trained a generation of *konpa* musicians. These bands became popular in the French West Indies as well as in Haiti and toured the expanding Haitian immigrant communities in North America, where many musicians stayed on to form their own bands. In the late 1970s, *mini-djaz* added extra wind instruments (trombones, trumpets) and synthesizers and borrowed widely from funk, soul, jazz-funk and other popular musics of the period.

Ibo Records, Marc Records and Mini Records dominated the small Haitian music market from the late 1950s until the mid-1980s. Popular bands recorded at least one and often two albums each year, and it was not unusual from the mid-1970s on for the Haitian recording industry to produce 75 to 100 albums per year. Although some bands achieved considerable local success and had hits in the French West Indies, the Haitian music industry remained small and marginally capitalized, operating out of storefronts, paying only fixed fees for recording (no royalties) and bartering much of the product of the industry among producers. Most of these producers were located in the USA (primarily in New York), but tracks were often recorded in Port-au-Prince at Audiotech Studios.

In the 1980s a number of outspoken recording artists, such as Roselin 'Ti-Manno' Jean-Baptiste, Manno Charlemagne and Farah Juste emerged as prominent critics of the Duvalier regime with a socially conscious music called *misik angaje* ('engaged' music). Some *mini-djaz* also joined the chorus of opposition and produced satirical carnival songs from 1981 to 1986. In the years since the overthrow of the Duvaliers, musicians have continued to play a visible political role, even as elected politicians.

One of the most influential movements in recent decades has been a new effort to bring traditional and peasant musics into popular music, influenced in part by the spiritual and political message of roots rock reggae in Jamaica. The musicians in this *mizik rasin* ('roots music') movement studied traditional drumming in Vodou temples and experimented with *rara* and Vodou rhythms using electric guitars and synthesizers. Boukman Eksperyans, Boukan Ginen, Ram, Kanpèch, Koudyay and other bands have all had some local and international success with their roots fusion. Through the politically troubled 1990s, *mizik rasin* songs (especially at carnival) served as a musical conscience of the progressive movement, focussing on the economic and cultural divide between the 'popular' classes and the élite. During the same period, a new generation of *konpa* bands and pop singers (inspired

in part by experimentalist groups of the early 1980s such as Magnum Band, Caribbean Sextet and Zèklè) streamlined and updated the *konpa* formula; one of these artists, Haitian pop diva Eméline Michel, released recordings on international labels. Haiti has also experienced a wave of popularity of rap and Jamaican-style ragga, especially following the international success of Haitian-American hip hop singer Wyclef Jean of the Fugees.

BIBLIOGRAPHY
AND OTHER RESOURCES

M.J. Herskovits: *Life in a Haitian Valley* (New York, 1937/R)
H. Courlander: *Haiti Singing* (Chapel Hill, NC, 1939/R)
K. Dunham: *Dances of Haiti* (Los Angeles, 1947, 2/1983)
H. Courlander: *The Drum and the Hoe: Life and Lore of the Haitian People* (Berkeley, 1960/R)
E.C. Paul: *Panorama du folklore haitïen: présence africaine en Haïti* (Port-au-Prince, 1962)
C. Dumervé: *Histoire de la musique en Haïti* (Port-au-Prince, 1968)
J. Fouchard: *La méringue: danse nationale d'Haïti* (Montreal, 1973, 2/1988)
M.S. Laguerre: *Voodoo Heritage* (Beverly Hills, CA, 1980)
C. Dauphin: *Musique de vaudou: fonctions, structures et styles* (Sherbrooke, PQ, 1986)
G. Averill: 'Haitian Dance Bands, 1915–1970: Class, Race and Authenticity', *LAMR*, x (1989), 203–35
R. Boncy: *La chanson d'Haïti*, i: *1965–1985* (Montreal, 1992)
L. Wilcken and F. Augustin: *The Drums of Vodou* (Tempe, AZ, 1992)
G. Averill: '*Anraje* to *angaje*: Carnival Politics and Music in Haiti', *EthM*, xxxviii (1994), 217–47
D. Cosentino, ed.: *Sacred Arts of Haitian Vodou* (Los Angeles, 1995)
E.A. McAlister: *'Men Moun Yo'; 'Here Are the People': Rara Festivals and Transnational Popular Culture in Haiti and New York City* (diss., Yale U., 1995)
Y.-M.D. Yih: *Music and Dance of Haitian Vodou: Diversity and Unity in Regional Repertoires* (diss., Wesleyan U., 1995)
G. Fleurant: *Dancing Spirits: Rhythms and Rituals of Haitian Vodun, the Rada Rite* (Westport, CT, 1996)
G. Averill: *A Day for the Hunter, a Day for the Prey: Popular Music and Power in Haiti* (Chicago, 1997)
G. Averill and Y.-M.D. Yih: 'Militarism in Haitian Music', *The African Diaspora: a Musical Perspective*, ed. I. Monson (New York, forthcoming)

RECORDINGS

Music of Haiti, i–iii: *Folk Music of Haiti, Drums of Haiti, Songs and Dances of Haiti*, Smithsonian Folkways, F-4403, F-4407, F-4432 (1950–52)
Meringue, Buckle-Rubbing Street Music from Haiti, Corason CD107 (1993)
Konbit: Burning Rhythms of Haiti, A&M Records CD 5281 (1989)
Caribbean Revels: Haitian Rara & Dominican Gaga, Folkways F-4531S (1978); reissued as Smithsonian Folkways SF-40402 (1992)
Rhythms of Rapture: Sacred Musics of Haitian Vodou, Smithsonian Folkways SF-40464 (1995)
Angels in the Mirror: Vodou Music of Haiti, Ellipsis Arts CD412 (1997)
Bouyon Rasin: First International Haitian Roots Music Festival, Tropical Records 68.988 (1997)

ROBERT GRENIER (I), GAGE AVERILL (II)

Haitink, Bernard (Johan Herman) (*b* Amsterdam, 4 March 1929). Dutch conductor. He took violin lessons as a child and later at the Amsterdam Conservatory, where he also studied conducting with Felix Hupka. After joining the Netherlands Radio PO as a violinist, he twice attended annual conductors' courses organized by the Netherlands Radio Union (1954–5) where his talent quickly flourished under the guidance of Ferdinand Leitner. It led to his appointment in 1955 as second conductor with the Radio Union, sharing responsibility for four radio orchestras, and two years later he became principal conductor of the Netherlands Radio PO at the age of 27.

Haitink first attracted wider attention in 1956 as a last-minute replacement to conduct Cherubini's Requiem with the Concertgebouw Orchestra at The Hague. His success was followed by his engagement as a guest conductor for some of the orchestra's regular concerts and, after the death of van Beinum, he became in 1961 the Concertgebouw's youngest-ever principal conductor, in a joint appointment with Eugen Jochum until 1964, when Haitink took over sole responsibility. Meanwhile he had made his American début in 1958 with the Los Angeles PO, and his British début the next year on a visit with the Concertgebouw Orchestra. In 1964 he became a guest conductor with the LPO and was its principal conductor and artistic adviser from 1967 (artistic director from 1970) to 1979. He much prefers a regular association to guest appearances, so that his activities were principally divided between the Amsterdam and London orchestras with few other commitments. His wide travels with both orchestras included America, Russia and East Asia. Haitink's orchestral recordings encompass much of the standard symphonic and concerto repertory, and include complete cycles of the symphonies of Beethoven, Schumann, Brahms, Bruckner, Mahler and Shostakovich, as well as the Liszt tone poems.

Undemonstrative in performance, he imparts an uncommon strength of character and conviction to the playing, whether of Classical or contemporary music, that is the fruit of his intensive study even before rehearsal. His repertory developed only slowly from its unusual basis of an enthusiasm for Mahler and Bruckner, instilled in him by his boyhood experience of Mengelberg's concerts and, later, of van Beinum's. His British opera début was in Mozart's *Die Entführung aus dem Serail* at Glyndebourne in 1972; he returned there to conduct *Die Zauberflöte* in 1973 and *The Rake's Progress* in 1975. In 1977 he succeeded John Pritchard as musical director of the Glyndebourne Festival, a post he held until 1988. During this time he conducted a wide range of repertory, much of which was recorded: *Così fan tutte, Don Giovanni, Le nozze di Figaro, Fidelio*, Strauss's *Arabella*, Prokofiev's *The Love for Three Oranges* and Britten's *A Midsummer Night's Dream*. He made his Metropolitan Opera début in 1982 in *Fidelio*. He first appeared at Covent Garden in 1977 with *Don Giovanni*, and in subsequent seasons conducted *Lohengrin, Parsifal* and *Jenůfa*. In 1987 he was appointed music drector of the Royal Opera. His performances of *Don Carlos, Prince Igor, Peter Grimes* and *Die Meistersinger* were greatly acclaimed, while his *Ring* was widely praised for its broad sweep and magnificent orchestral playing. Haitink also inaugurated concerts of non-vocal music to display the Royal Opera House orchestra. His other operatic recordings include a complete *Ring* with the Bavarian RSO (1988–91). He was made an honorary KBE in 1977 and was awarded the Erasmus Prize in 1991.

BIBLIOGRAPHY

A. Blyth: 'Bernard Haitink Talks', *Gramophone*, xlv (1967–8), 420 only; li (1973–4), 1357 only
R. Crichton: 'From Strength to Strength', *Records and Recording*, xv/12 (1971–2), 24 [with discography]
S. Phillips: 'The Human Touch', *ON*, xlvi/17 (1982), 9–11
S. Mundy: *Bernard Haitink: a Working Life* (London, 1987) [with discography]
J.L. Holmes: *Conductors: a Record Collector's Guide* (London, 1988), 101–4
D. Snowman: 'Bernard Haitink', *MT*, cxxxii (1991), 66–7

NOËL GOODWIN

Haizinger [Haitzinger], **Anton** (*b* Wilfersdorf, Lower Austria, 14 March 1796; *d* Karlsruhe, 31 Dec 1869). Austrian tenor. After teaching in Vienna he studied harmony with Wölkert and singing with Mozzati; he later continued his studies with Salieri. He was engaged at the Theater an der Wien as *primo tenore* in 1821 and made a successful début as Gianetto (*La gazza ladra*); he then sang Don Ottavio, Lindoro (*L'italiana in Algeri*) and Florestan to Schröder-Devrient's Leonore (1822). He created Adolar in *Euryanthe* at the Kärntnertortheater in 1823, and the following year sang the tenor solos in Beethoven's Ninth Symphony and *Missa solemnis* in the presence of the composer. He made successful visits to Prague, Pressburg, Frankfurt, Mannheim, Stuttgart and Karlsruhe, where he settled in 1826. In 1827 he married the actress and singer Amalie Neumann (1800–84), widow of the actor Karl Neumann. Together with Schröder-Devrient he gave a short season at the Opéra-Comique in Paris in 1831, singing Florestan, Max (*Der Freischütz*), and Huon in the Paris première of *Oberon*. In 1833 he sang Max, Tamino, Florestan and Adolar (in the London première of *Euryanthe*) at Covent Garden. Mount-Edgcumbe described his voice as 'very beautiful', although Chorley found it 'throaty and disagreeable'. He returned to England in 1841, and visited St Petersburg in 1835. He established a school of dramatic singing in Karlsruhe with his wife, and also published some music, including a song, *Vergiss mein nicht*, and a *Lehrgang bei dem Gesangunterricht in Musikschulen* (1843).

One of the finest German tenors of his generation, Haizinger contributed much to the success of *Fidelio* and of Weber's operas, especially as a partner to Schröder-Devrient. The dramatist P.A. Wolff wrote that, 'To hear Haitzinger is something extraordinary. It is a pity that he has not made much progress as an actor; but one forgives him everything when one considers his moving voice, his expressive delivery, his admirable technique' (letter to F.W. Gubitz, 31 January 1826).

BIBLIOGRAPHY

ES (R. Celletti)
C. Moscheles, ed.: *Aus Moscheles Leben: nach Briefen und Tagebüchern herausgegeben* (Leipzig, 1872–3; Eng. trans., 1873)
J. Benedict: *Weber* (London, 1881)
L. Eisenberg: *Grosses biographisches Lexicon der deutschen Bühne im XIX. Jahrhundert* (Leipzig, 1903)

JOHN WARRACK/ELIZABETH FORBES

Hajdu, André (*b* Budapest, 5 March 1932). Israeli composer, pianist and ethnomusicologist. As a young boy, he survived the Nazi invasion and miraculously escaped deportation. In 1949 he entered the composition department of the Franz Liszt Academy of Music in Budapest, where he studied the piano with György Kósa and Erno Szégedi, composition with Endre Szervánszky and Ferenc Szabó, and ethnomusicology with Zoltán Kodály. As a Kodály disciple, he spent two years among the Hungarian gypsies, collecting songs and stories. This resulted in his *Gypsy Cantata* on poems of Miklos Randoti, which won first prize at the Warsaw International Youth Festival (1955).

Following the failure of the Hungarian uprising, Hajdu escaped to France, where he studied with Milhaud and Messiaen at the Paris Conservatoire. At the same time he wrote music for films and conducted youth choirs. From 1959 to 1961 he taught the piano and composition at the Tunis Conservatory and was active in ethnomusicological research there. This period is represented in his *Diary from Sidi-Bou-Said* for solo piano (1960). After his return to Paris, Hajdu developed a deep interest in Jewish studies. In 1966 he emigrated to Israel and settled in Jerusalem, where he joined the Jewish Music Research Centre. Of special importance are his studies of Ḥasidic music, some of which were conducted jointly with Yaacov Mazor. He has taught at the Rubin Academy of Music, Tel-Aviv University (1966–91) and at Bar-Ilan University (from 1970).

In 1970 Hajdu's 'miniature opera' *Ludus paschalis*, based on Jewish and Christian texts and chants, was performed at the Jerusalem Testimonium festival for Jewish Heritage. The composition, which touched on controversial issues, created a public stir. Thereafter, Hajdu's music became deeply involved in Jewish topics, classical Jewish texts and traditional Jewish lore. *The Floating Tower* (1971–3), a cycle of 56 songs and choruses, is based on his personal interpretation of excerpts from the Mishnah. *'Tru'at Melekh': Rhapsody on Jewish Themes* for clarinet and string orchestra (1974), commissioned by the Klezmer-style clarinettist, Gyora Feidman, uses various Eastern European folk tunes and cantorial recitatives. Among other compositions on Jewish subjects are *Psalms* for baritone, boy alto, children's choir and orchestra (1984), the cantata *Eternal Life* (1984), the opera *The Story of Jonah* (1985) and the oratorio *Sueños en España/Dreams of Spain* (1991), commissioned in commemoration of the 500th anniversary of the Jewish expulsion from Spain. Of his later works, *Job and His Comforters*, a biblical and historical oratorio, and *Qoheleth*, a setting of the book of Ecclesiastes for narrator and cellos (both 1995) stand out. Jewish themes are not the exclusive domain of his work, however. His piano concertos (1968, 1990) and chamber works, such as the piano trio *Music for Three* (1999), show different areas of interest.

In addition to his activities as composer and musicologist, Hajdu is also a noted pedagogue. He has dedicated much of his time to teaching improvisation and composition to youngsters, especially in the Israel Arts and Science Academy of the Society for Excellence Through Education, Jerusalem. His five volumes of pedagogical graded compositions for piano, *The Milky Way* (1975–6), serve as a basis for studying composition and improvisation. Other pedagogical works include the Concerto for Ten Little Pianists and Orchestra (1977) and *Overture in the Form of a Kite* (1985).

Hajdu's style reflects his multi-faceted character. The influences of Bartók, Kodály and Milhaud mingle with his special affinity with Jewish tradition. Uncommitted to any fixed style, he delights in surprising, at times shocking his audience. His music is at once warm and ironic. His honours include the Israel Prize for Musical Composition (1997).

WORKS
(*selective list*)

Stage: *Ludus paschalis*: A Medieval Passover Play (miniature op), solo vv, boys' chorus, men's choirs, ens, 1970, Jerusalem, 1970; The Story of Jonah (op, Bible), A, children's chorus, 1985
Orch: Petit enfer/Gehinom Qaṭan, 1959; Pf Conc. no.1, 1968; 'Tru'at Melekh': Rhapsody on Jewish Themes, cl, str, 1974; The Unbearable Intensity of Youth, 1976; Conc., pedagogical work, 10 pf, orch, 1977; The False Prophet, nar, str orch, 1977; Bashful Serenades, cl, orch, 1979; On Light and Depth, chbr orch, 1983–4; Ov. in the Form of a Kite, str orch, 1985; Divertimento, str orch,

1988; Conc. for an Ending Century, pf, orch, 1990; Continuum, 15 insts, pf, 1995
Vocal: Gypsy Cant. (M. Randoti), 1955; The Floating Tower, 56 songs and choruses (Mishnah), 1971–3; Bitziniot Nov (*Song of the Sea*), 12 duets, 2-pt children's chorus, 1973; House of Sha'ul, SATB, 1974; The Question of the Sons (Passover Hagadah), solo boys' vv, choruses, 1974; Proverbs of Solomon, chorus, perc, 1978; Eternal Life (cant., Bible, homiletic texts), nar, T, children's chorus, chbr orch, 1984; Psalms, Tr, Bar, children's chorus, orch, 1984; Sueños en España/Dreams of Spain (orat), 1991; Bestiary (T. Hughes), 1993; Job and His Comforters (orat, Bible), 1995; Qoheleth (Ecclesiastes, Bible), nar, 4 vc, 1995; Merry Feet, nursery songs, 1998
Chbr: 5 Sketches in Sentimental Mood, pf qt, 1976; Instants suspendus, str trio, 1978; Sonatina in French Style, fl, vc, 1990; Variations, str qt, 1997; Birth of a Nigun, fl, cl, pf, 1998; Mishnah-Variations, str qt, 1998; Music for Three, pf trio, 1999
Pf: Plasmas, 1957; Diary from Sidi-Bou-Said, 1960; Journey around my Piano, 1963; The Milky Way, 5 vols., pedagogical pieces, 1975–6; Noir sur blanc, 1988; Metamorphoses, 1997; 5 Inventions, pf 4 hands, 1983

Principal publisher: Israel Music Institute

WRITINGS

with Y. Mazor: *Hassidic Treasury: 101 Hassidic Dance Tunes* (Jerusalem, 1974, rev. 1988)
with A. Herzog: 'A la recherche du *tonus peregrinus* dans la tradition musicale juive', *Yuval*, i (1968), 194–203
with B. Bayer and Y. Mazor: 'The Hasidic Dance Niggun: a Study Collection and its Classificatory Analysis', *Yuval*, iii (1974), 136–266

BIBLIOGRAPHY

D. Harrán: 'Report from Israel: The Composer's Workshop, 1969', *CMc*, no.11 (1971), 67–8
A. Tischler: *A Descriptive Bibliography of Art Music by Israeli Composers* (Detroit, 1988)
Y. Cohen: *Ne'imei zemirot yisra'el* [The heirs of the psalmist] (Tel-Aviv, 1990), 297–301
G. Lewensohn: 'Who is Afraid of André Hajdu: a Dream, a Portrait and a Fable', *Israel Music Institute News* (1992), nos.2–3, pp.1–5
R. Seter: *Yuvalim be-musiqah* [Homage to Israeli art music] (Jerusalem, 1998), 74–81
M. Zakai: *Interviews with André Hajdu* (Tel-Aviv, 1999)

ELIYAHU SCHLEIFER

Hajdu, Mihály (*b* Orosháza, 30 Jan 1909; *d* Budapest, 26 July 1990). Hungarian composer. He studied at the Budapest Academy of Music with Thomán (piano) and Kodály (composition), and then held teaching appointments in Budapest at several music schools (1941–9), at the Béla Bartók Conservatory (1949–60) and at the Liszt Academy of Music (1960–77) as professor of music theory and folk music. In 1957 he received the Erkel Prize; in 1970 his *Énekek Budapestről* ('Songs about Budapest') won him first prize in the competition organized on the occasion of the 25th anniversary of the liberation of the capital; and in 1974 he received the Public's Prize at the Hungarian Radio Review of Contemporary Hungarian Music for his *Capriccio all'ongarese*. His compositional language is strongly influenced by Hungarian folk music and the traditions of the Kodály school, particularly in its tonal structure and clearcut form. He produced a large quantity of educational music for youth orchestra, ensemble or solo instruments, and won popularity for his vocal works, such as *Fonóházi dal* ('Spinning Song') and *Tavaszi motetták* ('Spring Motets'). He regularly contributed articles and reviews to *Kóta*, the periodical of the National Hungarian Choral Association.

WORKS
(*selective list*)

VOCAL

Opera: Kádár Kata (J. Romhányi, after Székler folk ballad), 1957
Choral: 5 Children's Choruses (Zs. Móricz, A. Károlyi), 1949; Kőrösvidéki népdalok [Kőrös folksongs], mixed vv, 1951; Hortobágyi nóták [Hortobágy Melodies], mixed vv, 1953; 4 katonanóta [4 Soldiers' Songs], male vv, 1953; 3 csúfolódó [3 Mockeries], female vv, 1953; Május ünnepe [The Feast of May] (Gy. Juhász), mixed vv, 1954; 2 párosító [2 Pairing Songs], female vv, 1955; Fonóházi dal [Spinning Song] (G. Czuczor), female vv, 1960; Ringató [Lullaby] (I. Pákolitz), mixed vv, 1966; Tavaszi motetták [Spring Motets] (L. Áprily), mixed vv, 1969; 2 Petőfi Choruses, mixed vv, 1973; Nyári úttörőtábor [Summer Pioneer Camp] (K. Jobbágy), children's vv, 1974; Budapest (Á. Dutka), mixed vv, 1974; 2 Girls' Choruses (I. Györe, A. Bede), 1975; Őszi lombok [Autumn Leaves] (G. Garai), 3 choruses, S, mixed vv, vn, eng hn, hp, 1977; 3 Madrigals (I. Simon), male vv, 1981; 2 Female Choruses (F. García Lorca, G. Hegedűs), 1984
Songs: Felhők [Clouds] (S. Petőfi), cycle, 1v, pf/orch, 1946; 3 Songs (Petőfi), 1v, pf, 1948; 6 magyar népi táncdal [6 Hungarian Folk Dance-Songs], 1v, pf, 1952; 4 Songs (A. József), 1v, pf, 1953; Lírai dalok [Lyrical Songs] (Ady), 1v, pf, 1957; 4 Songs (M. Váci, Györe, Bede, Garai), 1v, pf, 1964; Énekek Budapestről [Songs about Budapest] (L. Szabó, S. Weöres, Jobbágy), Bar, pf, 1969; Köröstáji dalok [Songs from Körös Region] (L. Papp, E. Sass, L. Újházy), 1v, pf, 1982

INSTRUMENTAL

Orch: Suite, 1934; Serenade, chbr orch, 1941; A munka dicsérete [In Praise of Work], sym. poem, 1958; Suite, 1958; Concertino, pf, orch, 1962; Capriccio all'ongarese, cl, orch, 1969; Hét ország zenéje [Music of 7 Countries], suite, 1970; Pf Conc., 1970; Herendi porcelánok [Herend Porcelain], Suite, 1976; Divertimento, chbr orch, 1978
Chbr: Str Qt, 1936; 22 Cl Duets, 1951; Magyar pásztordalok [Hungarian Shepherds' Songs], fl, pf, 1953; Sonata, vn, pf, 1953; Variations and Rondo, vc, pf, 1955; 3 Pieces, cl, pf, 1956; Pf Trio, 1957; Trio, 2 fl, cl, 1958; Sonatina, vc, pf, 1969; Str Qt, 1970; Sonata, vn, pf, 1974; 2 Concert Etudes, hp, 1978; 4 Movements, wind qnt, 1979
Pf: 3 Scherzos, 1931; Elegy, 1932; Sonata, 1940; Sonatina on Hungarian Folksongs, 1952; 5 Pieces, 1955; 2 sonatinas, 1961, 1962; 10 Bagatelles, 1964; 3 Pieces, 2 pf, 1971
Educational music

Principal publisher: Editio Musica

BIBLIOGRAPHY

B.A. Varga, ed.: *Contemporary Hungarian Composers* (Budapest, 1989)
E. Lindenberger-Kardos and I. Szűcs-Matkócsik, eds.: *In memoriam Hadju Mihály* (Békéscsaba, 1991)

MÁRIA ECKHARDT

Hajibeyov [Gadzhibekov], **Sultan (Ismail)** (*b* Shusha, 8 May 1919; *d* Baku, 9 Sept 1974). Azerbaijani composer. He studied the trumpet with Koplinsky at the Baku Musical Institute and then composition with Boris Zeydman at the Azerbaijan State Conservatory (1939–46), where he served as a teacher of instrumentation (from 1947), professor (from 1965) and rector (from 1969). In addition, he held appointments as conductor of the Baku Theatre of Musical Comedy (1938–40), artistic director of a *sazistki* ensemble (1940–42), artistic director (from 1948) and director (1956–72) of the Baku PO, and board member of the Composers' Union of the USSR (from 1958). In 1973 he received the title National Artist of the USSR.

Hajibeyov's first important work was the lyrical-epic Second Symphony (1946). His major achievement for the stage, the ballet *Gyul'shen* (State Prize 1952), celebrating the poetry and beauty of toil, was the first Azerbaijani ballet on a contemporary theme; mass scenes occupy a fundamental place in its dramatic development. A leaning towards programme music appears also in his colourful symphonic picture *Karavan* (1945) and his Overture (1956). These were followed in 1964 by one of his most significant pieces, the spirited and brilliant Concerto for Orchestra, which won the State Prize of the Azerbaijani SSR in 1970. Hajibeyov was a deeply national composer,

but he readily employed the folk music of other peoples, as in the *Bolgarskaya syuita* for folk orchestra, the *Syuita na indiyskiye temï* for string quartet and the *Indiyskiye zarisovki* ('Indian Sketches') for orchestra. His style shows a clarity in genre writing and a particularly sensitive grasp of the elements of national dance. Playful ideas have an important place in his music, a feature often displayed in his orchestration – for example, in the deliberate contrasts of texture and timbre.

WORKS
(*selective list*)

Stage: Gïzïl gyul [The Rose] (musical comedy, M. Alizade), 1940; Iskander i pastukh [Iskander and the Shepherd] (children's op, M. Seld-zade), 1947

Orch: Variations, 1941; Sym. no.1, f, 1944; Karavan, sym. picture, 1945; Vn Conc., a, 1945; Sym. no.2, d, 1946; Gyul'shen, suite, 1953; Ov., 1956; Bolgarskaya syuita, folk orch, 1957–61; Conc. for Orch, 1964; Indiyskiye zarisovki [Indian Sketches], 1970

For str qt: Str Qt, 1943; 4 Pieces, 1962; Syuita na indiyskiye temï, 1964

Other works: 2 cants., inst pieces, songs, incid music etc.

For fuller list see *Soyuz kompozitorov Azerbaydzhana* [Azerbaijani Composers' Union] (Baku, 1965)

BIBLIOGRAPHY

D. Danilov: *Sultan Hajibeyov* (Baku, 1965)
A. Tagizade: *Balet 'Gyul'shen' S. Gadzhibekova* (Baku, 1966)
A. Tagizade: *Kontsert dlya orkestra Sultana Gadzhibekova* (Baku, 1968)
A. Tagizade: *Soltan Hajibayov: zhizn' i tvorchestvo* [Life and works] (Baku, 1985)

YURY GABAY

Hajibeyov [Gadzhibekov], **Uzeir (Abdul Huseyn)** (*b* Agjabedï, nr Shusha, 17 Sept 1885; *d* Baku, 23 Nov 1948). Azerbaijani composer, musicologist and teacher. He was the founder of modern art music in Azerbaijan and of a national school of composers. It was while he was at the teachers' seminary in Gori (1899–1904) that his youthful interest in folk music developed into a professional one, for he sang in the choir as a baritone, played the violin, the cello and folk instruments and also began to compose. From 1905 he lived in Baku, where he worked as a teacher, engaged in compiling textbooks and dictionaries, translated Gogol into Azerbaijani and published newspaper articles on issues of the day, criticizing retrograde social attitudes. In 1907 he created the first opera of eastern Islam, *Leyli i Mejnun*, in which only the parts for chorus and European orchestral instruments were fixed. For the majority of cases he indicated only *mugam* and certain features of improvisational performance, using folksongs as well as *mugam* for his material. Within the next five years he had produced a further four examples of *mugam* opera.

In 1911 and 1912 Hajibeyov attended private courses in Moscow with Ladukhin for solfège and Sokolov for harmony; in 1913 he entered the organ class of the St Petersburg Conservatory and studied harmony with Kalafati. While in the capital he wrote his best musical comedy, *Arshin mal alan*, in which, as in his previous comedies, he reflected the morality of pre-Revolution Azerbaijan and satirized its patriarchal-feudal customs. In Azerbaijan the arias, couplets and dances of the work became accepted as folk music. Having returned to Baku in 1914, Hajibeyov became director of the arts section of the Red Army's political administration after the October Revolution, and then director of the National Commissariat of Enlightenment. He was also one of the founders, and from 1938 permanent director, of the city's conservatory. During the post-Revolution years he acquired a greater public, proving in both articles and compositions the originality and value of Azerbaijani music while protesting against the musical isolation of any nation; for him, Azerbaijani composers had to master European techniques as well as develop their own traditions.

The first collection of Azerbaijani folksongs, edited by Hajibeyov and Mahomayev, came out in 1927. A year earlier Hajibeyov had organized a polyphonic choir, a bold innovation at a time when monody was still dominant in Azerbaijani musical culture; in 1931 he formed the first orchestra of Azerbaijani folk instrumentalists playing from notation; and in 1936 he established the State Choir. His compositions of the 1930s included mass songs and marches, fantasias, the trio *Ashug sayagï* (the first chamber work based on Azerbaijani *mugam*) and choral pieces, while at the same time he worked on the basic research for his study *Osnovï azerbaydzhanskoy narodnoy muzïki* ('The foundations of Azerbaijani folk music'). But his most important work of this period was the epic-heroic opera *Kyor-oglï*, a more mature work than any of his previous dramatic compositions in which he succeeded in achieving the synthesis he desired of European operatic forms with the national melos: of Western with Eastern principles of development. The text is based on episodes from the Azerbaijani epic about Kyor-oglï, the leader of a peasant uprising and an *ashug* (folk musician); accordingly, his musical material is based on *ashug* intonations. The opera presents themes which concerned its composer all his life: art, love and his nation's struggle for freedom.

In 1941 *Kyor-oglï* won Hajibeyov a State Prize of the USSR; he had already been made a National Artist of the USSR in 1938, and in 1946 he won a second State Prize for the film version of *Arshin mal alan*. He wrote marches and battle songs for World War II, and during the war years made re-creations of the heroic genres of national music (*jengi* and *gakhraman*) and wrote the music for the national anthem of the Azerbaijani SSR. He was elected to the Azerbaijani Academy of Sciences in 1945, the same year that he was appointed director of the Institute of the History of Azerbaijani Art. In 1947, for the eighth centenary of the poet Nizami, he composed the remarkable romance-gazelles *Sensiz* ('Without You') and *Sevgili janan* ('The Beloved').

Hajibeyov's achievement was to prove the possibility of combining the traditions of Azerbaijani folk music with those of European art music. The singlemindedness with which he pursued this aim is clearly evident from his early *mugam* operas through to *Kyor-oglï*: from recitational constructions to a completely original folk-style work. His constant striving towards the unification of Eastern and Western sources, both philosophical and aesthetic, shows as much in the historical-legendary operas, celebrating the strength and beauty of human feelings, as in the musical comedies on social themes; and his success owed something to the fact that he was a gifted writer and wrote most of his own librettos. The theory of Azerbaijani folk modes he established is reflected in his compositional work. Indeed, his style is notable for its modal thought, which influences the principle of thematic development; national traits are particularly evident in his melodies, with their modality, cadences, sequences and so on, for the most part in a descending movement. He introduced many new genres into Azerbaijani music, and his greatest work, *Kyor-oglï*, proved a particularly important model: its monumental and dramatic choral

scenes contained the seeds for the cantatas and oratorios of later Azerbaijani composers, and its numerous dance numbers prepared the way for the evolution of a national ballet. There is a Hajibeyov archive at the Academy of Sciences of the Azerbaijani SSR (manuscript stocks M-22).

WORKS

Edition: *U. Hajibeyov: Sochineniya* (Baku, 1964–8)
(*selective list*)

Ops: Leyli i Mejnun (Hajibeyov, after Fizuli), 1907, Baku, 1908; Sheykh Sanan (Hajibeyov), 1909, Baku, 1909; Rustam i Zokhrab (Hajibeyov, after Firdousi), 1910, Baku, 1910; Asli i Kerem (Hajibeyov), 1910, Baku, 1912; Shakh Abbas i Khurshid Banu (Hajibeyov), 1911, Baku, 1912; Garun i Leyla (Hajibeyov), 1915, unperf.; Kyor-oglï (M. Ordubadï), 1936, Baku, 1937; Firuza (Hajibeyov), inc.

Musical comedies: Muzh i zhena [Man and Woman] (Hajibeyov), 1909, Baku, 1910; Ne ta, tak ėta [Not that One, then this One] (M. Ibad) (Hajibeyov), 1910, Baku, 1910; Arshin mal alan (Hajibeyov), 1913, Baku, 1913

Cantatas: Pamyati Firdousi [In Memory of Firdousi], 1934; Rodina i front [The Fatherland and the Front], 1942

Folk orch: Na khlopkovïkh polyakh [On the Cottonfields], suite; Fantasia no.1 'v lade Chargyakh' [In the Mode of Chargyakh], 1932; Fantasia no.2 'v lade Shur' [In the Mode of Shur], 1932; Jangi [Battle Piece], 1942

Inst: Ashug Sayagï, pf trio, 1932; Pf Sonatina

Songs: Sensiz [Without You], Sevgili janan [The Beloved] (Nizami), 1947; 13 others

Other works: orch pieces, choral music, folksong arrs.

WRITINGS

Osnovï azerbaydzhanskoy narodnoy muzïki [The foundations of Azerbaijani folk music] (Baku, 1945)

O muzïkal'nom iskusstve azerbaydzhana [On Azerbaijani musical art] (Baku, 1966) [collection of articles]

BIBLIOGRAPHY

V. Vinogradov: *Uzeir gadzhibekov i azerbaydzhanskaya muzïka* (Moscow, 1938)

Arshin mal alan (Baku, 1938) [collection of articles]

Izvestiya Akademii nauk azerbaydzhanskoy SSR (1945), no.9; (1948), no.12 [special nos.]

S. Korev: *Uzeir Gadzhibekov i yego operï* (Moscow, 1952)

Ye. Abasova: *Operï i muzïkal'nïye komedii Uzeira gadzhibekova* (Baku, 1961)

I. Abezgauz: 'Melodicheskiy stil' Uz. Gadzhibekova v opere "Kyoroglï"', *Uchyonïye zapiski Azerbaydzhanskoy gosudarstvennoy konservatorii* (1968), no.5, pp.3–48

Z. Safarova: *Muzïkal'no-ėsticheskiye vzglyadï Uzeira Gadzhibekova* (Moscow, 1973)

Ye. Abasova: *Uzeir Hajibeyov* (Baku, 1975)

Z. Kafarova: *'Kyor-ogli' Uzeira Gadzhibekova* (Baku, 1981)

A. Isazadeh, ed.: *Slovo ob Uzeira Gadzhibekova* [A word about Uzeir Hajibeyov] (Baku, 1985) [articles, memoirs and recollections]

Z. Safarova: *Uzeir Gadzhibekov* (Baku, 1985)

M. Ibrahimov: *Tufanlara komek edan bir galam: Uzeir Hajibeyov shahsiyati va yaradijiligi* [The pen that helps the storms: the personality and art of Uzeir Hajibeyov] (Baku, 1987)

YURY GABAY

Hajiyev [Gadzhiyev], **Akhmet (Jevdet Ismail)** (*b* Nukha [now Shcheki], 18 June 1917). Azerbaijani composer. He studied the violin with Bretanitsky at the musical technical school of the Azerbaijan State Conservatory and then theory and composition with Rudol'f at the conservatory (1935–8). Among the works he composed at this time were the symphonic poems *Sotsialisticheskiy Azerbaydzhan* and *Poslaniye v Sibir'* ('Message to Siberia'), the first examples of the genre in Azerbaijan. In 1938 he entered the Moscow Conservatory, where he was a pupil of Anatoly Aleksandrov (composition) and Sergey Vasilenko (instrumentation). He worked in Baku during the war, as director of the Baku PO, and in 1945 he and Kara Karayev completed the heroic-patriotic opera *Veten* ('Fatherland'; State Prize, 1946). After the war he returned to the Moscow Conservatory for further composition studies with Shostakovich (1945–7). His Third Symphony, performed when he left the conservatory, was his first truly mature work, a piece typical of Hajiyev in its organic combination of *mugam* improvisation with energetic dynamics. He was artistic director of the Baku PO (1947–8) and was appointed to the staff of the Azerbaijan State Conservatory in 1947, serving as rector (1957–69) and as professor of composition (from 1963). In addition, he is a board member of the Azerbaijani Composers' Union and a National Artist of the Azerbaijani SSR (1960). His best works – the romantic *Ballada* for piano, the symphonic poem *Za mir* ('For Peace', State Prize, 1952) and the Fourth Symphony 'Pamyati Lenina' ('To the Memory of Lenin') – were composed during the 1950s. Characteristic of his style are monumental forms, programmatic development, an expressive astringent polyphony and frequent recourse to *mugam*-type improvisation, the last giving his work its distinctive nationalism.

WORKS
(*selective list*)

Op: Veten [Fatherland] (I. Idayat-zade), 1945, collab. K. Karayev

Choral: Oratoriya na stikhi S. Rustama [Oratorio on verses of Rustam], 1949

Orch: Sotsialisticheskiy Azerbaydzhan, sym. poem, 1936; Poslaniye v Sibir' [Message to Siberia], sym. poem, 1937; Simfoniyetta, 1938; Azerbaydzhanskaya syuita, 1939; Sym. no.1, E♭, 1944; Sym. no.2, 1946; Sym. no.3, b♭, 1947; Za mir [For Peace], sym. poem, 1951; Sym. no.4 'Pamyati Lenina' [To the Memory of Lenin], d, 1955; Sym. no.5 'Chelovek, zemlya, kosmos' [Man, the Earth, the Cosmos], 1972; Sym. no.6 '20 yanvarya' [The 20th of January], 1991; Sym. no.7 'Pamyati shehidov' [In Memory of the Victims], fl, chbr orch, 1992; Exxon-Sym., pf, 1996; Sym. no.8 'Yego vïbiralo vremya' [He has been Chosen by the Time], 1996; Sym. no.9 'K vershinam' [Up to the Heights], 1997

For str qt: Double Fugue, 1940; Str Qt, 1941; 3 Fugues, 1941; Kvartet-poema, 1961; Str Qt no.3 'Pamyati Shostakovicha' [In Memory of Shostakovich], 1985

Pf: Ballada, 1950; Sonata, 1956; Scherzo, 1957; Detskiy ugolok [Children's Corner], 1962; Muzïkal'nïye kartinki [Musical Pictures]

BIBLIOGRAPHY

Ye. El'darova: *Jevdet Hajiyev* (Baku, 1956)

I. Abezgauz: *Dzhevdet Gadzhiyev* (Baku, 1965)

S. Kasimova and N. Bagirov: 'Dzdevdet Gajiyev', *Azerbaydzhanskaya sovetskaya muzïkal'naya literatura* (Baku, 1986), 181–91

A. Tagizadeh: *Jevdet Hajiyev* (Baku, 1992)

YURY GABAY

Haka, Richard (*b* London, 1645/6; *d* Amsterdam, 1705). Dutch woodwind maker of English birth. He moved to Amsterdam with his parents in or before 1652. His family appear to have retained certain connections with England, though details are obscure. His father, who married in London in 1635, was there named as 'Thomas Hakay', while three of Richard's sisters married Englishmen. He reportedly began to make woodwind instruments in about 1660, although nothing is known of his training as a maker. In 1676 he married Grietje van den Bogaert, stating that he was aged 30. He lived and worked in Kelverstraat until about 1681 when he moved to 'de Vergulde Basfluyt' (the gilded bass recorder) on the Spui. Haka retired in 1696, leaving his house, shop and tools in the hands of his nephew Coenraad Rijkel, his partner and former apprentice, later moving into a house he had built on the prestigious Keizersgracht.

Haka is considered today as the founding father of the important Amsterdam school of woodwind instrument

making; besides Rijkel his apprentices included Abraham van Aardenberg and Jan Steenbergen. His work, which is superbly crafted, was well regarded during his own lifetime, and his instruments were sought after across Europe: a 1700 Firenze inventory of the Medici court includes a consort of 16 Haka recorders. Today, examples of Haka walking-stick recorder, flageolet, alto flute, shawm, altpommer, oboe, tenor oboe, *deutsche schalmei* and bassoon survive.

BIBLIOGRAPHY

WaterhouseLangwillI; YoungHI
R.J.M. van Acht: 'Dutch Wind-Instruments, 1670–1820', *TVNM*, xxxviii (1988), 99–112
W. Waterhouse: 'A Newly Discovered 17th-Century Bassoon by Haka', *EMc*, xvi (1988), 407–10

LYNDESAY G. LANGWILL/R

Håkanson, Knut (Algot) (*b* Kinna, Älvsborgs län, 4 Nov 1887; *d* Göteborg, 13 Dec 1929). Swedish composer, conductor, pianist and teacher. He studied composition and the piano privately with Lindegren, Liljefors and Bäck (1906–15), and read philosophy and languages at Uppsala University (1906–13). Between 1916 and 1925 he directed the Borås Orkesterförening, and from 1927 he was music critic of the *Göteborg Handels- och Sjöfartstidning*. In his youth he was highly impressed by the fiddlers of the Skansen open-air museum, Stockholm; later he notated folk music in Uppland and Västergötland, and his original songs are the most important works of this period. Admiration for Bach led him to strive for what he termed 'objective music', and, in turning to instrumental music from around 1920, he became deeply interested in the variations of Reger and Brahms. His most individual achievement was in the use of Swedish folk themes in music aimed at 'polyphony, linear music, diatonicism and modern classicism', closely connected to the neo-classical tendencies current in Europe at that time. He spent his last years troubled by financial concerns, a divorce and kidney disease, difficulties which set the background for some profound works, among them the *Fyra madrigaler* and *Brusala*, a pearl of Swedish choral music.

WORKS
(*selective list*)

Orch: Sérénade dramatique, op.2, vn, orch, 1914; Festmarsch, op.3, 1914, arr. as Bröllopsmarsch [Wedding March], org/pf; Mylitta, op.9, ballet and suite, 1918; Svensk svit no.1, op.18, pf, orch/str trio, 1923; Marbolåtar [Marbo Melodies], pf/orch, 1923; Svensk svit no.2, op.27, 1925; Variationer och final över ett tema av Lomjansguten, op.30, 1926–8; Divertimento, op.31, 1927

Choral: Skåne (O. Hansson), op.33, solo vv, chorus, orch, 1928; 4 madrigaler (M. Opitz, L. Wivallius, S. Columbus), op.36, 1929; 3 Karlfeldtskörer: Brusala, Stjärngossar, Kornknarr, op.39, 1929

Inst: Midsommarkransen [Midsummer Wreath], pf/cl qnt, 1921; Från skogstemplet [From the Forest Temple], op.13, pf/orch, 1921–2; Idyll och elegi, op.20, pf, 1924; 12 små 2-stämmiga svenska inventioner, op.26, pf/vn, vc, 1925; 6 valser av Lomjansguten, pf, 1926; Prelude and Fugue, a, op.34, pf/str trio, 1928, rev., d, str trio, ?1929; 10 variationer och fuga över en svensk folkvisa, op.37, pf, 1929; *c*20 pf pieces, 2 str trios, 2 str qts, folksong arrs.

*c*120 solo songs, 30 other choral pieces, vocal folksong arrs.

Principal publishers: Elkan & Schildknecht, Gehrman, Nordiska Musikförlaget

BIBLIOGRAPHY

SBL (A. Helmer)
W. Seymer: 'Fyra nyromantiker', *STMf*, xxiii (1941), 56–72
F.H. Törnblom, ed.: *Musikmänniskor* (Uppsala, 1943), 299–328
L. Hedwall: 'Knut Håkansons Frida-visor', *Musikrevy*, xxxiv (1979), 363 only

ROLF HAGLUND

Hakart, Carel [Carolus]. *See* HACQUART, CAROLUS.

Hake [Hacke], **John** (*d* 1559). English composer. In 1523 Thomas, Lord Darcy tried to procure the services of a musician of this name for his chapel. He may possibly be identified with the John Hacket who was a conduct at St Mary-at-Hill, London (1539–40). By about 1541 Hake was a lay clerk and Master of the Choristers at St George's Chapel, Windsor, a post he retained, apart from a break in service during the reign of Edward VI, until his death. John Day's *The Whole Psalmes in Foure Partes* (RISM 1563[8]) included 17 of his harmonizations and a setting of a metrical version of the Ten Commandments, all of which are wholly chordal. There is also a Latin Kyrie in florid style in *GB-Lbl* Add.17802–5 (further discussion in D. Mateer: 'The "Gyffard" Partbooks: Composers, Owners, Date and Provenance', *RMARC*, no.28, 1995, pp.21–50), and an In Nomine in *GB-Ob* Mus.Sch.D.212–6 that is attributed to 'Hawkes' in *Ob* Tenbury 389. The Edward Hake who wrote the preface to William Daman's *The Psalmes of David* (1579) may have been his son.

PETER LE HURAY/DAVID MATEER

Hakenberger, Andrzej (Andreas) (*b* Koszalin [Köslin], in Pomerania *c*1574; *d* Danzig [now Gdańsk], 5 June 1627). Polish composer and lutenist. He joined the royal chapel in Warsaw as a singer, lutenist and (possibly) composer in 1602, when 'his name was included among "gentlemen musicians of Polish nationality" on the pay list' (Wecowski). He probably studied with the lutenist Diomedes Cato, who went to the royal court from Pomerania the previous year. During Hakenberger's stay at Warsaw he had contact with Asprilio Pacelli, Kapellmeister from 1603 to 1623. Under King Sigismund III the standard of the Polish court chapel was exceptionally high at this time, and it was richly endowed with music manuscripts and prints. It attracted many Italian composers, including Luca Marenzio, Giulio Osculati and Vincenzo Bertolusi, and promoted concerted multi-choral music in the Venetian style.

On 9 July 1607 Hakenberger applied for the position of Kapellmeister at the Lutheran Marienkirche in Danzig, one of the largest of all Christian churches, and was selected in preference to several prominent composers on 27 April 1608. Other towns scrupulously examined the Lutheran beliefs of such applicants, but the Danzig council put musical considerations first and, beginning with Hakenberger, employed several Catholic musicians. The decision to employ Hakenberger depended mainly on the opulent style of his compositions, which reflected the prosperity of a wealthy commercial city. His first publication at Danzig was of music for social occasions. His *Newe deutsche Gesänge* (1610), a collection of one eight-part and 18 five-part polyphonic madrigals with German texts, were probably intended for performance at the Artushof, the centre of secular musical practice in Danzig. At the Marienkirche, which in 1614 employed 14 singers and 11 instrumentalists, Hakenberger cultivated the Venetian *cori spezzati* style, for example in his *Sacri modulorum concentus* (1615) which consists of 21 Latin motets for eight voices and his *Harmonia sacra* (1617), which consists of 41 Latin motets for six to 12 voices and continuo in two or three choirs. By the second decade

public taste had changed; the new concerted style, with the singers accompanied by the great organ, began to attract more listeners, while Hakenberger continued to cling to the outmoded Venetian style. Paul Siefert, who came to the Marienkirche as organist in 1623, added misery to Hakenberger's final years through countless arguments. Hakenberger's first two marriages, in 1612 and 1625, ended with the deaths of his wives; a third marriage, in 1627, ended with his own death four months later.

Hakenberger's music shows a preference for homophonic texture; when polyphony is employed the parts clearly follow a harmonic framework. Repetition of phrases in alternation between opposing choirs is standard practice, but repetition of whole sections is unusual. Text declamation usually follows normal word stress but occasionally becomes the servant of the rhythm. While a few multi-voice works are for a single choir, Hakenberger clearly favoured antiphonal forces. These opposing choirs, which may consist of instruments as well as voices, usually have an equal number of parts, but contrast between a high and a low choir is preferred to equal forces. His final two publications are collections of smaller works for three voices without continuo. A main source of Hakenberger's music is the Pelplin Organ Book, a six-volume collection of transcriptions which 'testifies to the high level of Polish musical culture in the 17th century' and reveals 'its connections with other European musical centres' (Feicht). It contains 911 compositions by 111 composers, including 55 by Hakenberger.

WORKS

[7] Newe deutsche Gesänge, 5, 8vv, nach Art der welschen Madrigalen (Danzig, 1610)
[21] Sacri modulorum concentus, de festis solennibus totius anni et de tempore, 8vv/insts (Stettin, 1615)
[41] Harmonia sacra in qua motectae, 6–10, 12vv, bc (org) (Frankfurt an der Oder, 1617)
Odae sacrae Christo infantulo bethlehemitico, 3vv (Leipzig, 1619)
[21] Odaria suavissima ex mellifluo D. Bernardi, 3vv (Frankfurt am Main, 1628)
Motet, 5vv, bc, in 1604[2]

Lost works: 12 motets originally in *PL-WRu*, masses, motets originally in *GD*

BIBLIOGRAPHY

EitnerQ; GerberNL; MGG1 ('Pacelli, Asprilio'; G. d'Alessi)
H. Rauschning: *Geschichte der Musik und Musikpflege in Danzig* (Danzig, 1931)
Z. Szweykowski: Preface to Mikolaj Zielenski: *Offertoria totius anni* (Kraków, 1960)
H. Feicht, ed.: *Pepliner Tabulatur: thematischer Katalog*, AMP, i (1963), xv
J. Wecowski: Introduction to *Pepliner Tabulatur: Transkriptionen*, AMP, ix (1963)
D. Krickeberg: *Das protestantische Kantorat im 17. Jahrhundert* (Berlin, 1965), 153
A.D. Sparger: *The Sacred Music of Andrzej Hakenberger* (diss., U. of Illinois, 1981)

A. DENNIS SPARGER

Hakim, Naji (*b* Beirut, 11 Nov 1955). French organist and composer of Lebanese birth. He studied with Langlais and then with Falcinelli, among others, at the Paris Conservatoire, where he gained *premiers prix* in harmony, counterpoint, fugue, orchestration, analysis, organ and improvisation. He won the organ competitions at Beauvais (1981), Haarlem (1982), Lyons, Nuremberg and St Albans (1983), and Chartres (1984), and was awarded the composition prize of the Amis de l'Orgue for his Symphony in Three Movements (1984), the Anton Heiler Prize for *The Embrace of Fire* (1986), and the André Caplet Composition Prize by the Académie des Beaux-Arts (1991). From 1985 to 1993 Hakim was organist of the Sacré-Coeur in Paris, and in 1993 succeeded Messiaen as organist of La Trinité. He taught at the Schola Cantorum in Paris, 1986–8, and was appointed visiting professor of organ, improvisation and composition at the RAM in London in 1993. As a composer and improviser Hakim belongs to the French school of his teachers Langlais and Falcinelli; his works include several pieces for solo organ, a concerto for organ and strings, a sonata for trumpet and organ, an oratorio *Saul de Tarse* and the *Missa Redemptionis*. With his wife, Marie-Bernadette Dufourcet, he wrote *Guide pratique d'analyse musicale* (Paris, 1991) and *Anthologie musicale pour l'analyse de la forme* (Paris, 1995)

FRANÇOIS SABATIER

Hakim, Talib-Rasul [Chambers, Stephen Alexander] (*b* Asheville, NC, 8 Feb 1940; *d* New Haven, CT, 31 March 1988). American composer. He studied at the Manhattan School of Music (1958–9), the New York College of Music (1959–63) and the New School for Social Research, New York (1963–5). His major teachers and advisors included Hall Overton, William Sydeman, Hale Smith, Charles Whittenberg, Morton Feldman, Margaret Allison Bonds and Ornette Coleman. He taught at Pace College (1970–72), Adelphi University (1972–9), Nassau Community College (1971–81) and Morgan State University. He also coordinated the Brooklyn Philharmonic Community Concert Series and was active as a radio and television producer. He was the recipient of awards from the Bennington Composers Conference (1964–9) and the Connecticut Commission on the Arts (1981–2), among others. In 1973, on his conversion to Sufism, he changed his name.

Hakim's compositions, frequently scored for unusual instrumental combinations, feature rich harmonies and often incorporate extended performance techniques. *Birming-ham Reflections* (1985), in honour of Martin Luther King, was commissioned by the New Haven SO. *Ramadhān-Meditations* for winds and piano (1986), a work written for The Woodhill Players, creates a meditative feeling using free improvisation on a set of given pitches accompanied by a repetitive piano drone.

WORKS

Orch: Shapes, 1965; Visions of Ishwara, 1970; Reflections of the 5th Ray, nar, orch, 1972; Sketchy Blue-Bop, jazz band, 1973; Re/currences, 1974; Concepts, 1976; Rhu-barb, jazz band, 1976; Arkan-5, orch, tape, 1980; Az-Zaahir/Al Baatin, 1981; Bir-ming-ham Reflections, nar, orch, 1985

Vocal: Ode to Silence, S, pf, 1964; Sound-Image, S, A, brass, str, perc, 1969; Set-Three, S, vc, pf, 1970; Tone Prayers, mixed chorus, pf, perc, 1973; Music, S, 9 players, 1977; Psalm of Akhnaton: ca: 1365–1348 B.C., Mez, fl, pf, 1978; Quote-Unquote, Bar, ob, tpt, perc, 1983; Spiritual and Other Fragsments from Another Time and Other Places, SATB, ww, brass, pf, str, 1983

Chbr and solo inst: Mutations, b cl, tpt, hn, va, vc, 1964; Peace-Mobile, ww qnt, 1964; 4, cl, tpt, trbn, pf, 1965; A Pf Piece, 1965; Encounter, ww qnt, tpt, trbn, 1965; Portraits, fl, cl, bn, pf, perc, 1965; Titles, ww qt, 1965; Contours, ob, bn, hn, tpt, vc, db, 1966; Currents, str qt, 1967; Inner-Sections, fl, cl, trbn, pf, perc, 1967; Roots and Other-Things, fl, ob, cl, hn, tpt, trbn, va, vc, db, 1967; Sound-Gone, pf, 1967; Placements, pf, perc, 1970; on BEing still . . . on the 8th, ww, vc, db, pf, perc, 1978; Fragsments from Other Places-Other Times, perc, 1982; "Ramadhān-Meditations" (9-Ramazān 1406 A.D. – May 1986 A.D.), ww qnt, pf, 1986

Principal publishers: Bote & Bock, G. Schirmer

BIBLIOGRAPHY

E. Southern: 'America's Black Composers of Classical Music', *Music Educators Journal*, lxii/3 (1975–6), 46–59
T. Johnson: 'Talib-Rasul Hakim has Found his Music', *Village Voice* (20 Feb 1978)
C.E. Oliver: *Selected Orchestral Works of Thomas J. Anderson, Arthur Cunningham, Talib Rasul Hakim and Olly Wilson* (diss., Florida State U., 1978)

ALISON DEBORAH JONES

Hakobian, Levon Hovhannesovich *See* HAKOPIAN, LEVON HOVHANNESOVICH.

Hakola, Kimmo (*b* Jyväskylä, 27 July 1958). Finnish composer. He took private lessons in composition from Einojuhani Rautavaara before enrolling at the Sibelius Academy in 1981. There he studied with Eero Hämeenniemi and Magnus Lindberg. His reputation spread after he was awarded the first prizes at the UNESCO Rostrum of Composers in 1986 (for his String Quartet no.1) and in 1993 (for *Capriole*). His works have been performed at several European festivals, including Ars Musica, the Edinburgh Festival, the Huddersfield Festival and the ISCM. In the early 1990s he moved from Helsinki to Kesälahti in eastern Finland, where the calm and peaceful atmosphere allowed his highly individual music to develop more fully. He occasionally performs as a pianist and conductor; he was also the artistic director of the Musica Nova Festival, Helsinki, in 1999 and 2000.

Hakola's output is small but noteworthy and consists, apart from a monumental piano concerto, largely of chamber music and solo instrumental pieces. His meticulously notated music uses advanced compositional techniques and is of a violent and aggressive character, demanding exceptional virtuosity and endurance from its performers. The continuous fury of the sound is on occasion cut off suddenly by periods of quiet meditation that serve to increase further the tension of the music.

WORKS

Orch: Pf Conc., 1996; 2 Fanfares, wind, perc, 1997
Inst: ... la nuit n'est pas, vc, pf, 1984; ... sino ..., fl, 1985; Str Qt no.1, 1986; A même les échos I, II, vn, 1988; Thrust, db, 1989; Thrust, db, elecs, 1989–92; Capriole, b cl, vc, 1991; loco, cl, pedal bass drum, 1995; Und höher die Sterne, 7 Rilke Fragments, fl, pf/hmn, 1995; Arara, 3 accdn, 1996; Valjoppi, db, perc, 1996; Cl Qnt, 1997; Str Qt no.2, 1997; Chiffres et constellations, 2 pf, 1998; Theme, 11 etudes and grand cadence, pf, 1998; Diamond Street, cl, 1999
Vocal: Syvällä päivät [Deep the Days] (H. Nordell), Bar, 1980; Hymyilevä Apollo [Smiling Apollo] (E. Leino), solo vv, choruses, ens, opt. line-up, 1997

Principal publisher: Fazer

BIBLIOGRAPHY

L. Otonkoski: 'Up Front: Kimmo Hakola's String Quartet', *Finnish Music Quarterly*, vii/1 (1991), 36–8
E. Salmenhaara, ed.: *Suomalaisia säveltäjiä* [Finnish composers] (Helsinki, 1994)
M. Heiniö: *Aikamme musiikki* [Contemporary music], Suomen musiikin historia [A history of Finnish music], iv (Porvoo, 1995)
K. Korhonen: *Finnish Composers since the 1960s* (Jyväskylä, 1995)
K. Aho and others: *Finnish Music* (Keuruu, 1996)

ILKKA ORAMO

Hakopian [Akopyan, Hakobian], **Levon Khovhannesovich** (*b* Yerevan, 9 Sept 1953). Armenian musicologist. He graduated in 1975 from the Yerevan State University and in 1977 entered the Yerevan Conservatory, where he studied music theory and composition with G. Geodakyan, T.Ye. Mansuryan, A. Terteryan and L. Saryan, graduating in 1981. From 1981 to 1992 he was a senior scientific officer at the Institute of Arts in the Armenian Academy of Arts (Yerevan) and from 1995 he has been a leading scientific officer with the Russian State Institute of Art in Moscow.

Hakopian's scholarly work embraces a broad spectrum of topics that include Armenian church music, the poetry of the Middle Ages, the methodology of musical analysis and the theory and history of 20th-century music. He has also made Russian translations of the work of K.-G. Yung and K. Yaspers. In 1995 he gained the doctorate with a dissertation on the remote structure of a musical text. In this work his examinations move beyond the empirical structure of a musical text towards its inherent meaning. He interprets the 'remote structure' as a structural basis inaccessible to direct observation and embedded in the universal constants that can shape its relationship with a surface layer of text. For his analyses he uses musical texts of a variety of styles and types that range from the hymnody of the Middle Ages and the music of Monteverdi to the works of Stravinsky, Varèse and Shostakovich.

WRITINGS

'Šaraknoc'i ergerieta naknerə ew wranc' stora bažanumnerə' [The Melodic Structure of Armenian medieval Sacred Hymns 'Sarakan and their variants'], *Echmiadzin*, xlix (1992), 4/5, p.63–86
'The Versification of the Sarakan Hymns', *Revue des études arméniennes*, new ser., xxiv (1993), 113–27
Analiz glubinnoy strukturï muzïkal'nogo teksta [The analysis of remote structure in musical texts] (diss., Moscow State Institute of Art Studies, 1995; Moscow, 1995)
'Teoriya muzïki v poiskakh nauchnosti' [The theory of music in the search for a scientific basis], *MAk* (1997), no.1, pp.181–9; no.2, pp.110–23
Music of the Soviet Age, 1917–1987 (Stockholm, 1998)

MARINA RAKU

Halaczinsky, Rudolf (*b* Emmagrube, Upper Silesia, 31 July 1920). German composer. In 1940 he enrolled at the Graz Staatliche Hochschule für Musik, where he studied composition with Karl Marx, the piano and conducting. From 1946 to 1952 he served as co-répétiteur, Kapellmeister and composer at the Augsburg Stadttheater. He pursued further composition study with Karl Höller at the Musikhochschule in Munich (1952–5), and later worked as organist at Herz-Jesu, Rheydt (1955–69). After teaching music at a Mönchengladbach Gymnasium (1967–71), he was appointed lecturer in theory at the Pädagogische Hochschule, Cologne, a position he held until his retirement in 1984. His awards include third prize in the international La Reine Elisabeth competition (Brussels, 1969), the Johann Wenzel Stamitz prize (1981) and the prize of the Gerhard-Maass-Stiftung (1985).

Influenced by Romanticism and the music of Skryabin, Halaczinsky also explored Impressionism and 12-note composition before developing a unique style characterized by textural layering and extensive formal freedom. He has used serial and aleatory techniques in a number of works, has composed for electronic instruments and has written for prepared piano (*Episoden für Klavier*, 1970). Some of his compositions employ extra-musical elements. *Lumière sonante* (1971), for example, includes lighting effects, while *Tönende Sonne* is intended as the simultaneous experience of an idea expressed in both musical and sculptural terms.

WORKS
(*selective list*)

Lumière imaginère, orch, 1965; Trisagion, spkr, solo vv, chorus, wind, org, perc, 1968–71; Lumière sonante, orch, tape, 1971; Varodie, ens, tape, synth, 1971; 3 Gesänge (C.P. Baudelaire), S,

perc ens, 1973; Pf Conc., 1973–4; Organophonie I, 1979; Organophonie II, 1980; Meditationes ad mysterium trinitatis, org; Str Qt no.2, 1988; Enigma, wind qnt, 1993; Lumière d'éternité, sym. poem; Nachtklang, sym. poem; Vn Conc.; chbr and kbd works; sacred and secular choruses, theatre music

Principal publisher: Gerig

BIBLIOGRAPHY

W. Stanke: 'Ein Komponist der Avantgarde', *Oder 1972* (1972), 11
R. Halaczinsky: 'Eine Selbstdarstellung', *Zeitgenössische schlesische Komponisten*, ii, ed. G. Pankalla and G. Speer (Dülmen, 1979), 43–67
L. Hoffmann-Erbrecht: *Musikgeschichte Schlesiens* (Dülmen, 1986), 129–31

HANSPETER KRELLMANN/LOTHAR HOFFMANN-ERBRECHT

Halary. French firm of wind instrument makers. It was founded in 1768 and was taken over in 1804 from one 'Engoulevant' (possibly Amboulevart, a maker of hunting horns) by Jean-Hilaire Asté. Asté had gone to Paris in 1796 and later adopted the name Halary (i). In 1825 Jean-Louis Antoine (*b* Paris, 14 Jan 1788; *d* Paris, 1861), a former worker with Courtois, joined Halary (i) and succeeded him about 1840; he similarly adopted the name (Halary (ii)) but used the spelling 'Halari' on his instruments. His son Jules-Léon Antoine (*b* Paris, 1 May 1827; *d* after 1872), i.e. Halary (iii), was a fine horn player; he joined the business and took control on his father's death, selling it in 1873 to Coste & Cie., which was taken over by François Sudre in 1875.

The firm of Halary made a reputation for considerable experiment in the invention and manufacture of brass instruments and of woodwind instruments made of brass or other metals. Halary (i) made three new instruments about 1817 and patented them in 1821: the clavitube, a seven-keyed bugle; the quinticlave, a nine- or ten-keyed alto or bass bugle; and the ophicleide, originally with seven or nine keys, but in an 1822 patent including 12. Also included in the 1821 patent was 'Le clairon métallique, ou la clarinette en cuivre', one of a number of woodwind instruments made of brass. The KEYED BUGLE may have been copied from Haliday's design of 1810, of which the ophicleide was certainly a modification. In 1817–8 he made brass flutes, bassoons and clarinets.

Halary (ii) quickly made a reputation for enterprise, gaining a medal in 1827 for brass flutes, clarinets and horns. He made a number of natural horns with a full range of interchangeable crooks from early in his career. One such instrument, now in the collection of Charles Valenza (Rochester, New York) is the model for excellent modern copies by Richard Seraphinoff of Bloomington, Indiana. He devised *plaques tournantes* (disc valves) for brass instruments, possibly after designs by John Shaw, although he also used the more effective Stölzel valve. He later improved the piston mechanism. In 1855 he built a contrabass double-slide trombone. In 1849 Halary (iii) constructed a three-valve horn (as opposed to the then normal two-valve instrument) with an ascending third valve.

See also CORNET (i), §2; for illustration of a late 19th-century instrument by Halary, *see* TROMBONE, fig.3*a*.

BIBLIOGRAPHY

Waterhouse-LangwillI
P.-J. Meifred: 'Notice sur la fabrication des instruments de musique en cuivre', *Annuaire de la Société des anciens élèves des écoles nationales des arts-et-métiers 1851*; pubd separately (Paris, 1851)
C. Pierre: *La facture instrumentale à l'Exposition universelle de 1889* (Paris, 1890)
C. Pierre: *Les facteurs d'instruments de musique* (Paris, 1893/*R*)
A. Baines: *Brass Instruments: their History and Development* (London, 1976/*R*)
S.J. Weston: *The Ophicleide: its Background, Invention and Development* (thesis, U. of Leicester, 1984), 28–39
M. Haine: *Les facteurs d'instruments de musique à Paris au XIXe siècle* (Brussels, 1985)

NIALL O'LOUGHLIN

Halbe-Note (Ger.). *See* MINIM (half-note); *Halbe Taktnote* is also used. *See also* NOTE VALUES.

Halbmond. *See* BUGLE (i).

Halbschluss (Ger.). *See* IMPERFECT CADENCE.

Halbton (Ger.). *See* SEMITONE.

Halbtriller (Ger.). A type of trill. *See* ORNAMENTS, §8.

Hale, Binnie [Hale-Monro, Beatrice Mary] (*b* Liverpool, 22 May 1899; *d* Hastings, 10 Jan 1984). English soprano. She was born into a theatrical family; both her parents were on the stage and her brother was the comedy actor Sonnie Hale (1902–59). She first appeared professionally in *Follow the Crowd* at the Liverpool Empire (1916), and in the same year was engaged by C.B. Cochran as Annette in *Houp La!* She appeared in many revues and musical comedies, notably *Puppets!* (1924, with music by Ivor Novello), in which she displayed her abilities as a mimic. She created the title role in Youmans's *No, No, Nanette* (1925) and Jill in Vivian Ellis's *Mr Cinders* (1929). She also appeared in Kern's *Sunny* (1925), Billy Mayerl's *Nippy* (1930), and introduced 'A Nice Cup of Tea' in C.B. Cochran's revue *Home and Beauty* (1937). A versatile and lively light soprano, she played in roles from light opera, such as Posford's *Magyar Melody* (1938), to pantomime. She continued in musical theatre until the late 1940s, after which she acted in straight roles until 1959.

□

Hale, Philip (*b* Norwich, VT, 5 March 1854; *d* Boston, MA, 30 Nov 1934). American music critic. After graduating from Yale (1876) he studied in Europe with Carl Haupt, Bargiel, Rheinberger and Guilmant (1882–7) and settled in Boston in 1889. He was music critic for the Boston *Post* (1890–91) and Boston *Journal* (1891–1903), Boston correspondent for the *Musical Courier* (1892–8), music and drama critic for the Boston *Herald* (1903–33) and editor of the *Musical Record* (1897–1901), the *Musical World* (1901–2) and the two-volume collection *Modern French Songs* (Boston and New York, 1904).

Hale is best known for his programme notes for the Boston SO; written between 1901 and 1934, these are scholarly, witty and ample, and became the model for American programme annotators. His insistence on evaluating each work as it appeared to him, and the quotableness of his negative opinions (he once said of Beethoven's Fifth Piano Concerto that 'the finale, with the endless repetitions of a Kangaroo theme, leads one to long for the end') have caused him to be represented as a crabbed reactionary, cringing at Brahms. In reality he was a fair-minded and forward-looking critic, one of the first American champions of Debussy and an often shrewd evaluator of later music. Selections from Hale's criticism and programme notes were published as *Philip Hale's Boston Symphony Programme Notes* (Garden City, NY, 1935, ed. John N. Burk, 2/1939/*R*) and an evaluation of his work is given in J.A. Boyd: *Philip Hale, American*

Music Critic, Boston, 1889–1933 (diss., U. of Texas, Austin, 1985).

WAYNE D. SHIRLEY

Hale, Robert (*b* San Antonio, TX, 22 Aug 1943). American bass-baritone. He studied in Boston, making his début in 1966 with the Goldovsky Opera. In 1967 he joined New York City Opera, where he sang Mozart's Figaro, Count Almaviva, Don Giovanni, Raimondo, Henry VIII (*Anna Bolena*), Oroveso, Giorgio (*I puritani*) and the Father (*Louise*). At San Diego (1978) he sang Claudius (*Hamlet*), and at Buenos Aires (1980) the four *Hoffmann* villains. Meanwhile, after singing the Dutchman in Stuttgart (1978), he began to take on heavier roles: Pizarro, Iago, Mephistopheles (Gounod and Boito), Scarpia and Escamillo, which he sang in Germany and at Zürich, Lisbon and San Francisco. Having made his Covent Garden début as John the Baptist (1988), he returned as Orestes (*Elektra*, 1994). His débuts at La Scala (1989) and the Metropolitan (1990) were both as the Dutchman. At Salzburg he has sung Pizarro and Barak (*Die Frau ohne Schatten*). An imposing presence, great dramatic intensity and a strong, expressive voice make him a superb Wotan, a role he has sung throughout Europe and in North and South America, and also recorded.

ELIZABETH FORBES

Hales, Robert (*fl* 1583; *d* before 12 Jan 1616). English court singer and lutenist. His appointment was from 3 July 1583 and he kept it to the time of his death, at a salary of £40 a year. The earliest occasion on which he is known to have sung before Queen Elizabeth I at a public function was at the Accession Day celebrations in 1590, when he performed the song *His golden locks time hath to silver turnd* (*see* JOHN DOWLAND). He is known to have been in the confidence of such prominent courtiers as the Earl of Essex and Sir Robert Cecil, to have set their verses to music, and to have sung them on private and intimate occasions. It is possible that he sang *Come away death* in the first performance of Shakespeare's *Twelfth Night*. The warrant appointing his successor at court is dated 12 January 1615/16. His only surviving composition is the song *O Eyes leave off your weeping* in Robert Dowland's anthology *A Musicall Banquet* (1610/*R*; ed. in EL, 2nd ser., xx, London, 1968).

BIBLIOGRAPHY

BDECM

L. Hotson: *The First Night of Twelfth Night* (London and New York, 1954/*R*)

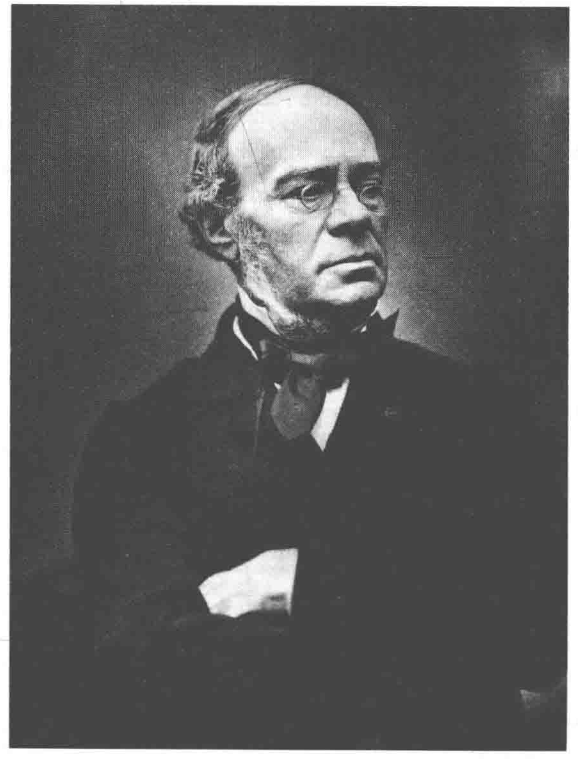
D. Poulton: 'The Favourite Singer of Queen Elizabeth I', *The Consort*, no.14 (1957), 24–7

DIANA POULTON

Halévy, (Jacques-François-)Fromental(-Elie) [Fromentin (-Elias)] (*b* Paris, 27 May 1799; *d* Nice, 17 March 1862). French composer, teacher and writer on music. His parents were Jewish; his father, Elias Levy, was a scholar and poet from Fürth, and his mother, Julie Meyer, came from Malzéville, near Nancy. The family name was changed to Halévy in 1807. Fromental's musical ability was evident very early and in 1810 he entered the Paris Conservatoire. In 1811 he became a pupil of Cherubini for composition, an important step, for Cherubini showed great interest and confidence in Halévy and guided his career with all his considerable influence. Halévy acknowledged a profound debt to his teacher; his brother Léon wrote: 'The teaching and friendship of Cherubini implanted in Halévy his love of great art and confirmed his instinctive repugnance to everything vulgar or shoddy'. He was also a pupil of H.-M. Berton (for harmony) and Méhul. In 1816 and 1817 he won the *second prix* in the Prix de Rome and the *premier prix* in 1819, having not entered the previous year. Before leaving for Rome he composed, in 1820, a funeral march and *De profundis* in Hebrew on the death of the Duke of Berry, which was performed in a synagogue and later published.

In Italy Halévy composed a number of works, some of them in Italian genres, including the finale of an Italian opera *Marco Curzio*. In 1822 he was in Vienna, where he met Beethoven on several occasions. He had already composed an opera *Les bohémiennes* before going to Italy, and he continued, after returning to Paris, to seek success in the theatre, at that time the only avenue to fame for a composer of ambition. His career as a composer is a history of success crowning early reverses, a success which he spent his life sustaining. He was a tireless composer of operas and led a full life as a teacher and administrator as well. In 1827 he became professor of harmony and accompaniment at the Conservatoire, in 1833 of counterpoint and fugue, and in 1840 of composition, a position of wide influence; his pupils included Gounod, Massé, Deldevez, Bizet, Lecocq and Saint-Saëns. The last two were to complain that they learnt very little from him. From 1826 to 1829 he was *chef du chant* at the Théâtre Italien, and from 1829 to 1845 he held the same post at the Opéra, the period of his greatest successes there. In 1836 he was elected to the Institut and in 1854 he became its secretary, a position of considerable eminence in the field of arts and letters.

Halévy's first few operas, *Les bohémiennes*, *Les deux pavillons*, *Erostrate* and *Pygmalion*, were never produced, although *Pygmalion* was rehearsed in 1827. By that time



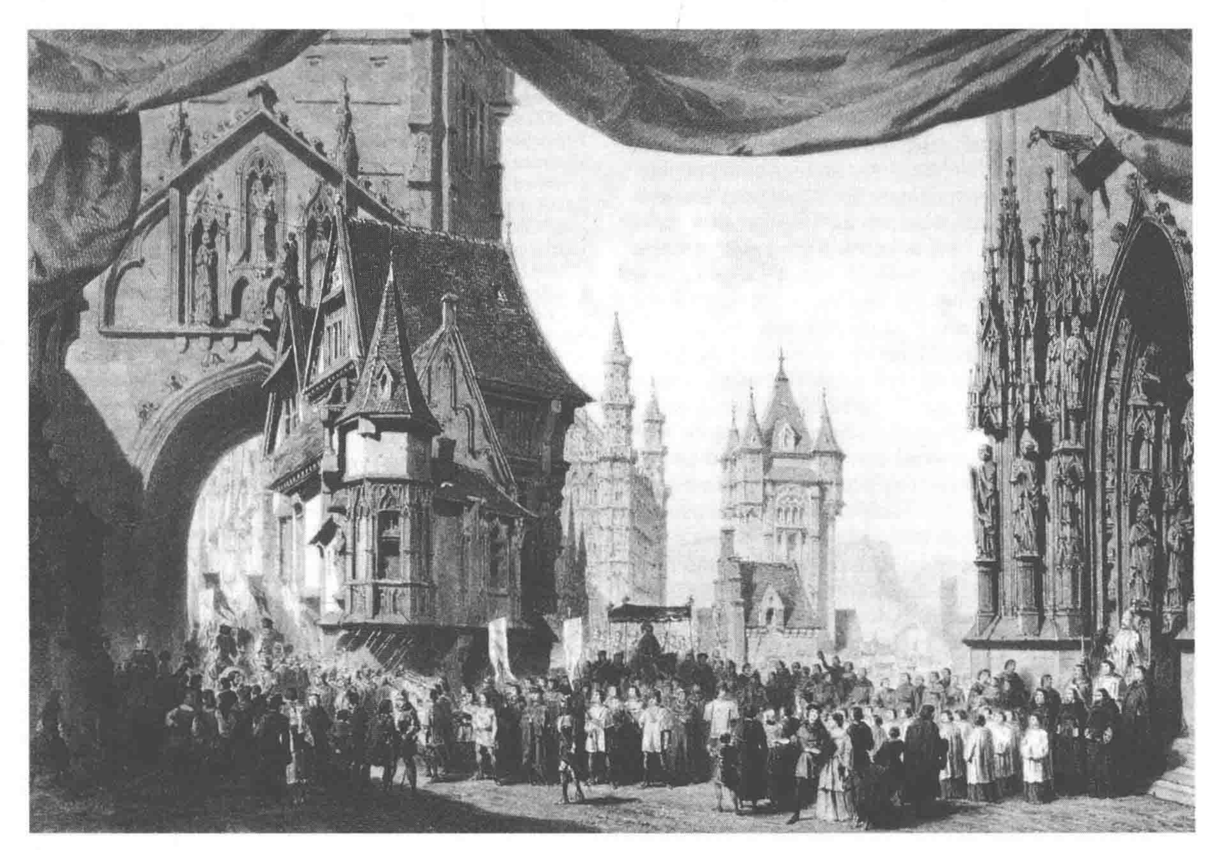
1. *Fromental Halévy*

L'artisan had been played at the Opéra-Comique, where it enjoyed only moderate success, though it was important in being the first of Halévy's many collaborations with Vernoy de Saint-Georges, one of the most able and sought-after librettists of the day. The post at the Théâtre Italien brought him into contact with Maria Malibran, for whom he wrote *Clari*, an opera to an Italian text, in 1828. But his first true success was with *Le dilettante d'Avignon*, played at the Opéra-Comique in 1829 and retained for many years in the repertory. Part of its success lay in Léon Halévy's skill in turning a libretto by F.-B. Hoffman into a topical satire on Italian librettos; Léon also remained a faithful collaborator to the end of his life.

Having moved to the Opéra as *chef du chant*, Halévy had his ballet on Prévost's *Manon Lescaut* played there in 1830 and another ballet, *La tentation*, two years later. He also wrote four more *opéras comiques* – one of them, *Ludovic*, being the completion of an unfinished opera by Hérold – before attempting his first serious grand opera, *La Juive*. This became the greatest success of his life and the single work on which his fame has rested. It received its première at the Opéra on 23 February 1835, took an instant hold on the public and became, with Meyerbeer's operas, one of the central pieces in the French repertory. Excepting the ballet *Manon Lescaut*, it was his first collaboration with Scribe (to be followed by many more), and it epitomized the type of grand opera which is associated with Véron's directorship of the Opéra (fig.2). It preceded Meyerbeer's equally successful *Les Huguenots* by more than a year.

In the same year Halévy won yet another success at the Opéra-Comique, with *L'éclair*. These two successes gave him a commanding position in the principal opera houses of Paris and unquestioned entrée to both for the rest of his life. *Guido et Ginevra* followed in 1838, to another Scribe text in which a series of improbably violent situations are set to music of considerable invention and freshness. The main tenor role (Guido) was sung by Duprez following his earlier success as Eléazar in *La Juive*. *Le drapier* (1840), also by Scribe, provided a mélange of the tragic and the burlesque. Two more grand operas, *La reine de Chypre* (1841) and *Charles VI* (1843), may be considered among Halévy's most successful achievements. The first acquired celebrity as one of the operas on which Wagner laboured as an arranger; he devoted a series of articles to it in the *Revue et gazette musicale* in 1842. The contrast of characters and locales provided by Saint-Georges' libretto drew out all Halévy's considerable resourcefulness and skill. The text of *Charles VI*, by the Delavigne brothers, sounds a strong note of French patriotism with the rousing chorus 'Guerre aux tyrans' appearing both at the beginning and at the end of the opera. Act 3 closes with another patriotic ensemble 'Vive le roi! vive la France!'. In this work Halévy portrayed the madness of the king with considerable imagination.

Le lazzarone (1844) is more nearly an *opéra comique* than a grand opera, although it was played at the Opéra; *Le Juif errant* (1852) suffers from the confinement of the far-reaching fantasy of Eugène Sue's immensely popular novel to the stage. In 1850 Halévy set an Italian translation



2. Procession through the city of Konstanz in Halévy's 'La Juive', Act 1, Paris Opéra (Salle Le Peletier), 1835: lithograph after a design by Charles Séchan, Léon Feuchère, Jules Diéterle and Edouard Desplechin

of a Scribe libretto on Shakespeare's *The Tempest* for Her Majesty's Theatre, London; the result is uncomfortably bizarre. Despite the fact that his later works offered little that was different from the well-proven style of earlier years – or perhaps because of it – public interest in Halévy's music remained keen. *La magicienne* (1858), to another Saint-Georges libretto, treats the world of spectres and spirits with notable success, but was never revived.

Halévy's principal comic operas after *L'éclair* were *Le shérif* (1839), *Le guitarrero* (1841), *Les mousquetaires de la reine* (1846), *Le val d'Andorre* (1848) and *Jaguarita l'Indienne* (1855).

Halévy's literary output was small but varied, most of it being collected into two volumes, *Souvenirs et portraits* (1861) and the posthumous *Derniers souvenirs et portraits* (1863). He was very widely read and had the social gifts of tact and adaptability; Wagner described him as 'frank and honest; no sly, deliberate swindler like Meyerbeer'. All his life he felt under pressure to keep his name in the public eye. Doubtless he felt the inevitable inferiority of being outplayed at the Opéra by Meyerbeer and at the Opéra-Comique by Auber despite his repeated successes in both houses. He led a tireless social life, especially after his marriage in 1842 to Léonie Rodrigues, who was both rich and extravagant; their daughter married Bizet. Yet his well-balanced exterior harboured, according to Sainte-Beuve, 'an intimate sadness, a hidden wound', although he added that 'Halévy was too rich, too complex a nature, too open and communicative, too well organized in every sense, too susceptible to the pleasures of social and family life; he was a man with too many strings to his bow ever for any length of time to be profoundly unhappy'.

Halévy's music was fluent and professional. The style, like Meyerbeer's, owed much to Italian music and also to Boieldieu and Auber. His works display most of the mannerisms associated with 19th-century grand opera, both French and Italian: block choruses without counterpoint, triple metres, dotted rhythms, large ensembles built out of a single dramatic moment, and fondness for local colour, especially in divertissements. Two good examples of local colour are the Spanish flavour in *Le guitarrero* and the Jewish prayer scene in *La Juive*, in which Halévy wrote less as a Jew than as a seeker of operatic effect. He liked G♭ major for special occasions (for example the love-scene at the beginning of *La reine de Chypre*) and was fond of the German 6th. He had a fair gift for melody, but it was impaired by monotonous phrase lengths and by a lack of concern for word stress that allowed him to let a musical pattern override the natural stresses of speech. He also lapsed too readily into repetitiousness, using self-contained four- and eight-bar units to extend the musical structure; this feature was common to Meyerbeer, Verdi and many contemporaries. Halévy owed many of his most powerful moments to his librettists. *La Juive* clearly exemplifies the dramatic effect of successive revelation of previously unknown truths. When Léopold reveals to Rachel in Act 2 that he is a Christian, not a Jew, the stunned silence is deeply impressive. Such dramatic peaks generally inspired Halévy to write big choral movements in which the musical motifs are simple, with the accumulation of voices and instruments creating a vast stage tableau; the large ensembles before and after Brogni's curse in Act 3 of *La Juive* are good examples.

As an orchestrator Halévy earned the praise of Berlioz and was considered an innovator, especially in his use of chromatic brass. He should be recognized as a writer for woodwind, which he always handled with imagination. His use of the organ at the beginning of *La Juive* with the *Te Deum* sung off-stage is strikingly bold. One of his most remarkable works is the music to his brother's translation of Aeschylus's *Prométhée enchaîné* (1849), in which the writing for strings is particularly imaginative in its use of *divisi* and pizzicato effects, and even includes quartertones; the overture has a truly Lisztian force.

Wagner held Halévy's work in high esteem (especially *La Juive* and *La reine de Chypre*) and drew attention to his sense of period achieved without recourse to mock-antique devices: 'For my part' he wrote, 'I have never heard dramatic music which has transported me so completely to a particular historical epoch'. Berlioz admired certain parts of what he nonetheless called 'cette misérable *Juive*' and liked *Le shérif* and *Le val d'Andorre*. His view was that Halévy's gifts were better suited to lighter genres, and it is clear that tripping rhythms, regular phrase lengths and brisk orchestration came easily to his pen. Halévy would not have wished to be found wanting in any genre and he spread his talents widely; yet they were not sufficient to ensure immortality and even *La Juive* has now all but vanished from the stage.

WORKS

printed works published in Paris unless otherwise stated

STAGE

first performances in Paris unless otherwise stated

PO – *Opéra*

POC – *Opéra-Comique*

Les bohémiennes, 1819–20, unperf., lost
Marco Curzio, 1822, unperf. [finale only]
Les deux pavillons, ou Le jaloux et le méfiant (oc, J.B.C. Vial), *c*1824, unperf.
Pygmalion (opéra, 1, Patin and Arnoult), *c*1824, unperf.
Erostrate (opéra, 3, Arnoult and L. Halévy), *c*1825, inc.
L'artisan (oc, 1, J.-H.V. de Saint-Georges), POC, 30 Jan 1827 (1827)
Le roi et le batelier (oc, 1, Saint-Georges), POC, 3 Nov 1827, collab. L.V.E. Rifaut
Clari (opera semiseria, 3, P. Giannone), Italien, 9 Dec 1828, vs (*c*1830)
Le dilettante d'Avignon (oc, 1, F.-B. Hoffman and L. Halévy), POC (Ventadour), 7 Nov 1829 (Paris and London, 1829)
Manon Lescaut (ballet, 3, E. Scribe and J. Aumer, after Prévost), PO, 3 May 1830, arr. pf (n.d.)
Attendre et courir (oc, 1, Fulgence and Henri), POC (Ventadour), 27 May 1830, collab. H. de Ruolz
La langue musicale (oc, 1, Saint-Yves), POC (Ventadour), 11 Dec 1830 (1830)
La tentation (opéra-ballet, 5, Cavé and J. Coralli), PO, 20 June 1832, collab. C. Gide, excerpts (1832)
Yella (oc, 2, Moreau and P. Duport), 1832, unperf.
Les souvenirs de Lafleur (oc, 1, P.F.A. Carmouche and C. de Courcy), POC (Bourse), 4 March 1833, vs (1834)
Ludovic (oc, 2, Saint-Georges), POC (Bourse), 16 May 1833, excerpts pubd [completion of opera by Hérold]
La Juive (opéra, 5, Scribe), PO, 23 Feb 1835 (1836/*R*: ERO, xxxvi)
L'éclair (oc, 3, Saint-Georges, F.A.E. de Planard), POC (Bourse), 16 Dec 1835 (1836)
Guido et Ginevra, ou La peste de Florence (opéra, 5, Scribe), PO, 5 March 1838 (1838); rev. in 4 acts, PO, 23 Oct 1840
Les treize (oc, 3, Scribe and Duport), POC (Bourse), 15 April 1839, vs (1839)
Le shérif (oc, 3, Scribe, after H. de Balzac), POC (Bourse), 2 Sept 1839 (1839)
Le drapier (opéra, 3, Scribe), PO, 6 Jan 1840
Le guitarrero (oc, 3, Scribe), POC (Favart), 21 Jan 1841 (1841)
La reine de Chypre (opéra, 5, Saint-Georges), PO, 22 Dec 1841 (?1841)

Charles VI (opéra, 5, C. and G. Delavigne), PO, 15 March 1843, vs (1841), fs (*c*1855)
Le lazzarone, ou Le bien vient en dormant (opéra, 2, Saint-Georges), PO, 23 March 1844, vs (?1844)
Les mousquetaires de la reine (oc, 3, Saint-Georges), POC, 3 Feb 1846 (1846)
Les premiers pas (scène-prol, A. Royer and G. Vaëz), Opéra-National, 15 Nov 1847, collab. Adam, Auber, M. Carafa
Le val d'Andorre (oc, 3, Saint-Georges), POC (Favart), 11 Nov 1848 (1848)
La fée aux roses (oc, 3, Scribe and Saint-Georges), POC (Favart), 1 Oct 1849 (1849)
Le tempestà (opéra italien, 3, Giannone and Scribe, after W. Shakespeare), London, Her Majesty's, 8 June 1850, vs (?1850)
La dame de pique (oc, 3, Scribe), POC (Favart), 28 Dec 1850 (Leipzig, 1850)
Le Juif errant (opéra, 5, Scribe and Saint-Georges, after E. Sue), PO, 23 April 1852 (1852)
Le nabab (oc, 3, Scribe and Saint-Georges), POC (Favart), 1 Sept 1853, vs (1853)
Jaguarita l'Indienne (oc, 3, Saint-Georges and A. de Leuven), Lyrique, 14 May 1855, vs (1855)
L'inconsolable (oc, 1), Lyrique, 13 June 1855 [perf. under pseud. Alberti]
Valentine d'Aubigny (oc, 3, J. Barbier and M. Carré), POC (Favart), 26 April 1856, vs (?1856)
La magicienne (opéra, 5, Saint-Georges), PO, 17 March 1858, vs (1858)
Noé (opéra, 3, Saint-Georges), Karlsruhe, 5 April 1885, inc., completed by Bizet as Le déluge (1886)
Vanina d'Ornano (opéra, 3, L. Halévy), inc.

VOCAL

Les derniers moments du Tasse (Prix de Rome cant., De Jouy), 1816
La mort d'Adonis (Prix de Rome cant., J.-A. Vinaty), 1817
Herminie (Prix de Rome cant., Vinaty), 1819
Marche funèbre et De profundis, 3vv, orch, 1820 (?1820)
Les plages du Nil (cant., L. Halévy), 1v, pf, 1846 (n.d.)
Prométhée enchaîné (L. Halévy, after Aeschylus), solo vv, chorus, orch (1849)
Ave verum, solo vv, chorus, orch, 1850
Messe de l'Orphéon, 4 male vv, sopranos, ad lib org, 1851 [Ag and San only; rest by Adam and Clapisson]
Cantata (E. Deschamps), 1856 [for the Société des Gens de Lettres]
Italie (cant.), 1859
La nouvelle alliance (J.-F. Vaudin), 4 male vv, 1860 [for the Orphéon]
France et Italie (Baron du Casse), 4 male vv, *c*1860 [for the Orphéon]
Le chant du forgeron, 4 male vv, *c*1860 [for the Orphéon]
Come dolce a me favelli, cavatina, 1v, orch
For 2vv: Fleurs à Marie, hymne, 1856; La chauve-souris au bal (E. Desmares), S, B (n.d.); La promenade du soir (A. Bétourné)
For 1v, pf: 3 canzonetti en style napolitain, *c*1821; La veuve d'amour (Desmares), 1834; La venta, bolero (A. Gourdin) (1842); Sisca l'albanaise (L. Escudier) (1842); La fiancée du pêcheur (Jacob), 1842; Carl (G. Sand), acc. org, 1843; Le crieur de Madrid (E. Barateau), 1847; Nizza la calabraise (Barateau) (?1850); Fabliau (E. Monnais) (1851); L'étoile du marin (F. Méry), 1854; Chanson avec écho (H. Lucas) (n.d.); O salutaris (1863); Je l'aimais tant; La tricolore (Barthélémy, Méry); Les adieux d'Amy Diane, ballade; L'attente (L. Halévy, after Schiller); La maîtresse du bandit (Barateau); Mon bon ange (L. Halévy); other works

INSTRUMENTAL

Ouverture, orch, 1822
Les cendres de Napoléon, military band, 1840 (Mainz, n.d.)
Pf: La tombola, scherzo dramatique, 1859; Rondeau ou caprice (Vienna, n.d.); Sonata, pf 4 hands (n.d.)

WRITINGS

Leçons de lecture musicale … pour les écoles de la ville de Paris (Paris, 1857)
Souvenirs et portraits: études sur les beaux-arts (Paris, 1861) [collection of papers]
Derniers souvenirs et portraits (Paris, 1863)

BIBLIOGRAPHY

R. Wagner: 'Bericht über eine neue Pariser Oper: La reine de Chypre von Halévy', *Dresdener Abendzeitung* (26–29 Jan 1842); Eng. trans. in *Richard Wagner's Prose Works*, ed. W.A. Ellis, vii (London, 1898/*R*), 205
R. Wagner: 'Halévy et La reine de Chypre', *RGMP*, ix (1842), 75–8, 100–02, 179–80, 187–8; Eng. trans. in *Richard Wagner's Prose Works*, ed. W.A. Ellis, viii (London, 1899), 175–200
C. de Lorbac: *Fromenthal Halévy: sa vie, ses oeuvres* (Paris, 1862)
L. Halévy: *F. Halévy: sa vie et ses oeuvres* (Paris, 1862, 2/1863)
A. Catelin: *F. Halévy: notice biographique* (Paris, 1863)
L. Escudier: *Mes souvenirs* (Paris, 1863)
E. Monnais: *F. Halévy: souvenirs d'un ami* (Paris, 1863)
C.A. Sainte-Beuve: *Nouveaux lundis*, ii (Paris, 1864, many later edns, some rev.)
A. Pougin: *F. Halévy, écrivain* (Paris, 1865)
C. Saint-Saëns: *Ecole buissonnière: notes et souvenirs* (Paris, 1913; Eng. trans., 1919/*R*, as *Musical Memories*)
M. Curtiss: 'Fromental Halévy', *MQ*, xxxix (1953), 196–214
J.W. Klein: 'Jacques Fromental Halévy (1799–1862)', *MR*, xxiii (1962), 13–19
M. Gregor-Dellin, ed.: *Richard Wagner: mein Leben* (Munich, 1963)
H.C. Wolff: 'Halévy als Kunst- und Musikschriftsteller', *Musicae scientiae collectanea: Festschrift Karl Gustav Fellerer*, ed. H. Hüschen (Cologne, 1973), 697–706
L'avant-scène opéra, no.100 (1987) [*La Juive* issue]
K. Leich-Galland, ed.: *Fromental Halévy, La Juive: dossier de presse parisienne (1835)* (Saarbrücken, 1987)
J.H. Baron: 'A Golden Age for Jewish Composers in Paris: 1820–1865', *Musica judaica*, xii (1991–2), 30–51
D.R. Hallman: *The French Grand Opera 'La Juive' (1835): a Socio-Historical Study* (diss., CUNY, 1995)

HUGH MACDONALD

Haley, Bill [William John Clifton] (*b* Highland Park, MI, 6 July 1925; *d* Harlingen, TX, 9 Feb 1981). American rock and roll singer and bandleader. Featured in the film *The Blackboard Jungle* (1955), Haley's 1954 version of Max Freedman and Jimmy DeKnight's *Rock around the Clock* was the first internationally known rock and roll recording. Haley sang in the clear, clipped manner of a square-dance caller, while his backing group, the Comets, included the raucous saxophone of Rudy Pompilli, guitar, double bass, played in a slap-bass style by Al Rex and drums. During the group's concerts, Pompilli and bassist Rex would lie on the stage to play their instruments. Their style had been fashioned mainly from the heavily rhythmic western swing of Haley's earlier group the Saddlemen, and the jump style associated with Louis Jordan. In 1951, the Saddlemen had recorded a cover version of *Rocket 88*, whose original version by Jackie Brenston is sometimes cited as the first rock and roll record. Other hits added current hipster and jive-talk phrases in the titles of such songs as *Crazy Man Crazy*, *Razzle Dazzle* and *See you later alligator*. Bill Haley and his Comets appeared in the film *Rock around the Clock* (1956) and toured Europe and Australia but, compared with the teenage Elvis Presley, the avuncular Haley was an unlikely rock and roll star. He moved away from rock and played country music in the 1960s, occasionally returning to his hits at rock and roll revival concerts in later years. For further information see J. Swenson: *Bill Haley* (London, 1982).

DAVE LAING

Half-cadence. *See* IMPERFECT CADENCE.

Half-diminished seventh chord. A chord that consists of two superimposed minor thirds (forming a DIMINISHED TRIAD) and one major third (e.g. B–D–F–A). As a diatonic harmony its root may be the supertonic of a minor key, or more rarely the seventh degree of a major key (the above example could appear in A minor or C major); it is sometimes interpreted as a rootless dominant major NINTH CHORD. Like the DIMINISHED SEVENTH CHORD,

the half-diminished 7th may be reinterpreted through ENHARMONIC equivalence. Thus in E♭ minor the supertonic half-diminished 7th is F–A♭–C♭–E♭, but when spelled F–G♯–B–D♯ it is known as the 'TRISTAN' CHORD and is resolved by Wagner to the dominant of A minor. Even in diatonic form the chord is frequent in Romantic harmony, the supertonic form being borrowed to enrich the major mode; in Debussy it contributes to the atmosphere of IMPRESSIONISM.

JULIAN RUSHTON

Half-fall. A type of appoggiatura. *See* ORNAMENTS, §6.

Halffter. Spanish family of musicians of German origin. The father of (1) Rodolfo Halffter and (2) Ernesto Halffter came from a Königsberg family.

(1) **Rodolfo Halffter (Escriche)** (*b* Madrid, 30 Oct 1900; *d* Mexico City, 14 Oct 1987). Mexican composer of Prussian descent. He became a Mexican citizen in 1939. He was the eldest of six brothers, the second of whom was Emilio, father of (3) Cristóbal Halffter, and the third (2) Ernesto Halffter. A self-taught musician, he acquired his technique especially from the *Harmonielehre* of Schoenberg, who, together with Debussy, had a great influence on his work. The critic Adolfo Salazar, who 'discovered' Rodolfo and Ernesto Halffter, introduced them to Falla, who gave advice and criticism. While embarking on his career as a composer, Halffter earned his living by working in a bank; he also attended meetings of the Residencia de Estudiantes, where he became friendly with, among others, Garcia Lorca, Dalí, Gerardo Diego, Juan Ramón Jiménez, Rafael Alberti and Vázquez Díaz. Notable amongst his early works are the modernist *Naturaleza muerta*, *Dos sonatas de El Escorial* inspired by Soler, and *Marinero en tierra*, settings of poems by Alberti which contain some of his most accessible music.

In 1939, at the end of the Spanish Civil War in Spain, Halffter became a voluntary exile in Mexico, where he was welcomed by the government and assisted by fellow-musicians, including Chávez and Galindo. On his arrival he taught at the Escuela Superior Nocturna de Música in Mexico City, and two years later he became professor of musical analysis at the National Conservatory, where he taught for 30 years. He also worked for a time in 1928 as music critic of *El universo gráfico*, having earlier written music criticism in Madrid for *El sol*. From 1946 he was editor of the journal *Nuestra música* and director of the Ediciones Mexicanas de Música. In the same year the first performances of his Violin Concerto were given, with Dushkin as soloist. From then on his compositions gained increasing international recognition. Halffter returned to Spain in 1962 and the following year the Ministry of Information and Tourism arranged a concert in honour of his music and that of Ernesto and Cristóbal. His honours included of the Real Academia de Bellas Artes de S Fernando and of the Mexican Academia de Artes.

Halffter's music follows in the tradition of Falla: the basis is tonal, sometimes enriched with bold and witty polytonal inflections; the rhythm is asymmetrical and varied; the style is above all clear and spare. In 1953, in the *Tres hojas de album* for piano, he began to use 12-note serialism, the first Mexican composer to do so. This, however, did not alter the essentially melodic nature of his work.

WORKS
(*selective list*)

Stage: Clavileño (o b, 1, M. de Cervantes), op.8, 1934–6, unperf., destroyed; Don Lindo de Almería (ballet, J. Bergamin), op.7, 1935, Barcelona, 1936; La madrugada del panadero (ballet-pantomime, Bergamin), op.12, 1940, Mexico City, 1940; Elena la traicionera (ballet-corrido, choreog. Waldeen), 1945; Mexico City, 1945

Orch: Suite, op.1, 1924–8; Obertura concertante, op.5, pf, orch, 1932; Impromptu, op.6, 1931–2; Suite, op.7b, 1935 [from ballet Don Lindo de Almería]; Vn Conc. op.11, 1940; Suite, op.12a, 1940 [from ballet-pantomime La madrugada del panadero]; Obertura festiva, op.21, 1952; 3 piezas, op.23, str, 1954; Tripartita, op.25, 1959; Diferencias, op.33, 1970; 2 ambientes sonoros, op.37, 1975–9; Elegía (in memoriam Carlos Chávez), op.41, str, 1978

Vocal: Marinero en tierra (R. Alberti), op.27, 1v, pf, 1925; La nuez (A. del Rio), 3-part children's chorus, 1944; 2 sonetos (J.I. de la Cruz), op.15, A, pf, 1946; 3 epitafios (Cervantes), op.17, chorus, 1947–53; Desterro (X.M. Alvarez Blázquez), op.31, 1v, pf, 1967; Pregón para una pascua probe (Lat. and Sp. texts), op.32, chorus, tpts, trbns, perc, 1968 [also version incl. spkr]

Chbr: Piezas, str qt, 1923; Giga, op.3, gui, 1930; Divertimento op.7a, fl, ob, cl, bn, str qt, tpt, 1935 [after ballet Don Lindo de Almería]; Pastorale, op.18, vn, pf, 1940; Str Qt, op.24, 1957–8; Sonata, op.26, vc, pf, 1960; 3 Movements, op.28, str qt, 1962; 8 tientos, op.35, str qt, 1973; Capricho, vn, op.40, 1978; Epinicio, op.42, fl, 1979; . . . Huésped de las nieblas . . . (Rimas sin palabras), op.44, fl, pf, 1981; Egloga, op.45, ob, pf, 1982; Paquiliztli, op.46, 7 perc, 1983

Pf: Naturaleza muerta, 1922; 2 sonatas de El Escorial, op.2, 1928; Preludio y fuga, op.4, 1932; Danza de Avila, op.9, 1936; Pequeñas variaciones elegiaces, op.10, 1937; Para la tumba de Lenin, 1937; Homenaje a Antonio Machado, 4 movts, op.13, 1944, 3 movts arr. hp; Sonata no.1, op.16, 1947; 11 bagatelas, op.19, 1949; Two-part Invention on CHAVEZ, 1949, unpubd; Sonata no.2, op.20, 1951; 3 hojas de album, op.22, 1953; Musica, 2 pf, op.29, 1965; Sonata no.3, op.30, 1967; Laberinto, op.34, 1972; Homenaje Arturo Rubinstein (Nocturno), op.36, 1973; Facetas, op.38, 1976; Secuencia, op.39, 1977; Escolio, op.43, 1980

Film scores incl. Cristóbal Colón (dir. J. Diaz Morales), 1943; Entre hermanos (dir. R. Peón), 1945; Los olvidados (dir. L. Buñuel), 1945

Principal publisher: Ediciones Mexicanas de Música

BIBLIOGRAPHY

KdG (H. Daschner)
J. Bal y Gay: 'Rodolfo Halffter, el compositor mexicano', *Nuestra música*, i/3 (1946), 141–6
Compositores de América/Composers of the Americas, ed. Pan American Union (Washington DC, 1955–72)
A. Iglesias Alvarez: *Rudolfo Halffter: su obra para piano* (Madrid, 1979)
J.A. Alcaraz: *Rodolfo Halffter* (Madrid, 1987)
X. Ruiz Ortiz, ed.: *Rudolfo Halffter: antología, introducción y catálogos* (Mexico City, 1990)
A. Iglesias: *Rodolfo Halffter: tema, nueve décadas y final* (Madrid, 1991)

(2) **Ernesto Halffter (Escriche)** (*b* Madrid, 16 Jan 1905; *d* Madrid, 5 July 1989). Spanish composer and conductor, brother of (1) Rodolfo Halffter. He showed musical talent from an early age, composing his first notated piece, *Crepúsculos* for piano, when he was 13. This work is not at all Spanish in character, but it does show the underlying romantic lyricism that was to remain characteristic. The same is true of the *Piezas infantiles* for four hands (1919) and the *Cinco canciones de Heine* (1920). Halffter had his first music lessons from his mother, a pianist of considerable perception (her brother, Ernesto Escriche, was a concert pianist). He began formal studies with two friends of the family, Francisco Esbrí and Fernando Ember. In 1922 Ember gave the première of *Crepúscolos* and so aroused the interest of Adolfo Salazar, the leading Spanish music critic of the day, that

he sent Halffter's string trio *Homenajes* (1922) to Falla. Falla was greatly impressed, and a personal relationship developed between teacher and disciple. In the early years of their acquaintance Halffter spent long periods in Granada in order to take composition lessons with Falla. Through Falla he was introduced to the publishing house of Eschig, who brought out his *Dos canciones de Rafael Alberti* (1923), and *Dos bocetos sinfónicos* (1925, reworked from string quartet material).

At this time Falla was composing his Harpsichord Concerto, and it was natural that his neo-Scarlattian style should have influenced Halffter in the Alberti songs (1923), in parts of the Sinfonietta (1925) and in some dances in the ballet *Sonatina* (1928). Like the poets of the 'Generación de 1927', Spanish composers of this period were given to evoking the Spanish Renaissance, and this tendency was in accord with Halffter's neo-Scarlattian leanings. He was also stimulated by the early works of Stravinsky, by Ravel's orchestration and by the freedom of expression evinced by Les Six. All these influences left their mark on what remains one of Halffter's most beautiful works, the Sinfonietta, which won the Spanish National Prize in 1925.

The Sinfonietta encouraged the hope that Spain might now see a national school deriving from the music and personality of Falla, but Falla refused to see himself in that position of authority. Moreover, Halffter's tastes, which were for spirited brilliance and 'everyday music-making' (to quote Cocteau), could hardly have been further removed from the gravity of Falla's Harpsichord Concerto. For Falla's compression, density, synthesis and expressive restraint Halffter substituted expansiveness, abandon, lucidity and grace. But in terms of technique Halffter was greatly indebted to Falla, and also to Ravel, with whom he came into contact in Paris after the composition of the Sinfonietta. Ravel's influence is evident, for instance, in the *Rapsodía portuguesa* for piano and orchestra (1940).

Thanks to his relationship with Falla, Halffter in 1924 became official conductor of the Orquesta Bética de Cámara, and he also conducted the orchestra of the Seville Conservatory, which he directed from 1934 to 1936. He had made his home, however, in Lisbon since marrying the Portuguese pianist Alicia Cámara Santos in 1928. Falla's removal to Argentina in 1939 meant that contact between him and Halffter had to continue by post alone. Halffter received from Argentina the score of the orchestral *Homenajes*, which he introduced to Spain and France, and after Falla's death he took on, at the invitation of the family, the task of completing the 'scenic cantata' *Atlántida*. Work on this occupied him from 1954 until 1960, and there were further revisions before the definitive version had its first performance in 1976. Halffter's completion of *Atlántida* has been the subject of controversy, but this has centred not so much on his work *per se* as on the propriety and feasibility of finishing a score so full of problematic fragments.

As on so many occasions, Halffter's close contact with a work of Falla brought about a creative response. Identification with the spirit of *Atlántida*, and in particular with its religious content, provided a point of departure for the *Canticum in memoriam P.P. Johannem XXIII* (1964), the *Elegía en memoria de S.A.S. Príncipe Pierre de Polignac* (1966), *Dominus pastor meus* (1967) and the *Gozos de Nuestra Señora* (1970) – but only a point of departure, for once he had chosen his road Halffter arrived at very different results from those of Falla, his evolution paralleling rather that of Poulenc. He always held an immutable belief in tonality, but in the 1960s he listened to some post-Webernian scores, and this stimulated him to undertake a thorough cleansing of his style in these later works. At the same time they display a return to his past manner, with its imitation of the Spanish Renaissance; this is particularly true of the *Gozos*, while the *Madrigal* (1969) for guitar or violin is a very free evocation of the Renaissance spirit.

In 1973 Halffter was elected to the Spanish Academy of Fine Arts, and gave his inaugural address on 'the enduring mastery of Manuel de Falla'. His own mastery provided an outstanding model for succeeding generations of composers of individuality within a national idiom.

WORKS
(selective list)

DRAMATIC

Ballets: Sonatina (1, R. Dario-Halffter), 1928, Paris, Femina, 18 June 1928; Sinfonía rociera, 1954, Madrid, Calderón, 30 Nov 1956; El cojo enamorado (R. Duyos, J.L. Sàenz de Heredia), 1955, Madrid, Comedia, 25 March 1955; Duos jotas antiguas, 1955, Lisbon, S Carlos, 18 April 1955; Boleras de medio paso, 1955, Madrid, Palacio de la Música, 2 Dec 1955; Panaderos de la tertúlia, 1955, Madrid, Palacio de la Música, 2 Dec 1955; Fantasía galaica, 1956, Granada, Jardines del Generalife, 3 June 1956; Entr'acte (mimodrama, F. Caldura), 1964, Milan, Centro de Arte, 12 Dec 1964

Incid music: Dulcinea (C. Selvagem), 1944; Electra (Sophocles), 1949; Don Juan Tenorio, 1956; Otelo (W. Shakespeare), 1971

Film scores: Carmen (dir. J. Feydor), 1926; Bambú (dir. J.L. Sáenz de Heredia), 1945; Don Quijote de la Mancha (dir. R. Gil), 1947; El amor brujo (dir. A. Román), 1949; Nuestra Señora de Fátima (dir. Gil), 1951; La princesa de Eboli (dir. T. Young), 1954; Todo es posibile en Granada (dir. Sàenz de Herdia), 1954; Historias de la radio (dir. Sàenz de Herdia), 1955; Viaje romántico a Granada, 1955; El amor brujo (dir. R. Beleta), 1967; La mujer de otro (dir. Gil), 1967; Los gallos de la madrugada (dir. Sáenz de Heredia), 1971

INSTRUMENTAL

Orch: Marcha grotesca, 1922–4; Minuetto e Trio, 1923; Valencia II, pasodoble, marching band, 1923; 2 bocetos sinfónicos (2 esquisses symphoniques), 1925; Sinfonietta, D, 1925; Suite from 'Sonatina', 1928; Nocturno, 1928; Habanera, 1931; Cavatina, 1934; Al amanecer, 1937; Amanecer en los jardines de España, 1937; Rapsodía portuguesa, pf, orch, 1940, rev. 1951; Suite from 'Dulcinea', 1944; Seguidilla calesera, 1945; Broadway-Granada, 1954; Gui Conc., 1969

Chbr: Homenajes, pf trio, 1922; Peacock Pie, gui, 1923; Sonatina-fantasía, str qt, 1923; Str Qt, a, 1923; ; Preludios románticos, 4 vn, 1924; Suite de las doncellas, 4 wind, 1932; Fantasía española, vc, pf, 1953; La niña de los luceros, 1955; Madrigal, gui/vn, 1969; Pregón, Habanera, vc, pf, 1972; Pastorales, fl, hpd, 1973; Tiento, org, 1973

Pf: El cuco, 1911; Crepúsculos, 1918; Piezas infantiles (Serenata, Valse and March), 4 hands, 1919; Marche joyeuse, 1922; Marcha grotesca, 1924; Sonata, 1926–32; 2 danzas, 1927: La pastora, La gitana; Espagnolade, 1937; Gruss, 1940; Llanto por Ricardo Viñes, 1943; Serenata a Dulcinea, 1944; Pregón, Habanera, 1945; Preludio y danza, 1974; Sonata 'Homenaje a Domenico Scarlatti', 1985; Nocturno otoñal 'Recordando a Chopin', 1987; Homenaje a Joaquin Turina, 1988; Homenaje a Federico Mompou, 1988; Homenaje a Rodolfo Halffter, 1988

VOCAL

5 canciones de Heine, 1v, pf, 1920; 2 canciones de Rafael Alberti, 1v, pf, 1923; Automne malade (Apollinaire), S, 9 insts, 1927; 4 canciones de Denisse Cool, 1v, pf, 1928–35; L'hiver de l'enfance, suite, 1928–35; Canciones del Niño de Cristal (C. Rodriguez Pintos), 1v, pf, 1931; Oraciones, chorus, 1935; Señora (J. Marietti), 1v, pf, 1938; 6 canciones portuguesas, 1v, pf, 1940–41; Canto inca (M. Nile de Rio), 1v, orch, 1944, arr.1v, pf, 1944; Canciones españolas, 1v, pf, 1945; Canción de Dorotea, 1947;

Alhambra y tú, 1954; Canticum in memoriam P.P. Johannem XXIII, S, Bar, chorus, orch, 1964; Elegía en memoria de S.A.S. Príncipe Pierre de Polignac, chorus, orch, 1966; Dominus pastor meus (Pss xxii and cxvi), solo vv, chorus, orch, 1967; Este Madrid (T. Luca de Tena), 1v, pf, 1967; Ya se acerca la noche, amor (T. Luca de Tena), 1v, pf, 1967; El recuerdo perdido (T. Luca de Tena), 1v, pf, 1967; Gozos de Nuestra Señora (Marqués de Santillana), chorus, orch, 1970; Homenaje a Dalí (Fanfare, Pregón, Himno) (S. Dalí), 1v, brass, pf, perc, 1974; Himno a la Universidad de Alcalá de Henares, 1981; Nocturno y serenata de Don Quijote a la enamorada Altisidora (M. de Cervantes), S, A, T, B, orch, 1981

ARRANGEMENTS

A. Salazar: Impromtu no.2, orchd *c*1924
J.S. Bach: Durch Adams Fall ist ganz verderbt, orchd 1928
M. de Falla: 7 canciones populares españolas, orchd 1938–45
Visione del Quatrocento, *c*1940 [orch of works by G. Frescobaldi]
M. de Falla: Danza ritual del fuego, arr. vc, orch, 1942
F. Mompou: 3 comptines, orchd 1945
M. de Falla: Atlántida, completed 1954–60, later revs. to 1976
E. Granados: Danzas y tonadillas, orchd 1966
Principal publishers: Eschig, Matamala, Ricordi, Spanish Ministry of Education, Union Musical Española

WRITINGS

'*La Atlántida* es la obra más orginal que ha escrito mi maestro', *Ritmo*, no.316 (1961), 12–13
El magisterio permanente de Manuel de Falla (Madrid, 1973)
Falla en su centenario: homenaje en el centenario de su nacimiento (Madrid, 1976)
'La eterna novedad del folklore', *Gaceta del libro* (1984), Feb
Palabras de Don Ernesto Halffter Escriche, Director Honorario de la Cátedra 'Manuel de Falla', pronunciadas el 23 de Noviembre de 1984 en el Conservatorio 'Manuel de Falla' de Cádiz (Cádiz, 1984)
Introduction to D. Sánchez García: *La correspondencia inédita entre Manuel de Falla y José Maria Pemán (1929–1941)* (Seville, 1991)

BIBLIOGRAPHY

A. Fernández-Cid: *La música española en el siglo XX* (Madrid, 1973)
T. Marco: *Historia de la música española*, ed. P. López de Osaba, vi: *Siglo XX* (Madrid, 1973; Eng. trans., 1993 as *Spanish Music in the Twentieth Century*)
R. Turró: 'Ernesto Halffter en la Argentina', *Buenos Aires Music*, xxxi (1976), 490 only
A. Sagardía: 'Entrevista: Ernesto Halffter', *Montsalvat*, no.115 (1984), 48–51
A. Mayo: 'Atlántida: erträumt und versunken', *Opern Heute*, x (1987), 115–23
Y. Acker: *Ernesto Halffter (1905–1989): his Life and Piano Works prior to the Spanish Civil War* (diss., U. of Melbourne, 1992)
Y. Acker: 'Manuel de Falla and Ernesto Halffter: a View from their Correspondence', *Context*, no.4 (1993), 35–41
Y. Acker: 'Ernesto Halffter: a Study of the Years 1905–1946', *RdMc*, xvii/1–2 (1994), 97–176
Y. Ackler and J. Suárez-Pajares: *Ernesto Halffter (1905–1989): músico en dos tiempos* (Madrid, 1997)
E. Salvador de Puigvert: *Tratando a los famosos* (Madrid, 1997)

(3) Cristóbal Halffter (Jiménez) (*b* Madrid, 24 March 1930). Composer and conductor, nephew of (1) Rodolfo Halffter and (2) Ernesto Halffter. His childhood was spent partly in Germany because of the civil war in Spain. He subsequently studied with Del Campo at the Madrid Conservatory, graduating in 1951 and winning a prize for his *Scherzo*; he also took private lessons with Tansman. At the beginning of his professional career he worked for a time in Spanish radio, before taking up a chair in composition (1960) at the Madrid Conservatory, of which, in 1964, he became director. He resigned the post two years later in order to concentrate on composing and conducting. He later taught at Darmstadt and served as honorary president of the International Festival of Contemporary Art, Ruyan.

Halffter's early works, such as the *Antífona pascual* for soloists, choir and orchestra, first performed at the Ateneo (1952), show the clear influence of Falla (especially of the Harpsichord Concerto and *El retablo de Maese Pedro*) and also of Rodolfo and Ernesto Halffter. At that time Spanish music was considerably out of touch with developments in the rest of Europe. Contemporary scores and writings were hard to find, and the progress of decades had to be made up in a mere matter of years. Gradually Halffter began to explore other paths, approaching first the neo-classicism of Bartók and Stravinsky, then Webern and Schoenberg. His work gained critical esteem and in 1954 he won the National Music Prize for his Piano Concerto, first performed by the National Orchestra under Toldrá. The rigorous *Tres piezas* for string quartet and *Saeta*, a simple piece for ballet soon performed in Paris, signal the newly international character of Halffter's work.

During the latter part of the 1950s, Halffter further defined his musical personality with the *Misa ducal* (1955), commissioned by the Casa de Alba to commemorate the restoration of the Palacio de Liria, and, most important, with *Microformas* for orchestra (1959–60), a work whose avant-garde credentials were both a shock to its first audience and a provocation for Halffter's contemporaries. As a result of this piece, Halffter was taken on by Universal Edition of Vienna. In the 1960s and early 70s he continued to pursue a modernist path in works such as *Líneas y puntos* (1967) for wind instruments and tape and *Anillos* for large orchestra, which both display a confident handling of the complex texture and refined pointillism typical of the period. At the same time Halffter revealed, his social conscience in *Yes, speak out, yes* (1968), commissioned by the United Nations to celebrate the 20th anniversary of the UN Declaration of Human Rights, *Planto para las víctimas de la violencia* (1970), written for the Donaueschingen festival, *Requiem por la libertad imaginada* (1971) and *Gaudium et spes–Beunza* (1972–3), a large-scale vocal and tape work on the theme of conscientious objection. Later, his defence of human values and freedom was recognized by the award of the Montaigne Prize of the Foundation of Hamburg (1994).

Halffter's attitude to his musical language has remained open and exploratory. In the 1970s, for example in the Cello Concerto no.1 (1974), aleatory techniques made up part of his vocabulary, while developments in electroacoustic music have fed into his output up to the 1990s. In a number of works from the 1980s onwards, he has revealed an interest in creating a dialogue with music of the past, in particular with the Renaissance and Baroque. These include the *Fantasia para una sonoridad de G.F. Haendel* (1981), *Paráfrasis* (1984) and the highly successful *Tiento de primer tono y batalla imperial* (1986), in which the re-creation or citation of older Spanish music – Cabezón's *Tiento* and Cabanilles's *Batalla imperial* – is sharply contrasted with a contemporary idiom. A similar technique is found in the Second Cello Concerto, which quotes the popular song *¡Anda jaleo!*, and in the *Fandango* for eight cellos and the *Preludio para Madrid '92*, both of which refer to the works of Soler. Other important works of the 1980s include the *Variaciones Dortmund* (1986), *Preludio a Némesis* (1988) and *Carcion callada* (1988, written in memory of Mompou). In the 1990s, a fully achieved maturity, coupled with stylistic pluralism is abundantly evident in, for example, the concentrated drama of *Memento a Dresden* (1994–5), the interaction of a sense of reality and surrealism in *Odradek 'Homenaje*

a F. Kafka' (1996), and the spectacular *Turbas* (1997), first performed during the Semana de Música Religiosa at Cuenca, which reflects the popular ambience, somewhere between passion and celebration, of the grand street procession. In this work, as in the earlier *Siete cantos de España* (1991-2) and the *Endechas para una reina de España* (1994), Halffter may be seen to return to the Spanish roots of his early works without falling into folklorism.

Alongside the changing techniques and stylisitic traits during Halffter's career, many aspects of his music have remained consistent, especially the great flexibility of sonorous play and the expressive contrasts between outbursts of savagery on the one hand and, on the other, havens of serenity, in which time and sound itself appear to vanish. Continuity is often achieved by a process of gradual accumulation of sound (or its opposite) until a maximum point of tension is reached. Each work outlines very clearly its own individual space and sphere of action, playing microforms off against macroforms and maintaining a sense of continuity and causality from one moment to the next. On other occasions tension is created by the play of textural density (not necessarily in tandem with dynamics) or by the juxtaposition of harmonic complexity and spare polyphony. Another constant has been his interest in the other arts: *Tiempo para espacios* was written in homage to Chillida, Munoz, Sempere and Rivera; *Mural sonantez* (1993) is dedicated to Tapies; *Daliana* (1993-4) was inspired by the work of Salvador Dalí. In the opera *Don Quijote*, his most ambitious work to date, Halffter applies aleatory techniques to certain parameters, using them to construct a kind of polyphonic recitative in which certain recurring sounds, articulated clearly by timbral, rhythmic, harmonic and dynamic means, give meaning and expression both to the unfolding drama and to Halffter's allusions to music of the past, imparting a sense of unity to the work as a whole.

Halffter has come to be regarded as the most significant Spanish composer of his generation. His many awards include the National Music Prize of Spain in 1989, and honorary doctorates from the University of León and the Universidad Complutense, Madrid (1998).

WORKS
(*selective list*)

Stage: Saeta (ballet), Paris, 1955; Don Quijote (op), Madrid, Real, Feb 2000

Orch: Scherzo, 1951; Pf Conc., 1953; Concertino, str, 1956; 2 movimientos, timp, str, 1956; 5 microformas, 1959–60; Sinfonia, 3 groups, 1963; Secuencias, 1965; Anillos, 1967–8; Fibonaciana, fl, small orch, 1969; Requiem por la libertad imaginada, 1971; Pinturas negras, org, orch. 1972; Procesional, 2 pf, 29/23 wind, 4 perc, 1973–4; Vc Conc. no.1, 1974; Tiempo para espacios, hpd, 12 str, 1974; Elegías a la muerte de tres poetas españoles, 1974–5; Pourquoi, 12 str, 1974–5; Vn Conc. no.1, 1979; Tiento, 1980; Fantasia para una sonoridad de G.F. Haendel, str, 1981; Versus, 1983; Paráfrasis, 1984; Vc Conc. no.2, 1985; Tiento del primer tono y batalla imperial, 1986; Variaciones Dortmund, 1986; Pf Conc., 1987–8; Preludio a Némesis, 1988–9; Vn Conc. no.2, 1990–91; Mural sonantez, 1993; Daliniana, chbr orch, 1993–4; Memento a Dresden, 1994–5; Odradek 'Homenaje a F. Kafka', 1996

Vocal: Antífona pascual a la virgen 'Regina coeli', 4 solo vv, chorus, orch, 1952; Songs (G. Vicente, J. Manrique, Alberti), 1v, pf, 1952–3; Ave Maria, Panis angelicus, chorus, 1954; Misa ducal, chorus, orch, *c*1955; Canciones populares leonesas, 1v, pf, 1957; Pater nostra, chorus, 1960; In exspectatione resurrectionis Domini, Bar, SATB/TTBarB, orch, 1965; Misa para la juventud, 1965; Brecht-Lieder, Mez/Bar, orch, 1967; In memoriam Anaick, child reciter, chorus, ens ad lib, 1967; Symposion (Ancient Gk. texts), Bar, chorus, orch, 1968; Yes, speak out, yes (N. Corwin), 6 spkrs, S, Bar, 2 choruses, 2 orchs (2 conds.), 1968; Oración a Platero (J. Ferrer-Vidal), spkr, children's chorus, SATB, 5 perc, 1975; Officium defunctorum (Lat. texts), chorus, orch, 1977–8; Preludio para Madrid '92 (Lat. text), chorus, orch, 1991; 7 cantos de España (G. de Cetina, J. Manrique, F. de Quevedo), S, Bar, orch, 1991–2; La del alba sería (A. Amorós, after M. de Cervantes and others), solo vv, chorus, orch, 1997 [frags. from op Don Quijote]; see also El-ac

Chbr: Pf Sonata, 1950; Str Qt no.1, 1955; 3 Pieces, str qt, 1956; Sonata, vn, 1959; 3 Pieces, fl, 1959; Formantes, 2 pf, 1961; Codex, gui, 1963; Antiphonismoi, fl + a fl, ob + eng hn, cl, pf, vn, va, vc, 1967; Oda, fl, b cl, perc, pf + cel, va, vc, 1969; Studie II, fl, 1969 [from orch work Fibonaciana]; Str Qt no.2 'Mémoires', 1970; Mizar, 2 fl, str, perc, 1977; Str Qt no.3, 1978; Canción callada, pf trio, 1988; Fandango, 8 vc, 1988–9; Endechas para una reina de España, str sextet, 1994

El-ac: Espejos, 4 perc, tape, 1963; Líneas y puntos, 20 wind, tape, 1967; Planto por las víctimas de la violencia, 18 insts, elecs, 1970–71; Gaudium et spes–Beunza, 32 vv, tape, 1972–3; Noche activa del espiritu, 2 pf, ring mods, 1973; La piedra, bóveda y espejo del tiempo, tape, 1974; Variaciones sobre la resonancia de un grito, 11 insts, tape, live elecs, 1976–7; Mizar II, 2 fl, elecs, 1979; Noche pasiva del sentido (St John of the Cross), S, 2 perc, 4 tape recorders, 2 tape loops, 1979; Le soledad sonora, audio-visual environment, 1982, collab. H. Kirchgässner; Muerta, mudanza y locura (M. de Cervantes), tape, 1989

Principal publisher: Universal

BIBLIOGRAPHY

CC1 (J. Noller); *KdG* (H. Daschner)
M. Valls Gorina: *La música española después de Manuel de Falla* (Madrid, 1962), 252–62
C. Halffter: 'La música', in J. Ruiz-Giménez and others: *Panorama español contemporáneo* (Madrid, 1964)
T. Marco: *La música española contemporánea* (Madrid, 1970)
T. Marco: *Musica española de vanguardia* (Madrid, 1970)
T. Marco: *Artistas españoles contemporáneos* (Madrid, 1972)
T. Marco: *Cristóbal Halffter* (Madrid, 1972)
T. Marco: *Historia de la música española*, vi: *Siglo XX* (Madrid, 1973; Eng. trans., 1993, as *Spanish Music in the Twentieth Century*)
J.M. Muneta: 'Cristóbal Halffter: in exspectatione resurrectionis Domini', *Renacimiento de la música religiosa española* (Cuenca, 1978), 97–109
E. Casares: *Cristóbal Halffter* (Oviedo, 1980) [incl. catalogue of works, bibliography, discography]
J. Oehrlein: 'Kettenklirren für die Freiheit, Musik versus Diktatur: der spanische Komponist Cristóbal Halffter', *Musik und Medizin* (1982), no.2 , pp. 61–8
E. Casares: 'Paráfrasis av Cristóbal Halffter', *Nutida musik*, xxix/4 (1985–6), 14–16
H. Danuser: 'Cristóbal Halffter: ein Komponist engagierter Neuer Musik', *Dissonanz*, no.10 (1986), 4–10
E.A. Ros: 'Kultur ist Beunruhigung: der spanische Komponist Cristóbal Halffter', *NZM*, Jg.152, no.6 (1991), 36–41
A.C. Solar: 'La universalidad de un lenguaje, confrontación de dos obras: Debla y Preludio para Madrid 92 de Cristóbal Halffter', *Revista aragonesa de musicología*, viii/1 (1992), 9–64
H. Daschner: '"Líneas y puntos" de Cristóbal Halffter: Voraussetzungen, Entstehung, Folgen', *Zwölf Komponisten des 20. Jahrhunderts* (Winterthur, 1993), 149–68

ANTONIO IGLESIAS, JUAN A. ORREGO-SALAS (1), ENRIQUE FRANCO/ANTONI PIZÀ (2), GONZALO ALONSO (3)

Half-note. American term for MINIM. *See also* NOTE VALUES.

Halfpenny, Eric (*b* London, 28 June 1906; *d* Ilford, 14 Feb 1979). English organologist. He was a versatile amateur musician and an expert on the history of instruments and music-making in England. He played the double bass, trumpet, oboe and other instruments, and carried out pioneering research on early forms of wind instruments (for example the oboe, bassoon, recorder and trumpet) by detailed measurement and comparison. His work on early English makers includes a valuable investigation of

the Stanesby family. His articles, which combine meticulous scholarship with dry humour, appeared in various journals, notably that of the Galpin Society, which he edited (1963–70). He was a founder-member of the society and its secretary (1946–65), and was elected FSA in 1959. He made a valuable collection of musical instruments, partly illustrated in the *Concise Encyclopaedia of Antiques* (London, 1955).

WRITINGS

'Shudi and the "Venetian Swell"', *ML*, xxvii (1946), 180–84
'A Note on the Genealogy of the Double Bass', *GSJ*, i (1948), 41–5
'The Tonality of Woodwind Instruments', *PRMA*, lxxv (1948–9), 23–37
'The English Début of the French Hautboy', *MMR*, lxxix (1949), 149–53
'The English 2- and 3-keyed Hautboy', *GSJ*, ii (1949), 10–26
'Musicians at James II's Coronation', *ML*, xxxii (1951), 103–14
'The "Tenner Hoboy"', *GSJ*, v (1952), 17–27
'The French Hautboy: a Technical Survey', *GSJ*, vi (1953), 23–34; viii (1955), 50–59
'Tantivy: an Exposition of the "Ancient Hunting Notes"', *PRMA*, lxxx (1953–4), 43–58
'The English Baroque Treble Recorder', *GSJ*, ix (1956), 82–90
'The Evolution of the Bassoon in England, 1750–1800', *GSJ*, x (1957), 30–39
'Biographical Notices of the Early English Woodwind-making School, c.1650–1750', *GSJ*, xii (1959), 44–52
'Further Light on the Stanesby Family', *GSJ*, xiii (1960), 59–69
'Technology of a Bass Recorder', *GSJ*, xv (1962), 49–54
'William Bull and the English Baroque Trumpet', *GSJ*, xv (1962), 18–24
'Early English Clarinets', *GSJ*, xviii (1965), 42–56
'Early British Trumpet Mouthpieces', *GSJ*, xx (1967), 76–88
'Four Seventeenth-Century British Trumpets', *GSJ*, xxii (1969), 51–7
'Diderot's Tunings for the Violin Family', *GSJ*, xxvii (1974), 15–20
'The Boehm Clarinet in England', *GSJ*, xxx (1977), 2–7
'The Mythology of the English Harp', *GSJ*, xxxi (1978), 29–35
'The Berkswell Cello', *GSJ*, xxxvii (1984), 2–5

WILLIAM WATERHOUSE

Half step. *See* SEMITONE.

Halifax (i). English town in West Yorkshire. It assumed importance in the 15th century as a centre of the wool trade. Industrial developments of the 18th and 19th centuries brought new cultural stimulus to the life of the community, and incentives for choral and brass music in particular. In the early part of the 17th century a body of civic musicians, the 'Halifax fiddlers', were in demand in other towns. But it was the installation of a new organ in the parish church of St John the Baptist in 1766, said to have been the finest instrument built by Snetzler, that provided an effective starting-point for the growth of musical activity in the town. The organ was enlarged by Gray in 1836 and by Hill in 1842. Much of the pipework was incorporated into the instrument built by Harrison & Harrison in 1928. In 1766 there was a performance of Handel's *Messiah*, led by Herschel, organist of the parish church for one quarter during that year. Enthusiasm for Handel's music is shown by the fact that a music society which met at the Old Cock Inn was among the subscribers to Randall's edition of the oratorios. Thomas Stopford, organist from 1766 to 1819, was vigorous in promoting Handel's music and he was also engaged to play in Handel performances in Leeds.

Towards the end of the 18th century Charles Dibdin described Halifax as 'the most musical spot for its size in the kingdom' and observed that 'the facility with which the common people join together throughout the greatest part of Yorkshire and Lancashire, in every species of choral music, is truly astonishing'. The Halifax Choral Society was founded in 1817 and gave a performance of Haydn's *Creation* at its first concert on 9 February 1818. Samuel Smith (secretary, 1836–41) actively promoted the interests of Mendelssohn, who, in token of 'so much zeal and energy in a country choral society', promised Smith, whom he met in Germany in 1839, that he would dedicate a work (Psalm cxiv) to the society.

The rapid growth of Protestant bodies other than the Church of England stimulated the institution of Sunday schools in which hymn singing played a prominent part. John Ella described how the Sunday school jubilee of 1866 was celebrated by a chorus of some 30,000 singers supported by 500 instrumentalists who interspersed hymns with Handelian choruses arranged by the conductors A. Dean and T. Wadsworth. The importance of hymn singing in the district encouraged music publishing. The first Halifax publishing firm was that of W. Dyson (also in Huddersfield) who issued *The Spiritual Man's Companion* (*c*1724); later editions were issued by R. Austin of Ripon. In 1731 Martin Fielden published *Psalmody Epitomiz'd*; in 1800 E. Jacob published *The Yorkshire Musical Miscellany*, and in 1811 an edition of John Chetham's *Sacred Music* with corrections by Stopford. Pohlman & Son and Whitley & Booth were active as music publishers in the late 19th century.

Organs were installed in many local churches in the 19th century by Holt & Joy, Abbott & Smith, J.J. Binns, J. Conacher & Sons, and Norman Brothers & Beard. The outstanding instrument of the period was that in All Souls Church, in which there was work by Schulze of Paulinzelle, Cavaillé-Coll, and Forster & Andrews. In 1901 a large organ (rebuilt in 1964) was designed for the Victoria Hall by William Hill & Son.

Halifax provided instrumentalists for the first Yorkshire Festival (1823). In 1827 instrumental concerts were begun with the founding of a subscription series. In and around Halifax the brass band movement involved many working men. William Swingler, associated with the Halifax North Parade and Lee Mount bands, became famous as a player and conductor.

The opening of the Victoria Hall in February 1901 was marked by a Hallé concert conducted by Richter. After extensive modernization the hall was reopened as the New Victoria Hall on 3 January 1964; it is now the Civic Hall. The principal musical organizations in Halifax include the Madrigal Society, Male-Voice Choir, Orchestral Society, Philharmonic Club (founded 1944) and, most famously, the Choral Society, which celebrated its 150th anniversary in 1968 with the performance of specially commissioned works by John Joubert (*The Choir Invisible*, op.54) and its conductor, Donald Hunt. Hunt was succeeded as conductor of the Choral Society by John Pryce-Jones, who is also conductor of the Halifax-based Northern Ballet Theatre. There are several amateur operatic societies in the town, of which one is devoted to the operettas of Gilbert and Sullivan. Brass bands, including the Brighouse and Rastrick Brass Band and the band of the Salvation Army, are still important for their contribution to the musical life of the area.

BIBLIOGRAPHY

C. Dibdin: *The Musical Tour of Mr. Dibdin* (Sheffield, 1788), 196ff
'Progress of Music in the Provinces', *The Harmonicon*, v (1827), 159–61
An Historical Record of the Halifax Musical Festival, Sept. 29, 30, Oct. 1, 1830, in the Parish Church . . . for the General Dispensary (Halifax, 1830)

J. Ella: 'Sunday School Jubilee (May 22, 1866)', *Musical Sketches, Abroad and at Home* (London, 1869, rev. 3/1878 by J. Belcher), 186ff
A. Porritt: 'Centenary Sidelights', in R. de Z. Hall: *Halifax Town Hall* (Halifax, 1963), 85–98
T.L. Cooper: *Brass Bands of Yorkshire* (Clapham, Yorks., 1974)

PERCY M. YOUNG

Halifax (ii). Capital city of Nova Scotia, Canada. The Halifax Regional Municipality came into existence on 1 April 1996 as a result of the amalgamation of the cities of Halifax and Dartmouth, the town of Bedford and Halifax County Municipality. With a population of 340,000 and an area of 3840 km², it is the major cultural, government and institutional centre of Atlantic Canada. It was founded as a British settlement and military base in 1749 and has had an active musical life from its early days. The first Canadian newspaper, the *Halifax Gazette*, advertised guitars and violins for sale as early as 1752; in 1765 the city's first organ was installed in St Paul's Anglican church; and in 1769 an oratorio, possibly the first such performance in Canada, was presented by a Philharmonic Society augmented by regimental officers. St Paul's became the country's first Anglican cathedral in 1787. Dissenters formed St Matthew's church and used a 'kirk fiddle' (a cello, still on display in St Matthew's) to lead the singing. No organ was installed there until 1873. Musical entertainment was offered by both amateurs and professionals, including visiting performers, in a variety of locations, among them coffee houses and taverns. Opera was first heard in 1790; throughout the 1790s there were performances, including Grétry's *Richard Coeur-de-lion* and comic operas, at the Theatre Royal. Regimental bandsmen served as performers and teachers; the arrival of Prince Edward Augustus in 1794 with his own band was a great boost to musical activities. The Canadian Forces Stadacona Band is stationed in Halifax.

Singing schools were organized by 1800, and throughout the 19th century singing societies were popular; such groups as the Halifax Philharmonic Society presented oratorios in the Temperance Hall. Choral singing has remained an important part of the city's musical life. A limited amount of piano manufacturing and musical publishing took place in the city. During the mid-19th century Cunard steamers stopped there; by 1876 a railway line to Montreal was completed, making it easier for performers to visit Halifax. The 1500-seat Academy of Music auditorium opened in 1877 with a concert given by the Halifax Philharmonic Union with soloists from Boston. It was demolished in 1929; most concerts were then held in church halls, hotel ballrooms, the Dalhousie University gymnasium or high school auditoriums.

In the mid-1800s the Sisters of Charity established Mount St Vincent Academy (later granted university status); music was important in the curriculum, as it was at the Academy established by the Sisters of the Sacred Heart and at the Maritime School for the Blind (established 1871). A music instructor was hired for the public schools in 1867; the first school music festival was held in 1870, modelled after those of Boston. The Halifax Ladies' Musical Club (founded 1905) actively supported the school music programme. The Halifax Conservatory was founded in 1887; connected at first with the Halifax Ladies' College, it later became affiliated with Dalhousie University, which awarded music degrees and diplomas. The Maritime Academy of Music, established in 1934, joined with the Halifax Conservatory in 1954 to form the Maritime Conservatory of Music. An affiliation with Dalhousie University continued but in the late 1960s Dalhousie established its own music department. A competitive festival sponsored by the Halifax Conservatory from 1935 has become a major regional festival. School music broadcasts produced in Halifax gained wide recognition in the 1940s. Public school music instruction was expanded in the late 1960s; the extensive programme ranged from Kodály-based elementary classes to excellent choral and instrumental ensembles in the senior grades and a unique ukulele programme. The folklorist Helen Creighton, who did pioneering work in collecting regional materials, spent many years in her native area.

Orchestral music was heard in Halifax before 1800 and various orchestral groups performed throughout the 19th century. A Halifax SO operated from 1897 until 1908. A second Halifax Symphony was formed in 1955 (preceded by the Lord Nelson Hotel Salon Orchestra, the Halifax Symphonette and the CBC Halifax Orchestra). In 1968 the Halifax SO merged with the New Brunswick SO to become the Atlantic SO, a professional ensemble based in Halifax; it gave concerts, often with local choral groups, as well as broadcasts, educational concerts and recordings, and toured in the four Atlantic provinces. It ceased operation in 1983, but in the same year Symphony Nova Scotia was formed; based in Halifax, this professional ensemble presents over 50 concerts annually. In 1971 an arts complex including the 1100-seat Rebecca Cohn Memorial Auditorium and the smaller Dunn Theatre was built on the Dalhousie University campus. A 10,000-seat Metro Centre built as a sports facility has been used for large musical extravaganzas. Recitals and musicals have been presented at the Neptune Theatre; concerts are also held at St Mary's University Art Gallery. Jazz musicians can be heard in many venues and there are frequent performances of new music. In addition to touring productions, local groups including the Dalhousie music department have presented operas (a Nova Scotia Opera Association formed in 1949 lasted only seven years). The CBC English-language radio and television headquarters for the maritime provinces, the Nova Scotia Choral Federation (established 1976), the concert touring organization Debut Atlantic and the Scotia Festival of Music (established 1971) are all located in Halifax.

BIBLIOGRAPHY

EMC2 (P.R. Blakeley and P. Murray)
H. Talbot, ed.: *Musical Halifax 1903–4* (Halifax, 1904)
P.R. Blakeley: 'Music in Nova Scotia 1605–1867', *Dalhousie University Review*, xxxi (1951), 94–101, 223–30
H. Kallmann: *A History of Music in Canada 1534–1914* (Toronto, 1960/*R*)
T.J. McGee: 'Music in Halifax 1749–1799', *Dalhousie University Review*, xlix (1969), 377–87
F.A. Hall: 'Musical Life in Eighteenth-Century Halifax', *Canadian University Music Review*, iv (1983), 278–307
T.J. McGee: *The Music of Canada* (New York, 1985)
N.F. Vogan: 'Music Instruction in Nova Scotia before 1914', *Musical Canada: Words and Music Honouring Helmut Kallman*, ed. J. Beckwith and F.A. Hall (Toronto, 1988), 71–8
J.P. Green and N.F. Vogan: *Music Education in Canada: a Historical Account* (Toronto, 1991)

NANCY F. VOGAN

Halil (Heb.). Ancient Jewish reed instrument, analogous to the Greek aulos. *See* JEWISH MUSIC, §I, 4(iii).

Halim, M. (*b* Bukittinggi, Sumatra, 1963). Indonesian composer. His musical activity began early in the rural environment of his home, where traditional arts played a

central part. After graduating from the Academy for the Indonesian Performing Arts in Padangpanjang in 1988, Halim studied *karawitan* (traditional music) at the Indonesian Academy for the Performing Arts in Surakarta, one of the centres for the development of contemporary traditional Indonesian music, where the teaching staff included the composers Rahayu Supanggah, A.L. Suwardi, Pande Sukerta and I Wayan Sadra. Having displayed great compositional talent during his time as a student, in 1990 he formed a collaboration with the contemporary dance group Gumarang Sakti led by the leading Minangkabau choreographer Gusmiati Suid. Among Halim's many outstanding works for the group were *Amai-Amai* (1992), presented at the Jakarta Arts Building in 1994, and *Awuak Tongtong* (1993), performed at the Indonesian International Drum Festival in Jakarta. In *Amai-Amai* he employs almost the whole range of traditional Minangkabau instruments, while in *Awuak Tongtong* he uses the ritual forms of the Minangkabau culture to create a dynamic and involving work. A series of performing tours to Europe, America and New Zealand and to other Asian countries began in 1994. He teaches composition at the Academy for the Indonesian Performing Arts in Padangpanjang.

FRANKI RADEN

Halíř, Karel [Halir, Karl] (*b* Hohenelbe [now Vrchlabi], Bohemia, 1 Feb 1859; *d* Berlin, 21 Dec 1909). Czech violinist. He studied with Antonín Bennewitz at the Prague Conservatory (1867–73) and with Joachim in Berlin (1874–6), where he joined Benjamin Bilse's orchestra (1876–9). He then led orchestras in Königsberg (1879), in Nice and Lugano for Baron Derviz (1880–81), in Mannheim and in Weimar (from 1883). After touring widely he became leader at the Berlin Hofoper (1893–1907) and professor at the Hochschule für Musik. In 1896 he toured the USA with much success, then joining the Joachim Quartet as second violin in 1897; he also led a quartet of his own with Exner, Markees (later Müller) and Dechert. In 1888 he married Teresa Zerbst, a successful concert soprano. He published a teaching manual, *Neue Tonleiterstudien*.

Halíř possessed a well-disciplined technique and an excellent sense of style. He is notable as one of the earliest and most enthusiastic advocates of Tchaikovsky's music outside Russia, especially of the Violin Concerto: he gave the first performance in Germany. In 1888 Tchaikovsky heard him play the work in Leipzig, and noted in his diary, 'It seems to me that this artist, who is gifted with wonderful beauty of tone, prodigious technique, passion, brilliance and power, must very soon take one of the first places among the violinists of our time'.

BIBLIOGRAPHY

ČSHS

P.I. Tchaikovsky: 'Avtobiograficheskoye opisaniye puteshestviya za granitsu v 1888 godu' [Autobiographical account of a journey abroad in 1888], *Muzïkal'nïye fel'yetonï i zametki*, ed. H.A. Laroche (Moscow, 1898); Eng. trans. in R. Newmarch: *Tchaikovsky: his Life and Works* (London, 1900/*R*, rev. 2/1908/*R* by E. Evans), appx

JOHN WARRACK

Hall, D(avid) C. (*b* Lyme, NH, 16 May 1822; *d* Boston, 11 Feb 1900). American bandleader, bugle player and brass instrument manufacturer. He was an accomplished keyed bugle player and led several bands, first in Hartford, Connecticut (1844–5), then in New Haven (1845–6). Shortly after he became director and E♭ bugle soloist with the Lowell, Massachusetts, brass band. He was presented with an extremely fine E♭ keyed bugle of solid gold on 15 April 1850 by the members of the Lowell band. In 1856 Hall succeeded Patrick S. Gilmore as leader of the Boston Brass Band, a position he retained for many years.

In 1862, after a year of partnership with J. Lathrop Allen, a leading Boston instrument maker, Hall began his own brass instrument manufactory and importing business. He was joined by Benjamin F. Quinby, and from 1866 to 1875 Hall & Quinby were leading producers and importers of brass instruments in Boston. Their instruments were made in circular and over-shoulder forms as well as in the shapes common today, and they were usually equipped with Allen valves. Although most of Hall & Quinby's instruments were pitched alternately in E♭ and B♭ like saxhorns, they also made brass instruments pitched a 3rd apart, like those in the 1872 patent of R.H. Gates. A set of these is in the Janssen Collection, Claremont, California. The firm also made instruments with echo or mute attachments for the fourth valve. A cornet with this attachment was used with great success by the maker's brother, Rhodolph Hall, on a tour of England in 1861, and a set in all sizes, used by the Boston Brass Band, is preserved at the Henry Ford Museum, Dearborn, Michigan. After 1880 Hall retired from instrument making but continued his bandleading career until late in the century. Many examples of D.C. Hall and Hall & Quinby instruments are found in the John H. Elrod Memorial Collection, Germantown, Maryland; the Henry Ford Museum; the Museum of Fine Arts, Boston; and America's Shrine to Music Museum, University of South Dakota.

BIBLIOGRAPHY

Waterhouse-LangwillI

Hall family papers (MS, Dearborn, MI, Henry Ford Museum and Greenfield Village archives) [letters, programmes, newspaper clippings and other material]

ROBERT E. ELIASON

Hall, Elsie (Maud Stanley) (*b* Toowoomba, Queensland, 22 June 1877; *d* Cape Town, 27 June 1976). South African pianist of Australian birth. She was playing publicly in Australia before she was ten, and at 12 played at the Paris Exhibition and was favourably reviewed in London by Bernard Shaw. Her principal training was under Ernst Rudorff at the Berlin Hochschule, where Joachim was director. She gave innumerable concerts in some 90 years of public performance and played under Joachim and Elgar among others. In chamber music her partners included Casals, Draper, Tertis and the Loewenguth and Griller quartets. Settling in South Africa (1920), she toured extensively over that continent and abroad. She played works unfamiliar in South Africa: Glazunov's Piano Concerto and works by Skryabin and Medtner (she included his *Danza Festiva* op.38 in her 90th birthday recital), though her programmes were customarily of Bach, Beethoven, Schumann and Brahms. She was awarded an honorary doctorate from the University of Cape Town in 1957.

BIBLIOGRAPHY

A. Delius: 'The Amazing Elsie Hall', *Cape Times Week-End Magazine* (28 Nov 1964)

E. Hall: *The Good Die Young* (Cape Town, 1969) [autobiography]

Anon.: 'Elsie Hall', *SABC Radio Bulletin* (22 June 1970)

CAROLINE MEARS

Hall, (Alexander) Ernest (*b* Liverpool, 24 Aug 1890; *d* London, 16 Oct 1984). English trumpeter. He started his career playing the cornet at the Royal Court Theatre, Liverpool, at the age of 14, and in 1910 went to study at the RCM under Walter Morrow. He played in the LSO from 1912 to 1929, becoming principal trumpet in 1924, and in 1930 joined the BBC SO, in which he played first trumpet until 1950. His broadcast of Haydn's Concerto in March 1932 was probably the first performance of the work in England. He taught the trumpet at the RCM from 1924 to 1960, and directed orchestral wind repertory classes there until 1970. As an editor, his work includes two volumes of *Difficult Passages for the Trumpet*, and Otto Langey's tutor for trumpet and trombone.

Hall used a small-bore Brussels Mahillon B♭/A trumpet (which had once belonged to his father) for most of his career, only changing to a Besson B♭ in about 1945. His direct playing style, which was without vibrato, contrasted strongly with the lyrical manner of his contemporary, George Eskdale. During his long teaching career, Hall exerted a strong influence on the modern English trumpet school; many professional players, both in the provinces and in London, were his pupils. His approach to the instrument was unreflective, his influence was by example, his inspiration intense.

BIBLIOGRAPHY

T. Aitken: 'Ernest Hall', *Brass Bulletin*, no.49 (1985), 87–9

B. Gay: 'The Daddy of Them All', *Sounding Brass*, ii/1 (1973), 11–14

EDWARD H. TARR

Hall, Frederick Douglass (*b* Atlanta, GA, 14 Dec 1898; *d* Atlanta, GA, 28 Dec 1982). American composer and arranger. He studied at Morehouse College (BA 1921), Chicago Musical College (BMus 1924), the RAM (Licentiate Degree 1933–5) and Columbia University Teachers College (MA 1929, DMusEd 1952). His teaching appointments included positions at Dillard University (1936–41, 1960–74), Alabama State University, Montgomery (1941–55), and Southern University (1955–9). A prolific composer and arranger of works for chorus, he was known both for his unique compositions and his arrangements of spirituals. He also wrote music for the piano and, as a result of his study of West African folksong, made many arrangements of African songs. Internationally known as a lecturer, choral workshop director and choral conductor, he was the recipient of numerous honours, including the Julius Rosenwald Fellowship, the Phelps-Stokes Fund Research Fellowship and the General Education Board Fellowship. (*SouthernB*)

JAMES STANDIFER

Hall, Henry (i) (*b* *c*1656; *d* Hereford, 30 March 1707). English organist and composer. He was the son of Captain Henry Hall of New Windsor, and was one of the Children of the Chapel Royal under Cooke and then Humfrey. He was a chorister until about the end of 1672, for on 17 January 1673 Humfrey was assigned the customary annual payment of £30, as from 25 December 1672, to keep Henry Hall 'late child of the Chappell, whose voyce is changed, and is gone from the Chappell'. It is possible that at this period Hall studied composition with Humfrey; by his own account he subsequently did so with Blow, who in 1674 succeeded Humfrey as Master of the Children of the Chapel. In summer 1674 Hall served as temporary organist of Wells Cathedral, and he moved that autumn to a permanent post as organist of Exeter Cathedral. In 1679 he became assistant organist of Hereford Cathedral, where by the end of the year, having taken holy orders, he secured an appointment as vicar-choral; in 1688 he became organist. In 1698 he took deacon's orders to qualify himself, it is said, for some preferment in the gift of the Dean and Chapter of Hereford.

Hall dabbled in poetry. He wrote a dedicatory poem for each volume of Purcell's *Orpheus Britannicus* (1698, 1702), referring in the first of them to his erstwhile fellow chorister at the Chapel Royal as 'my Dear Friend Mr. Henry Purcell'; in another dedicatory poem, for Blow's *Amphion Anglicus* (1700), he described how he and the young Purcell once studied composition together, under Blow's impartial tutelage, and reflected with wry and self-deprecatory humour on his own subsequent exile from the musical excitements of London. On his death he was succeeded as organist of Hereford by his son, also named Henry (*d* 1714) and also a composer (two anthems, *Deliver us, O Lord* and *If we believe that Jesus died*, are in *GB-H*) and amateur poet.

Hall was undoubtedly the most distinguished among the lesser composers of Purcell's generation. His debt to Humfrey and Blow is clear, though he lacked the latter's command of the old polyphonic style; even in his earliest works, italianate declamatory writing and harmonic boldness are often striking. His later use of florid mannerisms is less successful, but his solo songs are deftly turned and possess genuine melodic grace. On a larger scale, his elegy for Purcell, *Yes, my Aminta*, is an eloquent and finely crafted essay in the pathetic style; its wealth of telling detail and its expressive chromaticism recall the elegies of Purcell's own early works.

WORKS

† – *incomplete*
* – *autograph*

SERVICES

In A (TeD, Jub, re, Cr, S, Gl, CanD, DeM), Exeter
In a (Mag, Nunc), *H*†
In B flat (CanD, DeM), *H*
In c (Bte), *Lbl*
In E flat (TeD, Bte, CanD, DeM), *Lbl*; (Jub), *H*
In F (TeD, Jub, Mag, Nunc), *H*†
In G (Mag, Nunc), *H*†
In g (TeD only), *CH*

Chants: in D, *Och*; in E flat, *Ckc*, Och; in F, *Cu*

ANTHEMS

Arise, O Lord, *WO*†; Behold, now praise the Lord, *H*†; Blessed be the Lord my strength, *Lbl*; By the waters of Babylon, *Lbl*; Comfort ye, my people, *Lbl*; Give ear, O heav'ns, *WO*†; God standeth in the congregation, *Y*†; How long, *IRL-Dcc*†, *Dtc*†; I heard a voice, *GB-H*†; In thee, O Lord, *Lbl*; It is a good thing, *WO*, *DRc*; I will cry unto God, *Cu*; I will love thee, O Lord, *WO*†; Let God arise, *Lbl*; Lift up your heads, *IRL-Dcc*; My soul is weary, *GB-Cfm*; O be joyful in God, *Ob*; O clap your hands, *Lbl*; O how amiable, *GL*†; O Lord, grant the king, *H*†; O Lord, in thee is all my trust, *GL*†; O Lord our Governor, Exeter†; O Lord, rebuke me not, *Cu*; O praise the Lord, all ye heathen, *H*†; Praise the Lord, all ye servants, *IRL-Dcc*; Righteous art thou, *H*†; Sing, O daughter of Sion, *Ob*; Sing we merrily, *Cu*, doubtful, may be by James Hawkins or D. Purcell; The heavens declare the glory of God, *WO*†; The king shall rejoice, *LF*, *WO*; The Lord, even the most mighty God, *Lbl*; The souls of the righteous, *Lbl*; Thou, O God, art praised in Sion, *Divine Harmony* (London, 1712); We will rejoice, *H*†, doubtful, may be by Henry Hall the younger; When the Lord turned again, *Ob*; Wherewithal shall a young man, *H*†; Why do the heathen, *Lbl*

ODES

Song to the Queen (... while he in triumph), S, S, T, B, SATB, 2 vn, va, bc, *GB-Och*†* (lacking opening vocal movts)

Yes, my Aminta, 'tis too true (Ode on the Death of Mr Henry Purcell), S, B, 2 rec, bc, *Ob*, *Och*†*

SONGS

All the follies of love, *GB-Lbl*; As Phoebus did with heat pursue, 1695[8]; Awake, awake, fair goddess, *Lbl*; Beauty the painful mother's prayer, 1695[7]; Charming fair Amoret, 1699[4]; Drag him down, 3vv, *Y*, chorus to Haste, Charon; Enchanted by your voice and face, 1694[7]; Fill the bowl with rosy wine, *Och*; From a due dose of claret, 1688[8]; Haste, Charon, 2vv, 1685[6]; In vain, my fair Sylvia, 1694[7]; Lucinda has the de'il and all, 1700[6]; Pallas destructive, 2vv, *Cfm*; Should a legion of cares, 1700[6]; Sing, what shall we sing?, 1700[6]; These two full hours, *Lbl*; While [Whilst], Galatea, you design, 1694[7]; Why, fair Armida, why so cold?, 1700[6]

CATCHES

As sharper when his coin grows low, 3vv, *GB-Y*
Come, all ye high churchmen, 3vv, The Pleasant Musical Companion, ii (London, 5/1707)
Dragoons, have a care, The Pleasant Musical Companion, ii (London, 5/1707)
Oil and vinegar, 3vv, The Pleasant Musical Companion, ii (London, 6/1720)
Thus while the eight go merrily round, 3vv, *Y*
Tom making a manteau, 3vv, The Pleasant Musical Companion, ii (London, 5/1707)
To our arms on earth, 3vv, *Och*

INSTRUMENTAL

Air, G, 2 vn, bc, *GB-Och*
6 airs, B flat, 2 vn, va, bc, *Ob*†
Chaconne, B flat, *Ob*†, *Och*†
Hornpipe, c, hpd, *Lbl*
Overture, g, 2 vn, ?va, bc, *Och*†

BIBLIOGRAPHY

H.W. Shaw: *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford, 1991)
I. Spink: *Restoration Cathedral Music 1660–1714* (Oxford, 1995)

BRUCE WOOD

Hall, Henry (Robert) (ii) (*b* London, 2 May 1898; *d* Eastbourne, 28 Oct 1989). English band-leader and trumpeter. In London he studied the trumpet and orchestration at Trinity College of Music and the RAM before World War I, and at the Guildhall School of Music in 1922. In 1914 he joined the music editorial department of the Salvation Army and after the war worked in music halls, as a cinema pianist, and as a member of provincial bands; from 1924 he led his first important band, at Gleneagles Hotel, Perthshire, with which he made his first recordings. By 1930 he was musical director for a hotel chain and controlling 32 bands. He replaced Jack Payne as leader of the BBC Dance Orchestra in 1932. As director of dance music for the BBC (1932–7) he had an unusually heavy broadcasting schedule, including (from 1934) a weekly 'Guest Night' show which ran until the late 1950s. In 1935 his band starred in the film *Music hath Charms*. On leaving the BBC he formed a group that toured Britain, the Continent and the USA besides playing in London. After the war, during which his band played to the troops and broadcast frequently, Hall again toured Britain until the late 1940s, when he became an impresario. He continued to conduct on broadcasts and recordings until 1969, and also appeared occasionally on television.

BIBLIOGRAPHY

H. Hall: *Here's to the Next Time* (London, 1955)
A. McCarthy: *The Dance Band Era* (London, 1971)

Hall, John (*b* ?1529; *d* October 1568). English physician, writer and ?composer. He practised as a physician at Maidstone and published several medical treatises and religious works. Among the latter is *Certayn chapters taken out of the Proverbes of Salomon, wyth other chapters of the holy Scripture & certayne Psalmes of David* (London, 1550), which contains metrical versions of various parts of the Bible, including several psalms. Its 'epistle dedycatory' suggests that the verses were intended for singing. Hall's most interesting work from the musical and literary points of view is *The Couurte of vertu* (London, 1565; ed. R.A. Fraser, London, 1961). This collection of didactic and religious verses (which contains references in cipher to many of Hall's local contemporaries) was clearly intended as a 'moralization' of *The Courte of Venus* (n.d., ed. Fraser, Durham, NC, 1955), a popular anthology of secular lyrics (including some by Sir Thomas Wyatt), of which only fragments survive. Hall inveighed against it in the preface to *Certayn chapters*, and *The Couurte of vertu* includes sacred parodies of poems by Wyatt. It contains 30 single-line tunes and one four-part setting. It is not definitely known whether Hall wrote the music, which is undistinguished, recalling contemporary psalm tunes; 'The dauning day' reproduces two phrases of 'Old Hundredth'. Fraser (1952) suggested that Hall envisaged instrumental or additional vocal accompaniment to the single-line tunes, but they can well be compared to the early unharmonized settings of metrical psalms, which were intended for unison singing. Hall's popularizing metrical paraphrases of scripture, crude devotional and didactic verse and simple musical settings are typical of the early English Reformation, though they can also be linked to older traditions of personal satire and sacred parody. Apart from the metrical psalters, the closest parallel is probably the work of WILLIAM HUNNIS; a more sophisticated example is Tye's *The Actes of the Apostles*. Despite his apparent criticism of Wyatt's work, Hall joined the Wyatt family's Protestant uprising at Maidstone in 1554; such political activity offers a further parallel with Hunnis's career.

BIBLIOGRAPHY

Le HurayMR; MGG1 (J. Stevens)
R.A. Fraser: 'An Amateur Elizabethan Composer', *ML*, xxxiii (1952), 329–32 [see also correspondence, *ML*, xxxiv (1953), 92]
R. Zim: 'The Maidstone Burghmote and John Hall's *Court of Vertue* (1565)', *Notes and Queries*, new ser., xxxiii (1986), 320–27
R. Zim: *English Metrical Psalms: Poetry as Praise and Prayer, 1535–1601* (Cambridge, 1987)

MICHAEL SMITH

Hall, Marie (*b* Newcastle upon Tyne, 8 April 1884; *d* Cheltenham, 11 Nov 1956). English violinist. She took violin lessons from an early age and was heard by Emile Sauret when she was nine. Despite his recommendation that she should attend the RAM in London she continued to study locally, receiving occasional instruction from eminent teachers, including Elgar at Malvern (1894), Wilhelmj in London (1896), Max Mossel at Birmingham (1898) and, after she was unable to take up a scholarship to the RAM, Johann Kruse in London (1900). In 1901 she was heard by Jan Kubelík, on whose advice she went to Prague and completed her studies at the conservatory under Ševčík in 1903.

She appeared with success in Prague in 1902, and in Vienna and London the next year, after which she toured widely in Britain, the USA, Australia and India. She was the dedicatee of Vaughan Williams's *The Lark Ascending*, which she first performed in 1921 in London with the British SO under Boult; she also introduced new works by Boughton, Brian and Percy Sherwood. In the standard

repertory she was considered one of the finest violinists of her time in any country.

W.W. COBBETT/NOËL GOODWIN

Hall, Pauline (*b* Hamar, 2 Aug 1890; *d* Oslo, 24 Jan 1969). Norwegian composer. She studied the piano with Backer Lunde and composition with Elling (1910–12). She then undertook further studies in Paris (1912–14), spending six months in Dresden during this period. Between 1926 and 1932 she lived in Berlin as a theatre and music critic for the Oslo newspaper *Dagbladet*. After her return to Oslo she continued as a music critic for the *Dagbladet* (1934–42 and 1945–56). Hall was active as a member of various musical organizations: she became a member of the board of the Norwegian Composers' Association in 1920, and her work (1938–60) as chairman of the board of Ny Musikk, the Norwegian branch of the ISCM, was outstanding.

In her compositions two main traits can be found: up to about 1930 French music (especially Debussy) is a strong influence; after 1930 her music became more neo-classical. Her first works were for piano and for the voice; she later composed chamber music and works for orchestra, closing her composing career with some very fine music for stage and film productions. She is the author of *25 år Ny musikk* (Oslo, 1963).

WORKS
(*selective list*)
dates are of first performance

Ballet: Markisen, 1950
Orch: Poème élégiaque, 1920; Verlaine-suite, 1929; Cirkusbilleder, 1933; Julius Cæsar, suite, 1950
Chbr: Sonatine, vn, pf, 1917; Suite, wind qnt, 1945; Liten dansesuite, ob, cl, bn
Pf: Fire klaverstykker, op.1, 1913; Sonata, f♯, 1916; Allegro, 1917
Incid music for the theatre and cinema, incl. Shakespeare productions

BIBLIOGRAPHY

B. Wallner: *Vår tids musik i Norden* (Stockholm, 1968)
N. Grinde: *Norsk musikkhistorie* (Oslo, 1971, 4/1993)

RUNE J. ANDERSEN

Hall, Sir Peter (Reginald Frederick) (*b* Bury St Edmunds, 22 Nov 1930). English director. He was educated at Cambridge and directed his first West End play, the English-language première of *Waiting for Godot*, in 1955. He was director of the Royal Shakespeare Company (1960–68), and of the National Theatre (1973–88). In 1969 he was made joint director (with Colin Davis) of the Royal Opera, but he resigned before officially taking up the post. He was artistic director of Glyndebourne Festival Opera from 1984 to 1990. He was made a CBE in 1963, and knighted in 1977.

His first opera production was the première of John Gardner's *The Moon and Sixpence* (1957, Sadler's Wells), but the first to catch the public eye was the British stage première of *Moses und Aron* (1965, Covent Garden), in which the presence of a cow and, until quite late in rehearsals, a camel, not to mention four semi-naked virgins, ensured that the production received plenty of publicity in the popular press. His first Glyndebourne production was *La Calisto* (1970), which led to *Il ritorno d'Ulisse in patria* (1972) and *L'incoronazione di Poppea* (1984), all three in very free realizations by Raymond Leppard. His most valuable work at Glyndebourne, however, was centred on his outstanding Mozart-Da Ponte productions: *Figaro* (1973), *Don Giovanni* (1977) and *Così fan tutte* (1978). His Britten productions – *A Midsummer Night's Dream* (1981) and *Albert Herring* (1985) – were also much admired.

His work outside the UK has generally found less favour. His most notable American production has been *Salome* (1986, Los Angeles), designed, like so many of his successes, by John Bury, with whom he has enjoyed a most fruitful partnership. He has also been closely associated with Michael Tippett, staging the premières of *The Knot Garden* (1970, Covent Garden) and *New Year* (1989, Houston).

Hall's generally representational approach to opera is based on fidelity to the text (his Mozart triptych was given without cuts) and sobriety almost to a fault – his *Così fan tutte* was thought by many not to be funny enough. His scrupulously faithful productions emerge from, as he puts it, joint discovery of the work during a long rehearsal period, which sometimes makes his singers impatient; the productions, however, have often brought startling revelations in their wake, none more so than *Fidelio* (1979, Glyndebourne), whose roots in French *opéra comique* were exposed greatly to the advantage of the dramaturgy of a work traditionally subjected to romantic and epic interpretations.

BIBLIOGRAPHY

H. Rosenthal: 'Midsummer Reflections on *The Knot Garden*', *Opera*, xxi (1970), 1090–93 [interview]
J. Higgins: *The Making of an Opera: Don Giovanni at Glyndebourne* (London, 1978)
M. Loppert: 'Travelling fom Z–A', *Opera*, xxxv (1984), 596–603, 715–21 [interview]

RODNEY MILNES

Hall, Richard (*b* York, 16 Sept 1903; *d* Horsham, 24 May 1982). English composer and teacher. He was educated at Loretto School, Edinburgh, and Peterhouse, Cambridge, where he was an organ scholar. His first appointments were in the church in Leeds, as organist of All Souls and precentor at the parish church; he was ordained an Anglican minister in 1926. But he made his most valuable service to music as professor of composition at the Royal Manchester College of Music, a post he held from 1938 to 1956, when he became director of music at Dartington. He left Dartington in 1967 to return to the church, as a Unitarian minister. His pupils at the RMCM included Stevenson, Butterworth and, at one time in the early 1950s, Goehr, Maxwell Davies, Birtwistle and Ogdon, all members of the MANCHESTER SCHOOL.

Hall's success as a teacher has overshadowed his achievement as a composer. His own music is not as progressive as that of some of his pupils but he was always receptive to new ideas. Thus, although his principles derive basically from Hindemith (by way of Arnold Cooke, his predecessor at the RMCM), his music is less conservative than this would imply. There is, for example, a remarkable set of Four Piano Pieces (1944) which are serially constructed, canonically organized, and virtually atonal in spite of their key signatures and their final triads. His symphonies are distinguished by thoughtfulness and contrapuntal interest. He is also the author of several collections of poetry.

WORKS
(*selective list*)

Orch: Rhapsody, org, str, 1929, rev. 1933; Pf Conc., op.19, 1931; Sym., op.34, 1933; Vn Conc., op.96, 1939; Sym., b, op.101, *c*1940; Conc. grosso, op.116, fl, cl, str, 1942; Sym. no.1, 1944–8; Lemura, 1945; Sheep under the Snow, str, 1947; Pf Conc., 1951; Sym. no.3, 1953; Sym no.4, 1953; Sym. no.5; 2 suites, pf, orch; ovs.

Vocal: On the Grasshopper and the Cricket, op.1, 2vv, vc, pf, 1929; Bread of the World (R. Heber), op.21, SATB, 1931; The Ancient World, op.37, spkr, C, str, 1933; The Revealing Search, op.39, Bar, orch, 1934; Lord, give us evermore this bread, Bar, SATB, orch, 1936

Chbr: Pf Qnt, op.78, 1937; Trio, op.112, fl, cl, vc, 1941; Str Qt no.1, 1946; Pf Trio, 1956; Str Qt no.2, 1973; 5 other str qts; 13 sonatas, vn, pf; 3 sonatas, vc, pf

Kbd: [3] Cathedral Voluntaries, op.62, org, 1935; Toccata, Intermezzo and Fugue, op.104, org, 1941; 4 Pieces, pf, 1944; Suite, pf, 1967; Little Organ Bk, 4 vols., 1973–4; *c*20 sonatas, pf

Principal publishers: Schott, Novello, Joseph Williams

GERALD LARNER (work-list with DAVID C.F. WRIGHT)

Hall, Thomas S. (*b* England, Feb 1794; *d* New York, 23 May 1874). American organ builder. He emigrated to Philadelphia about 1803, and was apprenticed to John Lowe. He began his own business in Philadelphia in 1811; he moved to New York about 1818, becoming the founder of the New York group of organ builders in the 19th century and counting among his former workmen HENRY ERBEN, Richard M. Ferris and Reuben Midmer. One of his first important organs was built in 1818 for the Unitarian Church of Baltimore. In 1824 he formed a partnership with Henry Erben, his brother-in-law and former apprentice, which lasted until 1827 and resulted in several organs for large churches in New York and elsewhere. In 1832 Hall built a substantial organ for St Thomas's, New York. In 1846 he formed a new partnership with John Labagh (1810–92) under the name of Hall & Labagh; one of the largest organs by this partnership was built in 1855 for St Joseph's Church, Troy, New York. In 1868 James L. Kemp joined the firm, which continued a steady production of quality instruments, including a replacement for their earlier St Thomas's organ in 1870. Hall retired in 1872, and the firm continued under the name of Labagh & Kemp until 1891, when it was sold to the short-lived partnership of Chapman & Symmes.

BIBLIOGRAPHY

P.T. Cameron: 'Business Records of Hall, Labagh & Co.', *The Tracker*, xiv/4 (1969–70), 5–6; xv (1970–71), no.1, pp.1–3; no.2, pp.6–8; no.3 p.6–10, no.4, pp.14–18; xvi/1 (1971–2), 11–15

O. Ochse: *The History of the Organ in the United States* (Bloomington, IN, 1975)

J. Ogasapian: *Organ Building in New York City, 1700–1900* (Braintree, MA, 1977)

S. Pinel: 'Thomas S. Hall, 19th-Century New York Organ Builder', *The Diapason*, lxxxi/2 (1990), 14–16

S. Pinel: 'Thomas S. Hall, Founder of the 19th-Century New York School of Organ Builders', *De Mixtuur*, no.65 (1990), 246–63

BARBARA OWEN

Hall, William (*d* Richmond, Surrey, 28 April 1700). English violinist and composer. He appears in lists of the Twenty-Four Violins several times between November 1671 and July 1680, when he received one of the posts in the King's Private Music that were used at the time to augment the group. He served until his death, though he also worked in James II's Catholic chapel, and ran a series of concerts in the 1690s at his house in Norfolk Street, off the Strand. They must have had a following, for they were still referred to in March 1707 when a benefit concert for his daughters was advertised. He was one of those who handled the subscriptions for Purcell's 1683 set of trio sonatas. He was described on his memorial as 'a superior violin, admir'd, belov'd of all Men', and there are three-part pieces entitled 'Mr: Halls Farewell' by Francis Forcer and John Lenton in the manuscript *US-NH* Filmer 9. There are more than 30 consort pieces by Hall in *Tripla Concordia* (1677) and in the manuscripts *GB-Ob* Mus.Sch.C.44, E. 446, *GB-Och* Mus.361–2 and *US-NH* Filmer 7. There is also a keyboard corant in Loche's *Melothesia* (1673[6]; ed. C. Hogwood, Oxford, 1987). They seem to be rather incompetent, though most survive only in fragmentary or corrupt sources.

BIBLIOGRAPHY

AshbeeR, i, ii, v, viii; *BDA*

M. Tilmouth: 'A Calendar of References to Music in Newspapers Published in London and the Provinces (1660–1719)', *RMARC*, no.1 (1961/*R*), 6, 26, 36, 68

P. Holman: *Four and Twenty Fiddlers: the Violin at the English Court 1540–1690* (London, 1993, 2/1995)

PETER HOLMAN

Hallart [Allard], **Michel** (*fl* 1511–18). French singer, possibly identifiable with the composer ALART.

Hallberg, Bengt (*b* Göteborg, 13 Sept 1932). Swedish jazz pianist, composer and arranger. He began to play piano professionally in his early teens and made his first trio recording at the age of 17. During the early 1950s he was the leading jazz pianist in Sweden; he played regularly with local bands in Göteborg and made numerous recordings with various international and Swedish all-star groups of which Lars Gullin, Arne Domnérus, Stan Getz, Quincy Jones and Clifford Brown were members. In 1957, *Dinah*, his first album, recorded with a trio, was awarded a Gold Disc by *Orkester journalen*. After studying counterpoint and composition at the Swedish Royal Academy of Music (1954–7) he turned principally towards composing and arranging, especially for films, television and stage productions. Nevertheless he continued to perform as a member of the Swedish Radio Big Band (1956–63) and the Radiojazzgruppen (from 1969). In the 1970s he was much sought after as a pianist, arranger and composer; he performed as a soloist in George Russell's composition *Living Time* and worked with Ove Lind. He also made solo recordings, such as *The Hallberg Touch* (1979, Phon.), and worked with Arne Domnérus, Karin Krog and others. In the early 1980s he formed the Trio con Tromba with Jan Allan and Georg Riedel, producing an album of the same name (1985, Four Leaf Clover). During the 1980s and 90s he has specialised in solo improvisations based on well-known classical and popular repertory (e.g. *Bengt Hallberg Improvisation*, 1988, Musik på Drottingholm) as well as more jazz-orientated solo recordings, such as the slightly retrospective *The Tapdancing Butterfly* (1992, Aquila). He has also composed extensively for choir, chamber orchestra and symphony orchestra.

BIBLIOGRAPHY

L.G. Feather: *The Encyclopedia of Jazz* (New York, 1955, suppl. 1956; enlarged 2/1960/*R*)

E. Kjellberg: 'Hallberg, Bengt', *Sohlmans musiklexikon* (Stockholm, enlarged 2/1975–9 ed. H. Åstrand)

L.G. Feather and I. Gitler: *The Encyclopedia of Jazz in the Seventies* (New York, 1976/*R*)

E. Kjellberg: *Svensk jazzhistoria: en oversikt* (Stockholm, 1985)

M. and L. Westin and J. Bruér: 'Multimusikant' [Multi musician], *Orkester journalen*, no.63 (1996), 3–8

Oral history material in *S-Sva*

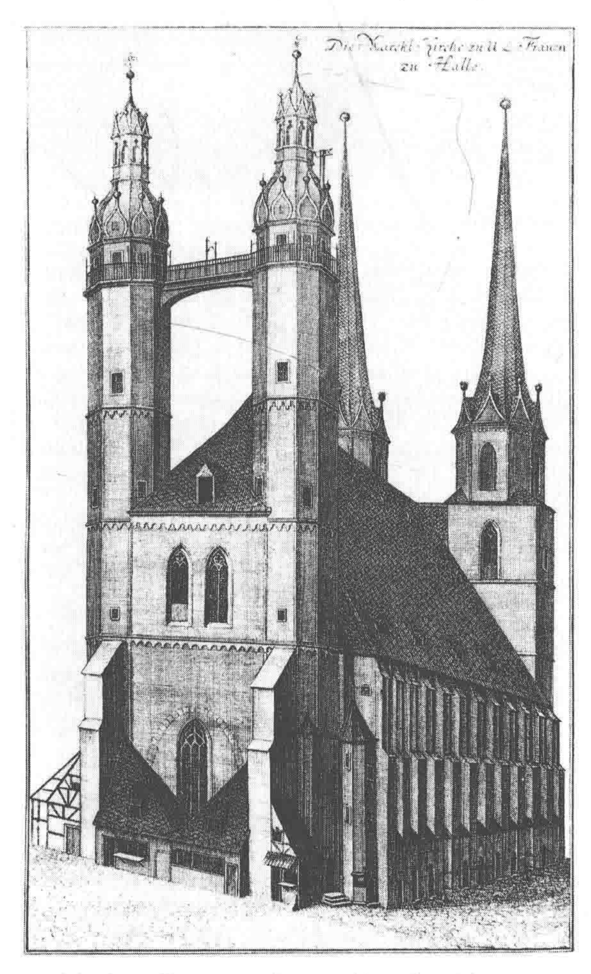
ERIK KJELLBERG

Halle. Town in Germany, on the Saale river. Its known history goes back to 806; its musical tradition began with the foundation of the Halle monastery at Neuwerk in

1121, followed by the Stadtsingechor, a boys' choir (still active) which dates from the 12th century.

Protestant church music developed rapidly in Halle; in the early 16th century Wolff Heintz, admired by Martin Luther, was organist at the Marktkirche or Liebfrauenkirche (*c*1523–52). The town's first important musical figure was Samuel Scheidt, who worked there for much of the first half of the 17th century. During the second half of the 17th century such distinguished musicians as Philipp Stolle, David Pohle, Johann Philipp Krieger and Johann Beer worked at the Halle court; they all wrote German operas there, although only Stolle's *Charimunda* (1658) has survived complete. At the end of the century the court moved to Weissenfels, about 30 km to the south; however, Halle's strong tradition of keyboard music survived, particularly in the work of Friedrich Wilhelm Zachow, organist of the Marktkirche and Handel's teacher. Handel was born in Halle in 1685, but after studying law and working as organist at the cathedral he left for Hamburg in 1703; only a few of his surviving works were composed in Halle.

After a period during which only minor composers, such as Gottfried Kirchhoff and J.G. Ziegler, were active in Halle, the town's musical life was revived in the mid-18th century by the arrival of W.F. Bach. He was organist at the Marktkirche from 1746 to 1764, although in later years he became erratic in the performance of his duties. Later in the century J.F. Reichardt, one of the first to compose settings of Goethe, went to Halle as inspector of the salt-works after quarrelling with the Prussian court, where he was Kapellmeister. His home became a meeting place for philosophers, poets and musicians. Together with the university music director, D.G. Türk, he organized performances of Handel's oratorios in Halle, the first of which was *Messiah* (1803). Public concerts organized by Türk included concert performances of opera and Singspiele from 1780.



Marktkirche, Halle: engraving by J.D. Schleuen from J.C. von Dreyhaupt's 'Beschreibung des Saal-Creyses' (1755)

The most important musician in Halle in the first half of the 19th century was Johann Friedrich Naue (1787–1858), who distinguished himself as music director at the university, organist, and conductor at music festivals. On 1 July 1859 Heidel's Handel monument was dedicated in the Halle market-place, in the presence of Liszt. At the Stadttheater, opened in 1886, the opera flourished under Max Richards (1897–1915).

After the mid-19th century, the town's musical life centred on the composer Robert Franz who, as choral conductor, continued the tradition of performing Bach and Handel. During the turbulent early decades of the 20th century, these traditions were maintained; the first large Handel Festival was held in Halle in 1922, when Alfred Rahlwes and Karl Klanert distinguished themselves as conductors of the Robert-Franz-Singakademie and the Stadtsingechor. Several then unknown works of Handel were revived, such as *Susanna* (1922) and *The Triumph of Time and Truth* (1937). Although musical activity was curtailed between 1933 and 1945, in 1935 a 'Reichs-Händel-Fest' took place, and later 'Händel-Feste' (1936–8) and 'Händel-Tage' (1941–3) were organized. In 1937 the 350th anniversary of Scheidt's birth was commemorated by a series of performances of his vocal works by the Singakademie.

After 1949 Halle became one of the leading musical centres of the DDR. The Hallische Musiktage, concentrating on contemporary music, have taken place annually since 1963. In 1948 Handel's birthplace became a museum containing an important collection of instruments. From 1952 the town mounted annual Handel festivals, which have been particularly important for their revival of Handel's operas; they have been supported by the Georg-Friedrich-Händel Gesellschaft since its foundation in 1955. In 1948 the opera and the Handel Festival orchestra were joined by a symphony orchestra, from 1992 called the Philharmonisches Staatsorchester Halle. The Stadttheater, damaged in World War II, reopened as the Theater des Friedens in 1951 and was renovated in 1968 as the Landestheater Halle. Three to four opera productions a season are given there, usually including one Handel opera.

In 1952 a branch of the Verband Deutscher Komponisten und Musikwissenschaftler (now the Landesverband Deutscher Komponisten Sachsen-Anhalt) was founded in Halle; among its members the composers Hans Stieber (1886–1969), Gerhard Wohlgemuth (*b* 1920), Hansjürgen Wenzel (*b* 1939), Thomas Müller (*b* 1939) and Gerd Domhardt (1945–97) have gained international reputations. Halle has a music school, a borough music school, an academy for church music, and a musicological institute, directed successively by Hermann Abert (1909–20), Arnold Schering (1920–28), Max Schneider (1928–60), Walther Siegmund-Schultze (1960–83), Bernd Baselt

(1983–93), compiler of the *Verzeichnis der Werke Georg Friedrich Händels*, and Wolfgang Ruf (from 1994). The institute sponsors Handel research and performances, and trains both music teachers and musicologists. The Hallische-Händel-Ausgabe, a new critical edition of Handel's works, is edited in Halle.

BIBLIOGRAPHY

GroveO (D. Härtwig)

K.E. Förstemann: *Familiennachrichten über G.F. Händel und Verzeichnis hallischer Musiker des 17. Jahrhunderts* (Halle, 1843)

A. Kellner: *Geschichte der Halleschen Liedertafel* (Halle, 1859)

K.E. Förstemann: *Geschichte des Halleschen Orchester-Musik-Vereins* (Halle, 1864)

H. Abert: *Geschichte der Robert-Franz-Singakademie zu Halle* (Halle, 1908)

H. Mund: *Historische Nachrichten über die Kirchenorgeln in Halle* (Halle, 1908)

W. Serauky: *Musikgeschichte der Stadt Halle* (Halle and Berlin, 1935–43/*R*)

K. Sasse, W. Serauky and W. Siegmund-Schultze: *Halle als Musikstadt* (Halle, 1954)

K. Sasse: *Halle an der Saale: Musik* (Halle, 1968)

Samuel Scheidt: Halle 1987

W. Siegmund-Schultze: '40 Jahre DDR: vier Jahrzehnte Händelfestspiele', *HJb 1989*, 7–52

B. Baselt: 'Die Oper um 1700 im mitteldeutschen Raum', *HJb 1990*, 17–31

Robert Franz: Halle 1992

WALTHER SIEGMUND-SCHULTZE

Halle, Adam de la. *See* ADAM DE LA HALLE.

Hallé, Sir **Charles** [Halle, Carl] (*b* Hagen, Westphalia, 11 April 1819; *d* Manchester, 25 Oct 1895). English pianist and conductor of German birth. He was born Carl Halle, but added the accent to the 'e' later in life allegedly to ensure more accurate pronunciation by the French and English. Hallé's father, Friedrich, was church organist and director of Hagen's mainly amateur orchestra. By the age of four, Carl could play the piano sufficiently well to manage a sonata written by Friedrich. He also learnt to play the organ, the violin and the timpani. Under the patronage of Louis Spohr, he gave a piano recital at the age of nine; thereafter his father limited his public appearances to one a year, in Hagen. He first conducted at the age of 11 when his father was taken ill during Hagen's annual visit from a touring opera company, for which the town's musicians provided an orchestra. The boy took over the direction of Weber's *Der Freischütz* and *Preciosa* and Mozart's *Die Zauberflöte*. In the summer of 1835, when he was 16, Hallé went to Darmstadt to study harmony and counterpoint under Johann Rinck and to receive general musical instruction from Gottfried Weber. In 1836 he moved to Paris, hoping to become a piano pupil of Kalkbrenner, but in fact studied under George Osborne.

In Paris, Hallé soon came to know Chopin, Liszt, Berlioz and Wagner. In recitals in the salons, he introduced Beethoven's sonatas to Parisian audiences: he was the first pianist to play the complete series in Paris and, later, in London. His edition of the sonatas was published by Chappell. He also appeared frequently as a chamber music player, with Alard (violin) and Franchomme (cello). During these years he became a passionate devotee of the music of Berlioz, attending the rehearsals and first performances of several of his works, including the Requiem and *Roméo et Juliette*.

In the revolutionary year of 1848 Hallé decided to leave Paris because of diminishing concert audiences and lack of pupils. Since 1841 he had been married to Désirée Smith de Rilieu, formerly of New Orleans, and he took her and their two children (later there were nine) to London, which he had first visited in 1843. But London was crowded with émigré musicians, so he accepted an approach from Manchester to settle there and to revivify musical life. His first action was to establish a series of chamber concerts; and in 1849 he was appointed conductor of the old-established Gentlemen's Concerts with a free hand to reorganize the orchestra. In 1857, when an art treasures exhibition was held in Manchester for six months, this orchestra was much enlarged and, rather than disband it, Hallé decided to engage it for a new series of concerts at his own risk. The first concert was given on 30 January 1858. Very soon the Hallé Concerts became Manchester's leading musical event; Hallé conducted them, often also appearing as piano soloist, for the remaining 37 years of his life. His programmes were adventurous and he engaged leading soloists of the day (*see* MANCHESTER, §2). He continued to give piano recitals in London every summer, concentrating on the sonatas of Beethoven and Schubert. In 1893 he saw the realization of one of his long-held ambitions for Manchester: the foundation of a music college in the city. He was appointed principal and piano professor at the RMCM, which opened in October of that year.



Charles Hallé

Hallé was knighted in 1888, the year in which he also married the celebrated violinist Wilma Norman-Neruda (his first wife had died in 1866). With Lady Hallé he gave sonata recitals not only in Britain but on tours of Australia

and South Africa. They had returned from the latter only a few weeks before Hallé's sudden death from cerebral haemorrhage. He is buried in Weaste Cemetery, Salford.

Hallé had great personal charm and humour. As a pianist he was regarded by some contemporaries as 'cold and scholarly', which he probably seemed by comparison with Liszt and other virtuosos. Bernard Shaw, on the other hand, wrote appreciatively of his fidelity to both the letter and spirit of Beethoven's sonatas, and it is some measure of Hallé's stature that he performed Brahms's new B♭ Concerto at the age of 63. As a conductor he was said by J.A. Fuller Maitland to be in the first rank, imposing interpretations on his players 'with an amount of willpower that was unsuspected by the public at large'.

BIBLIOGRAPHY

T. Batley, ed.: *Sir Charles Hallé's Concerts in Manchester* (Manchester, 1896)
C.E. and M. Hallé, eds.: *Life and Letters of Sir Charles Hallé* (London, 1896/*R*)
C. Rigby: *Sir Charles Hallé* (Manchester, 1952)
M. Kennedy: *The Hallé Tradition: a Century of Music* (Manchester, 1960)
M. Kennedy, ed.: *The Autobiography of Charles Hallé, with Correspondence and Diaries* (London, 1972)
M. Kennedy: *The Hallé, 1858–1983, a History of the Orchestra* (Manchester, 1982)

MICHAEL KENNEDY

Hallel (Heb.: 'praise'). The collective term for Psalms cxiii to cxviii. *See* PSALM, §I, 3.

Hallelujah. *See* ALLELUIA.

Hallén, (Johannes) Andreas (*b* Göteborg, 22 Dec 1846; *d* Stockholm, 11 March 1925). Swedish conductor, composer, teacher and critic. Between 1866 and 1871 he studied in Leipzig with Reinecke, in Munich with Rheinberger and in Dresden with Rietz. He then returned to Göteborg, where he became conductor of the music society (1872–8); following this he taught singing in Berlin (1879–83). Back in Sweden he was conductor of the Philharmonic Society in Stockholm (1885–95) and of the Royal Opera (1892–7), as well as founder and conductor of the South Swedish Philharmonic Society (1902–7). From 1909 to 1919 he taught composition at the Stockholm Conservatory.

Hallén's compositions show an accomplished handling of formal elements and contain stylistic reminiscences of Swedish folk music and the works of other Swedish composers like Söderman. The salient feature of his style, however, and the one which strongly affected contemporary reaction, is its close, almost derivative relationship to German music. Wagner's works and aesthetic ideas had a particularly strong and lasting influence on Hallén; his operas, although conceived with considerable dramatic skill, are largely dependent on Wagnerian models. As an enterprising and versatile conductor, he gave sympathetic performances of the Wagner operas and brought about performances of many choral masterpieces then almost unknown in Sweden, including the first Swedish performance of Bach's *St Matthew Passion* (1890).

WORKS
(*selective list*)
MSS in S-Skma

STAGE

Harald der Wiking (op, 3, H. Herrig), Leipzig, 16 Oct 1881, vs (Berlin, 1883); Swed. trans. as Harald Viking, Stockholm, 18 Feb 1884
Häxfällan (op, 2, F. Hedberg), Stockholm, Royal, 16 March 1896; rev. as Valborgsmässa, Stockholm, 15 March 1902
Waldemarsskatten [Waldermar's Treasure] (op, 4, A. Klinckowström), Stockholm, 8 April 1899, vs (Stockholm, *c*1900)
Incid music to 6 plays, incl. Over Evne (B.M. Björnson), 1886; Nyårsnatten (G. af Geijerstam), 1889; Gustaf Wasas saga (D. Fallström), 1896

CHORAL
all printed works published in vocal score

Vom Pagen und der Königstochter (E. Geibel), solo vv, chorus, orch, op.6, 1871 (Leipzig, 1877)
Traumkönig und sein Lieb (Geibel), solo vv, chorus, orch, op.12, 1885 (Leipzig, *c*1885)
Trollslottet (W. Müller von Königswinter), sym. ballad, chorus, orch, op.32 (Stockholm, 1889)
Ett juloratorium (A. Åkerhielm), solo vv, chorus, orch, 1904 (Stockholm, 1905)
Missa solemnis, 4 solo vv, chorus, org, pf, cel, 1920–21 (Stockholm, 1923)
Unpubd: Requiescat, solo vv, chorus, pf, 1910; Sverige, op.50, 1917

ORCHESTRAL

Sym. poems: Frithiof och Ingeborg, op.8, 1872; En sommarsaga, op.36, 1889, arr. pf 4 hands (Stockholm, 1892); Die Toteninsel, op.45, 1898; Sphärenklänge, 1905
Other works: Rhapsody no.1, op.17 (Leipzig, 1882); Rhapsody no.2 (Swedish Rhapsody), op.23 (Berlin, 1883); suites [on themes from stage works], Ur Waldemarssagan, op.42, 1891; Ur Gustaf Wasas saga, 1897; Svenska folkvisor och danser, op.37, *c*1895; Om hösten, op.38, 1895

OTHER WORKS

Vocal: Skogsrået (V. Rydberg), Mez, orch, op.33, 1888, vs (Leipzig, *c*1898); Skön jungfru sover i högan loft (V. Modin), 1v, pf (Stockholm, 1924); duets, other songs
Chbr: Pf Trio, c, 1868; Pf Qt, d, op.3; pf pieces
Den unge Herr Sten Sture (H. Tigerschiöld), melodrama, reciter, orch, op.35, 1889, arr. pf (Stockholm, 1918)

WRITINGS

Musikaliska kåserier (Stockholm, 1894) [collected essays]

BIBLIOGRAPHY

SBL (A. Halén)
T. Norlind: 'Andreas Hallén', *Ur nutidens musikliv*, iii (1922), 1–4 [with list of works, rev. Hallén]
M. Pergament: 'Andreas Hallén: Wagnerianen', *Svenska tonsättare* (Stockholm, 1943), 58–61
M. Tegen: 'Tre Svenska vikingaoperor' [Three Swedish viking operas], *STMf*, xlii (1960), 12–75

AXEL HELMER

Hallé Orchestra. Orchestra founded in 1858 by Charles Hallé. *See* MANCHESTER, §2.

Haller, Hans Peter (*b* Radolfzell, Lake Constance, 26 Oct 1929). German composer and electronics technician. He attended the Kirchenmusikalisches Institut, Heidelberg (1947–50), took private composition lessons with Fortner from 1948 and studied musicology with Gurlitt at Freiburg University (1954–8). From 1950 to 1972 he was head of recording and programme director for SWF, Baden-Baden. In 1972 he was appointed head of the experimental studio at the SWF Heinrich Strobel Foundation, Freiburg, a post which he held until 1989. Haller's early works were influenced by Hindemith's sound world and by classical 12-note technique; later he used serial procedures more generally. After a meeting with Hiller and the experience of Boulez's *Poésie pour pouvoir*, he began to involve himself intensively with electronic and computer music. A major result of this activity was the invention of the halaphone, an apparatus for combining, distributing and moving sounds; the halaphone was used by Boulez in the early versions of *'... explosante-fixe ...'* and again in *Répons*. Haller's own precisely constructed music has also been enriched by his technical work.

WORKS

Requiem (Hebbel), A, va, 1948; 5 Choralvorspiele, org; 2 Motetten, solo vv, insts; Klanginformationen, org, 1969; Mass, chorus, org, perc, 1969; Kanon I, wind trio, live elecs, 1972; Variationen, org, live elecs, 1973; film and radio scores

WRITINGS

Frequenzumsetzung (Kassel, 1978)
Klang- und Zeitraum in der Musik Nonos (Vienna and Graz, 1991)
Die Erforschung der elektronischen Klangumformung und ihre Geschichte (Baden-Baden, 1995)

BIBLIOGRAPHY

G.-W. Baruch: 'Das Halaphon', *Melos*, xl (1973), 2–3

JOSEF HÄUSLER

Haller, Hermann (*b* Burgdorf, canton of Berne, 9 June 1914). Swiss composer. In 1933 he entered the Zürich Conservatory to study with Volkmar Andreae, Paul Müller and Rudolf Wittelsbach; he completed his training as a composer with Boulanger in Paris (1938–9) and as a pianist with Czeslaw Marek in Zürich. Haller taught at the Zürich Conservatory (1943–6) and from 1946 to 1979 he taught the piano at the Zürich cantonal teacher-training college in Küsnacht. Elected to the committee of the Association des Musiciens Suisses in 1963, he was its president from 1968 to 1973. He was also president of SUISA, the Swiss performing rights society (1979–87). His music is in a clean and economical style. The harmony and animated rhythm of his early works show certain affinities with the Hindemith of the 1930s; Haller's forms and textures were influenced by the Baroque, as in the Concertino (1942) and the cantata *Verkündigung* (1943). This diatonic style later gave way to greater chromaticism, but without the loss of a sense of tonality. In the 1960s he came to use almost impressionist elements, including complex harmonies that are not primarily functional, and a blurring of contours to achieve atmospheric effects. In all of Haller's work linear thought plays an essential role.

WORKS
(*selective list*)

Orch: Concertino, E, str, 1942, rev. 1960; Konzertante Musik, 4 vn, small orch, 1944; Vn Conc., 1944; Conc. da camera, str qt, str, 1949; Org Conc., 1957; Pf Conc., 1959; Double Conc., fl, cl, str, 1961; Conc. per archi, 1961; Pf Conc., 1962; Sonata concertante, chbr orch, 1963; Sym., 1965; Prolog, 1966; Ballade, hn, str, 1968; Per la camerata, 16 str, 1974; Variations, 1975–6; Extension-Contraction, vc, small orch, 1980–81; Résonances, 2 ob, 2 hn, vn, str, 1984; 5 Aspekte, 1985; Episoden, va, orch, 1989

Vocal: Verkündigung (R.M. Rilke), S, str, 1943; Exoratio (C. Morgenstern), A/B, str qt/str orch, 1956; 5 Lieder (F. Hölderlin), A/B, orch, 1961; Erbarmt euch mein, meine Freunde (Job), A/B, org, 1962; Hiob, orat, S, Bar, chorus, org, orch, 1974; Ps ciii, S, chorus, org, 1976; Ed è subito sera (S. Quasimodo), Bar, orch, 1978; Abschied, S, str, 1984

Chbr: Trio, fl, cl, bn, 1960; Str Qt, 1961; Str Qt, 1971; Octet, ob, cl, bn, str qt, pf, 1976; 5 pièces en forme de variations, fl, ob, cl, hn, bn, 1980; 5 Pieces, ob, pf, 1982; Blaue Wand, fl, str sextet, pf, 1986; Str Qt, 1990

Pieces for pf, org

Principal publishers: Heinrichshofen, Hug, Sirius

WRITINGS

Leitfaden zur Einführung in die Harmonielehre (Zürich, 1949)

BIBLIOGRAPHY

M. Favre: 'Betrachtungen zum Schaffen Hermann Hallers', *SMz*, cvii (1967), 254–8
D. Larese and M. Favre: *Hermann Haller: eine Lebensskizze* (Amriswil, 1975)

FRITZ MUGGLER/CHRIS WALTON

Haller, Jan (*b* Rothenburg, ?*c*1467; *d* Kraków, 7 or 8 Oct 1525). Polish publisher and bookseller of German birth. Granted the first royal privilege issued in Poland, he began its earliest publishing business in Kraków in 1494. In 1503 he issued the *Missale Wratislaviense* in which the music in Gothic notation was printed from movable type in two colours. Possibly on his initiative, the German printer Kasper Hochfeder went to Kraków in 1503 and from 1505 to 1509 served as the firm's technical manager. Haller's output of about 250 publications included scientific books, university textbooks, state documents and liturgical books. In the field of music he is principally known for the printing of *Bogurodzica* (the knights' hymn), and two treatises by Sebastian z Felsztyna, *Modus regulariter accentuandi* (1518) and *Opusculum musicae compilatum* (1517) in addition to the missal.

BIBLIOGRAPHY

Przywecka-SameckaDM
'Haller Jan', *Słownik pracowników książki polskiej* [Dictionary of the Polish book trade], ed. I. Treichel (Warsaw, 1972)

TERESA CHYLIŃSKA

Hallgrímsson, Hafliði (*b* Akureyri, 18 Sept 1941). Icelandic composer and cellist. After cello studies in Reykjavík, he worked during 1962–3 in Rome with Enrico Mainardi, while also studying visual/plastic arts (he still works as a painter and draughtsman). In the mid-1960s he studied the cello at the RAM in London with Derek Simpson, winning the Suggia Prize, while pursuing composition studies with Maxwell Davies and Alan Bush. After playing with the English Chamber Orchestra he became principal cellist of the Scottish Chamber Orchestra in 1977, relinquishing the position in 1983 to compose full-time.

Self-criticism led to the withdrawal of almost everything composed before the mid-1980s. *Poemi* (1984), a powerful concerto for violin and string orchestra based on biblical paintings by Chagall, was his first work to achieve international recognition, winning the second Wieniawski Prize in 1985 and the Nordic Council Prize in 1986. The orchestral texture, often aleatory, is at first hesitant, but soon becomes almost brutally direct. Every element of the work reflects his fascination with virtuosity: the music has overwhelming excitement and drive.

Hallgrímsson has an unusual sensitivity to the capabilities of string instruments, and music for strings lies at the heart of his output. Probably his most performed compositions are from the cycle of string orchestra pieces, *Daydreams in Numbers* (1986–96). Conceived as repertoire for young players, these pieces constitute a thesaurus of 20th-century string technique. Their fastidious, inspired simplicity is shared by Hallgrímsson's other music for young people, educational pieces for violin, cello and piano (often published with the composer's droll and quirky drawings). His work is paradoxical: the seemingly accessible educational music becomes eerie and otherworldly on deeper acquaintance. Yet the virtuoso works, such as the cello concerto Herma and *Words in Winter*, a cantata for soprano and orchestra, which at first seem impossibly strenuous, take on a disconcertingly 'right' and 'familiar' countenance.

What to others are special effects are central to his sound-world: they create magnetic fields, shape and structure. His musical language is unique and personal. There may be elements of Icelandic folk music, and other influences such as Lutosławski, but it is hard to hear them. What is heard is a startlingly original rethinking and new synthesis of the basic elements of music.

WORKS
(*selective list*)

Stage: Mini Stories (D. Kharms, trans. G. Gibian), op.25, nar, S, cl, tpt, hmn, vn, db, perc, 1997; Thurso, 1997, rev. 1999

Orch: Poemi, op.7, vn, str, 1984; Daydreams in Numbers, str, 1986–96; Herma, op.17, vc, str, 1994–5; Still-Life (after painting by C. Aitcheson), op.22, chbr orch, 1995; Crucifixion, op.24, 1997; Ombra, op.27, va, str, 1999

Chbr: Divertimento, hpd, vn, va, vc, 1974; Verse I, op.4, fl, vc, 1975; Fimma, op.5, vc, pf, 1976; Tristia, op.8a, gui, vc, 1984; Str Qt no.1 'From Memory', op.11, 1989; Str Qt no.2, op.11a, 1990; Intarsia, fl, ob, cl, hn, bn, 1992; Predikun á vatni [Sermon on Water] (Meditation on a biblical text), vc, org, 1993, withdrawn; Metamorphoses, op.16, pf trio, 1993; 7 Epigrams, op.23, pf trio, 1993, provisionally withdrawn; Ears Stretch a Sensitive Sail, op.26, solo perc, str qt, 1998

Choral: Triptych (Quasimodo), op.9, SATB, 1986; 4 Icelandic Folksongs, SATB, 1988; Níunda stund [Ninth Hour] (B. Óskarsson), op.14, SATB, 1993; Myrtuskógur (Ausonius), op.14a, SATB, 1993; 2 Old Icelandic Hymns, SATB, org, 1994

Other vocal: Elegy (Quasimodo), op.3, Mez, fl, 2 vc, pf, cel, 1971; You Will Hear Thunder (A. Akhmatova), op.6, S, vc, 1982; Words in Winter (Hallgrímsson), op.10, S, orch, 1987; Syrpa (various Icelandic texts), S, chbr ens, 1993; Ríma (Michelangelo), op.15, S, str orch, 1993

Solo inst: Solitaire, op.1, vc, 1970, rev. 1991; 5 Pieces for Pf, op.2, 1971; Jacob's Ladder, op.8, gui, 1984; 4 Icelandic Folksongs, pf, 1985; Strönd, hpd, 1982, rev. 1988; Offerto, op.13, vn, 1991; The Flight of Icarus, op.12, fl, 1991; Legg thú á djúpið, op.18, org, 1994, provisionally withdrawn; Homage to Mondrian, op.20, pf, 1995; Ummyndun Krists á fjallinu [Christ's Metamorphosis on the Mountain], op.21, org, 1995, provisionally withdrawn

Educational: 7 Icelandic Folksongs, vc, pf, 1985; Scenes of Poland, pf, 1988; Nordic Impressions, vn, pf, 1991; Sketches in Time, pf, 1992; 10 Pieces for Pf, 1995

Principal publishers: Chester, Iceland Music Information Centre, Ricordi

BIBLIOGRAPHY

KdG (M. Hillenstedt)
G. Bergendal: *New Music in Iceland* (Reykjavík, 1991)
N. Mackay: 'Haflidi Hallgrímsson: a Personal Account', *Tempo*, no.188 (1994), 16–20
H. Herresthal and M. Thorkelsdóttir: *Haflidi Hallgimsson: Poemi, for Violin and Orchestra* (Wilhelmshaven, 1997)
M. Podhajski: *Dictionary of Icelandic Composers* (Warsaw, 1997)

NEIL MACKAY

Halling [parhalling]. A Norwegian folkdance in duple time, deriving its name from the Hallingdal between Oslo and Bergen and played on either the Hardanger fiddle or the violin. It may be notated in either 2/4 or 6/8 time and resembles the more common GANGAR, but may be played a little faster. It is chiefly a solo man's dance, but may be performed by two or more men dancing in competition. In some districts it has been danced by a couple; a man and a woman, in which instance it is known as 'parhalling'. The dance is a display of strength and includes some acrobatic movements, notably the *hallingkast*, in which the dancer either kicks down a hat held up in the air or kicks his foot up towards the ceiling. The *halling* is known in most districts of Norway. Some composers, for example Edvard Grieg, have used the term *halling* for compositions in folk dance style.

The term *halling*, or *parhalling*, is also used to refer to the *gangar*.

See also NORWAY, §II.

BIBLIOGRAPHY

E. Groven: 'Om hardingfeleslåttane', *NMÅ 1954–5*, 302–7
A. Bjørndal and B. Alver: *Og fela ho lét: norsk spelemannstradisjon* (Oslo, 1966, 2/1985)
O.M. Sandvik: *Springleiker i norske bygder* [*Springleiker*: Norwegian country dances] (Oslo, 1967) [with Eng. trans.]
R. Sevåg: 'Geige und Geigenmusik in Norwegen', *Die Geige in der europäischen Volksmusik: St Pölten 1971*
N. Grinde: *A History of Norwegian Music* (Lincoln, NE, 1991; Nor. orig., Oslo, 1993, as *Norsk musikkhistorie*)
B. Aksdal and S. Nyhus, eds.: *Fanitullen, Innføring i norsk og samisk folkemusik* (Oslo, 1993)
J.-P. Blom and T. Kvifte: 'On the Problem of Inferential Ambivalence in Musical Meter', *EthM*, xxx (1986), 491–517

NILS GRINDE

Hallis, Adolph (*b* Port Elizabeth, 4 July 1896). South African pianist and composer. He studied at the RAM, London, under Beringer and Matthay. After his début (Wigmore Hall, 1919) he toured the major European centres and settled in South Africa in 1939. As a specialist in the contemporary music of his time he gave many premières, including Rawsthorne's Piano Concerto no.1 (written for him), Chisholm's Piano Concerto no.2 ('Hindustani') and the British première of Hindemith's Piano Concerto with the Hallé Orchestra under Barbirolli (1956). The Adolph Hallis Chamber Music Concerts (1936–9, London) were notable for their enterprising programmes. Hallis made the first complete recording of Debussy's Etudes, and gave numerous works their first South African performance. His compositions include a piano concerto, several works for solo piano and for chamber groups; his idiom is essentially conventional and melodious. He received the Honour award from the South African Academy for Science and Art in 1966.

BIBLIOGRAPHY

J. Potgieter: 'Adolph Hallis', *SABC Radio Bulletin* (12 Aug 1968)

CAROLINE MEARS

Hallmann, Paul (*b* Friedland [now Frýtland], nr Schweidnitz [now Świdnica], Silesia, 11 Aug 1600; *d* Breslau [now Wrocław], 11 Jan 1650). German composer. He was a member of the Kapelle of Duke Georg Rudolph at Liegnitz (Legnica). Described as a 'gentleman from Strachwitz, near Liegnitz', he became, through the duke's admiration for him, a member of the nobility on 31 January 1624, and he was nominated to the princely council in 1632. Of the sacred works he wrote for the Protestant ducal court, 14 were formerly kept in the celebrated Biblioteca Rudolphina at Liegnitz. Owing to the scattering of this collection during World War II, some of them disappeared and the rest remained incomplete. Scholz, who knew the Rudolphina before the war, divided Hallmann's works into three groups. The first comprises three masses, a Kyrie and a *Magnificat*. The five-part mass consists of Kyrie, Gloria and Sanctus, the first movement in Greek, the other two in German. The two six-part masses are both in Latin and both in the form of the *missa brevis*; one is based on the motet *Jerusalem gaude* by Jacobus Handl (150 of whose works were in the Rudolphina). According to Scholz no connection with the 5th tone is recognizable in the *Magnificat*; it was possibly heard, in accordance with *alternatim* practice, in the even-numbered verses: Hallmann set only the odd-numbered ones. The second category of works consists of four-part harmonizations of melodies, three of which – *A solis ortu cardine*, *Christum wir sollen loben schon* and *Was fürchtst du Feind Herodesz sehr* – are all based on the same Christmas melody. Hallmann's most interesting music is found in the four motets that make up the third element in his output. Even so, his relatively simple four-part setting of *Siehe wie fein und lieblich* is inferior to settings of this text by Hammerschmidt and Schütz. An eight-part

funeral motet, without continuo, *Ich habe Lust abzuscheiden*, is a substantially grander and indeed moving work. Hallmann's most modern piece is *Wer sich wider die Obrigkeit setzet*, a five-part concertato with instruments. It includes some expressive word-setting especially at the words 'Gebet dem Kaiser was des Kaisers, und Gott was Gottes ist', as though during the Thirty Years War which badly affected Liegnitz between 1627 and 1635 the composer wanted to underline the altercation between the Catholic emperor and the Protestant duke. The text of the only Latin work in this group, *Da pacem Domine*, is also appropriate to a time of war.

WORKS

all MSS incomplete

Missa, 5vv, *PL-LEtpn*, *Wn*
Missa in festo nativitatis Domini, 6vv, lost
Missa super 'Jerusalem gaude', 6vv, lost
Kyrie in festo Michaelis, 4vv, lost
Magnificat quinti toni, 6vv, *LEtpn*, *Wn*

Motets: Da pacem Domine, 4vv, *LEtpn*, *Wn*; Ich habe Lust abzuscheiden, 8vv, *Wn*; Wer in gutter Hoffnung will von hinnen verscheiden, 4vv, *LEtpn*, *Wn*; Wer sich wider die Obrigkeit setzet, 5vv, insts, *LEtpn*, *Wn*

Harmonizations: A solis ortu cardine, 4vv, lost; Christum wir sollen loben schon, 4vv, *Wn*; Heilig ist Gott der Herr Zebaoth, 4vv, *LEtpn*, *Wn*; Siehe wie fein und lieblich, 4vv, *LEtpn*, *Wn*; Was fürchtst du Feind Herodesz sehr, 4vv, *Wn*

BIBLIOGRAPHY

EitnerQ
E. Pfudel: 'Die Musik-Handschriften der Königl. Ritter-Akademie zu Liegnitz', *MMg*, xxi (1889), suppl., 3–4
W. Scholz: *Beiträge zur Musikgeschichte der Stadt Liegnitz von ihren Anfängen bis etwa zum Jahre 1800* (Liegnitz, 1941)
W. Scholz: 'Das musikalische Leben in Liegnitz bis ca. 1800', *Musik des Ostens*, v (1969), 113–43
A. Kolbuszewska: *Katalog zbiorów muzycznych legnickiej biblioteki Ksiecia Jerzego Rudolfa 'Bibliotheca Rudolphina'* [Catalogue of the music collections in Prince Jerzy Rudolf's library in Legnica] (Legnica, 1992)

FRITZ FELDMANN/DOROTHEA SCHRÖDER

Hallnäs, (Johan) Hilding (*b* Halmstad, 24 May 1903; *d* Stockholm, 11 Sept 1984). Swedish composer. He studied in Halmstad, at the Swedish Royal Academy of Music, with Cellier (organ) in Paris and with Grabner (composition) in Leipzig. From 1933 to 1973 he worked in Göteborg as an organist, precentor and theory teacher, and as a vigorous proponent of modern music. At an early age he began to compose in a general Nordic style, but student contacts with French Impressionism and German Expressionism led him to new paths. In the 1950s he adopted 12-note techniques, which he began to abandon after 1970. His lyrical, but at the same time powerful and strident, compositions are usually characterized by serious purpose and strict concentration. His later works were strongly influenced by his impressions of the austere archipelagic nature of west Sweden, and composed in a free metamorphic style, often in a pointillistic manner. The String Quartet had great success at the 1950 ISCM Festival, as did Cantata at the ISCM Festival in Stockholm in 1956.

WORKS

(selective list)

Orch: 7 syms.; Divertimento, 1937; Fl Conc., 1958; Vn Conc., 1958; Vn Conc., 1965; Triple Conc., vn, cl, pf, orch, 1972; Va Conc., 1976–8; Vc Conc., 1981; Vn Conc., 1983; ballets
Vocal: Missa, chorus, 13 wind, org, 1953; Cant. (Eng. poems), S, fl, cl, vc, pf, 1956; Rapsodia (E. Lindegren), S, chbr orch, 1964; Rhapsody, S, fl, perc, gui, 1968; Black Ballad, chorus, perc, 1972; Trollkarl [Magician] (G. Ekelöf), Bar, pf, 1973; Rhapsody no.2 (P.B. Shelley), 1v, gui, perc, 1975; Ur 'Die Sonette an Orpheus' (R.M. Rilke), 1v, cl, pf, 1975; 3 sånger (P.D.A. Atterbom), 1v, pf, 1976; Stormfågel sjunger (E. Lindqvist), 3 songs, chorus, 1982–3; *c*100 other songs, 1v, pf/gui
Inst: Str Qt, 1949; Sonata, vn, pf, 1957; Pf Trio, 1959; Pf Sonata, 1963; 3 dialoguer, fl, gui, 1971; Qt, vn, cl, pf, perc, 1971; Hn Trio, 1971–2; Triptykon, vn, cl, pf, 1972–3; Confessio, cl, vc, pf, 1973; Legend, cl, org, 1974; Pf Trio no.6, 1974; Sonata no.2, vn, pf, 1975; Pf Sonata no.3, 1975; [8] Strängaspel, gui, 1975; Str Qt no.3 'Invocatio', 1975–6; Höstballader [Autumn Ballads], wind qnt, 1976; Musica magica, vc, pf, 1978; Trauma, vn, va, vc, db, 1978–9; Str Qt, 1980; Conc., gui, str qt, 1981; Musikaliska aforismer, str trio, 1982; Arabesk, fl, va, gui, 1982; Pf Sonata no.4 'Visioner i blått och violett' [Visions in Blue and Violet], 1983; solo pieces, fl, cl, pf, org, gui

Principal publishers: Nordiska musikförlaget, FST, Gehrman

BIBLIOGRAPHY

'Hilding Hallnäs berättar om sig själv', *Musikvärlden*, ii (1946), 237
B. Johansson: 'Hilding Hallnäs i spegeln', *Musikrevy*, x (1955), 224
L. Hedwall: 'Fem Göteborgstonsättare och några till', *Musikrevy*, xviii (1963), 305–10
H. Hallnäs: 'Den svenske tonsättarens situation', *Nutida musik*, xiv/2 (1970–71), 25–34, esp. 28–9
G. Bergendal: *33 svenska komponister* (Stockholm, 1972)
C. Friedner: 'Hilding Hallnäs violakonsert', *Nutida musik*, xxii/2 (1978–9), 56–8

ROLF HAGLUND

Hallström, Ivar Christian (*b* Stockholm, 5 June 1826; *d* Stockholm, 11 April 1901). Swedish pianist and composer. As a pianist he was a pupil of E. Passy and the German pianist Theodor Stein. In 1844 he studied at the University of Uppsala, where he took his degree of bachelor of law in 1849. During his years there he wrote many works for piano and solo songs; and together with Prince Gustaf he composed the opera *Hvita frun på Drottningholm* (orchestrated by J.N. Ahlström and produced at the Swedish Royal Opera, 9 April 1848). After the prince's death, Hallström became librarian to Prince Oscar (afterwards King Oscar II) in 1853, and settled in Stockholm. He gave piano lessons, and from 1861 to 1872 he was the director of A.F. Lindblad's music school. From 1881 to 1885 he coached singers at the Swedish Royal Opera.

Most of Hallström's compositions are vocal. His style is somewhat eclectic, reflecting Swedish classical and folk traditions (especially in *Den bergtagna*), and showing the influence of French composers (especially Gounod) and of Wagner. His musical characteristics include humorous or rhetorically pathetic expression; in some of his earlier works he developed a refined lyric sentiment. Technically he shows a sure feeling for melody and form.

WORKS

all printed works published in Stockholm

STAGE

all first performed in Stockholm unless otherwise stated; MSS in S-Skma

Hvita frun på Drottningholm [The White Lady of Drottningholm] (op), 1847; Köpmannen i Venedig [The Merchant of Venice] (incid music), 1854; Hertig Magnus och sjöjungfrun [Duke Magnus and the Mermaid] (romantic operetta, F. Hedberg), 1867; Den förtrollade katten [The Enchanted Cat] (fairy play), 1869; Stolts Elisif (incid music, Hedberg), 1870
Mjölnarvargen (operetta, after E. Corman, M. Carré: *Le diable au Molin*), 1871, vs pubd; En dröm [A Dream] (ballet), 1871; Den bergtagna [The Bride of the Mountain King] (op, Hedberg), 24 May 1874, vs pubd; Vikingarne (op, Hedberg), 1877; Silverringen (operetta, after J. Barbier, L. Battu), 1880; Rolf Krake (impromptu operetta), with V. Svedbom, 1880, vs pubd
Nero (op), 1882; Melusine (ballet), 1882; Jaguarita l'indienne (oc), unperf. (1883); Neaga (op, C. Sylva), 1885; Aristoteles (operetta),

1886; Per svinaherde [Peter the Swineherd] (fairy play, H. Christiernson), 1887; Granadas dotter (romantic op, Christiernson), 1892; Liten Karin (op), 1897; Hin ondes snaror [The Devil's Snares] (fairy play, Christiernson), Göteborg, 1900

OTHER WORKS

Songs: Sånger vid piano (1855), Nya sånger vid piano (*c*1857), Sång-Album (*c*1860), 6 sånger (1864), Trenne sånger (1870), 4 sånger (1872), 3 ernste Lieder (1877), Minnen från Italien (1878), 4 sånger (1882), 4 sånger af Z. Topelius (1884), 5 norske viser (1886), Tvenne sånger (1892), 4 sånger (1899), more than 60 others unpubd

Pf: Largo, in Konung Oscars drapa (1859), Tre svenska folkvisor, lätt varierade (1863), Variationer over den svenske folkevise 'Sven i Rosengård', in Album, pianomusik af nordiske komponister (n.d.), Variationer över Liten Karin (1907), many others unpubd

Blommornas undran (O. Fredrik), solo vv, chorus, pf, 1860, vs pubd; other choral works and partsongs, unpubd

BIBLIOGRAPHY

SBL (A. Helmer)
'Ivar Hallström', *Svensk musiktidning*, xii (1892), 153–4
Obituary, *Svensk musiktidning*, xxi (1901), 57–9
M. Tegen: 'Tre svenska vikingaoperor', *STMf*, xlii (1960), 12–75
A. Helmer: *Svensk solosång 1850–1890* (Stockholm, 1972)
M. Tegen: 'Ivar Hallström: var meste operakompositor', *Operan 200 år* (Stockholm, 1973), 69–73
K.G. Fellerer: 'Nordische Volks- und Kunstmusik im 19. Jahrhundert', *Beiträge zur Musikgeschichte Nordeuropas: Kurt Gudewill zum 65. Geburtstag*, ed. U. Haensel (Wolfenbüttel, 1978), 212–20

AXEL HELMER

Hallyday [Halliday], **Johnny** [Smet, Jean-Philippe] (*b* Paris, 15 June 1943). French rock and roll singer. He was raised by an aunt who inculcated in him a love of theatre. His performing style was influenced by Elvis Presley and American rock and roll, and he became a singer at the Golf Drouot club, Paris, in 1958. At first he found little success, then adopted the stage name Johnny Halliday after relatives who formed the duo Les Hallidays. He released his first recordings in 1960, but a printing error changed the name to Hallyday. His subsequent success on radio and stage was heightened by the release of a cover version of *Let's twist again* (1961), and much of his future repertory was drawn from US pop, including versions of such standards as *The House of the Rising Sun* and *The Midnight Hour*. Several of his albums were recorded in the USA, including *Rock à Memphis* (1975, with Jerry Lee Lewis) and *Rough Town* (1994), and many of his recordings have been in English. Despite the longevity of his career, many albums and appearances in some 20 films (1954–91), his fame has remained essentially national. His autobiography was published as *Johnny raconte Hallyday* (Paris, 1982).

BIBLIOGRAPHY

S. Loupien: *Johnny Hallyday: la dernière idole* (Paris, 1984)
J.-D. Brière and M. Fantoni: *Johnny Hallyday: histoire d'une vie* (Paris, 1990) [incl. discography and filmography]

□

Halm, August Otto (*b* Grossaltdorf, nr Gaildorf, 26 Oct 1869; *d* Saalfeld, 1 Feb 1929). German writer on music, music educationist and composer. He had his first music lessons from his parents and at the Gymnasium in Schwäbisch Hall. In Tübingen he studied theology and composition with Emil Kauffmann, through whom he met Hugo Wolf, and from 1893 to 1895 he studied at the Akademie der Tonkunst in Munich with Rheinberger and Weingartner. He then taught music in Heilbronn, where he was administrator of the municipal music archives and conductor of the Society for Classical Church Music. In 1903 he was appointed music instructor at a private country boarding school (*Landerziehungsheim*), founded by Herman Lietz in Haubinda, Thuringia, and in 1906 he became a central figure at the newly founded Freie Schulgemeinde in Wickersdorf, Thuringia, a post he held for four years. After several assignments as conductor and music critic, Halm became music instructor at the Protestant teachers' training institute in Esslingen, Neckar in 1914. Six years later he returned to Wickersdorf, where he resumed his former post and remained until his untimely death.

Halm wrote many compositions in all genres, particularly for educational purposes. As a composer he was initially influenced by Wolf and later evolved an eclectic classical style. According to his principle of 'two cultures in music', he tried to merge fugue and sonata, partly based on Bruckner's example; and rejected the style of his contemporaries Debussy, Reger and Mahler. Halm is important chiefly as an author on music. In five books and more than 100 published essays, he charted new paths for music analysis, aesthetics and education, and reconceptualized the role of music in society. From aesthetic ideas rooted in German Idealism (Hegel, Schopenhauer), he evolved an approach to musical understanding related to Husserl's early phenomenology. His analyses focussed on form as an unfolding dynamic process in a 'drama of forces' (*Von zwei Kulturen der Musik*, 1913, p.50) that arise from music's formal will (*Formwille*), guided by musical logic. In an effort to reform a nostalgic pre-war and, later, a disillusioned post-war culture, Halm challenged then common beliefs about music and ways of understanding it. He inspired several generations of musicians, especially amateurs, toward a more thoughtful and serious involvement with the works of great masters, primarily Bach, Beethoven and Bruckner.

WRITINGS

'Bruckner als Melodiker', *Der Kunstwart*, xviii (1904–5), 242–7
Harmonielehre (Leipzig, 1900/*R*)
'Über den Wert der Brucknerschen Musik', *Die Musik*, vi/1 (1906–7), 3–20
'Die Musik in der Schule', *Die Freie Schulgemeinde*, i (1910–11), 11–18, 45–52
'Musikalische Bildung', *Wickersdorfer Jb*, ii (1911), 48–73
Von zwei Kulturen der Musik (Munich, 1913, 3/1947)
Die Symphonie Anton Bruckners (Munich, 1914, 2/1923/*R*)
Von Grenzen und Ländern der Musik: gesammelte Aufsätze (Munich, 1916)
'H. Schenker', *Die Freie Schulgemeinde*, viii (1917), 11–15
'Musik und Volk', *Musikalische Jugendkultur*, ed. F. Jöde (Hamburg, 1918), 9–22; repr. in *Die Laute*, v (1921–2), 40–44
'Über J.S. Bachs Konzertform', *BJb 1919*, 1–44
'H. Schenker's "Neue musikalische Theorien und Phantasien"', *Der Merker*, xi (1920), 414–17, 505–7
'Chromatik und Tonalität', *Neue Musik-Zeitung*, xlv (1924), 270–78; xlvi (1925), 44–6
Einführung in die Musik (Berlin, 1926/*R*)
Beethoven (Berlin, 1927/*R*)
'Sozialisierung der Musik', *Vossische Zeitung* (20 March 1927)
'Über den Wert musikalischer Analysen', *Die Musik*, xxi (1928–9), 481–4, 591–5
Von Form und Sinn der Musik: gesammelte Aufsätze, ed. S. Schmalzriedt (Wiesbaden, 1978)

BIBLIOGRAPHY

MGG1 (R. Stephan)
L.K. Schmid: 'A. Halm', *Neue Musik-Zeitung*, xxxi (1910), 469–74
R. Schilling: *Die Musikanschauung August Halms* (diss., U. of Strasbourg, 1944)
L. Rothfarb: 'The "New Education" and Music Theory, 1900–25', *Music Theory and the Exploration of the Past*, ed. C. Hatch and D. Bernstein (Chicago, 1993), 449–72

L. Rothfarb: 'Music Analysis, Cultural Morality, and Sociology in the Writings of August Halm', *Indiana Theory Review*, xvi (1995), 171–96
L. Rothfarb: 'Beethoven's Formal Dynamics: August Halm's Phenomenological Perspective', *Beethoven Forum*, v (1996), 65–84
L. Rothfarb: 'Musik and Theologie: August Halm am Kreuzungspunkt seines beruflichen und schöpferischen Weges', *Musik in Baden-Württemberg*, iii (1996), 115–34

ALFRED GRANT GOODMAN/LEE ROTHFARB

Halpern, Ida (*b* Vienna, 17 July 1910; *d* Vancouver, 7 Feb 1987). Canadian musicologist and ethnomusicologist of Austrian descent. She received her PhD in musicology from Vienna University, where she studied with Lach; she also lectured on music at Shanghai University (1938–9) before emigrating to Canada in 1939. Her European background and education coupled with her enthusiasm for diverse types of music enabled her quickly to find a place in the Vancouver musical community as a broadcaster, organizer and teacher. Her affilation with the University of British Columbia began in 1940 when she introduced the first courses in music appreciation there, and extended through the 1960s when she taught the first courses in ethnomusicology. She was known primarily for her research with the Amerindian peoples of the northwest coastal area of Canada. She conducted fieldwork with the Bella Coola, Kwakiutl, Nootka, Haida and Coast Salish peoples, collecting over 500 songs; eight LPs based on this work, with her valuable field notes and analysis, were issued (Folkways). Among the first to draw serious scholarly attention to this music, her detailed transcriptions and analytical approach place her work within the comparative ethnomusicology of the 1950s and 60s. Her papers, including tapes, are housed in the British Columbia Archives and Records Services, Victoria, and at Simon Fraser University.

WRITINGS

Franz Schubert in der zeitgenossichen Kritik (diss., U. of Vienna, 1938)
'Kwa-Kiutl Music', *JIFMC*, xiv (1962), 159–60
'On the Interpretation of "Meaningless-Nonsensical Syllables" in the Music of the Pacific Northwest Indians', *EthM*, xx (1976), 253–71

BIBLIOGRAPHY

K. Chen: 'Ida Halpern: a Post-Colonial Portrait of a Canadian Pioneer Ethnomusicologist', *Canadian University Music Review*, xvi (1995–6), 41–59

GORDON E. SMITH

Hals (i). Norwegian firm of piano makers and music publishers. The brothers Karl Hals (*b* Sörum, 27 April 1822; *d* Christiania [now Oslo], 7 Dec 1898) and Petter Hals (1823–71) set up as Brødrene Hals, piano makers, in Christiania in November 1847, having studied piano making abroad. They first made only oblique-strung upright pianos, but later changed to upright vertical and cross-strung instruments, better suited to the harsh Norwegian climate. They manufactured several thousand instruments and they also specialized in repair work. They received medals at exhibitions in 1862, 1866, 1867 and 1900. In 1890 the factory had 100 employees.

By 1869 their bichord and trichord upright pianos had three iron bars and metal plates bracing the deepest octaves, the larger trichord upright pianos having five iron bars with metal plates for all the strings. All vertical upright pianos had seven octaves whereas grand and cross-strung upright pianos had seven and a quarter octaves. In cross-strung upright pianos the strings were somewhat longer, giving a rich tone, the metal plate being fastened to an iron frame under the soundboard, and to three iron bars placed over it. The firm made harmoniums from 1886 to 1910.

When Petter died, Karl took sole charge of the business without changing the firm's name, buying out his brother's children for 100,000 kroner. In 1880 Brødrene Hals opened their own concert hall, which was known for its particularly good acoustics, and at the same time their concert agency was started. In 1887 they took over Petter Håkonsen's music publishing firm. Karl's sons, Thor (1852–1924) and Sigurd (1859–1931), joined the firm in 1888, which in 1900 became a limited company. In 1908 the number of publications was 1231; on 1 January 1909 the firm merged with Carl Warmuth to form Norsk Musikforlag. Brødrene Hals was taken over by Grøndahl & Son, of Øvre Slottsgatten, Oslo, in 1925.

BIBLIOGRAPHY

NBL (S.C. Hammer)
Hals Brothers, Manufacturers of Piano-Fortes (Christiania, 1869)
D. Fog and K. Michelsen: *Norwegian Music Publication since 1800: a Preliminary Guide to Music Publishers, Printers, and Dealers* (Copenhagen, 1976)
P.A. Kjeldsberg: *Piano i Norge* (Oslo, 1985)

MARGARET CRANMER, KARI MICHELSEN

Hals (ii) (Ger.). *See* NECK.

Halstead, Anthony (*b* Manchester, 18 June 1945). English horn player, conductor and harpsichordist. He studied at the RMCM with Sydney Coulston, who encouraged him to choose the horn rather than the piano as his main instrument. In 1966 he became principal of the BBC Scottish SO, and was subsequently principal of the LSO and the English Chamber Orchestra. In 1971 he was appointed to teach at the GSM in London. Following study with Horace Fitzpatrick, he has increasingly specialized in the hand horn. With the instrument maker John Webb he has developed copies of both Classical and Baroque horns, allowing him to give performances on these instruments with an assurance of technique previously unknown. He has been principal in several period instrument orchestras, and his recordings of Weber's Concertino (1986) and the Mozart and Haydn concertos testify to his accomplishment as a hand horn soloist. Halstead has conducted or directed from the harpsichord the Hanover Band and the Orchestra of the Age of Enlightenment, and has recorded Bach's Brandenburg Concertos (playing first horn in no.1), and, with himself as soloist, J.C. Bach's keyboard concertos.

OLIVER BROCKWAY

Haltenberger, Bernhard [Johann Nikolaus] [Montenelli, Bernardo] (*b* Schongau, 6 Aug 1748; *d* Weyarn, 19 Aug 1780). German composer. He began his musical training at the Gregorianum in Munich and later became a novice at the Augustinian monastery in Weyarn (1765). On taking his vows (14 September 1766) he assumed the brotherhood name of Bernhard; he was ordained priest on 8 June 1772. During his final years of study in Weyarn he began to teach the violin, piano and organ. He was appointed choral and musical director in 1768, and set out to improve the standard of performance and to introduce works in the new style into the music repertory, contributing his own sacred and secular compositions. He wrote 12 masses, two settings of the Requiem, eight *Litaniae lauretanae*, ten offertories, two *Stabat mater*, a

Te Deum, several psalms for Vespers and many cantilenas for solo voices (mostly boys'), strings and organ as well as some secular works (mostly lost). Stylistically his works lie between earlier and contemporary trends; they are clearly constructed (some in the early classical form of the sonata), with fine melody and discreet ornamentation, but many have a certain superficiality. His fugues are also in the early form, with double canonic repetition of the subject, little expansion in the development, and strong modulations and strettos. His orchestral compositions are fully developed symphonic works. None of his works was published; the manuscripts, including some autographs, are in church archives in Bavaria (particularly *D-WEY*). (*MGG1*, R. Machold; incl. list of works and bibliography)

ROBERT MACHOLD

Halvorsen, Johan (August) (*b* Drammen, 15 March 1864; *d* Oslo, 4 Dec 1935). Norwegian composer, conductor and violinist. At the age of 15 he went to Christiania (now Oslo), where for four years he played the violin in theatre and operetta ensembles. He was to become one of Norway's greatest violin virtuosi, although he received violin instruction only for short periods, his teachers including Jakob Lindberg in Stockholm (1884–5) and Adolph Brodsky in Leipzig (1886–8). Halvorsen worked as a violin teacher and concert master in Bergen (1885–6) and Aberdeen (1888–9) before moving to Helsinki, where he became a professor of violin at the Helsinki Music Institute in 1889 and worked as a chamber musician. Among his colleagues was Busoni, and the large circle of musicians in Helsinki prompted him to begin composing. In 1893 he was offered the positions of conductor at the theatre and of the semi-professional symphony orchestra in Bergen. He rapidly became Norway's leading conductor after Svendsen, and in 1899 he was appointed conductor at the new national theatre in Christiania, a position he held until 1929. As well as stage music, often his own, he regularly conducted symphony concerts at the theatre, and more than 25 operas were staged under his musical direction.

As a composer Halvorsen was mainly self-taught, apart from some lessons in counterpoint from Albert Becker in Berlin (1893). His compositions develop the national Romantic tradition of his friends Grieg and Svendsen, but his was a distinctive style marked by brilliant orchestration inspired by the French Romantic composers.

WORKS
(*selective list*)

Incid music: As You Like It (W. Shakespeare), 1912; Much Ado about Nothing (Shakespeare), 1915; Medea (Euripides), 1918; Macbeth (Shakespeare), 1920; Mascarade (L. Holberg), 1922; Reisen til Julestjernen (S. Brandt), 1924; The Merchant of Venice (Shakespeare), 1926; Der Kreidekreis (Klabund), 1927; Askeladden (O. Frogg and A. Maurstad), 1930

Orch suites (orig. incid music): Vasantasena, 1896; Gurre, 1900; Tordenskjold, 1901; Kongen, 1902; Fossgrimen, 1905; Suite ancienne, 1911; Norske eventyrbilleder [Scenes from Norwegian Fairy Tales], 1922

Other orch: Bojarernes intogsmarsch [Entry March of the Boyars], 1893; Danse visionaire, 1898; Norwegian Festival Ov., 1899; Dance Scene from 'Queen Tamara', 1904; Norway's Greeting to Theodore Roosevelt, 1910; Bjørnstjerne Bjørnson in memoriam, 1910; 2 Norwegian Rhapsodies, 1920; Marche chevaleresque, 1921; 'Bergensiana', Rococo Variations, 1921; Sym., c, 1923; Sym. 'Fatum', d, 1924; Sym., C, 1928

Vn and orch/pf: 6 danses norvégiennes: nos.1–2, 1896, orchd 1910, nos.3–6, 1930, orchd 1931, no.4 lost; Air norvégien, 1896; Veslemøy's Song, 1898; Andante religioso, 1899; The Old Fisherman's Song, 1901, rev. 1913; Vn Conc., 1909, lost; Norwegian Wedding March, 1914

Suites and pieces for vn, pf, for vn, va, incl. Passacaglia, vn, va, 1894; solo and choral songs, cants., arrs. of folk music

BIBLIOGRAPHY

Ø. Anker, ed.: 'Knut Dale – Edv. Grieg – Johan Halvorsen: en brevveksling', *Norsk Musikkgranskning Årbok 1943–1946* (Oslo, 1947), 71–90

J. Eriksen: 'Johan Halvorsen: en biografi', *Norsk musikktidsskrift*, vii (1970), 56–7

F. Benestad, ed.: *Edvard Grieg: Dagbøke* (Bergen, 1993)

F. Benestad, ed.: *Edvard Greig: brev i utvalg 1862–1907* (Oslo, 1998) [incl. 49 letters to Halvorsen]

Ø. Dybsand: *Johan Halvorsen (1864–1935): en undersøkelse av hans kunstneriske virke og en stilistisk gjennomgang av hans komposisjoner* [A study of his artistic work and a stylistic examination of his compositions] (diss., U. of Oslo, 2000) [incl. list of works]

ØYVIN DYBSAND

Hamal. Flemish family of musicians. They were active in Liège during the 18th century.

(1) **Henri-Guillaume Hamal** (*b* Liège, 3 Dec 1685; *d* Liège, 3 Dec 1752). Composer. He was a pupil of Lambert Pietkin before being appointed for two years (1711–12) at Notre Dame, Saint-Trond. He then returned to Liège as a musician at the cathedral of St Lambert. His grandchild (3) Henri Hamal had a tendency in his writings to exaggerate his role and the importance of his output. He had the reputation of being an honest, but not a society man. He married Catherine Corbusier in 1709 and they had six children. He is said to have composed masses, motets, cantatas and a *Tantum ergo*, which all seem to be lost.

(2) **Jean-Noël Hamal** (*b* Liège, 23 Dec 1709; *d* Liège, 26 Nov 1778). Composer, son of (1) Henri-Guillaume Hamal. He became a chorister at the cathedral of St Lambert, Liège, at the age of seven and studied with Henri-Denis Dupont, a lover of Italian music. He had already studied with his father, who had transmitted his musical spontaneity, use of the Liège language and Italian style to his son. He probably also studied under Arnold Delhaye, who brought about an intense revival of Italian art in Liège. In March and September of 1726 Dupont mentioned Hamal's good progress, which led him to Rome to study with Giuseppe Amadori at the Liège College from summer 1728 to summer 1731. On 28 July 1731 he was ordained priest there. (3) Henri Hamal wrote that Jean-Noël made so much progress in Rome that Amadori arranged for his compositions to be performed in the Roman churches. In July 1738 he was appointed director of music at Liège Cathedral. In the same year he and his father organized *concerts spirituels* in the town hall. He took the oath of imperial canon in July 1745, and in 1750 he returned to Italy, where he met Jommelli in Rome and Durante in Naples and became immersed in the concertante style that characterized Italian music. He died of the after-effects of a paralytic seizure.

His secular works are more experimental and innovatory than his sacred ones, and his music in general became increasingly symphonic in style. Some is in an Italian late Baroque style, while some is more pre-Classical, with the use of sonata form. The op.3 sonatas, which follow the fast–slow–fast plan, are similar in manner to Alessandro Scarlatti's opera overtures. Hamal's expressive sense is demonstrated in his use of verbal instructions as well as in the implicit, and occasionally explicit, crescendos and

decrescendos. His instrumentation is typical of the Brussels composers (e.g. H.-J. de Croes) of the time.

His operas are notable for their use of folk music from Liège as well as librettos in the local dialect (this was not unusual in comic operas). Based mainly on the Neapolitan *opera buffa*, these works were also inspired by the French theatre of J.-J. Rousseau and Diderot, which strove towards spontaneity and simplicity. In his librettos Hamal also followed the example of Vadé's *genre poissard*, with the exception of *Li liegeoi ègagï*, which combines the comic with the pathetic. In musical terms, emphasis falls on the vocal line, which is often doubled by the strings above a simple bass.

WORKS

complete index in De Smet (1959); MSS in B-Lc unless otherwise stated

OPERAS

all opéras burlesques, first performed in Liège

Li voëgge di Chôfontaine (3, S. de Harlez, de Cartier, J.-J. de Fabry and P.-G. de Vivario), Hôtel de Ville, 23 Jan 1757 (Act 1, concert perf.), 16 Feb (Act 2), 25 Feb (Act 3)
Li liegeoi ègagï (2, Fabry), Hôtel de Ville, 14 April 1757
Li fiess di Hoûte-si-ploû (3, Vivario), Hôtel de Ville, 8 Dec 1757
Les hypocontes (3, Harlez), Ecole des Jésuites, 17 Feb 1758

OTHER VOCAL

3 orats: Davide e Gionata, 1745; Jonas, 1746; Judith triumphans, ?1747–50, rev. 1756
33 masses, 4vv, insts, bc; 6 individual mass movts, 4vv, insts, bc, 1 inc.; 5 requiem settings, 4vv, insts, bc; 2 Te Deum settings, 4vv, insts, bc; Te Deum, solo vv, 4vv, str, bc, 1763
32 grands motets and 51 petits motets, 7 at *B-Bc*
6 lits; 23 pss; 8 cants.; 5 Lamentationes Jeremiae settings, 1756; 1 noël

INSTRUMENTAL

6 ouvertures de camera, a 4, op.1 (Paris, 1743)
6 sinfonie da camera, 2 vn, va, bc, op.2 (Liège, 1743)
6 sonate, vn, fl, bc, op.3 [?copy of 6 sonates (Paris, 1743), lost, advertised in op.1]
Recueil de pieces de clavecin [? vn, hpd], *c*1750; numerous ovs., various insts

(3) Henri Hamal (*b* Liège, 20 July 1744; *d* Liège, 17 Sept 1820). Composer, nephew of (2) Jean-Noël Hamal. At an early age he was placed under the care of his uncle Jean-Noël, who took charge of his education. He became *duodenus* at the cathedral of St Lambert, Liège, and at the age of 19 received a grant from the Fondation Darchis allowing him to go to Italy, where he remained until 1769. He stayed at the Liège College in Rome and visited Naples to study with Sarti. He returned to Liège, where he succeeded his uncle as director of music at the cathedral. His career there was less eventful than his uncle's, but on 17 February 1793 the revolutionary committee of Liège decided to demolish the cathedral and he lost his job. Though not a revolutionary, Henri was one of the enlightened persons who had founded the Société d'Emulation, which brought him into disfavour under Prince-Bishop Hoensbruck; Hamal wrote cantatas for him and his successor in the Walloon language, but he was absent from the solemn celebration of the last office at the cathedral, which was entrusted to Simon Leclercq.

Hamal, now retired, became a man of letters, and collected art works and scores. He refused the post of director of music at the collegiate church of St Paul, which had become a cathedral in 1804, but accepted membership, under the French regime, of the jury of public education in the Ourthe département. During his last years he wrote *Annales des progrès du théâtre, de l'art musical et de la composition dans l'ancienne principauté de Liège depuis l'année 1738 jusqu'en 1806: essai sur les concerts et le théâtre de Liège* (MS, *B-Lc*, ed. M. Barthélemy, Liège, 1989). He also wrote notes on painters and sculptors from the 16th century to the 18th.

He composed mostly sacred music, some in collaboration with his uncle; however, his talent is best seen in his secular music, in which he made a skilful synthesis of the Italian and French styles, devoting himself to the new requirements of the Classical style.

WORKS

all in B-Lc

VOCAL

Stage: Le triomphe du sentiment (comedy, 3, J. Bernars), Liège, 28 Jan 1775; Pygmalion (opéra lyrique, 1, J.-J. Rousseau), Liège, ?1781
18 masses, incl. 2 requiem settings
Te Deum, chorus, orch, org; Te Deum, 2 choruses; Dies irae, 4vv, orch; Alma Redemptoris, S, orch; Magna vox, chorus, orch, org; In die palmarum, 1782; Domine salvum; Kyrie pour les pâques; Magnificat; various psalms and motets
Hymne civique; *c*15 secular cants., some collab. J.-N. Hamal; numerous ariettes (1 pubd in Recueil d'ariettes d'opéras, Liège, 1777) and songs

INSTRUMENTAL

6 sonatas, hpd
2 syms., D, 1767; Sinfonie a due cori [ouvertures d'église]; conc., ob, orch; minuets and symphonic frags.

BIBLIOGRAPHY

V.F. Dwelshauvers: 'La forme musicale, embryon de sonate, adoptée par Jean-Noël Hamal dans son opus I doit-elle être considérée comme une antériorité aux "Sonates a tre" de Stamitz?', *Fédération archéologique et historique de Belgique: Congrès XXI: Liège 1909*, ii, 722–9
E. Schoolmeesters: *Henri Hamal, dernier maître de chapelle de la cathédrale Saint-Lambert* (Liège, 1914)
M. De Smet: *Jean-Noël Hamal (1709–1778), chanoine impérial et directeur de la musique de la cathédrale Saint-Lambert de Liège: vie et oeuvre* (Brussels, 1959)
M. De Smet: *Le Collège liégeois de Rome: sa fréquentation au XVIIIe siècle* (Brussels, 1960)
J. Quitin: 'Le théâtre lyrique à Liège, des opéras burlesques de Jean-Noël Hamal au *Huron* d'André-Modeste Grétry, 1757–1769', *Grétry et l'Europe de l'opéra-comique*, ed P. Vendrix (Liège, 1992), 267–80
K. Lenaerts and G. van Avermaet: *Jean-Noël Hamal als belangrijk vertegenwoordiger van de Luikse school in de achttiende eeuw* (diss., U. of Ghent, 1996)

PHILIPPE VENDRIX (1, 3), K. LENAERTS, G. VAN AVERMAET (2)

Hamari, Julia (*b* Budapest, 21 Nov 1942). Hungarian mezzo-soprano. She studied in Budapest at the Liszt Academy of Music and in 1964 won a prize that enabled her to continue her studies in Stuttgart. Although her career developed mainly in the concert hall – she became renowned as a contralto soloist, notably in Bach, and a lieder singer – she also sang a successful Carmen at Stuttgart, and was a member of the Deutsche Oper am Rhein in the 1970s; among her other roles have been Fatima (*Oberon*), Cornelia (*Giulio Cesare*) and Gluck's Orpheus, all of which she recorded. Her British operatic début was at Glyndebourne in 1979 as Celia in Haydn's *La fedeltà premiata*, and she first appeared at the Metropolitan Opera as Rosina (*Il barbiere*) in 1984. Hamari's singing was distinguished by a confident technique and smooth, full tone. Her other recordings included Lola (*Cavalleria rusticana*), Olga (*Yevgeny Onegin*), Giovanna (*Ernani*), Magdalene (*Die Meistersinger*) and the Mother (*Hänsel und Gretel*), in addition to Bach cantatas and other choral works.

NOËL GOODWIN

Hambacher, Josefa. *See* DUŠEK, JOSEFA.

Hambarcumian, Ofelia (*b* Yerevan, 9 Jan 1925). Armenian singer. She studied singing with Yelena Musinyan at the Yerevan R. Melikyan School of Music. In 1944 she became a soloist with the Ensemble of Folk Instruments of Radio Armenia; she performed with the ensemble in concerts and radio and television programmes for many years, and there is a large collection of her recordings in the phonographic archive of Armenian Radio. In 1956 she took part in the Festival of Armenian Art and Literature in Moscow, and in 1959 she was named People's Artist of Armenia. In 1963 she won first prize in a competition for her performance of the song *Sayat-Nova*. She was also awarded the Red Labour Medal and the Medal of Honour, the Badge of Honour (1956) and the Order of the Red Banner of Labour (1985).

Her repertory has included *ashugh* and *gusan* songs, songs by Armenian composers, and traditional Russian, Moldavian, Arabic and Persian songs. Her soprano voice has been noted for its flexibility and warmth. She has performed throughout Armenia and has frequently given concerts in Moscow, Tbilisi, Baku, Alma-Ata and Kishinev. She has also toured widely in Europe, the Middle East and the USA; in 1994 she performed in the Armenian arts festival 'Bravo Armenia' held in Los Angeles.

BIBLIOGRAPHY
AND OTHER RESOURCES

V. Yegian: *Peryodoviye zhenshchini Armenii* [Forward, women of Armenia] (Yerevan, 1971)

Ofeliya Hambarcumyan poyot armyanskiye pesni, Melodiya C30 20031006 (1983)

'Diskografiya armyanskoy monodicheskoy muzïki, 1916–89' [Discography of Armenian monodic music], *Traditzionii fol'klor i sovremennïye narodnïye khori i ansambli* [Traditional folklore and contemporary folk choirs and ensembles], ed. V. Lapin (Leningrad, 1989), 175–246

Musiques et chants d'Armenie, Le Chant du Monde LD 74747 (1980)

Ansambl' narodnïkh instrumentov imeni A. Merangulyana Gostelradio Armenii, MC30 31115 004 119 A3

ALINA PAHLEVANIAN

Hambourg [Hamburg]. Russian family of musicians.

(1) Michael [Mikhail] **Hambourg** (*b* Yaroslavl, 12/24 July 1855; *d* Toronto, 18 June 1916). Pianist and teacher. He studied under Nikolay Rubinstein and Taneyev at the St Petersburg and Moscow conservatories, graduating from St Petersburg in 1879 and becoming a professor at Moscow in 1880. He emigrated to London with his family in 1890 and taught at the GSM and privately. In 1910 he again emigrated, this time to Canada, and in 1911 founded the Hambourg Conservatory of Music in Toronto, with his sons (3) Jan and (4) Boris as associates. Gerald Moore was a pupil of his in Toronto.

(2) Mark Hambourg (*b* Boguchar, nr Voronezh, 31 May/12 June 1879; *d* Cambridge, 26 Aug 1960). Pianist and composer, son of (1) Michael Hambourg. First taught by his father, he was a child prodigy who played publicly in Moscow in 1888, made his London début the following year and had given 1000 concerts by 1906. He studied with Leschetizky (1891–5) before his first world tour. He became a British citizen in 1896. With his brothers (3) Jan and (4) Boris he formed a successful trio, and later played piano duets with his daughter Michal. But he was chiefly and internationally known as a solo pianist in the big Romantic tradition. An over-strenuous career possibly contributed to an eventual decline in the quality of his playing. His pupils in London included Gerald Moore. Hambourg wrote two volumes of memoirs, *From Piano to Forte* (London, 1931) and *The Eighth Octave* (London, 1951), as well as *How to Play the Piano* (London, 1923). Among his compositions is a set of Variations on a theme by Paganini (1902).

BIBLIOGRAPHY

A. Schnabel: *My Life and Music* (London, 1961/R1970 with *Reflections on Music*), 25–6

G. Moore: *Am I Too Loud? Memoirs of an Accompanist* (London, 1962)

H.C. Schonberg: *The Great Pianists* (New York, 1963, 2/1987), 307–8

(3) Jan Hambourg (*b* Voronezh, 27 Aug/8 Sept 1882; *d* Tours, 29 Sept 1947). Violinist, son of (1) Michael Hambourg. His teachers were Sauret, Wilhelmj, Heermann, Ševčík and Ysaÿe. In 1897 he accompanied his brother (2) Mark on a concert tour of Australia, and in 1905 with Mark and (4) Boris he founded the short-lived Hambourg Trio. He helped to found the Hambourg Conservatory at Toronto in 1911. After 1920 he pursued a solo career, and lived in New York and Europe. He was a violinist in the Ysaÿe tradition, taking a special interest in the sonatas and unaccompanied partitas of Bach, an edition of which he published in London in 1934.

(4) Boris Hambourg (*b* Voronezh, 27 Dec 1884/8 Jan 1885; *d* Toronto, 24 Nov 1954). Cellist, son of (1) Michael Hambourg. He studied with his father, with Herbert Walenn in London, and from 1898 to 1903 with Becker at the Hoch Konservatorium, Frankfurt. In 1903 he toured Australia and New Zealand with (2) Mark, and in 1904 made his début as a solo cellist in London, where he gave a notable series of recitals of little-known early works. During 1904 he studied with Ysaÿe, whose bowing technique he adapted for the cello. He subsequently toured widely as a soloist and as cellist in the Hambourg Trio with his two brothers. His American début was at Pittsburgh in 1910. The same year, with his father and brother (3) Jan, he moved to Canada and settled in Toronto where they opened the Hambourg Conservatory, which Boris carried on until 1951. In Toronto he became a notable teacher and performer, especially of chamber music, and also maintained his solo reputation in Europe with occasional visits there until 1950. He was cellist with the Hart House Quartet during its entire existence from 1924 to 1946.

FRANK DAWES/CARL MOREY (1, 3), FRANK DAWES (2), CARL MOREY (4)

Hambraeus, Bengt (*b* Stockholm, 29 Jan 1928). Swedish composer, teacher and broadcaster. He studied the organ with Linder, composition with Raphael (both 1944–8) and organ acoustics with Ernst Karl Rössler (beginning in 1949). In 1947 he began academic studies at the University of Uppsala, graduating in 1950 with a degree in musicology, art history and religious studies. He completed his doctorate in 1956. In 1957 he became a producer for Swedish Radio, being promoted to head of the Chamber Music Department in 1964 and head of Music Production in 1968. In 1972 he was appointed professor of composition at McGill University, Montreal, where he was named Emeritus Professor in 1995.

His compositional output includes operas, orchestral works, chamber music, choral works, electro-acoustic

music and pedagogical pieces. His contributions to contemporary organ music are of particular importance: in *Interferenzen* (1962), for example, he elevated timbre – organ stop registration – to the importance of rhythm and pitch; his *Livre d'orgue* (1981), which features 48 organ pieces of progressive difficulty, was a major pedagogical contribution. His pioneering work in the field of electro-acoustic music, *Doppelrohr II* (Cologne, 1955), also relates to the organ in its simulation of organ sounds by way of additive synthesis of sine-tones.

Hambraeus's works can be divided stylistically into three distinct periods. The works of his early period, the 1940s, are inspired by Raphael, Reger and Hindemith, and include the Organ Sonata in E minor (1946) and the contrapuntal Concerto for Organ and Harpsichord (1947, revised 1951). Hambraeus's second, modernist period, focussing on timbre, was influenced by his experiences at the Darmstadt summer courses during the 1950s; this period includes his earliest serial works, *Spectrogram* (1953) and *Psalm cxxii* (1953). Hambraeus's lifelong interest in music history and ethnomusicology has become a dominant characteristic of his third period, which dates from the end of the 1960s. In his orchestral work *Rencontres* (1971), quotations from the music of Beethoven and Mahler, among others, are blended with traditional Vietnamese music. The large-scale choral trilogy, *Constellations V*, *Symphonia sacra* and *Apocalypsis* (1983–7), setting texts concerning the issues of violence versus freedom and peace, also includes historical and ethnomusicological references and demonstrates Hambraeus's commitment to ethics and humanity. In later works such as *Nocturnals* for chamber ensemble (1990) and the Piano Concerto (1992), Hambraeus experimented with a modal technique deriving pitch material from a single hexachord.

WORKS

(*selective list*)

Stage: Klassiskt spel, ballet, tape, 1965; Experiment X (chbr op, B.V. Wall), 1969; Se människan (Ecce homo), op, 1970; Sagan (radio op, L. Runsten after H. Bergman), 1979; L'Ouï-Dire (chbr op, Hambraeus), 1986; much incid music

Orch: Rota, 3 orchs, tape, 1956–62; Transfiguration, 1963; Rencontres, 1971; Pianissimo in due tempi, 20 str, 1972; Continuo a partire da Pachelbel (Conc. for Org and Orch), 1975; Ricordanza, 1976; Quodlibet re Bach, 1984; Litanies, 1989; Conc. for Pf and Orch, 1992; Concentio, wind ens, perc, 1995; 4 tableaux: un concerto pour 24 musiciens-solistes, 1996; Concerto per corno principle ed orchestra, 1996

Choral: Triptychon, chorus unacc., 1950; Crystal Sequence, S, chorus, 2 tpt, perc, 12 vn, 1954; Responsorier, T, chorus, 2 org, church bells, 1964; Praeludium–Kyrie–Sanctus, T, 2 org, 2 chorus, church bells, 1966; Motetum archangeli Michaelis, chorus, org, 1967; Constellations V, chorus, org, 2 S, 1983; Symphonia sacra in tempore Passionis, chorus, 3 fl, 3 tpt, 3 trbn, tuba, 3 perc, 1986; Apocalipsis cum figuris secundum Dürer 1498 ex narrationem Apocalypsis Joannis (Versio Vulgata), B, chorus, org, 1987; 5 Psalms, chorus unacc., 1987; Echoes of Loneliness, chorus, va, perc, 1988; St Michael's Liturgy – In memoriam Henry Weman (1897–1992), 2 org, 3 trbn, elec bass gui, 1 perc, chorus, liturgist, congregational singing, 1992; Songs of the Mountain, the Moon, and Television, 1993

Solo vocal: Cantigas de Santa Maria, SAT, vn, 2 va 1948; Micrologus, S, vn, 1949; Cantata pro defunctis, Bar, org, 1951; Ps cxxii, S, org, 1953; Spectrogram, S, fl, 2 perc, 1953; Antiphonies en rondes, S, 25 insts, 1953; Gacelas y casidas de Federico Garcia Lorca, T/S, fl, eng hn b cl, cel, perc, 1953; Récit de deux pour 3 exécutants, S, fl, pf, 1973; Inductio, S, Mez, chorus, 3 tpt, 3 trbn, 1979; Loitsu (Incantation), S, pf, 1991

Ens: Conc., org, hpd, 1947, rev. 1951; Music for Ancient Str, 5 va da gamba, hpd, 1948; 2 str qts, 1948, 1949; Recitative and Chorale, pf, vn, 1950; Diptychon, fl, ob, hpd, va, vc, 1952; Giuoco del cambio, fl, eng hn, b cl, hpd, vib, pf, perc, 1954; Composition for Studio 2, 5 perc, pf, hpd, org, 1955; Introduzione–Sequenze–Coda, 3 fl, perc ens, loudspkrs, 1959; Segnali, 7 str, 1960; Notazioni, hpd, chbr orch, 1961; Mikrogram, a fl, va, vib, hp, 1961; Transit II, trbn, hp, elec gui, pf, 1963; Invenzione I (Str Qt no.3), 1964, rev. 1967; Invocation, 2 ob, brass, perc, 1971; Jeu de Cinq, wind qnt, 1976; Constellations IV, org, perc, 1978; Relief-Haut et Bas, 2 pic, 3 hn, trbn, 2 perc, 2 db, 1979; Strata, wind, 1980; Sheng, ob, org, 1983; Trio Sonata, accdn, trbn, pf (prep ad lib), 1985; 3 Dances, accdn, perc, 1986; Mirrors, tape, 1 or more ob, 1987; Night-Music, gui, perc, 1988; 5 studi canonici, 2 fl, 1988; 2 recercadas, gui, vc, 1988; Nocturnals, chbr ens, 1990; Rondeau, gui, 1991; Eco dalla montagna lontana ... Scandinava ..., eng hn, 1993; Sonata per cinque, fl/pic, cl/b cl, vn, vc, pf, 1995; Archipel pour 15 musiciens-solistes, 1997

Org: Sonata, e, 1946; Toccata and Fugue, 1946; Kanonische Choralvorspiele, 1948; Toccata pro tempore Pentecostes, 1948; Introitus et triptychon, 1949; Music for Org, 1950; Liturgia pro organo, 1951; Permutations and Hymn, 1953; Constellations I, 1959; Constellations III, org, tape, 1961; Interferenzen, 1962; 3 Pezzi per organo, 1967; 5 Org Pieces: Nebulosa, 1969, rev. 1976, Toccata: Monumentum per Max Reger, 1973, Ricercare, 1974, Icons, 1975, Extempore, 1975; Antiphonie, 1977; Livre d'orgue, 1981; La Passacaille errante – autour Handel 1985, 1984; Variations sur un thème de Gilles Vigneault, 1984; Après-Sheng, 1988; Cadenza, 1988; Canvas with Mirrors, org, tape, 1990; Missa pro organo: In memoriam Olivier Messiaen, 1992; Organum Sancti Jacobi, 1993; Meteoros, 1993; Triptyque, org with MIDI: In memoriam Michael Hambræus (1961–1994), 1994; A solis ortus cardine, 1995; FM 643765, 1997

Pf: Toccata, E♭, 1947; Prelude and Fugue, a, 1947; Paian e toccata seconda, 1949; Cercles, 1955; Invenzione II, 1968; Klockspel, 1968; Carillon (Le recital oublié), 2 pf, 1974; 3 intermezzi, 1984; Vortex, 2 pf, 1986; 2 Rhapsodies, 1994; Klavidar, 1995

Hpd: Capriccio I, 1980

Tape: Doppelrohr II, 1955; Konstellationer II, 1959; Rota II, 1963; Transit I, 1963; Tetragon, 1965; Fresque sonore, 1967; Tides, 1974; Intrada 'Calls', 1975; Tornado, 1976; Mirrors, 1987

Principal publisher: Warner/Chappell-Nordiska Musikförlaget

MSS in *CDN-Mcm*

WRITINGS

'Teknik och estetik i punktmusiken', *Modern nordisk musik*, ed. I. Bengtsson (Stockholm, 1957), 232–44

Codex carminum gallicorum: une étude sur le volume Musique vocale du manuscrit 87 de la Bibliothèque de l'Université d'Upsala (Uppsala, 1961)

'Tradition och förnyelse hos den unge Johann Sebastian Bach', *Porträtt av Bach* (Stockholm, 1968), 9–30

'Om Bach och hans orglar: redigeringen av egna verk: en ofullbordad konstbok och dess öden', ibid, 69–82

Om notskrifter: paleografi–tradition–förnyelse (Stockholm, 1970)

Aspects of Twentieth-Century Performance Practice (Stockholm, 1997)

Numerous articles in *Nutida musik*, *Ord och bild*, *STMf*, etc.

BIBLIOGRAPHY

G. Bergendahl: *33 svenska komponister* (Stockholm, 1972)

W. Jacob: 'The Contribution of Bengt Hambræus to the Development of a New Organ Music', *SMC*, iii (1978), 22–34

U. Schmiedeke: *Der Beginn der Neuen Orgelmusik 1961/62: die Orgelkompositionen von Hambræus, Kagel und Ligeti* (Munich, 1981)

M. MacKay-Simmons: 'Aspects of Orchestration in Bengt Hambræus' *Transfiguration* for Orchestra: Composed Resonance as a Generator of Musical Structure', *Ex Tempore: A Journal of Compositional and Theoretical Research in Music*, iii/2 (1985–6), 38–55

P.F. Broman: 'Nyskaparskedet 1981–91 hos Bengt Hambræus', *Musikrevy*, xliv (1991), 220–24

A. Jacob: 'Bengt Hambræus: *Extempore*', *Musik und Kirche*, lxvi (1996), 229–33

L. Olson Waters: *Bengt Hambræus's Livre d'orgue: An Exploration of the French Classic Tradition and Beyond* (DMA diss., Peabody Institute, 1996)

PER F. BROMAN

Hamburg. City and port in Germany.

1. Church music. 2. Organ music. 3. Opera. 4. Concert life and instrument makers. 5. Criticism. 6. Broadcasting. 7. Education, musicology.

1. Church music. Hamburg was chosen as the seat of a diocese in 831 and of an archdiocese in 834. A cathedral and a Benedictine monastery with a mission school were established under Archbishop Ansgar. The earliest recorded musical activity was confined to the context of the church and monastic practice; there is reliable evidence of occasional instrumental music. The oldest surviving musical document is an 11th-century cathedral missal (now in *I-Rv*), and other music manuscripts date from the 15th century (Offices of the Mass, one antiphoner, one rhymed Office). Hamburg's adoption of the Lutheran faith resulted in the expulsion of the priests and monks and the destruction of the cathedral and, with it, of important source material of pre-Reformation musical practices. In 1529 Johannes Bugenhagen brought together the secular musical establishments (those of the city and the schools) and the ecclesiastical institutions, to standardize the performance of sacred music. The successor to the old cathedral school, the newly founded Johanneum Lateinschule, continued the cultivation of sacred music. The importance of music in the school is illustrated by the music master's being third in the hierarchy, after the co-rector, until the mid-18th century. The Stadtkantor was responsible for sacred music in the four (later five) parish churches. His singing classes were part of the daily curriculum. The singing in the parish churches (the Petrikirche, Nikolaikirche, St Katharinen, Jacobikirche and later the Michaeliskirche) was under his direction. He had to be an MA and later bore the title Musikdirektor der Hauptkirchen, assisted by the younger teachers from the grammar school. The office was held by Franciscus Ehlers (to 1590), Eberhard Decker (to 1604), Erasmus Sartorius (to 1637), Thomas Selle (to 1663), Christoph Bernhard (to 1674), Joachim Gerstenbüttel (to 1721), Telemann (to 1767), C.P.E. Bach (to 1788) and Christian Friedrich Gottlieb Schwencke (to 1822).

During the 17th century Hamburg prospered as the trading capital of north Germany, and increasing numbers of foreign musicians brought the stimulus of southern European practices: the introduction of the polychoral style in the churches shows the influence of Gabrieli. The first polyphonic Passion was performed in the Gertrudenkirche in 1609 under Sartorius, and the use of instrumentalists is recorded from 1612, before Selle's appointment. Selle's term of office marked the zenith of the development of church music in Hamburg. In 1643 he established a Kantorei which included eight to ten salaried singers, and by about 1657 musical life in the city had expanded to such an extent that 'well-ordered' music could be heard throughout the year. The city deployed the full glory of its musical institutions on special occasions, such as the centenary of the Reformation in 1617, and the celebration of the peace treaty of 1648. Selle's *St John Passion* (1643), the first to include instrumental interludes, was the archetype of the oratorio Passion which subsequently developed as a distinct genre and made Hamburg the chief centre of German oratorio. The artistic authority with which Selle invested the office of Stadtkantor was reflected in the unusual honours accorded to Bernhard, a disciple of Schütz, when he was ceremoniously installed in the post by the city council in 1663.

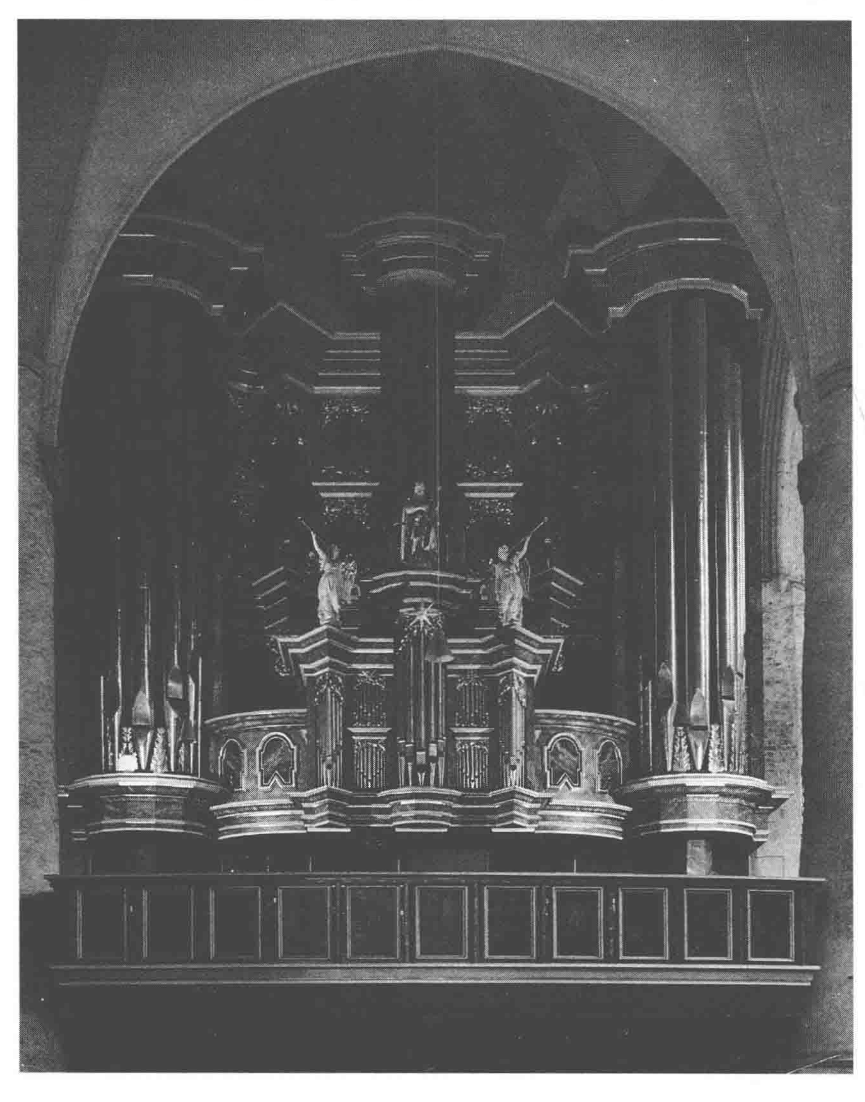
However, the peak was already past. Bernhard's resignation in 1674 in favour of a vice-Kapellmeister's post at the court of Dresden marked the beginning of a decline in the attractiveness and importance of the Hamburg post which Gerstenbüttel, appointed in 1675, was unable to halt. The indifference towards *musica sacra* of both the public and the administration encouraged others to transform the musical life of the city-state. The council musicians (Ratsmusikanten) did everything to gain control over the music for the great festivals, and so to divorce the office of the Stadtkantor from civic musical life. This process of secularization promoted the foundation of the Oper am Gänsemarkt. Opera was thus immediately cast as the rival of church music, which was the real reason for the clergy's opposition to the changes. Gerstenbüttel was powerless to prevent them and died lonely and embittered. It was at the end of his term of office that J.S. Bach applied, without success, for the post of organist of the Jacobikirche (1720).

Telemann, who was appointed precentor at the Johanneum and Musikdirektor of the five parish churches in 1721, was able to restore some of the dignity and former reputation of the office, but he did not rely exclusively on his activities in the churches to support his artistic authority. In 1722 he took over the direction of the opera, but at the same time retained control over the various annual civic ceremonies, so that the ultimate authority in all sectors of musical life rested in him. Telemann (like Keiser, Handel and Mattheson, among others) set the strongly Pietist Passion text by the poet and senator Barthold Heinrich Brockes, and he took pains to ensure that all four versions were performed in Hamburg during Easter week for many years in succession. C.P.E. Bach (appointed 1768) did not confine the office to ecclesiastical duties; he no longer complied with the requirement that he should compose cantatas for Sundays throughout the year, and the Passion settings he supplied for Easter week were by older composers (J.S. Bach, Telemann) in pastiche versions of his own. His popular oratorio *Die Israeliten in der Wüste* (composed 1768–9) was deliberately constructed in such a form that it could be performed 'in and outside the church'. After Bach's death in 1788 the authorities seriously considered abolishing the post of Musikdirektor; nevertheless, it was filled once more, by C.F.G. Schwencke. The facilities at his disposal were so sharply reduced, however, that he was unable to make any mark.

The political confusion of the years after the French Revolution hastened the decline, and with Schwencke's early death in 1822 the office of Stadtkantor was abolished. Thereafter the organization of church music in Hamburg rested with precentors and organists of individual churches, within the framework of the regular services. The performance of larger-scale works was no longer bound up with their liturgical context. With the Gesellschaft der Freunde Religiösen Gesanges, founded in 1819 and reconstituted as the Hamburger Singakademie in 1844, the transition from institutional church music to the modern practice of concert performances was completed. In 1823 the society arranged a large festival in the Michaeliskirche featuring Handel oratorios. The most prominent choirs in Hamburg are the Städtischer Chor (founded 1938 by Adolf Detel), the Monteverdi

Chor (founded in 1955 by Jürgen Jürgens), the Bergedorfer Kammerchor (founded in 1946 by Hellmut Wormsbächer), the Altonaer Singakademie (founded in 1853 by John Böie), the Cappella vocale (founded in 1966 by Martin Behrmann), the choir of the Michaeliskirche, the Bachchor St Petri and the Kantorei St Jacobi.

2. ORGAN MUSIC. The efflorescence of church music in Hamburg in the 17th century made the city the chief centre of north German organ music. There is evidence of organs in the cathedral and the parish churches at least as early as the 15th century. The most important organ builder was Arp Schnitger (1648–1719) of Neuenfelde near Hamburg, who supplied instruments of high quality to churches all over north Germany and the Netherlands; he built more than 20 organs for the Hamburg area alone, the largest being for the Nikolaikirche (1682) and the Jacobikirche (1689–93; fig.1). The latter survives, as do four others near Hamburg (Neuenfelde, Steinkirchen, Cappel, Lüdingworth), and they provided the model for the revival of organ building led by the poet and organ enthusiast Hans Henny Jahnn in the 1920s. In Amsterdam Sweelinck became known as the 'Hamburg organist-maker', with such distinguished pupils as Jacob Praetorius (ii) (Petrikirche), his brother Johannes Praetorius (Nikolaikirche) and Scheidemann (St Katharinen). The foundations of a reputable playing tradition had been laid by Jacob Praetorius (i), a pupil of Agricola, and his son Hieronymus Praetorius (1560–1629), both of whom were organists at the Jacobikirche. Organ playing in Hamburg reached its peak when J.A. Reincken, a pupil of Scheidemann, was at St Katharinen (from 1663), and Vincent Lübeck at the Nikolaikirche (from 1702). Matthias Weckmann, a pupil of Schütz and Jacob Praetorius (ii), gained special distinction while he was organist of the Jacobikirche by founding the great collegium musicum in 1660 and so making the first move towards the organization of concerts in the city. Organ playing yielded some of its importance to other kinds of music in the 18th century. The fact that J.S. Bach withdrew his application for the post of organist at the Jacobikirche in 1720, after acquainting himself with all the local circumstances, is evidence of its declining significance. It was not until the 19th century that public organ recitals became popular, and then most of the performers were visitors to Hamburg. Alfred Sittard was the first local organist for many years to gain a wider reputation; he had studied with Carl



1. Organ built by Arp Schnitger, 1689–93, Jacobikirche, Hamburg

Armbrust, the organist of the Petrikirche, who introduced historical organ recitals in 1886, and succeeded him in the post at the age of 18. In 1912 he drew up the specifications for an organ for the rebuilt Michaeliskirche; constructed by Walcker, it had 163 stops and was at that date the largest organ in the world. Sittard and Walcker were also responsible for the large concert organ in the Musikhalle (1908). In 1925 Hamburg played a dominant part in the Hamburg-Lübeck Organ Conference, organized by Jahnn, whereby north Germany became a centre of the 20th-century organ movement. Heinz Wunderlich, Kirchenmusikdirektor at the Jacobikirche (1958–82) and a noted interpreter of Bach's organ works, directed the reinstallation of the Arp Schnitger organ in the nave (1961) and the building of a new symphonic organ (Kemper) in the aisle (1960, enlarged 1970). The Schnitger organ, which has nearly 4000 pipes and 60 stops, was faithfully restored by Jürgen Ahrend.

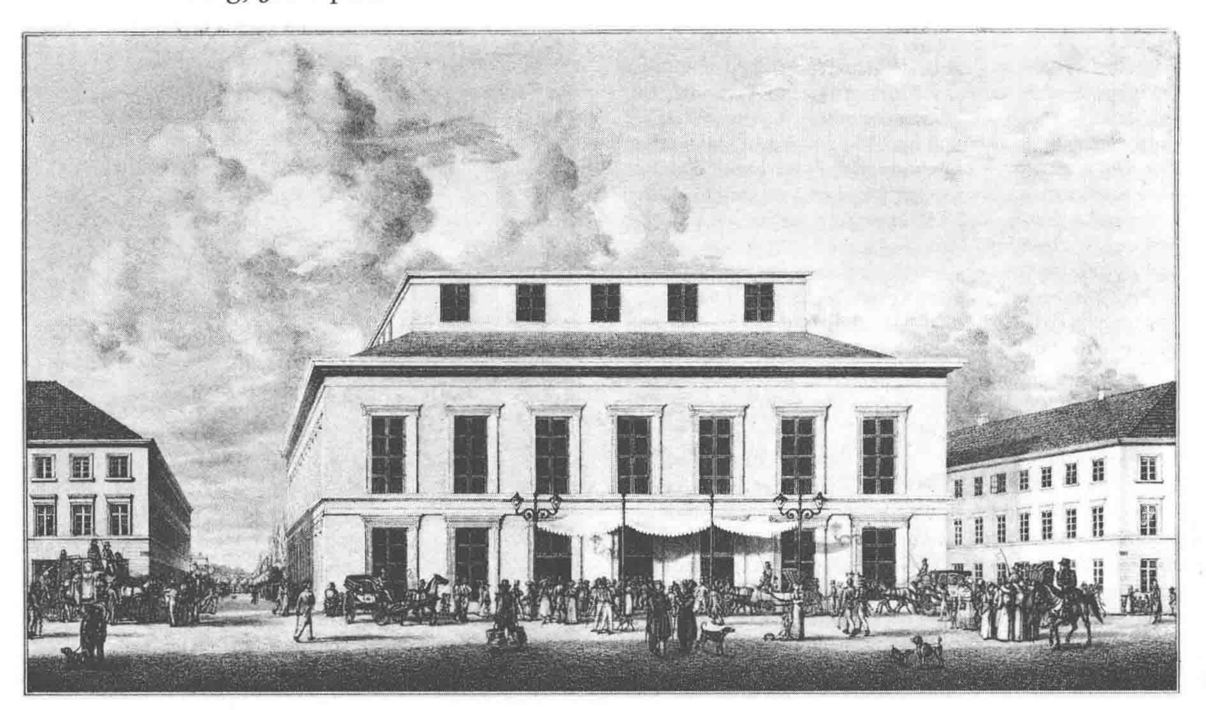
3. Opera. By 1680 the city had a population of about 70,000. Most of its growth and commercial prosperity resulted from the influx of foreigners and a consequent policy of neutrality. A need for public musical entertainment developed, encouraging a group of enlightened citizens to establish the first public opera enterprise. In the face of violent opposition from the church authorities, patrician, lawyer and, later, Senator Gerhard Schott, the musicians N.A. Strungk, J.W. Franck, Johann Theile and J.A. Reincken and the physician and composer Johann Philipp Förtsch founded the first German opera company. In 1677 Schott engaged the Italian architect Sartorio to build an opera house on the Venetian model at the Gänsemarkt (close to the present Staatsoper). The first public opera house in Germany, it opened on 2 January 1678 with Theile's *Der erschaffene, gefallene und auffgerichtete Mensch*. The need to make concessions towards the watchful clergy is shown in the choice of exclusively biblical subjects in the early years (fig.2). By the turn of the century the company risked popular, even sensational, plots like *Störtebecker und Jödge Michaels*, featuring two infamous pirates (1701, music by Keiser). The most notable librettists writing for the Hamburg theatre were the Bürgermeister Lucas von Bostel (1649–1716), the lawyer C.H. Postel (1658–1705), the pastor of St Katharinen Heinrich Elmenhorst, the licentiate Hinsch, the jurist C.F. Hunold (known as Menantes, 1681–1720), the writer Barthold Feind (1678–1721), and Friedrich Christian Bressand and Ulrich König. The first composers at the Gänsemarktoper were leading local musicians (Theile, Strungk, Franck, Förtsch and J.G. Conradi), but Johann Sigismund Kusser who, together with Jacob Kremberg, took over the direction from Senator Schott in 1693, introduced Italian vocal techniques, thus giving the opera the artistic impetus it needed. Its heyday was under Keiser, who moved to Hamburg in 1695. He wrote more than 60 operas for the company and under his direction (1703–7) there was a sharp rise in standards, interrupted by civil unrest and financial difficulties. The fame of the new opera drew Handel to the city (1703–6) to serve his theatrical apprenticeship under Keiser and Johann Mattheson. Handel composed four operas for Hamburg, of which only *Almira* survives. Mattheson was an important figure in Hamburg's musical life: after an early involvement in opera composition he turned increasingly to writing about music and became one of the most important theorists of his time.



2. Scene from J.W. Franck's opera 'Charitine, oder Göttlich-Geliebte', Theater am Gänsemarkt, Hamburg, 1681: engraving from the libretto by Heinrich Elmenhorst

The final flowering of this early phase of Hamburg opera was a series of successful stage works by Telemann, who took over the direction of the opera house in 1722. His 20 or so works written for Hamburg, beginning with *Der geduldige Sokrates* (1721), briefly halted the decline of the enterprise, but from 1738 travelling companies with an overwhelmingly Italian repertory dominated the scene. In 1765 the old opera house, which was probably demolished in 1757, was replaced by a new theatre built by K.E. Ackermann. The German national theatre advocated by Lessing remained unbuilt. Standards rose again while the house was directed by Friedrich Ludwig Schröder (1771–80, 1786–99, 1811–12). Although his interest lay chiefly in non-musical drama, he also gave Hamburg the opportunity to hear operas by Gluck and Mozart. In 1825 a new civic theatre, the Theater am Dammtor (fig.3), was built on the Kalkhof, near the old city gate, for the performance of plays, opera, operetta and ballet. It opened in 1827 with Goethe's *Egmont*. The Thalia-Theater, opened in 1842, was devoted primarily to light entertainment. The economic crisis of the mid-19th century precipitated a general slackening of interest and lowering of standards, but from 1874, in a modernized theatre, Bernhard Pohl (known as Pollini), an Intendant of international stature, brought Hamburg theatre up to date musically and technically. He made Hamburg one of the centres for the performance of Wagner; he had a reliable instinct for singers' potentialities, and the knack of attracting distinguished conductors, including Mahler (1891–7). By the time of Mahler's début Pollini had already had electricity installed. During the Mahler period the Stadttheater achieved a unique reputation in Germany.

After a production of *Tannhäuser*, Arthur Nikisch became permanent guest conductor from 1901. Eugen



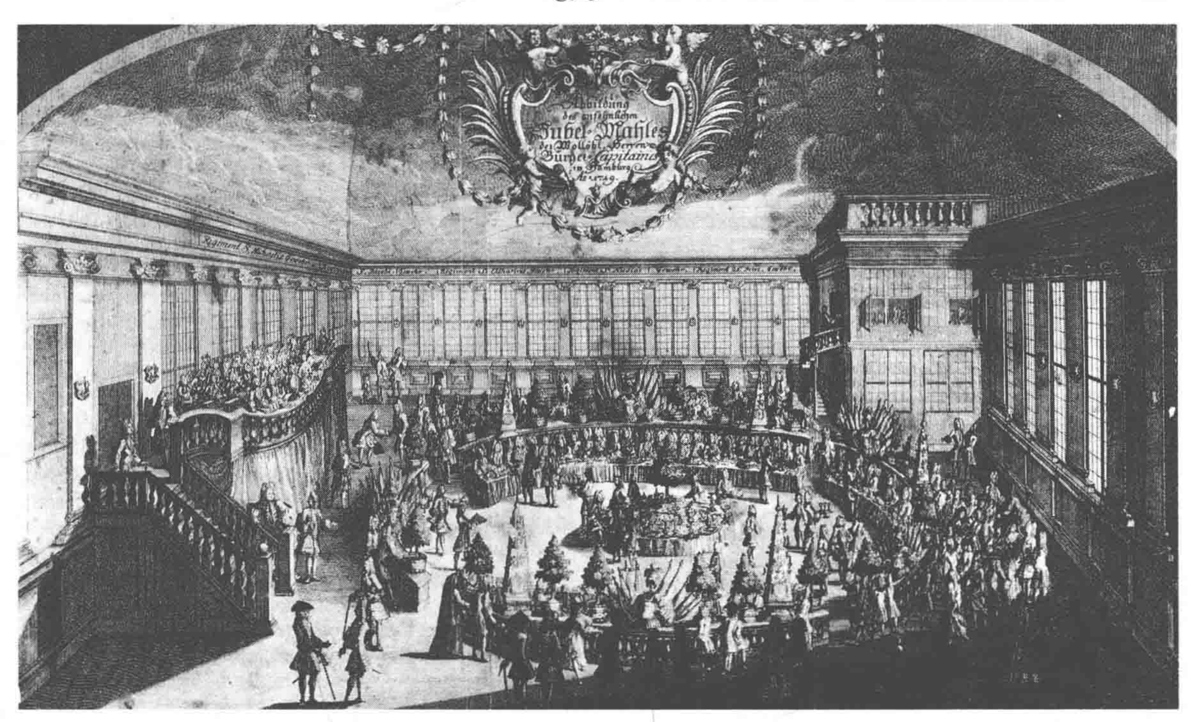
3. Theater am Dammtor, Hamburg, designed by Karl Friedrich Schinkel: lithograph by Otto Spookler, 1826–7

d'Albert and Gustave Charpentier also performed their own works, and in 1904 Richard Strauss conducted his *Feuersnot*. The operas of Siegfried Wagner and Strauss (especially *Der Rosenkavalier*) held a special position in Hamburg. The guest appearances of Enrico Caruso between 1906 and 1913 caused a sensation. Hans Loewenfeld, who managed the house from 1912, staged works by Mozart, Verdi and Wagner and even included Schreker's *Der ferne Klang* (1914) and Korngold's *Die tote Stadt* (1920). He engaged the outstanding conductors Klemperer (1910–12) and Egon Pollak (1917–32), the first 'Hanseatischer Musikdirektor'. After Loewenfeld's death in 1921 Leopold Sachse, who was also a stage director, took over the direction of the Stadttheater and continued to present contemporary operas such as Strauss's *Elektra* and *Ariadne auf Naxos*, Janáček's *Jenůfa*, Busoni's *Doktor Faust*, Krenek's *Jonny spielt auf*, Korngold's *Das Wunder der Heliane* and Respighi's *La campana sommersa*. Karl Böhm was appointed Generalmusikdirektor in 1931 and held the post for three years.

Soon after the Nazis came to power the Jewish director Sachse was dismissed without notice. Many fine artists of Jewish origin were obliged to leave the theatre (which was renamed the Hamburgische Staatsoper in 1933). In 1934 Eugen Jochum became music diretor. The stage director Oscar Fritz Schuh and the designer W. Reinking developed a scenic style of 'magic realism' not in keeping with the prevailing political climate. In 1940 Alfred Noller took over as Intendant from Hans Strohm, who had tried to protect Jewish artists as long as possible. In August 1943 the large auditorium was destroyed in an air raid.

Makeshift productions of staged music began again in the summer of 1946 under Günther Rennert, the first postwar director. In 1955 the provisional auditorium was replaced by a new structure with 1675 seats, but incorporating the old stage and machinery that had survived the bombing. The productions of Rennert and Generalmusikdirektor Leopold Ludwig (1950–71) were highly appreciated in the young republic. They mounted works by Britten, Hindemith, Honegger, Krenek, Menotti and Stravinsky, most of which had been suppressed during the Nazi period. Heinz Tietjen was director of the house from 1956 to 1959, later moving to Bayreuth. Rolf Liebermann's tenure as Intendant (1959–73) was marked by a deep commitment to contemporary opera, bringing the Staatsoper international recognition. Notable premières included Henze's *Der Prinz von Homburg* (1960), Stravinsky's *The Flood* (1963), Krenek's *Der goldene Bock* (1964), Bibalo's *The Smile at the Foot of the Ladder* (1965), Schuller's *The Visitation* (1966), Humphrey Searle's *Hamlet* (1968), Menotti's *Help, Help, the Globolinks!* (1968), Penderecki's *The Devils of Loudun* (1969) and Kagel's *Staatstheater* (1971).

Liebermann's successor, August Everding, was director of the theatre from 1973 to 1977, together with Horst Stein as chief conductor (1972–9) and Götz Friedrich as principal stage director (1973–7). John Neumeier became chief choreographer and ballet director in 1973 and developed a style that has become identified with Hamburg. The conductor Christoph von Dohnányi took over from Everding in 1977 and invited a number of influential directors, including Adolf Dresen, Achim Freyer and Herbert Wernicke. The chief Dramaturg Peter Dannenberg directed the experimental theatre Opera Stabile and initiated the first stagings of Wolfgang Rihm's chamber opera *Jakob Lenz* and Udo Zimmermann's *Die weisse Rose*. After the resignation of Kurt Horres, who succeeded Dohnányi in 1984 and left after one season, Liebermann returned as interim Intendant. From 1988 until 1997 the conductor Gerd Albrecht and the composer Peter Ruzicka realized a complete new *Ring* cycle and continued the rediscovery of operas by Zemlinsky, which Dohnányi had initiated. They gave premières of Zemlinsky's *Der König Kandaules* (1996) as well as Rihm's *Die Eroberung von*



4. Celebration banquet of the citizen-captains in the Drillhaus, Hamburg: engraving by Christian Fritzsch, 1719

Mexico (1992) and H.F. Lachenmann's *Das Mädchen mit den Schwefelhölzern* (1997). In 1997 Albin Hänseroth became Intendant of the Hamburgische Staatsoper and Ingo Metzmacher chief conductor of the Philharmonisches Staatsorchester.

4. Concert life and instrument makers. Secular music in Hamburg can be traced back to the references to minstrels, then still known as *histriones*, in treasury accounts of the 14th and 15th centuries. The city employed salaried musicians, *fistulatores et figellatores*, from the mid-14th century, some of them recorded by name; city trumpeters are recorded from the 15th century. In the mid-15th century the minstrels were added to the official establishment of council servants, under the direction of the council pastrycook. The number of council musicians was raised to eight in 1553. By then they were under the chief of police, the Weddeherr, and under them came the Roll-Brüder, who were entered in the roll of the guild and assisted the council musicians when needed. The extra musicians engaged for performances 'im Grünen' (i.e. in the open air) were called the Grün-Fidler, and the official register of their names the Grün-Rolle.

By the beginning of the 17th century the number of Roll-Brüder had grown so large as to endanger their very existence, so the number was restricted to 15, and new appointments were made only to fill vacancies. The posts of council musicians in Hamburg could be bought, on the French model: the retiring musician received a payment from his young successor, which could be regarded as a retirement pension. This usage was abolished in 1695, on the grounds that 'service as a musician involves the practice of an art' and could not be bought and sold like groceries. The more prominent of the directors of the council musicians (known collectively as the Ratsmusik) included William Brade (1608–10 and 1613–15), his pupil Johann Schop (i) (1621), Dietrich Becker (1667), Nicolaus Adam Strungk (1679), Friedrich Nicolaus Bruhns (1682), uncle of the Husum organist, and Hieronymus Oldenburg (1722). The participation of the council musicians in performances of sacred music augmented by the Roll-Brüder in large-scale works is recorded from 1638. The council musicians were less highly regarded than the church musicians at first, but under Brade and Schop standards rose to a level that excited respect even outside Hamburg. Schop was a leading figure of the Hamburg school of lieder writers, which drew on the Baroque poetry of Philipp von Zesen and Johannes Rist and produced both sacred and secular songs. The ambitious and energetic poetry of Rist, in particular, made him the centre of a circle which included Thomas Selle, Jacob Praetorius (ii), Peter Meier and later Matthias Weckmann and Johann Christoph Bernhard. They anticipated the popular, simple kind of melodic writing that was later developed by the Berlin circle round J.A.P. Schulz.

The first public concerts, held in the refectory of the cathedral, were organized by Matthias Weckmann and the collegium musicum he founded in 1660, comprising 50 musicians on occasion. The initiative of private citizens also helped to keep concerts going during the following decades. The imperial ambassador Count von Eckgh arranged concerts every Sunday throughout winter 1700, under the artistic direction of Mattheson or Keiser. The fact that the famous Passion text by B.H. Brockes was considered too modern to be performed in church gave a powerful impetus to public concerts in Hamburg. Outstanding musical occasions in the city included the annual jubilees of the citizen-captains and the events mounted by the College of Admiralty, under the direction of Telemann. Several public halls in the city were used for performances: the Zuchthaussaal, the Baumhaus, the Drillhaus (fig.4), the Hof von Holland, the Kaiserhof, the Klefekersche

Orangerie and, from 1761, the new Konzertsaal auf dem Kamp. The senate granted the first permit to hold subscription concerts in the new Konzertsaal to Friedrich Hartmann Graf, but Hamburg was not able to hold this highly gifted musician, who was later famous in London. From 1768 public concerts were arranged by C.P.E. Bach, who also appeared as a keyboard player, particularly on the clavichord, thus stimulating the building of that instrument by Hieronymus Hasse and his sons. Other instrument builders of note were Joachim Tielke, who made string instruments between 1680 and 1710, including the 'Hamburger Cithrinchen', and Christian Zell, who built excellent harpsichords between 1722 and 1740. From 1770 the regular private concerts promoted by the music seller Johann Christoph Westphal gained importance. The Harmonie Gesellschaft held six concerts a year from 1789 to 1828.

In the 19th century leading musicians were no longer drawn to settle in the city (which had been the principal trading centre of north Germany) but merely visited it in their European tours. Only the cello virtuoso and teacher Bernhard Heinrich Romberg and his cousin, the violinist Andreas Romberg, lived in Hamburg. In 1823 Albert Methfessel founded the Hamburg Liedertafel. The founding of the Philharmonische Konzertgesellschaft (9 November 1828) led to the formation of a professional orchestra, under Friedrich Wilhelm Grund, which provided the basis for a substantial concert life and an inducement for visiting conductors. Beethoven's Fifth Symphony was the first work performed at the first concert on 17 January 1829. Artistic policies were parsimonious, however. Mendelssohn and Brahms were both born in Hamburg, but neither formed any artistic association with his birthplace. Although, in Julius Stockhausen, the city gained a thoroughly competent musician to succeed Grund in 1863, the appointment pales into insignificance beside the failure to keep Brahms in Hamburg. Neither Julius von Bernuth, who took over from Stockhausen in 1867, nor any of the minor musicians working in Hamburg at that time, such as Louis Lee, Karl Schwencke, K.A. Krebs, Eduard Marxsen, Karl Grädener, Ludwig Meinardus, Emil Krause, Cornelius Gurlitt or Felix Woyrsch, had more than local significance. The conversion of the Wörmerscher Konzertsaal (renamed the Conventgarten) in 1871 gave Hamburg a superior concert hall. The Philharmonie was unable to withstand the competition of the subscription concerts started by the Berlin Wolff agency in 1886, under Hans von Bülow, with the orchestra of the Stadttheater, and later with the Berlin Philharmonic. Bernuth was outclassed by the distinguished conductors, such as Richard Strauss, who visited Hamburg for these concerts.

The building of the Musikhalle in 1908 signified a revival of the city's cultural activity and standing. Siegmund von Hausegger (1910–20), the first director of the Philharmonie, and Gerhard von Keussler (1920–22) laid the foundations on which Carl Muck, who took over the conductorship in 1922, was able to raise the orchestra to the best European standards. The talented Eugen Papst worked with him, as conductor of the popular Wednesday concerts and director of the Singakademie. On Muck's retirement in 1933 the Philharmonie was merged with the orchestra of the Stadttheater (1934) to form the Philharmonisches Staatsorchester, which subsequently played both in the theatre and for public concerts, under the joint directorship of Eugen Jochum and Hans Schmidt-Isserstedt. Concerts started again immediately after World War II (1 July 1945). Joseph Keilberth became conductor in 1950 and at once began to appoint younger players. In the same year the Philharmonische Gesellschaft was reconstituted under the chairmanship of the senator for culture, Heinrich Landahl. Wolfgang Sawallisch was appointed principal conductor of the Staatsorchester in 1961. The orchestra began to make foreign tours in 1960. That same year a series of university concerts were inaugurated. The Gustav Mahler Vereinigung was founded in 1988; a Telemann and a Brahms Society had already been established in the 1960s and 70s. Sawallisch was succeeded as Generalmusikdirektor of the Philharmonisches Staatsorchester by Horst Stein (1973), Aldo Ceccato (1975–83), Hans Zender (1984–7), Gerd Albrecht (1988–97) and Ingo Metzmacher (from 1997).

Although Hamburg never again experienced an age like that when musicians of international stature, Mattheson, Keiser, Handel and Telemann, chose to live in the city, it has never been entirely without creative musicians. Composers like Schwencke, Albert Methfessel, Karl Grädener, Eduard Marxsen, Emil Krause and Felix Woyrsch, though relatively minor talents, ensured that music was always a living force in the city. Composers who worked in and around Hamburg after World War II include Ilse Fromm-Michaels (1888–1986), Philipp Jarnach (1892–1982), Ernst Gernot Klussmann (1901–75), Felicitas Kukuck (*b* 1914), Hans Poser (1917–70), György Ligeti (*b* 1923), Diether de la Motte (*b* 1928), Alfred Schnittke (1934–98), Albrecht Gürsching (*b* 1934), Walter Steffens (*b* 1934), Dieter Einfeldt (*b* 1935), Günter Friedrichs (*b* 1935), Victor Suslin (*b* 1942), Jens-Peter Ostendorf (*b* 1944), Ulrich Leyendecker (*b* 1946), Peter Ruzicka (*b* 1948), Wolfgang-Andreas Schultz (*b* 1948), Manfred Trojahn (*b* 1949), Manfred Stahnke (*b* 1949), Wolfgang von Schweinitz (*b* 1953) and Babette Koblenz (*b* 1956).

5. Criticism. The traditions of journalism in Hamburg reach back to the 17th century. The *Hamburgischer Relationscourier* and the *Holsteinischer Correspondent* were published continuously throughout the 18th century and carried regular reports on music in Hamburg, Germany and Europe as a whole. Musical journalism in Germany was founded by Mattheson in 1722 with his *Critica musica*. Regular, professional music criticism did not begin until the 19th century. Arrey von Dommer and Ludwig Meinardus, both of whom wrote for the *Hamburgischer Correspondent* (1863–70; 1874–85), were the 'classic' Hamburg music critics. Later leading figures included Emil Krause (1864–1907) and Carl Armbrust of the *Hamburger Fremdenblatt*, Josef Sittard of the *Hamburgischer Correspondent* (1885–1903), Ferdinand Pfohl (1892–1932) and Paul Mirsch of the *Hamburger Nachrichten*. From 1897 until after World War I the music critic of the *Hamburger Fremdenblatt* was the widely respected Heinrich Chevalley. In the 1930s and during World War II music criticism was the domain of Hermann Roth, Hermann Erdlen and Siegfried Scheffler, and after the war, of Hans Hauptmann (several newspapers), Heinz Joachim (*Die Welt*) and Ludwig Pollner (*Hamburger Echo*). Other well-known critics were Karl Grebe, founder of the Telemann-Gesellschaft, Sabine Tomzig and Carl-Heinz Mann (*Hamburger Abendblatt*), and Peter Dannenberg (*Die Welt*). More recent writers and critics include

Heinz Josef Herbort (*Die Zeit*), Georg Borchardt, Lutz Lesle, Kläre Warnecke, Hans Christoph Worbs (*Die Welt*), Helmut Söring (*Hamburger Abendblatt*), Werner Burkhardt (*Süddeutsche Zeitung*) and Klaus Wagner (*Frankfurter Allgemeine*).

6. BROADCASTING. The establishment of the Hamburg radio station by Hans Bodenstedt in 1924 prompted the founding of the Norag-Orchester, under the direction of A. Secker, to serve the station's internal needs. In 1928 José Eibenschütz became its conductor. From 1933 it had heavy commitments as the Grosses Rundfunkorchester des Reichssenders Hamburg, and in 1945 it was enlarged to a full-scale symphony orchestra, on the model of the London BBC SO, by the British music controller, Jack Bornoff. He engaged Hans Schmidt-Isserstedt, who had been Kapellmeister at the Staatsoper (1935–42), as chief conductor soon after the armistice. Musicians were assembled from all over Germany; some were released from prison camps in Schleswig-Holstein. The new orchestra performed in public, with Yehudi Menuhin, as early as August 1945. When radio services were reorganized (1951) it became known as the Norddeutscher Rundfunk-Sinfonieorchester. Its early foreign tours included England in 1951, the USSR in 1961 and the USA in 1963. Schmidt-Isserstedt's successful tenure ended in 1971. Moshe Atzmon was chief conductor from 1972 to 1976; after an interim he was succeeded by Klaus Tennstedt (1979–81). As principal conductor from 1982 to 1990 and honorary conductor thereafter, Günter Wand raised the North German RSO to a new artistic level. Wand was succeeded by John Eliot Gardiner (1991–94), Herbert Blomstedt (1996–8) and Christoph Eschenbach (from 1998).

The Hamburg Radio Chorus was founded in 1946, under the direction of the chorus master of the Hamburg Opera, Max Thurn, who was succeeded in 1965 by Helmut Franz. In 1951 North German Radio set up 'Das neue Werk' (founded by Herbert Hübner) as a platform for contemporary music with free public performances. The station's directors of music since World War II have been Fred Hamel (1947), Harry Hermann Spitz (1947–56), Rolf Liebermann (1957–9), Winfried Zillig (1959–63), Thomas M. Langner (1963–5), Herbert Sielmann (1965–76), Uwe Röhl (1976–89) and Bernhard Hansen (1990–95), whose responsibilities for the orchestra and chorus were assumed by Rolf Beck.

7. EDUCATION, MUSICOLOGY. Institutions for teaching did not exist in Hamburg until 1873, when the Hamburger Konservatorium was founded on the initiative of Julius von Bernuth, with H. Grädener, Henry Schradieck, Louis Lee and H. Degenhardt. The Krüss-Färber-Konservatorium, founded in Altona in 1884, was directed by Albert Mayer-Reinach from 1924 to 1932. The Vogt'sches Konservatorium (founded 1899) was reorganized as the Schule für Musik und Theater in 1943, and raised to full academic status as the Staatliche Hochschule für Musik in 1950. Its directors since 1943 have been E.G. Klussmann (to 1950), Philipp Jarnach (1949–59), Wilhelm Maler (1959–69), Hajo Hinrichs (1969–78) and Hermann Rauhe (from 1978). The Kirchenmusikschule der Hamburgischen Landeskirche founded in 1938 (director H.F. Micheelsen) was merged with the Staatliche Hochschule für Musik in 1950.

In spite of Hamburg's prosperity and its musical past, the Staatsbibliothek music collection was modest until 1875, when the purchase of part of Friedrich Chrysander's library gave it international status. In 1868 131 Handel manuscripts copied by John Christopher Smith were bought by local music lovers, and in 1875 F. Gültzow donated them to the Staatsbibliothek. Arrey von Dommer, appointed secretary of the library in 1873, began to compile a comprehensive catalogue which is still an invaluable bibliographical tool. The library was almost totally lost during World War II through dispersal and bomb damage; the most serious loss was the virtually unexplored and irreplaceable collection of Johann Mattheson's manuscripts, some of which were returned in 1989–90. Fortunately, the private collection of about 300 printed music editions and 25 theoretical studies which Kantor Selle had given the Stadtbibliothek in 1659 and 1663 survived. In 1956 the library was able to buy the rest of the Chrysander library: about 3800 volumes of printed music and autographs from the 18th and 19th centuries, which Chrysander had acquired between 1875 and 1901. In 1958, on the initiative of Kurt Richter, the library began to build up a Brahms archive, which contains some valuable autographs saved from the prewar collection and new purchases. The music library, part of the Hamburger Öffentliche Bücherhallen, was founded in 1915 as the Öffentliche Musikalien Ausleihe. The Hamburger Musikbibliothek is one of the largest of its kind in Germany.

The first Hamburg musicologist was Johann Mattheson, and modern musicology was first represented in Hamburg by Chrysander and Arrey von Dommer. When the University of Hamburg was founded (1919) there was a musicology department in the Phonetisches Institut, and after 1945 it was enlarged and became independent. Hans Hoffmann and Hans-Joachim Therstappen were connected with the early phase; in 1956 an extraordinary professorial chair was founded for Heinrich Husmann. He was assisted by Fritz Feldmann, who taught principally at the Staatliche Hochschule für Musik. Hans Hickmann joined the department in 1958 as an ethnomusicologist. On the appointment of Georg von Dadelsen in 1960 the chair became a regular one, and the department has included Constantin Floros (1972–95), H.J. Marx (from 1973), Vladimir Karbusicky (1976–90), Wölfgang Dömling (from 1977), Albrecht Schneider (from 1983), Peter Petersen (from 1985) and Helmut Rösing (from 1994).

BIBLIOGRAPHY

GENERAL

MGG1 (H. Becker); *MGG2* (K. Stephenson, H.J. Marx and J. Neubacher); *SmitherHO*, iii

J. Sittard: *Geschichte des Musik- und Concertwesens in Hamburg* (Altona and Leipzig, 1890/*R*)

E. Krause: *Das Konservatorium der Musik in Hamburg* (Hamburg, 1898)

C. Schwenke: *Erinnerungen* (Hamburg, 1901)

H. Chevalley: *Hundert Jahre Hamburger Stadt-Theater* (Hamburg, 1927)

K. Stephenson: *Hundert Jahre Philharmonische Gesellschaft in Hamburg* (Hamburg, 1928)

L. Krüger: *Die hamburgische Musikorganisation im 17. Jahrhundert* (Strasbourg, 1930/*R*)

K. Stephenson: *Andreas Romberg: ein Beitrag zur hamburgischen Musikgeschichte* (Hamburg, 1938)

H. Becker: 'Die frühe hamburgische Tagespresse als musikgeschichtliche Quelle', *Beiträge zur hamburgischen Musikgeschichte*, ed. H. Husmann (Hamburg, 1956), 22–45

H. Becker: 'Hamburg als Musikstadt', *40. Deutsches Musikfest in Hamburg* (Hamburg, 1965), 169–202
G. Hellwig: *Joachim Tielke, ein Hamburger Lauten- und Violenmacher der Barockzeit* (Frankfurt, 1980)
Zündende Lieder – verbrannte Musik: Folgen des Nationalsozialismus für Hamburger Musiker und Musikerinnen, Hamburg, Nov–Dec 1988 (Hamburg, 1988, 2/1995) [exhibition catalogue]
M.-A. Dittrich: *Hamburg: historische Stationen des Musiklebens mit Informationen für den Besucher heute* (Laaber, 1990)
L. Lesle, ed.: *Zwischen Notenhälsen und Tonköpfen: 75 Jahre Musikbibliothek Hamburg* (Herzberg, 1990)
R. von Zahn: *Musikpflege in Hamburg um 1800: der Wandel des Konzertwesens und der Kirchenmusik zwischen dem Tode Carl Philipp Emanuel Bachs und dem Tode Christian Friedrich Gottlieb Schwenkes* (Hamburg, 1991)

CHURCH AND ORGAN MUSIC

J. Birke: 'Zur Geschichte der Passionsaufführungen in Hamburg bis zum Tode des Kantors Thomas Selle', *Zeitschrift des Vereins für hamburgische Geschichte*, xliv (1958), 219–32
H. Leichsenring: *Hamburgische Kirchenmusik im Reformationszeitalter* (Hamburg, 1982)
F. Gable: 'St Gertrude's Chapel, Hamburg, and the Performance of Polychoral Music', *EMc*, xv (1987), 229–41
H.J. Busch: 'Die Arp-Schnitger-Orgel der Hauptkirche St. Jacobi zu Hamburg', *Ars organi*, xli (1993), 156–61
J. Kremer: *Das norddeutsche Kantorat im 18. Jahrhundert: Untersuchungen am Beispiel Hamburgs* (Kassel, 1995)
H. Reinitzer, ed.: *Die Arp Schnitger-Orgel der Hauptkirche St. Jacobi in Hamburg* (Hamburg, 1995)
L. Lesle: 'Kantorenmusik - herrlich und wohlbestallt: 500 Jahre Kirchenmusik in Hamburg', *Musik und Kirche*, lxviii (1998), 336–9

OPERA

E.O.T. Lindner: *Die erste stehende deutsche Oper* (Berlin, 1855)
W. Kleefeld: 'Das Orchester der Hamburger Oper 1678–1738', *SIMG*, i (1899–1900), 219–89
W. Schulze: *Die Quellen der Hamburger Oper 1678–1738* (Hamburg, 1938)
H.C. Wolff: *Die Barockoper in Hamburg 1678–1738* (Wolfenbüttel, 1957)
A.D. McCredie: *Instrumentarium and Instrumentation in the North German Baroque Opera* (diss., U. of Hamburg, 1964)
I. Scharberth: *Musiktheater mit Rolf Liebermann: der Komponist als Intendant* (Hamburg, 1975)
G.J. Buelow: 'Opera in Hamburg 300 Years Ago', *MT*, cxix (1978), 26–8
G. Jaacks, ed.: *300 Jahre Oper in Hamburg 1678–1978* (Hamburg, 1978)
H.J. Marx: 'Geschichte der Hamburger Barock Oper: ein Forschungsbericht', *HJbMw*, iii (1978), 7–34
K. Zelm: 'Die Sänger der Hamburger Gänsemarkt-Oper', *HJbMw*, iii (1978), 35–73
H.J. Marx: 'Politische und wirtschaftliche Voraussetzungen der Hamburger Barockoper', *Die frühdeutsche Oper und ihre Beziehungen zu Italien, England und Frankreich* [Hamburg 1978], ed. M. Ruhnke, *HJbMw*, v (1981), 81–8
W. Braun: *Vom Remter zum Gänsemarkt: aus der Frühgeschichte der alten Hamburger Oper 1677–1697* (Saarbrücken, 1987)
M.W. Busch and P. Dannenberg, eds.: *Die hamburgische Staatsoper 1678–1988* (Zürich, 1988)
H.J. Marx and D. Schröder: *Die Hamburger Gänsemarkt-Oper 1678–1748: Katalog der Libretti* (Laaber, 1995)
D. Schröder: *Zeitgeschichte auf der Opernbühne: die Hamburger Gänsemarktoper im Dienst von Politik und Diplomatie* (Göttingen, 1997)

SPECIFIC COMPOSERS

H. Miesner: *Philipp Emanuel Bach in Hamburg* (Heide, 1929/*R*)
I. Scharberth: 'Gustav Mahlers Wirken am Hamburger Stadttheater', *Mf*, xxii (1969), 443–56
K. Zelm: *Die Opern Reinhard Keisers: Studien zur Chronologie, Überlieferung und Stilentwicklung* (Munich, 1975)
E. Klessmann: *Telemann in Hamburg 1721–1767* (Hamburg, 1980)
M. Ruhnke: 'Telemanns Hamburger Opern und ihre italienischen und französischen Vorbilder', *Die frühdeutsche Oper und ihre Beziehungen zu Italien, England und Frankreich* [Hamburg 1978], ed. M. Ruhnke, *HJbMw*, v (1981), 9–27
H.J. Marx: *Johann Mattheson (1681–1764): Lebensbeschreibung der hamburger Musikers, Schriftstellers und Diplomaten* (Hamburg, 1982)
K. Hofmann: 'Johannes Brahms in Hamburg', *Brahms und seine Zeit* [Hamburg 1983], ed. C. Floros, H.J. Marx and P. Petersen, *HJbMw*, vii (1984), 21–32
Händel und Hamburg, Staats- und Universitätsbibliothek Hamburg Carl von Ossietsky (Hamburg, 1985) [exhibition catalogue]
B.D. Stewart: *George Philipp Telemann in Hamburg: Social and Cultural Background and its Musical Expression* (diss., Stanford U., 1985)
K. Hofmann: *Johannes Brahms und Hamburg: neue Erkenntnisse zu einem alten Thema* (Reinbek, 1986)
S.L. Clark: 'C.P.E. Bach and the Tradition of Passion Music in Hamburg', *EMc*, xvi (1988), 533–41
W. Maertens: *G.Ph. Telemanns sogenannte hamburger Kapitainsmusiken (1723–1765)* (Wilhelmshaven, 1988)
L. Lesle: 'Passion für Passionen: das Hamburger "Telemann-Projekt"', *Musik und Kirche*, lxv (1995), 114–15
V. Karbusický: *Mahler in Hamburg: Chronik einer Freundschaft* (Hamburg, 1996)
H.C. Worbs: 'Hundert Jahre Hamburger Mahler-Rezeption', *Gustav Mahler: "Meine Zeit wird kommen!" Aspekte der Gustav Mahler-Rezeption* (Hamburg, 1996), 25–59
B. Schabbing: *Gustav Mahler als Konzertdirigent in Hamburg* (diss., U. of Hamburg, 1997)

HEINZ BECKER/LUTZ LESLE

Hamburg, Jeff (*b* Philadelphia, 12 Nov 1956). American composer. He studied acoustics and composition at the University of Illinois (1975–8), continuing his studies at the Royal Conservatory in The Hague with Louis Andriessen (1978–84). Hamburg's music is steeped in Jewish culture but does not follow in the footsteps of his traditional musical education. Its fluent and vigorous idiom, whether lyrical or terse, may be inspired by multifarious Jewish musical 'dialects' from the diaspora, yet it manifests a profoundly personal texture in the way its harmonies move between tonality and modality, and in the use of an abundance of musical gestures with precision and of a lush, colouristic pallette. Voices and language predominate, and melodic lines, particularly those for the solo voice, are often characterized by the inflections of folk music. Yiddish history and poetry inform much of his work. His chamber opera *Esther* is based on the biblical story, and the moving song cycle *Zey ...* traces events in modern Jewish history. Another song cycle, *Wine, Love and Death*, is set to texts by the medieval Jewish poets Samuel Ha-Nagid and Moses Ibn Ezra. Hamburg's translation of *The Apollonian Clockwork: on Stravinsky*, by Elmer Schönberger and Louis Andriessen, was published in 1989.

WORKS
(*selective list*)

Stage: Esther (chbr op, 4, Hamburg, after Bible: *Esther*), 1993
Song cycles: Zey ... [They ...] (Z. Landau, M. Leib, J. Ha-Levy), S, fl, cl, b cl, hp, str, 1994; Wine, Love and Death (S. Ha-Nagid, M. Ibn Ezra), S, accdn, vc, 1997
Orch: Sym., E♭, 1982, rev. 1983; Partus, 1989; Schuykill, str, 1995; Klezmania, str, 1998; David, 5 psalms for wind orch, 1999
Chbr and solo inst: Passacaglia, 3 rec (amp), 1983; Yod, sax, sax/pic, trb, vn, db, pf, perc, 1986; The Golem, 5 sax, 5 tpt, 4 trbn, db, pf, drum kit, 1994; Rapide, 1995

Principal publisher: Donemus

BIBLIOGRAPHY

S. Levy: 'Joodse inspiratie in moderne composities', *Levend joods geloof*, xliii/6 (1997), 20–21
J. van der Heiden: 'Het Kol Nidrei in composities van Beethoven, Bruch, Schoenberg en Hamburg', *Mens en Melodie*, liii/9 (1998), 340–44

FRANS VAN ROSSUM

Hamburger, Paul (*b* Vienna, 3 Sept 1920). British pianist and musicologist of Austrian birth. He studied at the Vienna Music Academy (1932–8) with Berta Jahn-Bear and at the RCM with Frank Merrick (1941–2), then privately with Franz Osborn. He made his début in Vienna in 1936 playing Beethoven's First Piano Concerto. In 1949 he took part in the Proms première of Malcolm Arnold's Piano Concerto for four hands (with Helen Pyke). He was coach with the English Opera Group (1952–6) and with Glyndebourne (1956–62). For the BBC he was staff accompanist (1962–76) and a music producer (1976–81). At the BBC and in public recitals he regularly partnered, among others, Heather Harper, Janet Baker, Elisabeth Söderström, Thomas Hemsley, Max van Egmond and Yfrah Neaman, displaying acute musical perception and scholarship, and formed two-piano ensembles with Helen Pyke and Liza Fuchsova. Hamburger took part in first performances of works by Robin Holloway, Phyllis Tate, Christopher Headington and others. Latterly he was professor of singing and accompanying at the GSM and conducted regular seminars for singers and accompanists. He frequently gave talks on interpretation on BBC Radio and contributed chapters to symposia on Britten, Chopin and Mozart.

ALAN BLYTH

Hamburger, Povl (*b* Copenhagen, 22 June 1901; *d* Copenhagen, 20 Nov 1972). Danish musicologist. He was taught music by S. Rung-Keller, Anders Rachlew and Thomas Laub (whose biographer he became), took the organ examination at the Royal Danish Conservatory of Music (1921) and studied musicology at Copenhagen University (MA 1928). After serving as choirmaster at Holmens Church in Copenhagen (1925–44), he was organist and choirmaster of Dyssegårds Church (1944–72); he also worked as music critic for the newspaper *Politiken* (1929–42). He taught music at the Royal Institute for the Blind (1940–60) and in 1945 began to teach at the musicology institute of the University of Copenhagen, where he was subsequently appointed lecturer (1951–72) and from where he received the doctorate in 1955 with a dissertation on harmonic theory. He was a dedicated teacher and wrote a number of widely used teaching manuals on music history, harmony and counterpoint. His *Studien zur Vokalpolyphonie* (1956; 1964–5) supplement and revise Jeppesen's exposition of Palestrina's contrapuntal style. He edited a revised second edition (1940) of the *Illustreret musikleksikon* by Panum and Behrend (later superseded by his *Aschehougs musikleksikon*, 1957–8) and various collections of early organ and choral music. He also composed liturgical organ music, songs and choral pieces, of which several have achieved wide popularity and become part of the traditional national song repertory. In 1971 the Festschrift *Elleve kortere musikhistoriske og musikteoretiske bidrag tilegnet Dr. phil. Povl Hamburger* (Copenhagen, 1971) was published to mark his 70th birthday.

WRITINGS

'Eine Gagliarda von Ciprian de Rore?', *ZMw*, xi (1928–9), 444–6
'Die Fantasien in Emanuel Adriansens "Pratum musicum" (1600)', *ZMw*, xii (1929–30), 148–60
'Ein handschriftliches Klavierbuch aus der ersten Hälfte des 17. Jahrhunderts', *ZMw*, xiii (1930–31), 133–40
Marcussen og søn, orgelbyggeri 1806–1931 (Copenhagen, 1931)
Bibliografisk fortegnelse over Thomas Laubs litteraere og musikalske arbejder (Copenhagen, 1932)
Musikens historie (Copenhagen, 1936–7, 4/1966)
with H. Godske-Nielsen: *Harmonilaere* (Copenhagen, 1939/*R*)
ed.: H. Panum and W. Behrend: *Illustreret musikleksikon* (Copenhagen, 2/1940)
with H. Godske-Nielsen: *Modulationslaere* (Copenhagen, 1941)
Thomas Laub: hans liv og gerning (Copenhagen, 1942/*R*)
Koralharmonisering i kirketoneart (Copenhagen, 1948; Eng. trans., 1966)
Harmonisk analyse (Copenhagen, 1950)
'The Ornamentations in the Works of Palestrina', *AcM*, xxii (1950), 128–47
Subdominante und Wechseldominante: eine entwicklungsgeschichtliche Untersuchung (diss., U. of Copenhagen, 1955; Copenhagen, 1955)
Koncertfører (Copenhagen, 1956)
Studien zur Vokalpolyphonie (Copenhagen, 1956); pt.ii in *DAM*, iv (1964–5), 63–89
ed.: *Aschehougs musikleksikon* (Copenhagen, 1957–8)
Tjaikovskij som symfoniker (Copenhagen, 1962)
'Akkordtone eller gennemgangstone', *DAM*, v (1966–7), 11–28
'Reprise-behandlingen i den Schubert'ske lied', *DMt*, xlii (1967), 163–7, 196–202
'Tempoproblemer i baroktidens orgelmusik', *Dansk kirkemusikertidende*, lxiv/5 (1968), 5–10
'Über die Vorbereitung und die Auflösung der Synkopendissonanz im 16. Jahrhundert', *DAM*, vi (1968–72), 67–70
'Det dobbelttydige kontrapunkt', *DMt*, xlv (1970), 5–9
Kontrapunkt: instrumentalpolyfoni (Copenhagen, 1970)
'Über die Instrumentalstücke in dem Lautenbuch des Petrus Fabricius', *Festskrift Jens Peter Larsen*, ed. N. Schiørring, H. Glahn and C.E. Hatting (Copenhagen, 1972), 35–46

JOHN BERGSAGEL

Hamburger Cithrinchen (Ger.). *See* CITHRINCHEN.

Hamdaouia, Hajja (*b* Casablanca, *c*1940). Moroccan singer. She began her career in the tradition of the *shīkhāt* (women performers of song and dance). In the 1950s she was among the first *shīkhāt* to appear on the radio when she joined the radio troop of al-Ḥbīb al-Kedmīr, which included the famous singer Bouchaib al-Bidaoui. Thereafter she performed regularly in cabarets in Morocco, Algeria and Tunisia. She rose to popularity in the late 1960s through performances in cabarets in Casablanca and Rabat as well as broadcasting and recording. Her major innovation was the use of a large, all-male orchestra to accompany the songs of the *'āita* genre. An *'āita* singer is typically accompanied by one male violinist and a small ensemble of women playing the *ta'rīja* (small goblet drum), the *bandīr* (frame drum) and the *nwaqset* (finger cymbals). Hamdaouia's orchestra included the *'ūd* (lute), the *nay* (flute), several *kamanja* (violins), the *ṭār* (tambourine) and the *darbukka* (goblet drum) and played arrangements by the composer Maati el-Bidaoui. It was provocative for a classical orchestra of this type, with its connotations of sophistication, to be fronted by a *shīkha* with a *bandīr*, a virtual icon of low morals. Hamdaouia drew her songs from the compositions of violinist Maréchal Kibbo and from the standard repertory of *'āita*; improvisation of lyrics is valued in this genre and she was noted for the clever way she inserted new texts into existing songs.

BIBLIOGRAPHY
AND OTHER RESOURCES

A. Benabdeljalil: 'Al-mūsīcā al-sha'biyya al-maghribiyya' [Moroccan popular music], *al-Funūn* [Rabat], v/1 (1978), 48–71
Trois Cheikhates Mythiques du Maroc: Hajja Hamdaouia– Fatna Bent El Hocine – Sabak Hosni, Barbès Café 4, Night and Day BAC 104 (*c*1999)

TIMOTHY D. FUSON

Hämeenniemi, Eero (*b* Valkeakoski, 29 April 1951). Finnish composer. He studied with Paavo Heininen at the

Sibelius Academy in Helsinki (diploma 1978), Boguslaw Schäffer in Kraków and Donatoni in Siena, before spending a year in the USA at the Eastman School of Music, where he studied with Schwantner. He was, in 1977, one of the founding members of the Ears Open society, but soon distanced himself from their starting-point, which was the mainstream of Central European modernism. In the USA he became acquainted with the pitch class set theory, on which he is the author of a textbook. Since travelling to India, where he now stays yearly for a couple of months, his main interests have been the Karnatik music of South India as well as improvisation (often with Indian musicians and dancers) and jazz. Between 1982 and 1998 he taught music theory and composition at the Sibelius Academy. He now concentrates on composing and performing on the piano with his Nada ensemble, which consists of both classical and jazz musicians.

Hämeenniemi is primarily a composer of orchestral and instrumental chamber music, in a freely chromatic, lyrical style. Motives, melodies and chords, the basic elements of his music, form a network of intertextual references and layered structures, as exemplified in the two symphonies (1983, 1988) and the ballets *Loviisa* (1986) and *Leonardo* (1988). In the 1990s he began to adopt elements from outside Western art music, and they became an organic part of his language without any abrupt change of style. His melodies, embedded in a freely chromatic harmony, are based on stepwise motion, spiced by 7ths and augmented 4ths. Tonal poles are created and maintained by techniques such as sustained bass notes and octave doublings, but functional tonality is seldom used, except in the jazz pieces. The influence of South Indian music is first apparent in works such as *Darshan* for flute and strings (1990); here he employs a kind of *rāga* principle, in so far as there are a number of fixed pitches which in turn involve specific types of melodic movement. In his works based on improvisation (the big band pieces, the Chamber Concerto of 1997, etc.) musicians are given a scale, its tonal hierarchy, and instructions concerning characteristic patterns on which to improvise. The blending of European and South Indian traditions increased in the 1990s and reaches its fulfilment in *Lintu ja tuuli* ('The Bird and the Wind', 1994) for soprano, strings and Indian classical dancers, realized in co-operation with the choreographer Shobana Jeyasingh, as well as in *Layapriya* (1996) for South Indian percussionists and orchestra.

WORKS
(*selective list*)

Stage: Loviisa (ballet, 2, H. Wuolijoki, choreog. T. Kitti), 1986; Leonardo (ballet, 2, P. Saisio, choreog. Kitti), 1992; Kahdeksas sinfonia [The 8th Sym.] (incid music, H. Virtanen), str qt, 1994; Lintu ja tuuli [The Bird and the Wind], 5 Songs of Birth and Death (Finnish folk poems, ancient Indian texts), S, str, 2 Indian classical dancers, 1994

Orch: ...vain maa ja vuoret [... only the Earth and Mountains], 1981; Sym., 1983; Soitto [The Playing], 1984; Dialogi, pf, orch, 1985; Music from Loviisa, 1987; Sym., 1988; Vn Conc., 1991; Karnatika, 1995; Layapriya, South Indian perc players, orch, 1996; Tpt Conc., 1997; For Poets and Dancers, str, 1988

Inst, ens: Duo I, fl, vc, 1976; Aria, hn, 1978; Efisaes, pf, 12 solo str, 1983; Canterai?, fl, 1983; Sonata, cl, pf, 1984; Str Qt, 1989; Darshan, fl, 12 solo str, 1990; Str Qt, 1994; Tuulitanssit [The Dances of the Wind], str, 1994; Valkalam, 2 viols, hpd, 1996; 3 Nocturnes, cl, vc, pf, 1996; DaDaDiDi, jazz drummer, str qt, 1997; Chbr Conc., 1997

Vocal: The Pillow Book (Sei Shonagon, trans. I. Morris), S, pf, 1979; 3 Songs from Loviisa, Mez, orch, 1985; Rakentaja [The Builder], TTBB, 1987; Nattuvanar, TTBB, 1993; Lintulaulut [The Songs of the Bird], S, str, 1994

Big band: From a Book I Haven't Read, 1993; From Navarasa, 'The Nine Moods', 1993

BIBLIOGRAPHY

AB0 – johdatus uuden musiikin teoriaan [AB0 – an introduction to the theory of new music] (Helsinki, 1982)

R. Nieminen: 'Inter National: Eero Hämeenniemi at Home and Abroad', *Finnish Music Quarterly*, iv/3 (1988), 3–15

Tekopalmun alla (Tampere, 1993)

M. Heiniö: *Aikamme musiikki* [Contemporary music], Suomen musiikin historia [The history of Finnish music], iv (Helsinki, 1995)

K. Korhonen: *Finnish Composers since the 1960s* (Jyväskylä, 1995)

JUHANI NUORVALA (text), ILKKA ORAMO (work-list and bibliography)

Hamel, Margarete. *See* SCHICK, MARGARETE.

Hamel, Marie-Pierre (*b* Auneuil, Oise, 24 Feb 1786; *d* Beauvais, 25 July 1879). French organ building consultant and writer. An amateur organ builder from his youth (he was by profession a court judge), he oversaw and probably participated actively in the monumental organ project at Beauvais Cathedral (1826–8) by the Belgian builder Cosyn, and gained a reputation for knowledge and integrity in evaluating organ construction and restoration. In Beauvais he participated in the founding of the Société Philharmonique in 1825 and of the Société Académique in 1841 (he was vice-president from 1854 until his death). He was appointed a member of the Commission des Arts et Edifices Religieux and wrote official reports in this capacity, one of which, for Ste Marie-Madeleine in Paris, was published in 1846. His major work, however, was a revised and expanded edition of Bédos de Celles' mid-18th-century treatise, in the form of the much cited *Nouveau manuel complet du facteur d'orgues* (Paris, 1849, 2/1903), consisting of three volumes of text and one of plates.

GUY OLDHAM/KURT LUEDERS

Hamel, Peter Michael (*b* Munich, 15 July 1947). German composer. Between 1965 and 1970 he studied composition with Büchtger and Bialas at the Munich Musikhochschule, as well as musicology (with Georgiades and Dahlhaus), sociology and psychology at Munich University and Berlin Technical University. From 1969 to 1974 he worked with Riedl (on intermedia projects), Morton Feldman, Luc Ferrari and Carl Orff. Between 1984 and 1992 he studied musical phenomenology and orchestration with Celibidache, who conducted the first performance of his symphony *Die Lichtung* (1985–7) in 1988. Hamel taught composition at Graz Hochschule für Musik from 1993 to 1997, before assuming a similar post at the Hochschule für Musik und Theater, Hamburg. He was the recipient of the Munich arts prize in 1988–9 and the Carl Orff prize in 1994–5.

In 1970, with five other musicians, Hamel founded the intercultural and pancultural improvisation group Between, an ensemble devoted to his fundamental concept of music as an expressive medium that tries to override distinctions between different cultures and styles. He has pursued this aim more intensively since 1972, exploring non-European music, especially of East Asia. He has spent several long periods in India studying traditional music, singing and breathing techniques. These experiences, as well as the influence of Jean Gebser's writings, have

enabled Hamel to formulate his ideal of 'integral music', a union of mental, mythical and magical consciousness. Both his book *Durch Musik zum selbst* (Berne, 1976) and his part in founding the Freies Musikzentrum München (1978), where social work, music education, music therapy and ethnic musics are all brought together, illustrate his devotion to broadening Eurocentric musical horizons. Since the early 1980s he has been intensively involved with music theatre and the exploration of microintervals, seeking an amalgam of spirituality and socio-political action within music, which for him is the way to integral consciousness.

WORKS
(*selective list*)

Stage: Ein Menschentraum (musical theatre), 1979–80; Kassandra: Starrend von Zeit und Helle (musical theatre), 1984–6; Radio Sehnsucht (songoper), 1990; Die Endlösung (chbr musical theatre, radio op), 1993–6

Orch: Dharana, 1972; Diaphainon, 1973–4; Gestalt, 1980; Gralbilder, 1981–2; Semiramis, 1983; Die Lichtung, sym., 1985–7; Lichtung, sym. suite, 1985; Vn Conc., 1986–9; Stufen, pf, orch, 1994

Chbr and solo inst: Mandala, prep pf, 1972; Str Qt no.1, 1980; Str Qt no.2, 1985–6; Aus Claras Tagebuch, vn, pf, 1987; Str Qt no.3, 1991–3

With tape: Maitreya, orch, tape, 1974; Integrale Musik, chorus, insts, tape, 1976

Principal publishers: Accent, Bärenreiter, B. Schott's Söhne

WRITINGS

Durch Musik zum Selbst: Wie man Musik neue erleben und erfahren kann (Berne, 1976)
'Autobiographisches: Versuch einer Zwischenbilanz', *NZM*, Jg.140 (1979), 22–4
'Kontemplative Musik', *NZM*, Jg.140 (1979), 590–93
'Let it Play', *NZM*, Jg.142 (1981), 452–5
'Harmonikales Denken', *Hindemith-Jb*, x (1981), 32–42
'Verstummen oder Stille', *MusikTexte*, ix (1985), 37–40
'Ein neuer Ton. Musik der Dauer – Musik der Stille: Begegnungen mit ethnischer Kunstmusik', *Positionen*, xii (1992), 20–23

BIBLIOGRAPHY

T. Timmermann: 'Musik durch Selbsterfahrung: Gedanken von und über den Komponisten Peter Michael Hamel', *MusikTexte*, iv (1984), 14–18
N.J. Schneider: 'In memoriam Jean Gebser: "Diaphainon" von Peter Michael Hamel', *Melos*, l (1988), 56–80
U. Stranz: 'Über Peter Michael Hamel', *Jb der Bayerischen Akademie der schönen Künste* (Munich, 1988), 477–500
P.N. Wilson: 'Die Ratio des Irrationalismus', *Die Musik der achtziger Jahre*, ed. E. Jost (Mainz, 1990), 62–77
F. Helfrich: *Zwischen den Welten: zum Komponieren von Peter Michael Hamel* (Saarbrücken, 1999)

STEFAN FRICKE

Hamelin, Marc-André (*b* Montreal, 5 Sept 1961). Canadian pianist and composer. He studied with Yvonne Hubert (a Cortot pupil) in Montreal before further studies in the USA with Harvey Weedon and Russell Sherman. In 1985 he won first prize in the Carnegie Hall International American Music Competition. He made his London recital début, performing Schumann's *Carnaval* and the Alkan Concerto, at St John's, Smith Square, in 1992, gave three Wigmore Hall programmes devoted to Romantic virtuoso music in 1994, and made his Berlin recital début in 1998. Although especially associated with modern music, his repertory is exceptionally extensive. Hamelin has performed and recorded music by Sorabji, Stefan Wolpe, William Bolcom, Rzewski, Sophie-Carmen Eckhardt-Gramatté (the six piano sonatas), Ives, Maurice Wright and Villa-Lobos, as well as Liszt, Godowsky, Alkan, Medtner and Skryabin (the complete sonatas of the two last-named composers). He has also recorded a recital of cabaret songs by Schoenberg, Britten, Bolcom and others with his wife, the American soprano Jody Applebaum. His performances are notable for their mastery of the most outlandish difficulties. A talented composer and arranger, Hamelin has written works which take virtuoso pianism to its limit, for example a series of canonic studies on Liszt's *La campanella* and an arrangement of all three of Chopin's A minor études.

BRYCE MORRISON

Hamelle. French firm of music publishers. It was founded by Julien Hamelle (*d* 1917) in 1877 when he took over the business of J. Maho (founded 1851) in the boulevard Malesherbes, Paris. The firm specializes in 19th-century French repertory, particularly piano, vocal and instrumental music. It published some of the early works of Saint-Saëns, Franck, d'Indy and Debussy as well as many works by Widor and, more especially, Fauré (virtually everything up to op.85); in 1995 it published the 1893 version of Faure's Requiem in an edition by J.-M. Nectoux and Roger Delage. In 1993 the firm was taken over by Alphonse Leduc.

ALAN POPE

Hamerik [Hammerich]. Danish family of musicians.

(1) **Asger Hamerik** [Hammerich] (*b* Frederiksberg, nr Copenhagen, 8 April 1843; *d* Frederiksberg, 13 July 1923). Composer, conductor and teacher. He was the son of the Rev. Frederik Hammerich, professor of church history at the University of Copenhagen, and was related on his mother's side to the Horneman and Hartmann families, hence to most of the leading musicians in Denmark at that time (including Gade and Winding) and his contact with them gave his own musical gifts early encouragement. From 1859 to 1862 he studied music theory with Gottfred Matthison-Hansen and the piano with Haberbier and received help in composition from Gade and Hartmann. Performances of his compositions followed at once – the ballade *Roland* (1859) and an unidentified orchestral work (1860). In 1862, after a brief stay in London, he went to Berlin, where he became a piano and conducting pupil of Bülow. At the outbreak of hostilities between Germany and Denmark in 1864 he left Berlin and, declining Wagner's invitation to Munich, went to Paris, changed the spelling of his name from the Germanic Hammerich to Hamerik and, according to Bülow, became a pupil of Berlioz. (He later claimed to have been Berlioz's only pupil; it appears, at least, that he enjoyed a privileged relationship, being much encouraged and helped by him.) In 1865 excerpts from his first opera *Tovelille* op.12 were performed in concert at the Salle Pleyel, and during a brief stay in Stockholm in the same year he composed a *Frihetshymne* to celebrate the revision of the Swedish constitution. His *Hymne de la paix*, for chorus and a large orchestra (including two organs, 14 harps and four sets of bells), was warmly received at the Paris Exhibition of 1867, at which he sat on the music jury with Rossini and Auber. When Berlioz died in 1869 Hamerik left Paris and went to Italy, where his third opera, *La vendetta* op.20, was composed and produced.

During this time Hamerik's abilities as a conductor also attracted attention, and early in 1871 he was invited to go to the USA as the director of the conservatory of the Peabody Institute in Baltimore. During his 27 years in this capacity he exerted an important influence on American musical life. He became an exponent of Scandinavian

Romanticism and during the next five years wrote his five *Nordische Suiten*, based on Scandinavian folk melodies. These were followed by a series of six symphonies which, like the suites and the Requiem op.34, were first performed in Baltimore. His last significant work was the Choral Symphony op.40 (1898) which, to his own text in three parts dealing with life, death and resurrection, is the culmination of the spiritual development revealed in his large-scale choral music and of his development as a symphonist; it also marked his farewell to the USA. After a conducting tour of Europe he settled in Copenhagen in May 1900; during the latter part of his life he composed little and assumed no leading role in Danish musical life. Hamerik seems never to have been properly appreciated by the Danish public, but despite his association with Berlioz, whose influence is apparent in his orchestral technique and in his adaptation of a kind of idée fixe technique in his symphonies, and despite his long stay in the USA, Hamerik's Danishness remains evident and his symphonies constitute an important chapter in the history of the genre in Denmark between those of Gade and Nielsen.

WORKS

works with opus number not necessarily published

STAGE

Tovelille, opera, op.12, 1863–5, excerpts perf. Paris, Salle Pleyel, May 1865, vs (Copenhagen, *c*1865), excerpts (Copenhagen, *c*1870)

Hjalmar och Ingeborg (op, L. Josephsson), op.18, 1868

La vendetta (op, 1, Hamerik), op.20, Milan, Dec 1870 (Milan, *c*1870)

Den rejsende (comic op, 1, Hamerik), op.21 (Vienna, 1871)

ORCHESTRAL AND CHAMBER

5 Nordische Suiten: C, op.22 (Leipzig, 1872); g, op.23 (Offenbach, ?1873); a, op.24 (Offenbach, 1874); D, op.25 (Leipzig, *c*1875); A, op.26 (Offenbach, 1877)

8 syms.: Sym., c, 1860, op.3, unnumbered and unpubd; no.1 'Poétique', F, op.29 (Offenbach, 1881); no.2 'Tragique', c, op.32 (Offenbach, 1883); no.3 'Lyrique', E, op.33 (Offenbach, 1885); no.4 'Majestueuse', C, op.35 (Offenbach, 1889); no.5 'Sérieuse', g, op.36 (Leipzig, 1891); no.6 'Spirituelle', G, str orch, op.38 (Leipzig, 1897); no.7 'Choral', Mez, chorus, orch, op.40 (Leipzig, 1898), rev. 1901–6

Ov., 'Gurre', op.7, *c*1860; Jødisk trilogi, op.19 (Leipzig, 1868); Concert-Romanze, vc, orch, op.27 (Offenbach, 1879); Oper ohne Worte, op.30, ?1882; Folkevise med variationer, str orch, hp, op.41 (1912)

Pf Qnt, c, op.6, *c*1860, *DK-Kk*; 4 praeludier, org, op.39a

CHORAL

Frihetshymne, chorus, large orch, op.16, 1865; Hymne de la paix, soloists, chorus, large orch, op.17, 1867; Maientanz, female vv, small orch, op.28, *c*1880 (Berlin, 1881); Christliche Trilogie, Bar, chorus, orch, op.31 (Leipzig, 1882); Requiem, A solo, chorus, orch, op.34, 1887 (Offenbach, 1895); Erntetanz, female vv, orch, op.37 (Leipzig, 1895)

BIBLIOGRAPHY

DBL (E. Abrahamsen)

H. von Bülow: 'Skandinavische Concertreiseskizzen', *AMz*, ix (1882), 143ff; repr. in *Hans von Bülow: Briefe und Schriften*, iii (Leipzig, 1896), 408–37

G. Lynge: *Danske Komponister i det 20. aarhundredes begyndelse* (Århus, 2/1917)

K. Ribers: 'Asger Hamerik in memoriam', *Musik*, vii (1923), 108–10, 117–21, 132–7

R. Hove: 'Asger Hamerik: en dansk symphoniker', *Nordisk musikkultur*, vi (1957), 105–111

(2) Angul Hammerich (*b* Copenhagen, 25 Nov 1848; *d* Frederiksberg, nr Copenhagen, 26 April 1931). Music historian, brother of (1) Asger Hamerik. He studied the cello with Rüdinger, later with Neruda, and the piano and theory with C.F.E. Horneman. Despite his interest in music he took a degree in political science at the University of Copenhagen (1872) and worked for some years in a government department. In 1876 he began writing music reviews for a weekly paper *Naer og fjern* and later also for the *Illustreret tidende*. When, in 1880, he became music critic for *Nationaltidende* as well, he gave up his government job and devoted himself entirely to music. After research trips to Germany, France and Italy, he submitted to the University of Copenhagen a thesis on music and musicians at the court of Christian IV, based on pioneering archival studies, for which he was awarded the first doctoral degree in music history from a Danish university (1892). In 1896 he became the first reader in music history at the University of Copenhagen, a post he held until 1922.

Hammerich became interested in the history of instruments and published an essay on Scandinavian Bronze Age horns (1893) and a valuable description of the 1610 Compenius organ in the Frederiksborg Castle (1897). His initiative led to the founding of the Museum of the History of Music in Copenhagen (1897), of which he was director until his death and for which he produced a catalogue in 1909. In 1899 he published his fundamental study of Icelandic music, and in 1912 he revealed the existence of more ancient musical source material in Denmark in *Musikmindesmaerker fra Middelalderen i Danmark*, which contains a valuable collection of facsimiles. His essays on J.P.E. Hartmann include a study of the Danish national song *Kong Christian stod ved højen mast*. His last publication was a monograph on Danish medieval and Renaissance music. Hammerich's investigations and publications of the historical resources in Denmark and his reintroduction of the study of music into the university curriculum provided, together with the research of Thrane, Ravn and Hagen, the foundation for the modern development of musicology in Denmark.

WRITINGS

Musikforeningens historie 1836–1886 (Copenhagen, 1886)

Kjøbenhavns Musikkonservatorium 1867–1892 (Copenhagen, 1892)

Musiken ved Christian den Fjerdes hof (diss., U. of Copenhagen, 1892; Copenhagen, 1892)

Kammermusikforeningen 1868–1893 (Copenhagen, 1893)

'Studier over bronzelurerne i Nationalmusaeet i Kjøbenhavn', *Aarbøger for nordisk oldkyndighed og historie 1893*, 141; Ger. trans., *VMw*, x (1894), 1–32

'Et historisk orgel paa Frederiksborg Slot', *Tidsskrift for kunstindustri*, 2nd ser., iii (1897), 1

'Studier over islandsk musik', *Aarbøger for nordisk oldkyndighed og historie 1899*, 273–316; Ger. trans., *SIMG*, i (1899–1900), 341–71

Musikmindesmaerker fra middelalderen i Danmark (Leipzig, 1912; Eng. trans., 1912/*R*1975, as *Mediaeval Musical Relics of Denmark*)

J.P.E. Hartmann: biografiske essays (Copenhagen, 1916) [enlarged from article in SIMG, ii (1900–01), 455–76]

Kammermusikforeningen 1868–1918 (Copenhagen, 1918)

Dansk musikhistorie indtil ca.1700 (Copenhagen, 1921)

BIBLIOGRAPHY

DBL (N. Schiørring)

E. Abrahamsen: 'Angul Hammerich', *Københavns Universitets festskrift* (Copenhagen, 1931), 137

S. Sørensen: 'Das musikwissenschaftliche Studium in Dänemark seit 1870', *BMw*, xiv (1972), 109–32

(3) Ebbe Hamerik (*b* Copenhagen, 5 Sept 1898; *d* in the Kattegat, 11 Aug 1951). Composer and conductor, son of (1) Asger Hamerik. He was first taught theory and orchestration by his father, after leaving school in 1916.

During the following years he studied conducting with Frank van der Stucken and, after a remarkable début as a conductor in 1919, was appointed second *kapelmester* at the Royal Theatre in Copenhagen the same year. Dissatisfied with the lack of stimulating work in the theatre, however, he resumed his studies abroad in 1922 and returned to Copenhagen only in 1927 as conductor of the Musikforening. In this capacity he weighted his repertory towards modern music, including works by Bartók, Ravel, Falla, Reger, Kodály and Prokofiev. By this time he had also made a name for himself as a composer. His first opera, *Stepan*, had its première in Mainz in 1924, and the ballet *Dionysia* in Antwerp in 1927. During the years after the dissolution of the Musikforening in 1931, Hamerik continued to conduct in Denmark, notably with the Danish RSO and the Unge Tonekunstneres Orkester, and also in Austria and Germany. In 1939 he volunteered for service in the Finnish Winter War. After his return to Denmark in spring 1940, he had his greatest operatic success to date when he conducted the first performance of *Marie Grubbe* in the Royal Theatre in Copenhagen. From 1939 to 1943 he was guest conductor of the Danish RSO, but concentrated on composition from that time onwards. He frequently found inspiration for his music during solitary sea voyages, a passion which finally resulted in his death by drowning.

Opera and symphony were the two spheres in which Hamerik made his most substantial contribution to Danish music. He was the most important opera composer of his generation, and even though his success in Denmark was limited – two of his operas were given their premières abroad and his last, *Drømmerne*, was not produced until 23 years after his death – he remained preoccupied with the form throughout his life. His work ranged from a Danish national style of simple lyricism, as in *Marie Grubbe*, to the polytonal music drama of *Drømmerne*, where the text is spoken by actors and the orchestra has an illustrative function in preludes and interludes. As a composer of symphonies he found a personal solution for the problem of form created by the daunting example of Nielsen: his are short cantus firmus works, monothematic but in several movements, and cast in a contemporary orchestral polyphony that avoids stylistic pastiche in favour of closely knit orchestral writing of, at times, an almost eruptive power of expression. Hamerik's other works appear less substantial, though his Wind Quintet (1942) is important.

WORKS
(*selective list*)

Ops: Stepan (3, F. Nygaard), Mainz, 1925; Leonardo da Vinci (4, M. Moretti and C. Muzzi), 1930–32, Antwerp, 1939; Marie Grubbe (2, Nygaard, after J.P. Jacobsen: *Fru Marie Grubbe*), Copenhagen, 1940; Rejsekammeraten (9 scenes, K. Nielsen, after H.C. Andersen), Copenhagen, 1946; Drømmerne [Dreams], 1949 (11 scenes, Hamerik, after K. Blixen), Århus, 1974

Ballet: Dionysia (Bacchanale), Antwerp, 1927

Orch: Soranersuite, 1932; Quasi passacaglia e fuga, str, 1932; Orkestervariationer over et gammel-dansk motiv, 1933, rev. 1948; Sinfonie-ouverture, 1933; Sym. no.1 (Un cantus firmus: Sinfonia molto breve), 1937; Sym. no.2 (Cantus firmus ii: Sinfonia assai breve), 1947; Sym. no.3 (Cantus firmus iii: Sinfonia breve), 1947–8; Sym. no.4 (Cantus firmus iv: Una politonalitá per quintetto doppia ossia orchestra piccola), 1949; Sym. no.5 (Cantus firmus v: Sinfonia breve), 1949; Conc. molto breve, ob, orch, 1950

Vocal: 4 sange, op.1, 1916; 2 sange, op.4, 1918; Sommer, Bar, orch, 1921; Syv Sejler og Sømandssange, 1943; choral pieces

Chbr: 2 str qts, op.2, 1917; Str Qnt, 1932; Wind Qnt, 1942; Soloduo-trio, str trio, 1943

Kbd: Fantasi og fuge, op.3, pf, 1919; Praeludium og fuga, org, 1920; other pieces

Principal publisher: Engstrøm & Sødring

MSS in *DK-Kk*

BIBLIOGRAPHY

G. Lehrmann: 'Stepan', *DMt*, i (1925–6), 133–8

F. Nygaard: *Den virkelige Marie Grubbe* (Copenhagen, 1940)

V. Kappel: 'Ebbe Hameriks opera *Rejsekammeraten*', *DMt*, xxi (1946), 47–50

J. Hye-Knudsen: 'Ebbe Hamerik', *DMt*, xxvii (1951), 191–4

JOHN BERGSAGEL (1 and 2), NIELS MARTIN JENSEN (3)

Hamidov, Abdurahim (*b* Tashkent, 10 Aug 1952). Uzbek *dutār* player. From 1972 to 1977 he studied with Fakhriddin Sadyqov at the Tashkent State Conservatory and absorbed the traditions of the Fergana, Tashkent and Khorezm schools of *dutār* playing. He founded the *makom* instrumental ensemble at the Tashkent State Conservatory and developed the practice of ensemble performance of the *makom* repertory on instruments including the *nay*, the *ghidjak*, the *chang*, the *rubāb*, the *dutār*, the *qoshnay*, the *doira* and the *ṭanbūr*. His *dutār* playing displays mastery of several techniques of ornamentation including *kochirim* (melisma), *tolkinlatish* (vibrato), *molish* (long glissando from one tone to the next) and *kashish* (short glissando of a half-tone or a tone). He has written two books about Uzbek music.

BIBLIOGRAPHY
AND OTHER RESOURCES

Asie Centrale: les maîtres du dotar, AIMP VDE-735 (1993)

A. Hamidov: *Uzbek an'anavyi ijrochiligi hrestomatiyasy* (Tashkent, 1995)

Ouzbekistan: l'art du dotar, Ocora C 560111 (1997)

A. Hamidov: *Shashmaqom saflazi* (Tashkent, 1999)

Music of Past Uzbek Empires, UNESCO (forthcoming)

RAZIA SULTANOVA

Hamilton [née Barlow], Lady **Catherine** (*b* Colby, Pembrokeshire, *c*1738; *d* Portici, 27 Aug 1782). Welsh or English keyboard player. In 1758 she married the Hon. William Hamilton, later (1772) Sir William, British Envoy Extraordinary at Naples from 1764 to 1800, better known through his second wife, Emma. Catherine became an accomplished and much admired player on the spinet, harpsichord and piano. Leopold Mozart, at Naples in 1770, testified to her 'unusual feeling' as performer and mentioned her Shudi harpsichord. 'She trembled', however, 'at having to play before Wolfgang'. A few months later Burney declared her the best harpsichord performer at Naples, better even than Paolo Orgitano, distinguished by 'great neatness, and more expression and meaning in her playing, than is often found among lady-players'. A portrait of Sir William and Lady Hamilton by David Allan shows her at an English square piano in their *casino* near Portici. When Michael Kelly visited them in 1779 he found her to be 'considered the finest piano-forte player in Italy'.

William Beckford, the future author of *Vathek*, went there in 1780 and 1782, and in 1781 tried at Augsburg the hammerklavier ordered by her from Johann Andreas Stein. Beckford's correspondence tells much of the angelic spirit of Lady Hamilton and her art, even of her compositions, though one solitary minuet in C.F. Weideman's *Entradas and Minuets for the Balls at Court* (*GB-Lbl*) is all we know of her own work. Among her musical friends were John Burton, an eminent keyboard player, and Johann Franz Xaver Sterkel, who played piano duets with her on two instruments at the Naples court. She was

buried at Milford Haven, where Sir William was laid beside her in 1803.

BIBLIOGRAPHY

BurneyFI

Obituary in C.F. Cramer, ed.: *Magazin der Musik*, i (Hamburg, 1783/*R*), 341–2

M. Kelly: *Reminiscences* (London, 1826, 2/1826/*R*1968 with introduction by A.H. King); ed. R. Fiske (London, 1975)

O.E. Deutsch: 'The First Lady Hamilton', *Notes and Queries*, cxcvii (1952), 540–43, 560–65

I. Jenkins and K. Sloan, eds.: *Vases & Volcanoes: Sir William Hamilton and his Collection*, British Museum, 1996 (London, 1996) [exhibition catalogue]

OTTO ERICH DEUTSCH/SIMON McVEIGH

Hamilton, David (Blair) (*b* Napier, 21 Dec 1955). New Zealand composer. He studied composition with Douglas Mews and John Rimmer at Auckland University. After graduating in 1979, he trained as a teacher and joined the staff of Epsom Girls' Grammar School, where he has been head of music since 1986.

Hamilton gained early recognition as a composer by winning three national competitions in 1978 and 1979. This led to numerous commissions, including one from New Zealand's National Youth Choir, of which he was a founder member. Two of his works were included in the choir's programmes when they toured internationally in 1982. He has since developed a special affinity with choral music, which forms a major part of his output. Early in his career he was influenced by Crumb, but around 1984 he became more interested in minimalism. He believes that music should appeal directly to the emotions and his works are notable for their effective sonorities, frequently changing asymmetrical rhythms and easy accessibility. This has made them popular with New Zealand audiences and has led, from the late 1980s, to an increasing number of overseas performances.

WORKS
(*selective list*)

Orch: Double Perc Conc., 1979; The Heat Death of the Universe, 1980; Parabasis, 1987; Excursion for Orch, chbr orch, 1993

Choral: Lux aeterna, SSAATB, 1979; Stabat mater, A, semi-chorus, double choir, 1981; The Moon is Silently Singing, 2 hn, double choir 10vv, 1985; TeD, A, semi-choruses, org, pf, perc, 1986; And Music Shall Untune the Sky, chorus, orch, 1987; Caliban's Song, 8vv, 1988; Paraha, A, SSAATB, brass qnt, 2 perc, pf, org, 1990; To the Christ Child, SSA, SATB, chbr orch, 1991; Taonga: Gift of the Land, children's choir, SATB, orch, 1994; The Dragons are Singing Tonight, mixed vv, brass band, 1996

Chbr and solo inst: Nix Olympica, pf, ww qt, 1985; Kaleidoscope, ww octet, 1987; Hurdy Gurdy, fl, cl, vn, pf, 1989; Introduction, Rondo and Finale, 2 gui, 1996; No Other Heaven, T, gui, 1997

WRITINGS

'The New Atlantis', *Canzona*, no.15 (1983), 18–19

'The Finnish Connection', *Music in New Zealand*, vi/sum. (1989–90), 24–5, 45

BIBLIOGRAPHY

J.M. Thomson: 'Hamilton, David Blair', *Biographical Dictionary of New Zealand Composers* (Wellington, 1990), 72–3

ADRIENNE SIMPSON

Hamilton, David (Peter) (*b* New York, 18 Jan 1935). American music journalist and critic. He took the BA (1956) and the MFA (1960) at Princeton University and the MA at Harvard (1960) . While at Princeton he worked with Babbitt, Cone, Strunk and Mendel; at Harvard his teachers included Piston and Reese. He was music and record librarian at Princeton from 1960 to 1965. From 1968 to 1974 he was music editor at W.W. Norton & Co. and he was named music critic of *The Nation* from 1968 to 1994. In 1981 he was elected vice-president of the Music Critics Association and became co-producer of the Metropolitan Opera Historic Broadcast Recording series; he was also a contributing editor to *Opera Quarterly* (from 1983). He taught at the Manhattan School of Music (1989–92) and was appointed to teach at the Julliard School in 1994. His writings have appeared in *Opus*, *Opera News*, the *New Yorker*, *High Fidelity*, the *New York Times* and the *Financial Times*, and he was the editor of *The Metropolitan Opera Encyclopedia*. As a critic and writer Hamilton is particularly concerned with 19th- and 20th-century music, and his broad knowledge of the recorded literature has led to a special interest in discography.

WRITINGS

'Arnold Schoenberg: a Discography', *Perspectives on Schoenberg and Stravinsky*, ed. B. Boretz and E.T. Cone (Princeton, NJ, 1968), 255–67

'A Synoptic View of the New Music', *High Fidelity/Musical America*, xviii/9 (1968), 44–61

'The Recordings of Copland's Music', *High Fidelity/Musical America*, xx/11 (1970), 64–72, 116 only

'Igor Stravinsky: a Discography of the Composer's Performances', *PNM*, ix/2–x/1 (1971), 163–79

The Listener's Guide to Great Instrumentalists (New York, 1982)

'The Mapleson Huguenots Cylinder Again', *OQ*, v/1 (1987–8), 11–21

ed.: *The Metropolitan Opera Encyclopedia* (New York and London, 1987)

'Schoenberg's First Opera', *OQ*, vi/3 (1988–9), 48–58

'Early Puccini Performance: a Condition of Transition', *The Puccini Companion*, ed. W. Weaver and S. Puccini (New York, 1994), 303–14

PAULA MORGAN

Hamilton, Iain (Ellis) (*b* Glasgow, 6 June 1922; *d* London, 21 July 2000). Scottish composer. He worked as an engineer for seven years before studying composition with Alwyn and piano with Craxton at the RAM in London (1947–51), concurrently with musical studies at the University of London (BMus 1950). He was awarded the Dove Prize at the RAM and in 1951 won several prizes for his compositions, including the Koussevitsky Foundation Award for the Symphony no.2 and the Royal Philharmonic Society Prize for the Clarinet Concerto. He was a lecturer at Morley College, London (1951–60) and at the University of London (1952–60), before taking a post in America as Mary Duke Biddle Professor at Duke University, North Carolina (1961–81). He was resident composer at Tanglewood in 1962, and held the Cramb lectureship at the University of Glasgow in 1971. He was elected a fellow of the RAM in 1958 and received an honorary DMus from the University of Glasgow in 1970.

The works of Hamilton's early period, from the Variations (1948) for string orchestra to the Symphonic Variations (1953), were conceived on a large scale and are Romantic in tone, making use of a highly chromatic, tonal harmonic language. Such works as the First Quartet and the Symphony no.2 demonstrate an imaginative use of conventional form and a propulsive rhythmic energy recalling Bartók. In the First Violin Concerto the intensity of expression and the characteristic lyric lines of wide compass suggest the influence of Berg. Between 1953 and 1956 two new elements emerged: an interest in vocal writing, seen in the *Border Songs* and the Burns cantata, and the simpler, more diatonic harmony that is particularly evident in the chamber music of the period. At the same time Hamilton composed works, including the Three Piano Pieces op.30 (1955) which, although

Iain Hamilton, 1982



remaining fundamentally tonal, began to make use of serial techniques. These he adopted fully in the Cello Sonata (1958–9) and the Sinfonia for two orchestras (1959). The form of the latter – a sequence of short, related sections separated by cadenza-like 'tessituras' – was developed in other works of this period, which frequently make virtuoso demands on the performer (e.g. Sonata for Flautist, 1966).

After several visits to the West Indies in the mid-1960s, a certain exoticism began to emerge in the Second Quartet and the *Dialogues* for soprano and ensemble, stimulating a movement from intricately wrought serial pieces to a more spacious style. This development coincided with Hamilton's work on two operas to his own adapted texts, *Agamemnon* and *The Royal Hunt of the Sun* (1968 and 1987), and a number of the instrumental works that came after these operas, though not conventionally programmatic, draw on literary sources: the score of *Voyage* quotes lines from Baudelaire and Rimbaud, while *Circus* and *Commedia* have strong ties to *The Divine Comedy*. These works also incorporate a number of quotations from music of the 19th century, serving as focal points in the structure; on the other hand, there is a reaching towards new techniques in the use of microtones and aleatory techniques in *Voyage*. The opera *The Catiline Conspiracy*, first performed by Scottish Opera in 1974, and the *Te Deum* display new absorptions of tonality, continued in such works as the Third and Fourth Symphonies (both 1981). A number of his later works have their genesis in responses to nature and to landscape, as with *A Field of Butterflies* (1990) for piano and the orchestral work *Bulgaria* (1999).

WORKS
(*selective list*)

Ops (librettos by the composer): The Royal Hunt of the Sun (3, after P. Shaffer), 1968, London, Coliseum, 2 Feb 1977; Pharsalia (dramatic commentary, 1, after Lucan), 1968, Edinburgh, Freemason's Hall, 27 Aug 1969; The Catiline Conspiracy (2, after B. Jonson), 1973, Stirling, MacRobert Centre, 16 March 1974; Tamburlaine (lyric drama for radio, 4 scenes, after C. Marlowe), 1976, BBC, 14 March 1977; Anna Karenina (3, after L.N. Tolstoy), 1978, London, Coliseum, 7 May 1981; Lancelot (2, after T. Malory), 1982–3, Arundel Castle, 24 Aug 1985; Raleigh's Dream (prol, 8 scenes), 1983, Durham, NC, Duke U., 3 June 1984; Agamemnon (after Aeschylus), 1987; London's Fair, 1992; On the Eve, 1996

Orch: Variations, op.1, str, 1948; Cl Conc., op.7, 1949; Sym. no.2, op.10, 1950; Vn Conc., op.15, 1952; Sym. Variations, op.19, 1953; Sinfonia for 2 Orchs, 1959; Circus, 2 tpt, orch, 1969; Alastor, 1970; Voyage, hn, chbr orch, 1970; Commedia (Conc. for Orch), 1972; Aurora, 1975; Sym. no.3 'Spring', G, 1981; Sym. no.4, B, 1981; Pf Conc. no.2, 1987; Vers Apollinaire, 1990; Bulgaria, 1999

Vocal: Cant. (R. Burns), S, A, T, B, pf, 1955; The Bermudas, op.33 (Hamilton, Jourdain, A. Marvell), Bar, chorus, orch, 1956; Dialogues (Chateaubriand), S, ens, 1965; Requiem, SATB, 1979; The Passion of Our Lord according to St Mark, S, A, T, B, chorus, orch, 1982; Prometheus, S, Mez, T, Bar, SATB, orch, 1986; The Summer Fields (J. Clare), SATB, 1987

Chbr and solo inst: Str Qt no.1, 1948; 3 Nocturnes, cl, pf, 1949–50; Sonata, va, pf, 1950–51; 3 Pf Pieces, op.30, 1955; Sonata, vc, pf, 1958–9; Sonatas and Variants, 10 wind, 1963; Sonata notturna, hn, pf, 1965; Str Qt no.2, 1965, rev. 1972; Sonata for Flautist, fl, pf, 1966; Palinodes, pf, 1972; Str Qt no.3, 1984; Le jardin de Monet, pf, 1986; A Field of Butterflies, pf, 1990

Principal Publishers: Schott, Theodore Presser

BIBLIOGRAPHY

CC1 (M. Harrison); *Grove6* (R. Friedberg); *GroveO* (H. Cole)
A. Milner: 'Some Observations on the Music of Iain Hamilton', *MT*, (1956), 346–9
I. Hamilton: 'Serial Composition Today', *Tempo*, nos.55–6 (1960), 8–12
I. Hamilton: 'Perspectives and Focus', *Tempo*, no.64 (1963), 21–5
C. Grier: 'Serialism Too Soon', *Music and Musicians*, xvii/12 (1968–9), 32–6
C. Grier: 'Composing and Teaching in the States', *Music and Musicians*, xviii/6 (1969–70), 30 only

RUTH C. FRIEDBERG/FRANCIS J. MORRIS

Hamilton, Newburgh (*fl* 1712–59). English author and librettist. For many years (1725–54 and perhaps longer) he was steward to the 3rd Earl of Strafford, his widow and their son the 4th Earl. His farce *The Petticoat Plotter*, produced at Drury Lane in June 1712 (published 1720), was revived in 1715, 1718 and 1728. A more ambitious five-act comedy, *The Doating Lovers or The Libertine Tam'd*, managed only two performances at Lincoln's Inn Fields in June 1715. He was a friend and enthusiastic admirer of Handel, as is shown by the correspondence of the Strafford family. He provided the librettos for Handel's *Alexander's Feast* (1736), *Samson* (1743) and the *Occasional Oratorio* (1746). His prefaces to the first two, buoyantly celebrating Handel's genius for setting great English poetry to sublime music, imply that he chose

the subjects; he added a verse dedication to the composer in the 1739 wordbook of *Alexander's Feast*. He showed greater respect for distinguished verse than previous arrangers of *Alexander's Feast*, and his transformation of Milton's closely argued epic into a pathetic tragedy was dextrously achieved by intertwining *Samson Agonistes* with 13 other poems by Milton. He used the same mosaic method with the Bible, Spenser and Milton for the *Occasional Oratorio*, and it is also a hallmark of the libretto for Handel's *Semele* (1744), which may also be his work (compiled from Congreve's opera text for Eccles and other poems by him). Lines from Hamilton's St Cecilia Ode *The Power of Musick* (1720, set by Robert Woodcock) were incorporated in Handel's *Alexander's Feast*, his cantata *Look down, Harmonious Saint* and his 1759 revival of *Solomon*. The composer bequeathed him £100. The political identities of Hamilton's patrons and dedicatees are markedly oppositionist.

BIBLIOGRAPHY

W. Dean: *Handel's Dramatic Oratorios and Masques* (London, 1959/*R*)

B. Trowell: 'Congreve and the 1744 Semele Libretto', *MT*, cxi (1970), 993–4

R. Loewenthal: 'Handel and Newburgh Hamilton: New References in the Strafford Papers', *MT*, cxii (1971), 1063–6

R. Smith: *Handel's Oratorios and Eighteenth-Century Thought* (Cambridge, 1995)

WINTON DEAN/RUTH SMITH

Hamlisch, Marvin (Frederick) (*b* New York, 2 June 1944). American composer. After demonstrating precocious talent, he became the youngest student to attend the Juilliard School of Music, where he studied piano reluctantly from 1950 to 1965; while still there, he worked as a rehearsal pianist for *Funny Girl* (1964). In 1965 he attained early success as a popular songwriter when two songs he composed with a high school friend, Howard Liebling, *Sunshine, Lollipops, and Rainbows* and *California Nights*, were recorded by Lesley Gore; one other song he composed as a teenager, *Travelin' Man*, was recorded years later by Liza Minnelli, another high school friend, on her first album. Concurrently with his studies in music at Queens College, from which he graduated in 1967, Hamlisch was employed for two seasons as a vocal arranger and rehearsal pianist for a wide variety of acclaimed performers on 'The Bell Telephone Hour'. An engagement as a pianist at a private party for the producer Sam Spiegel led to *The Swimmer* (1968), the first of more than three dozen film scores over the next 30 years. A prominent early film success was an Academy Award nomination for *Life is What You Make It* (lyrics by Johnny Mercer) from *Kotch* (1971). Three years later Hamlisch gained national celebrity when he became the first film composer to win three Oscars in one year, for both the score and title tune from *The Way We Were*, and for the adaptation of Scott Joplin's music in *The Sting* (the year's Best Picture). Among Hamlisch's later film scores several received nominations for Best Song. These included two songs with the lyricist Carol Bayer Sager, *Nobody Does It Better* from *The Spy Who Loved Me* (1977) and *Through the Eyes of Love* from *Ice Castles* (1979), two songs with Alan and Marilyn Bergman, *The Last Time I Felt Like This* from *Same Time, Next Year* (1979) and *The Girl Who Used to Be Me* from *Shirley Valentine* (1989), and *Surprise, Surprise* with the lyricist Edward Kleban, newly composed for the 1985 film version of *A Chorus Line*. He also received another Best Score nomination for *Sophie's Choice* (1982).

Hamlisch's first Broadway musical, *A Chorus Line* (1975), a show about the inner lives, dreams and fears of 17 dancers desperately auditioning for eight spots on a chorus line, was a triumph for the director and choreographer Michael Bennett and a major hit, running for over 6000 performances. In addition to winning the Tony and New York Drama Critics' Circle Awards for best musical and Tony Awards for Hamlisch's music and Kleban's lyrics, *Chorus Line* was also the first musical in 15 years to be awarded a Pulitzer Prize for Drama. A second international success followed four years later, *They're Playing Our Song*, with a book by Neil Simon and a pervasive disco score. The show, which featured only two stars, each however frequently backed by a trio of alter egos, was loosely based on a real-life romance between Hamlisch and Sager. Future musicals achieved neither commercial nor, with isolated exceptions, critical success. *Jean Seberg* (1983), which depicted the stormy and politically sensitive life of the actress, quickly opened and closed in London. The next musical, *Smile* (1986), an adaptation of a cult movie about a teenage beauty pageant, with the lyricist Howard Ashman also serving as both the librettist and the director, was quickly deemed a failure and closed after 48 Broadway performances, although it was later praised as 'perhaps the most underappreciated musical of the eighties' by Mandelbaum (1991). Hamlisch's second collaboration with Neil Simon, an adaptation of Simon's successful film *The Goodbye Girl* (1977), also closed after a short Broadway run in 1993 and, after extensive revisions and new lyrics by Don Black, fared even less well in London.

In a style with pronounced, albeit generally scaled-down, rock features, Hamlisch has produced both memorable lyrical ballads (*The Way We Were*, *What I Did for Love*) as well as rhythmically driving numbers (*I Hope I Get it*, *They're Playing Our Song*). *Chorus Line* in particular demonstrates Hamlisch's ability to evoke a wide variety of dance styles ranging from soft shoe (*I can do That*) to the waltz (*At the Ballet*), with musical numbers that present formally complex musical biographical stories and dramas in a varied mixture of song, recitative, speech and intricate ensembles.

WORKS

MUSICALS

unless otherwise stated, dates are those of first New York performances; librettists and lyricists are listed in that order in parentheses

A Chorus Line (J. Kirkwood and N. Dante, E. Kleban), orchd B. Byers, H. Kay and J. Tunick, Public Theatre, 15 April 1975 [incl. One, What I did for love]; film, 1985

They're Playing Our Song (N. Simon, C. Bayer Sager), orchd R. Burns, R. Hazard and G. Page, Imperial, 11 Feb 1979 [incl. Fallin', They're playing our song]

Jean Seberg (J. Barry, C. Adler), London, National, 15 Nov 1983

Smile (H. Ashman), orchd S. Ramin, Byers, Hazard and T. Zito, Lunt-Fontanne, 24 Nov 1986 [after film, 1975; incl. Smile, In our hands]

The Goodbye Girl (N. Simon, D. Zippel), orchd Byers and Zito, Marquis, 4 March 1993 [after film, 1977; incl. No More]; rev. London, Albery, 1997

FILMS

(*selective list*)

The Swimmer, 1968; The April Fools, 1969; Take the Money and Run, 1969; Flap, 1970; Move, 1970; Bananas, 1971; Kotch, 1971; Something Big, 1971; Fat City, 1972; The War between Men and Women, 1972; Save the Tiger, 1973; The Sting, 1973; The Way We Were, 1973; The Entertainer, 1975; The Prisoner of Second

Avenue, 1975; The Spy who Loved Me, 1977; The Champ, 1979; Chapter Two, 1979; Same Time, Next Year, 1979; Starting Over, 1979; Ordinary People, 1980; Seems Like Old Times, 1980
The Fan, 1981; Pennies from Heaven, 1981; I Ought to be in Pictures, 1982; Sophie's Choice, 1982; Romantic Comedy, 1983; A Chorus Line, 1985; Three Men and a Baby, 1987; Little Nikita, 1988; The Experts, 1989; The January Man, 1989; Shirley Valentine, 1989; Frankie and Johnny, 1991; Missing Pieces, 1991; The Mirror has Two Faces, 1996

OTHER WORKS

Orch: Anatomy of Peace, 1993
Individual songs, incl. Sunshine, Lollipops, and Rainbows, 1965; Break it to me gently, 1977; One Song, 1992 [for Olympics, Barcelona]; Good Morning, America [theme song]

BIBLIOGRAPHY

A. Kasha and J. Hirschhorn: *Notes on Broadway: Conversations with the Great Songwriters* (Chicago, 1985)
K. Mandelbaum: *A Chorus Line and the Musicals of Michael Bennett* (New York, 1989)
J.P. Swain: *The Broadway Musical: a Critical and Musical Survey* (New York, 1990)
K. Mandelbaum: *Not Since Carrie: 40 Years of Broadway Musical Flops* (New York, 1991)
M. Hamlisch (with G. Gardner): *The Way I Was* (New York, 1992) [autobiography]

GEOFFREY BLOCK

Hamm, Charles (Edward) (*b* Charlottesville, VA, 21 April 1925). American musicologist. He graduated from the University of Virginia with the BA in music in 1947. In 1950 he received the MFA and in 1960 the PhD in musicology from Princeton University. His teachers included Oliver Strunk, Arthur Mendel, Stephen Tuttle and Randall Thompson. He taught at Princeton (1948–50; 1958) and at the Cincinnati Conservatory of Music (1950–57). From 1959 to 1963 he was an associate professor at Tulane University. In 1963 he became professor of musicology at the University of Illinois at Urbana-Champaign and in 1976 professor of music at Dartmouth College, Hanover, New Hampshire. He was president of the AMS from 1972 to 1974. He retired in 1989.

Hamm's main areas of study have been the music of the Renaissance and the 20th century, the media and popular music, American music and opera. His book *A Chronology of the Works of Guillaume Dufay* was an important contribution to musicological literature, arguing for the chronological ordering of works to be based on notational features. Hamm also suggested that this method could be applied to the works of other 15th-century composers, and could aid in the attribution of anonymous or dubious compositions. He later turned his attention to English music of the same period, editing the complete works of Leonel Power (CMM, l, 1969) and discussing English stylistic traits of anonymous pieces in continental sources.

Hamm's work in other fields has included the book *Opera* (1960), an edition of Stravinsky's *Petrushka* (1967) and *Music in the New World* (1983). *Opera* discusses the basic structures and techniques of its subject rather than its history and aesthetics; the edition of *Petrushka* includes the first English translation of the original Russian stage directions and an analysis of the work with references to the stage action. *Music in the New World* (1983) is a history of American music, in which Hamm maintains that the mixture of different cultural backgounds in the USA has generated its 'most characteristic and dynamic music'. Hamm's later writings focus on the growing use of mass media in late 20th-century musical styles and rituals, and the intercultural reception of music. He has also composed several short operas, mainly to his own librettos, including *The Secret Life of Walter Mitty* (after James Thurber, given in Athens, Ohio, in 1953) and *The Box* (performed in New Orleans in 1961).

WRITINGS

'The Manuscript San Pietro B80', *RBM*, xiv (1960), 40–55
'Dating a Group of Dufay Works', *JAMS*, xv (1962), 65–7
'Manuscript Structure in the Dufay Era', *AcM*, xxxiv (1962), 166–84
A Chronology of the Works of Guillaume Dufay (Princeton, NJ, 1964)
'The Reson Mass', *JAMS*, xviii (1965), 5–21
Opera (Boston, 1966)
'A Catalogue of Anonymous English Music in Fifteenth-Century Continental Manuscripts', *MD*, xxii (1968), 47–76
'The Motets of Lionel Power', *Studies in Music History: Essays for Oliver Strunk*, ed. H. Powers (Princeton, NJ, 1968/*R*), 127–36
'Musiche del Quattrocento in S. Petronio', *RIM*, iii (1968), 215–32
'Another Barbingant Mass', *Essays in Musicology in Honor of Dragan Plamenac*, ed. G. Reese and R.J. Snow (Pittsburgh, 1969/*R*), 83–90
with A.B. Scott: 'A Study and Inventory of the Manuscript Modena Biblioteca Estense, X.1.11 (Mod B)', *MD*, xxvi (1972), 101–16
with B. Nettl and R. Byrnside: *Contemporary Music and Music Cultures* (Englewood Cliffs, NJ, 1975)
ed., with H. Kellman: *Census-Catalogue of Manuscript Sources of Polyphonic Music, 1400–1550* (Neuhausen-Stuttgart, 1979–88)
Yesterdays: Popular Song in America (New York, 1979)
'Interrelationships between Manuscript and Printed Sources of Polyphonic Music in the Early Sixteenth Century: an Overview', *Datierung und Filiation von Musikhandschriften der Josquin-Zeit: Wolfenbüttel 1980*, 1–13
'The Fourth Audience', *Popular Music*, i (1981), 123–41
Music in the New World (New York, 1983)
'The Theatre Guild Production of Porgy and Bess', *JAMS*, xl (1987), 495–532
Afro-American Music, South Africa, and Apartheid (New York, 1988)
'Privileging the Moment of Reception: Music and Radio in South Africa', *Music and Text: Hanover, NH, 1988*, 21–37
'A Blues for the Ages', *A Celebration of American Music: Words and Music in Honor of H. Wiley Hitchcock*, ed. R.A. Crawford, R.A. Lott and C.J. Oja (Ann Arbor, 1990), 346–55
'"The Constant Companion of Man": Separate Development, Radio Banut and Music', *Popular Music*, x (1991), 147–73
'Music and Radio in the People's Republic of China', *AsM*, xxii/2 (1991), 1–42
'The USA: Classical, Industrial and Invisible Music', *Man & Music /Music and Society: The Late Romantic Era*, ed. J. Samson (London, 1991), 295–326
'Irving Berlin's Early Songs as Biographical Documents', *MQ*, lxxvii (1993), 10–34
Putting Popular Music in its Place (Cambridge, 1995)
'Alexander and his Band', *American Music*, xiv/1 (1996), 65–102
Irving Berlin: Songs from the Melting Pot: the Formative Years, 1907–1914 (New York, 1997)

EDITIONS

I. Stravinsky: *Petrushka* (New York, 1967)
Leonel Power: Complete Works, CMM, l (1969)
Irving Berlin: Early Songs, 1907–1914, RRAM, xx–xxii (1994–5)

PAULA MORGAN/R

Hamman, Johann [Hertzog] (*b* Landau; *d* ?Speyer, after October 1509). German printer. Between 1482 and 1509 he printed 85 books, all in Venice except the last, printed in his native Speyer diocese. Most were liturgical books for dioceses from England to Hungary; 16 contain printed notes and staves, or staves. Large, medium and small roman plainchant types appear in missals of corresponding formats – five folio, one quarto and five octavo. In addition he introduced a medium gothic plainchant type for an agenda for Passau. Together with his former partner Johann Emerich of Speyer, Hamman issued a third of the music books printed in 15th-century Italy.

BIBLIOGRAPHY

DugganIMI

D. Rogers: 'Johann Hamman at Venice: a Survey of his Career', *Essays in Honour of V. Scholderer*, ed. D.E. Rhodes (Mainz, 1970), 349–68

M.K. DUGGAN

Hammer-Orgelbau. German firm of organ builders. Philipp Furtwängler (*b* Gütenbach, Baden-Württemberg, 6 April 1800; *d* Elze, Hanover, 5 July 1867), a clockmaker in Elze, taught himself to build organs, completing his first instrument in 1838. He took his son Wilhelm (*b* Elze, 5 June 1829; *d* Elze, 3 Sept 1883) into the firm in 1854, and his son Pius (*b* Elze, 14 July 1841; *d* Hanover, 16 Jan 1910) in 1862, when the firm's name was altered to Ph. Furtwängler & Söhne, Elze. Adolf Hammer (*b* Herzberg im Harz, 6 April 1854; *d* Hanover, 5 March 1921) entered the firm in 1883, in which year it moved to Hanover and changed its name to P. Furtwängler & Hammer, Hanover. Adolf Hammer's nephew Emil Hammer (*b* Wesermünde, 22 Feb 1878; *d* Hanover, 3 Dec 1958) became managing director in 1921 and sole proprietor in 1937. After the war the business had to be rebuilt, and there were several changes of premises in the vicinity of Hanover: Empelde in 1949, Hemmingen-Westerfeld in 1958 and Arnum in 1965. In 1961 Emil Hammer's grandson Christian Eickhoff (*b* Shanghai, 23 Dec 1935) became managing director; he trained with Emil Hammer, Theodor Kuhn AG (Männedorf), and Axel Starup (Copenhagen), and at the Technical Institute in Ludwigsburg.

Philipp Furtwängler had built slider-chests with tracker action and followed J.G. Töpfer's 'normal scaling'; the firm built its first *Kegellade* chests in 1875 and its last slider-chest for many years in 1889; it produced its first organs with tubular-pneumatic action in 1893, and its first with electro-pneumatic action in 1901; the first wind-chest with exhaust-pneumatic action was built in 1907. The firm's first organ built in accordance with the principles of the *Orgelbewegung* was that for the Marienkirche in Göttingen, 1925–6 (instigated by Christhard Mahrenholz), and the first instrument for a generation to have a slider-chest and tracker action, in Hamburg-Langenhorn, 1931 (H.H. Jahnn). (These features are characteristic of most modern Hammer organs.) Their largest organ was built in 1914 for the Stadthalle in Hanover (four manuals, 124 stops). Recent instruments include those for the Stadtkirche in Bückeburg, 1966, the Jesus-Christuskirche in Berlin-Dahlem, 1970, St Martini in Stadthagen, 1974, and the monastery church of St Nicholas in Gdańsk, 1977.

BIBLIOGRAPHY

U. Pape: 'Philipp Furtwängler', *ISO Information*, xi (1974), 777–98

150 Jahre Emil Hammer Orgelbau (Hemmingen, 1988)

H. Fischer, ed.: *100 Jahre Bund deutscher Orgelbaumeister, 1891–1991: Festschrift mit einem lexikalischen Verzeichnis deutscher Orgelbauwerkstätten* (Lauffen, 1991)

HANS KLOTZ/HERMANN FISCHER

Hammerich, Angul. *See* HAMERIK family.

Hammerich, Asger. *See* HAMERIK family.

Hammerschlag, János (*b* Prague, 10 Dec 1885; *d* Budapest, 21 May 1954). Hungarian music critic and composer. After studying composition with Koessler and the organ with Dezső Antalffy-Zsiross at the Budapest Academy of Music he was a music critic of the leading German newspaper in Hungary, *Pester Lloyd* (1914–20), and later of *Nyugat* (1923–8). From 1919 he taught composition, music history and the organ at the Budapest Conservatory. In 1920 he founded a chamber music ensemble for early music (from 1923 the Motett és Madrigáltásulat), which he conducted in the first Hungarian performances of works by such composers as Schütz, Purcell and the English madrigalists; with the conservatory choir and orchestra he initiated a series of historical concerts. After the war he gave several extended lecture series on Hungarian radio. Hammerschlag's main interest was early music: he was an uncontested authority, pioneering its study in Hungary and doing much to promote its performance. He made a particular study of Bach and of his organ works, and was himself a noted organ teacher. His compositions include organ and piano pieces as well as *Zsoltárkantáta* ('Psalm Cantata', 1945) for soloists and chorus, *Énekek éneke* ('Song of Songs', 1947) for mixed choir, and *Hősi induló* ('Heroic March', 1950) for orchestra (for full list of writings and compositions, see *MGG1*).

WRITINGS

J.S. Bach (Budapest, 1926)

'Die Sigle-Ornamente in ihren harmonischen Relationen', *IMSCR iv: Basle 1949*, 134–44

'Der weltliche Charakter in Bachs Orgelwerken', *Bach-Probleme: Festschrift zur Deutschen Bach-Feier*, ed. H.H. Dräger and K. Laux (Leipzig, 1950), 17–37

Wenn Bach ein Tagebuch geführt hätte … (Budapest, 1955, 9/1967; Hung. trans., 1958, as *Ha Bach naplót írt volna*)

ZOLTÁN FALVY

Hammerschmidt [Hammerschmid, Hammerschmied], **Andreas** (*b* Brüx [now Most], Bohemia, 1611/12; *d* Zittau, 29 Oct 1675). German composer and organist of Bohemian birth. He is the most representative composer of mid-17th-century German church music, of which he was a prolific and extremely popular exponent.

1. LIFE. It is impossible to establish Hammerschmidt's exact date of birth since the church registers of the independent Protestant community at Brüx (which lasted only from 1609 to 1622) have been lost; the available information derives from his tombstone and from portraits of him. His father, Hans Hammerschmidt (*b* Carthause, nr Zwickau, 1581; *d* Freiberg, Saxony, 1636), was of Saxon descent and was a saddler in Bohemia, first at Saaz and from 1610 at Brüx, and his mother probably came from Bohemia; they were married by 1609. Because Bohemia again became Catholic during the Thirty Years War, the Hammerschmidt family had to leave Brüx in 1626. In 1629 Hans Hammerschmidt became a freeman of Freiberg, Saxony. Nothing is known about Andreas Hammerschmidt's early education: by this date there was no Gymnasium at Brüx, and his name does not appear in the registers of the Gymnasium at Freiberg. Christoph Demantius, Kantor and leading musical personality at Freiberg from 1604 to 1643, was probably not his actual teacher (though they probably knew each other), and he may have served some kind of apprenticeship with one of the other Freiberg musicians. No connection with the organist Balthasar Springer is known, and the assumption that he was taught by Christoph Schreiber is based solely on the fact that he later succeeded Schreiber in two of his posts. It is unlikely that he was a pupil of Stephan Otto, since Otto returned to Freiberg only in 1631, but there was a long-lasting friendship between them, as Hammerschmidt's commendatory poem in Otto's *Kronen-Krönlein* (1648) indicates. From July 1633 to 1634

Hammerschmidt was organist in the service of Count Rudolf von Bünau at the castle at Weesenstein, Saxony, where Otto was Kantor. After Schreiber's departure for Zittau, he applied on 9 October 1634 for the post of organist at the Petrikirche, Freiberg, and was elected on 8 December. He may have taken up his duties in the New Year, though he was formally appointed only in July 1635. The Petrikirche was the leading organist's post at Freiberg, though the salary was barely a living wage. Hammerschmidt's first printed work, *Erster Fleiss*, dedicated to the mayor and councillors of Freiberg, appeared there in 1636. He may well have composed the first part of the *Musicalische Andachten* (1639) for use in services at the Petrikirche. On 22 August 1637 he married there Ursula Teuffel, the daughter of a Prague businessman; of their six children, three died in infancy.

After Christoph Schreiber's death Hammerschmidt was appointed his successor as organist of the Johanniskirche, Zittau; on 18 November 1639 he parted from the Freiberg council with a letter of thanks; this was to be the last and most important position of his career. It was at Zittau that he produced the greater part of his music and became genuinely popular (the 'world-celebrated Herr Hammerschmied', Johann Rist called him in 1655). An appointment to Denmark, alluded to in M.T. Petermann's laudatory poem in the *Ander Theil geistlicher Gespräche über die Evangelia* (1656), cannot be confirmed. Nothing is known of his applying for any other position or of his being away from Zittau except on journeys to such places as Bautzen, Dresden, Freiberg, Görlitz and Leipzig. (Archival records at Zittau covering his 36 years there were destroyed by fire in 1757.) Until 1662 he was the only organist at Zittau. The Johanniskirche, the principal church there, contained three organs opposite each other and thus provided ideal possibilities for the realization of the concerted style. Throughout Hammerschmidt's stay at Zittau the Kantor at the Johanniskirche and at the Johanneum (the local Gymnasium) was Simon Crusius. The early work of both men coincides with the Thirty Years War, during which the school and the choir were decimated. Conditions slowly improved after the war, but it was only after they were dead that musical life really began to flourish again. Nevertheless, during their partnership the position of organist became one of real importance. The organist was required to compose and perform vocal music to the organ. He directed the soloists from the school choir and the instrumental ensemble from the town musicians, while the Kantor was responsible for the choral liturgical music. Hammerschmidt consequently became a very prolific composer. The many laudatory poems prefacing his publications, among them verses by such prominent men as Schütz and Rist, bear witness to the high esteem in which he was held. He also had a large number of pupils and was the only person in Zittau entitled to give keyboard tuition. He was often called upon as an organ expert (for example at Bautzen in 1642 and at Freiberg in 1659 and 1672). The Zittau council appointed him village and forest superintendent for Waltersdorf an der Lauscha. All these activities enabled him to live in considerable affluence. In 1656 he bought a house in Webergasse, directly opposite the Johanniskirche, and added to it by the purchase of a garden; in 1659 he bought a plot of land outside the town and built a summerhouse on it. His dedications and prefaces and his personal correspondence reveal a notably cultured and educated man. Christian Keimann, vice-Rektor (1634) and Rektor (from 1638) of the Johanneum, whose poems he set to music, and Theophil Lehmann, the leading ecclesiastic, were among his closest friends; Keimann was almost certainly to blame for the later souring of their relationship. The two surviving portraits of him, in the fourth part of the *Musicalische Andachten* (1646) and in the *Missae* (1663; see illustration), reveal individual and passionate features, probably not incompatible with sudden outbursts of rage. The stories of fights with Johann Rosenmüller at Leipzig and with an innkeeper at Zittau are not well documented. In his last publication, in 1671, he wrote of his 'now wearisome life' and expressed the wish that his 'diligence shown up to now might be concluded'; he was apparently already suffering from senile decay. He died on 29 October 1675; his funeral (3 November) was well attended; and his tombstone describes him as the 'Orpheus of Zittau'.

2. WORKS. Most of Hammerschmidt's output consists of sacred vocal works: he published more than 400 of them in 14 collections, all more or less adhering to the concertato principle. According to his own classification they comprise works in the forms of the motet, concerto and aria. He himself said that in his motets he felt bound by tradition, whereas he saw the concerto as a truly up-to-date form. He did not always escape the dangers of mechanical, stereotyped writing. His arias, however, in their melodic lines, treatment of text and formal plan, prefigure subsequent developments in the German cantata. The second and fifth parts (1641, 1652–3) of the *Musicalische Andachten* include motets that are madrigalian in their emphasis on the text. The second part contains 34 'sacred madrigals' to German words for four to six voices; 12 pieces for five voices and four for six may be reinforced here and there by a small chorus ('Capella'). The fifth part, containing 29 German and two Latin works for five and six voices, also contains 'choral music



Andreas Hammerschmidt: title-page from his 'Missae' (Dresden: C. Bergen, 1663)

in the madrigal style'. In his preface Hammerschmidt indicated the similarity of this music to Schütz's *Geistliche Chor-Musik* (1648) and added a commendatory poem by Schütz. He returned to this motet style in his last collection, the six-part *Fest- und Zeit-Andachten* (1671), which contains 38 German works. Whereas previously the emphasis had been on the exposition of the imagery and affective elements in the text, these late pieces are in a clearer, more polished style alternating between imitative and homophonic sections. The fourth part of the *Musicalische Andachten* (1646) contains 40 pieces, four with Latin and 36 with German words; they are described as 'sacred motets and concertos' and are for five to 12 voices. 21 of them are recognizably motets; those for fewer than eight voices can also be sung without continuo, and the two choirs can combine to sing those for eight voices. Twelve works are concertos with definite solo parts, and the remaining seven are in transitional forms. The concertos scored for a large number of parts include the two sets of *Gespräche über die Evangelia* (1655–6), which contain a total of 59 works for Sundays and feast days scored for two to five solo voices and two to five obbligato instruments, usually violins but sometimes flutes, trumpets and trombones. The form of these works anticipates the later development of the German church cantata. The text, usually taken from the Gospels, is presented in the form of a musical conversation; where the biblical text does not provide a conversation, it is extended by the inclusion of meditative or edifying elements or by the insertion of chorale and aria sections so that certain passages begin to assume the character of independent movements. The *Kirchen- und Tafel-Music* (1662) includes a further 12 concertos for two to five voices with two to five obbligato instruments and also contains ten monodies. This collection makes the most frequent use of chorales, with nine chorale texts altogether.

Sacred concertos for few voices are contained in the first part of the *Musicalische Andachten* (1639), which consists of 21 pieces for one to four – usually two – solo voices; the words are German biblical or hymn texts. The concertato principle is dominant, and Hammerschmidt only occasionally cultivated true monody. The first book of dialogues (1645) is made up of similar music. *Gespräche zwischen Gott und einer gläubigen Seelen* ('Conversations between God and a believer') is the alternative title of this set of 22 concertos for two to four voices, in which, through 'dogmatic simultaneous dialogue' or 'allegorical didactic dialogue', as Blume called them, Hammerschmidt achieved a really personal style. The motets for one and two voices (1649) inherited their misleading designation from their Italian models. These 20 works are in fact concertos, 18 with Latin and two with German words, and are Italian in taste, with much more ornamented vocal lines than are usual in Hammerschmidt's German monodies. In the third part of the *Musicalische Andachten* (1642), concertos for few voices are enlarged by the addition of instruments; the 31 compositions, with German words, for one and two voices and with two instrumental parts, usually violins, are subtitled *Geistliche Symphonien*. Finally, the *Missae* (1663), consisting of 16 Latin *missae breves* (Kyrie and Gloria, together with a Sanctus in no.15) for five to 12 and more voices, can for the most part be classified as concertos. 12 masses are marked 'pro organo' in the original and are concerted works for solo voices and tutti; the remaining four, marked 'pro choro', are more motet-like in style. Hammerschmidt ventured into new territory both stylistically and melodically with those works that may be classified as arias. The second set of dialogues (1645) contains 15 song-like arias, 14 for one and two solo voices and two instruments and one for three solo voices; the texts of 12 of them are from Martin Opitz's paraphrase of the *Song of Solomon*. The *Fest-, Buss- und Danklieder* (1658–9) is in the same up-to-date song style; its 32 songs to words by poets of the time are mostly scored for five voices with instruments and are in various forms of the aria for several voices.

Although Hammerschmidt was an organist all his life, no organ works by him have survived. His instrumental music is confined to the three collections of pieces that appeared in 1636, 1639 and 1650. With their fashionable dances of the time, continuo part, scoring for viols and their dynamic and tempo markings, the first two collections especially are in the tradition of the English-influenced suites cultivated in north and central Germany, while the third includes free forms such as the canzona, sonata and quodlibet, some of the pieces being scored for the typical brass ensemble (cornetts and trombones) of German town musicians. Finally, mention should be made of Hammerschmidt's importance as a composer of secular songs through the three parts of his *Weltliche Oden* (1642, 1643 and 1649). They contain a total of 68 solo songs, duets and trios with violin obbligato that are all settings of poems of the time. In their popular tone, finished workmanship and lyrical feeling they resemble the work of the Hamburg school of songwriters.

WORKS

Edition: *Andreas Hammerschmidt: Ausgewählte Werke*, ed. H. Leichtentritt, DDT, xl (1910/*R*) [incl. 18 pieces from Musicalische Andachten, i-iv]

SACRED VOCAL

Musicalischer Andacht, erster Theil, das ist, Geistliche Concerten, 1–4vv, bc (Freiberg, 1639)
Musicalischer Andachten, ander Theil, das ist, Geistliche Madrigalien, 4–6vv, chorus 5vv (ad lib), bc (Freiberg, 1641)
Musicalischer Andachten, dritter Theil, das ist, Geistliche Symphonien, 1, 2vv, 2 vn, vc, bc (Freiberg, 1642)
Dialogi, oder Gespräche zwischen Gott und einer gläubigen Seelen, erster Theil, 2–4vv, bc (Dresden, 1645); ed. in DTÖ, xvi, Jg.viii/1 (1901/*R*)
Geistlicher Dialogen ander Theil, darinnen Herrn Opitzens Hohes Lied Salomonis, 1, 2vv, 2 vn, vc, bc (Dresden, 1645)
Vierter Theil, Musicalischer Andachten, geistlicher Moteten und Concerten, 5–10, 12 and more vv, bc (Freiberg, 1646)
Motettae, 1, 2vv, bc (Dresden, 1649)
Chormusic auff Madrigal Manier: fünfter Theil Musicalischer Andachten, 5–6vv, bc (Freiberg and Leipzig, 1652–3)
Musicalische Gespräche über die Evangelia, 4–7vv, bc (Dresden, 1655)
Ander Theil geistlicher Gespräche über die Evangelia, 5–8vv, bc (Dresden, 1656)
Fest-, Buss- und Danklieder, 5vv, 5 insts (ad lib) (Zittau and Dresden, 1658–9)
Kirchen- und Tafel-Music, 1–3vv, 4–6 insts, bc (Zittau, 1662)
Missae, tam vivae voci, quam instrumentis variis accommodatae, 5–12 and more vv (Dresden, 1663)
Fest- und Zeit-Andachten, 6vv, bc (Dresden, 1671)

2 pieces in C. Keimann: Samuel, school play (Freiberg, 1646)
5 hymn melodies in C. Keimann: Mnemosyne sacra (Leipzig, 1646)
10 hymn melodies, 1v, bc, in J. Rist: Neue himmlische Lieder (Lüneburg, 1651)
38 hymn melodies, 1v, bc, in J. Rist: Neue musikalische Katechismus Andachten (Lüneburg, 1656)
7 hymn melodies, 3, 4vv, in G. Vopelius: Neu Leipziger Gesangbuch (Leipzig, 1682)

OCCASIONAL

Hertzliche Aufmerkung und heiligen Weihnachtsgruss zu Ehren Matthiä Albert und Jacob Rüdiger, 4vv (Freiberg, 1639), lost
Stölichen Schiessen bei der Hochzeit Herrn Rothens zu Zittau und Christine Stoll, 29 Oct 1640 (Görlitz, 1640), lost
Der auff den ... seligen Hintritt des ... Herrn M. Michaelis Theophili Lehmanns ... erwehlte Leichen-Text: Ich bin gewiss, dass weder Tod noch Leben, 5vv (Freiberg, 1650)
Lob- und Danck Lied aus dem 84. Psalm ... auff die rümliche Einweihung der wieder erbauten Kirche S Elisabeth in Breslau, 9vv, 5 tpt, 3 trbn, 5 va, bc (Freiberg, 1652)
Bussfertiges Friedens-Seuffzerlein ... Ihr Jungen und ihr Alten hört (M. Francke), 3vv (Coburg, 1658)

Sirachs Lob- und Dankspruch ... Concert, darein ... die Engel zu St Petri mit zu gebrauchen, 8vv, 1634, Freiberg, Ratsbibliothek
Hochzeitsgesang für Daniel Sartorius: Es ist nicht gut, dass der Mensch allein sei, 5vv, 2 vn, 2 trbn, bn, bc, transcr. C. von Winterfeld, *D-Bsb*

SECULAR VOCAL

Erster Theil weltlicher Oden oder Liebesgesänge, 1, 2vv, vn obbl, va da gamba/theorbo (Freiberg, 1642); ed. in EDM, 1st ser., xliii (1962)
Ander Theil weltlicher Oden oder Liebesgesänge, 1–3vv, vn obbl, va da gamba/theorbo (Freiberg, 1643); ed. in EDM, 1st ser., xliii (1962)
Dritter Theil geist- und weltlicher Oden und Madrigalien, 1–5vv, bc (Leipzig, 1649) [also incl. sacred works]; ed. in EDM, 1st ser., xliii (1962)

INSTRUMENTAL

Erster Fleiss allerhand neuer Paduanen, Galliarden, Balletten, Mascharaden, françoischen Arien, Courenten und Sarabanden, 5 viols, bc (Freiberg, 1636); ed. in EDM, 1st ser., xlix (1957)
Ander Theil neuer Paduanen, Canzonen, Galliarden, Balletten, Mascharaden, 3, 5 viols, bc (Freiberg, 1639); ed. in EDM, 1st ser., xlix (1957)
Dritter Theil neuer Paduanen, 3–5 insts, bc (Leipzig and Freiberg, 1650)

MSS in various libraries, almost exclusively copies of printed works

BIBLIOGRAPHY

BlumeEK; KretzschmarG; WinterfeldEK
A.W. Schmidt: Introduction to DTÖ, xvi, Jg.viii/1 (1901/*R*)
T. Gärtner, ed.: *Quellenbuch zur Geschichte des Gymnasiums in Zittau*, i (Leipzig, 1905)
H. Leichtentritt: *Geschichte der Motette* (Leipzig, 1908/*R*)
W. Krabbe: *Johann Rist und das deutsche Lied* (diss., U. of Berlin, 1910)
H. Leichtentritt: Introduction to DDT, xl (1910/*R*) [incl. list of works]
G. Schünemann: 'Beiträge zur Biographie Hammerschmidts', *SIMG*, xii (1910–11), 207–12
S. Temesvári: *Hammerschmidts 'Dialogi'* (diss., U. of Vienna, 1911)
M. Gondolatsch: 'Das Convivium musicum (1570–1602) und das Collegium musicum (um 1649) in Görlitz', *ZMw*, iii (1920–21), 588–605
F. Blume: *Das monodische Prinzip in der protestantischen Kirchenmusik* (Leipzig, 1925/*R*)
H.J. Moser: *Die mehrstimmige Vertonung des Evangeliums*, i (Leipzig, 1931, 2/1968)
E. Schild: *Geschichte der protestantischen Messenkomposition im 17. und 18. Jahrhundert* (Wuppertal, 1934)
E. Müller: *Musikgeschichte von Freiberg*, Mitteilungen des Freiberger Altertumsvereins, lxviii (1939)
H. Mueller: *The 'Musikalische Gespräche über die Evangelia' of Andreas Hammerschmidt* (diss., U. of Rochester, NY, 1956)
H. Kümmerling: 'Über einige unbekannte Stimmbücher der "Paduanen, Galliarden etc." von Andreas Hammerschmidt', *Mf*, xiv (1961), 186–8
F. Krummacher: *Die Choralbearbeitung in der protestantischen Figuralmusik zwischen Praetorius und Bach* (Kassel, 1978)
J.B. Howard: *The Latin Lutheran Mass of the Mid-Seventeenth Century: a Study of Andreas Hammerschmidt's Missae (1663) and Lutheran Traditions of Mass* (diss., Bryn Mawr College, 1983)
H. Eichhorn: 'Sonate con voci', *Jb alte Musik*, i (1989), 195–300
J.W. Schmidt: *The 'Musicalische Andachten' of Andreas Hammerschmidt* (diss., Northwestern U., 1993)
M. Heinemann: '"Wer dieses nimmt in acht!": Heinrich Schütz und die "Chor Music" von Andreas Hammerschmidt', *Mf*, xlvii (1994), 2–17
M. Märker: *Die protestantische Dialog-Komposition zwischen Heinrich Schütz und Johann Sebastian Bach: eine stilkritische Studie* (Cologne, 1995)

JOHANNES GÜNTHER KRANER (with STEFFEN VOSS)

Hammerstein, Oscar, I (*b* Stettin [now Szczecin, Poland], 8 May 1846; *d* New York, 1 Aug 1919). American impresario. He studied harmony and counterpoint, and also learnt to play the piano, flute and violin. While still in his teens he ran away to Hamburg, and later to New York, where he worked in a cigar factory. He began to speculate in real estate and, as his fortunes increased, built theatres in which he presented a variety of productions. He composed intermezzos, a ballet and the operettas *The Kohinoor* (1893) and *Santa Maria* (1896), none of which achieved any success. In 1906 he founded the Manhattan Opera Company, which opened with Bellini's *I puritani* on 3 December in the newly built Manhattan Opera House. The company challenged the entrenched Metropolitan Opera in presenting the standard Italian repertory as well as contemporary works, and gave the American premières of four operas by Massenet, Giordano's *Siberia*, Charpentier's *Louise*, and *Elektra* and *Pelléas et Mélisande*. Singers who performed with the company included Melba, Bonci, Nordica, Tetrazzini, Garden, Calvé, McCormack, Zenatello and Renaud. In April 1910 Hammerstein sold his interests in the company to the Metropolitan for $1,200,000, and promised not to produce opera in New York, Boston, Philadelphia or Chicago for the next decade. Two seasons at the newly built London Opera House (later the Stoll Theatre) in 1911–12 were financial failures.

BIBLIOGRAPHY

V. Sheean: *Oscar Hammerstein I: the Life and Exploits of an Impresario* (New York, 1956)
J.F. Cone: *Oscar Hammerstein's Manhattan Opera Company* (Norman, OK, 1966)

JOHN FREDERICK CONE

Hammerstein, Oscar (Greeley Clendenning), II (*b* New York, 12 July 1895; *d* Doylestown, PA, 23 Aug 1960). American lyricist, librettist, producer and publisher. Born into a notable theatrical family, his grandfather and namesake was the flamboyant opera impresario Oscar Hammerstein (1847–1919), who created and lost a handful of opera houses and companies around the turn of the century. Oscar studied law at Columbia where he became involved in the Varsity shows and, after graduation, continued to write songs. By 1919 Hammerstein had left the legal profession and begun to write plays and lyrics full time. His first Broadway musical was *Always You* (1920) with composer Herbert Stothart and, as would be the pattern throughout his career, Hammerstein wrote both the libretto and lyrics. During the 1920s he contributed to a handful of operettas, most notably *Rose-Marie* (1924) with composer Rudolf Friml and *The Desert Song* (1926) with Sigmund Romberg. After some experimenting, he and composer Jerome Kern created the landmark *Show Boat* (1927), the first musical play of the American theatre. With the demise of operetta and the emphasis on frivolous musical comedies and revues during the Depression, Hammerstein's career faltered and his Hollywood efforts were failures except for his song *The Last Time I Saw Paris* with Kern, which won the Academy Award for Best Song in 1941.

Hammerstein's second and equally productive career began with his collaboration with composer Richard Rodgers. The team presented the finest musical plays of the 1940s and 50s, including *Oklahoma!* (1943), *Carousel* (1945), *South Pacific* (1949), *The King and I* (1951) and *The Sound of Music* (1959). The team also produced Broadway shows by others, most memorably Irving Berlin's *Annie Get Your Gun* (1946); wrote scores for Hollywood, such as *State Fair* (1945 and 1962); and for television they provided *Cinderella* (1957). Hammerstein had a solo hit with *Carmen Jones* (1943), his updating of *Carmen* using Bizet's music.

Hammerstein's heartfelt lyrics are distinguished by their simplicity and sincerity, often eschewing the clever rhymes and dazzling wordplay that was characteristic of his contemporaries. He brought an honesty to libretto and lyric writing that influenced all the major theatre songwriters of the postwar American theatre, and his works, particularly *Show Boat* and those with Rodgers, remain in the popular musical theatre repertory.

WORKS
(*selective list*)

composers in parentheses; dates those of the first New York performance unless otherwise stated

STAGE

Wildflower (V. Youmans, H. Stothart), Casino, 7 Feb 1923
Rose-Marie (R. Friml), Imperial, 2 Sept 1924 [incl. Indian Love Call, Rose-Marie; films, 1936, 1954]
Sunny (J. Kern), New Amsterdam, 22 Sept 1925 [incl. Sunny, Who?; films, 1930, 1940]
The Desert Song (S. Romberg), Casino, 30 Nov 1926 [incl. The Desert Song, One Alone, The Riff Song; films, 1929, 1943, 1953]
Show Boat (Kern), Ziegfeld, 27 Dec 1927 [incl. Can't help lovin' dat man, Make Believe, Ol' Man River, Why do I love you?, You are love; films, 1929, 1936, 1951]
The New Moon (Romberg), Imperial, 19 Sept 1928 [incl. Lover, come back to me, One Kiss, Softly as in a Morning Sunrise, Stouthearted Men; film, 1940]
Sweet Adeline (Kern), Hammerstein's, 3 Sept 1929 [incl. Don't ever leave me, Why was I born?; film, 1935]
Music in the Air (Kern), Alvin, 8 Nov 1932 [incl. I've told ev'ry little star, There's a hill beyond a hill; film, 1934]
Very Warm for May (Kern), Alvin, 17 Nov 1939 [incl. All the Things You Are]
Oklahoma! (R. Rodgers), St James, 31 March 1943 [incl. Oh, what a beautiful mornin', Oklahoma, People will say we're in love, The Surrey with the Fringe on Top; film, 1955]
Carmen Jones (G. Bizet), Broadway, 2 Dec 1943 [film, 1954]
Carousel (Rodgers), Majestic, 19 April 1945 [incl. If I Loved You, June is bustin' out all over, Soliloquy, You'll never walk alone; film, 1956]
Allegro (Rodgers), Majestic, 10 Oct 1947 [incl. The gentleman is a dope]
South Pacific (Rodgers), Majestic 7 April 1949 [incl. Bali Ha'i, Some Enchanted Evening, There is nothin' like a dame, This nearly was mine, Younger than Springtime; film, 1958]
The King and I (Rodgers), St James, 29 March 1951 [incl. Getting to Know You, Hello, young lovers, I whistle a happy tune, Shall we dance?; film, 1956]
Me and Juliet (Rodgers), Majestic, 28 May 1953 [incl. No Other Love]
Flower Drum Song (Rodgers), St James, 1 Dec 1958 [incl. I enjoy being a girl, You are beautiful; film, 1961]
The Sound of Music (Rodgers), Lunt-Fontanne, 16 Nov 1959 [incl. Climb ev'ry mountain, Do-Re-Mi, My Favourite Things, The Sound of Music; film, 1965]
State Fair (Rodgers), St Louis, Municipal Opera, 2 June 1969
A Grand Night for Singing (Rodgers), Criterion Center, 17 Nov 1993
State Fair (Rodgers), Music Box, 27 March 1996 [rev. of film]

FILMS
those not already mentioned above

High, Wide and Handsome (J. Kern), 1937 [incl. The Folks who Live on the Hill]
The Great Waltz (J. Strauss jr), 1938
Lady Be Good! (Kern), 1941 [The Last Time I Saw Paris]
State Fair (R. Rodgers), 1945, 1962 [incl. It might as well be spring, It's a grand night for singing, That's for me]
Centennial Summer (Kern), 1946 [incl. All Through the Day]

BIBLIOGRAPHY

D. Taylor: *Some Enchanted Evenings: the Story of Rodgers and Hammerstein* (New York, 1953)
H. Fordin: *Getting to Know Him: a Biography of Oscar Hammerstein II* (New York, 1977)
F. Nolan: *The Sound of their Music: the Story of Rodgers and Hammerstein* (New York, 1978)
O. Hammerstein: *Lyrics* (Milwaukee, 1985)
S. Green: *Rodgers and Hammerstein Fact Book* (Milwaukee, 1986)
E. Mordden: *Rodgers and Hammerstein* (New York, 1992)
S. Citron: *The Wordsmiths: Oscar Hammerstein II and Alan Jay Lerner* (New York, 1993)
G. Block: '*Showboat*: In the Beginning', '*Carousel*: the Invasion of the Integrated Musical', *Enchanted Evenings: the Broadway Musical from 'Show Boat' to Sondheim* (New York, 1997), 19–40, 319–24; 159–78, 334–5

THOMAS S. HISCHAK

Hammerstein, Reinhold (*b* Lämmerspiel, nr Offenbach, 9 April 1915). German musicologist. From 1934 he studied musicology at the University of Freiburg under Gurlitt, and at Munich University under Ursprung. He took the doctorate at Freiburg in 1940 with a dissertation on C.F.D. Schubart. During the years 1938–50 (with interruptions for military service) he was assistant lecturer in the department of musicology of Freiburg University and then (1946–58) lecturer in music history at the Staatliche Hochschule für Musik, Freiburg. He completed the *Habilitation* in musicology at Freiburg in 1954 with a work on the medieval conception of music. He was a visiting lecturer at Basle (1955–6), and was deputy professor of musicology (1959–61) and a supernumerary professor (1962) at Freiburg. He was appointed professor at Heidelberg University in 1963 and was a visiting professor at Basle in 1964. He was editor of the Neue Heidelberger Studien zur Musikwissenschaft (from 1969) and co-editor of Beiträge zur Musikforschung (from 1975). He retired in 1980 and was honoured on his 70th birthday with the Festschrift *Claudio Monteverdi: Festschrift Reinhold Hammerstein* (ed. L. Finscher, Laaber, 1986). Hammerstein is recognized as a leading specialist on the representation of instruments and music-making in literature and the visual arts from classical antiquity to the Baroque era. His writings explore diverse readings of the emblems, allegories and symbols referred to in musical iconography. He also investigates how music recreates the visual images with which it is associated, and describes the relationship between developments in music history and the history of painting and literature.

WRITINGS

Christian Friedrich Daniel Schubart, ein schwäbisch-alemannischer Dichter-Musiker der Goethezeit (diss., U. of Freiburg, 1940)
'Die Musik am Freiburger Münster: ein Beitrag zur musikalischen Ikonographie des Mittelalters', *AMw*, ix (1952), 204–18
Die Musik der Engel: Untersuchungen zur Musikanschauung des Mittelalters (Habilitationsschrift, U. of Freiburg, 1954; Berne and Munich, 1962, 2/1990)
'Der Gesang der geharnischten Männer: eine Studie zu Mozarts Bachbild', *AMw*, xiii (1956), 1–24
'Instrumenta Hieronymi', *AMw*, xvi (1959), 117–34
'Tuba intonet salutaris: die Musik auf den süditalienischen Exultetrollen', *AcM*, xxxi (1959), 109–29
'Die Musik in Dantes Divina commedia', *Deutsches Dante-Jb*, xli–xlii (1964), 59–125
'Musik als Komposition und Interpretation', *DVLG*, xl (1966), 1–23

'Über das gleichzeitige Erklingen mehrerer Texte: zur Geschichte mehrtextiger Komposition unter besonderer Berücksichtigung J.S. Bachs', *AMw*, xxvii (1970), 257–86
Diabolus in musica: Studien zur Ikonographie der Musik im Mittelalter (Berne, 1974)
'Versuch über die Form im Madrigal Monteverdis', *Sprachen der Lyrik: Festschrift für Hugo Friedrich zum 70. Geburtstag*, ed. E. Kohler (Frankfurt, 1975), 220–41
Tanz und Musik des Todes: die mittelalterlichen Totentänze und ihr Nachleben (Berne, 1980)
'Musik und bildende Kunst: zur Theorie und Geschichte ihrer Beziehungen', *Imago musicae*, i (1984), 1–28
Macht und Klang: tönende Automaten als Realität und Fiktion in der alten und mittelalterlichen Welt (Berne, 1986)
'"Schöne Welt, wo bist du?": Schiller, Schubert und die Götter Griechenlands', *Musik und Dichtung, neue Forschungsbeiträge: Viktor Pöschl zum 80. Geburtstag*, ed. M. von Albrecht and W. Schubert (Frankfurt, 1990), 305–30
'Imaginäres Gesamtkunstwerk: die niederländischen Bildmotetten des 16. Jahrhunderts', *Die Motette: Beiträge zu ihrer Gattungsgeschichte* (Mainz, 1991), 165–203
'Über Kontinuität in der Musikgeschichte', *Musicologia humana: Studies in Honor of Warren and Ursula Kirkendale*, ed. S. Gmeinwieser, D. Hiley and J. Riedlbauer (Florence, 1994), 13–41
Von gerissenen Saiten und singenden Zikaden: Studien zur Emblematik der Musik (Tübingen, 1994)
'Invokation – Götterspruch – Orakel: zur Topik des Wunderbaren in Bühnenwerken von J.Ph. Rameau', *Studien zur Musikgeschichte: eine Festschrift für Ludwig Finscher*, ed. A. Laubenthal and K. Kusan-Windweh (Kassel, 1995), 222–37
Stimme aus der anderen Welt: über die Darstellung des Numinosen in der Oper von Monteverdi bis Mozart (Tutzing, 1998)
Schriften zur Musikgeschichte, i: *Musik und Text* (Tutzing, forthcoming); ii: *Musik und Bild* (forthcoming) [collected articles]

HANS HEINRICH EGGEBRECHT/R

Hammond, Frederick (Fisher) (*b* Binghamton, NY, 7 Aug 1937). American musicologist. He studied musicology with William G. Waite and Richard Crocker and the harpsichord with Ralph Kirkpatrick at Yale University (BA 1958), taking the doctorate there in 1965 with a dissertation on Odington's *Summa de speculatione musice*. He was an instructor at the University of Chicago (1962–5), and taught at Queens College, CUNY (1966–8), and UCLA (1968–91). Since 1989 he has been Irma Brandeis Professor of Romance Culture and Music History at Bard College, New York. Hammond's research has concentrated on 17th-century Italian keyboard music, especially the life and works of Frescobaldi; he is also interested in musical and artistic patronage in 17th-century Italy. As a professional harpsichordist and organist he has performed in the United States, Canada and Europe and has made a number of recordings. He was founder of and has continued to direct the E. Nakamichi Festival of Baroque Music in Los Angeles.

WRITINGS

The Summa de speculatione musicae of Walter Odington: a Critical Edition and Commentary (diss., Yale U., 1965; CSM, xiv, 1970)
'Musicians at the Medici Court in the Mid-Seventeenth Century', *AnMc*, no.14 (1974), 151–69
'Girolamo Frescobaldi and a Decade of Music in Casa Barberini', *AnMc*, no.19 (1979), 94–124
Girolamo Frescobaldi (Cambridge, MA, 1983)
'Girolamo Frescobaldi: New Biographical Information', *Frescobaldi Studies: Madison, WI, 1983*, 13–29
'More on Music in Casa Barberini', *Studi musicali*, xiv (1985), 235–61
'Some Notes on Giovanni Battista Boni da Cortona, Girolamo Zenti, and Others', *GSJ*, xl (1987), 37–47
Girolamo Frescobaldi: a Guide to Research (New York, 1988)
'The Influence of Girolamo Frescobaldi on French Keyboard Music', *Recercare*, iii (1991), 147–67
'The Joker in the Pack: on Editing Andrea Gabrieli's Keyboard Music', *Musica senza aggetivi: studi per Fedele d'Amico*, ed. A. Ziino (Florence, 1991), 31–46
'The Artistic Patronage of the Barberini and the Galileo Affair', *Music and Science in the Age of Galileo*, ed. V. Coelho (Dordrecht, 1992), 67–89
'Domenico Scarlatti', *Eighteenth-Century Keyboard Music*, ed. R.L. Marshall (1994), 154–90
Music and Spectacle in Baroque Rome: Barberini Patronage under Urban VIII (New Haven, CT, 1994)

PAULA MORGAN

Hammond, Dame Joan (Hood) (*b* Christchurch, 24 May 1912; *d* Bowral, NSW, 26 Nov 1996). Australian soprano of New Zealand birth. She studied in Sydney where in 1928 she made her début as Giovanna (*Rigoletto*), then sang Venus and Helmwige (1935). After further study in Vienna, London and Florence, she was engaged at the Vienna Volksoper in 1938 to sing Nedda, Martha and Konstanze; in 1939 she sang Mimì and Violetta at the Staatsoper. Engaged by the Carl Rosa company (1942–5), she sang Butterfly, Tosca, Violetta, Marguerite (*Faust*) and the Marschallin. In 1947 she returned to Vienna, then made her Covent Garden début in 1948 as Leonora (*Il trovatore*), returning as Mimì, Beethoven's Leonore and Aida. She made her American début with the New York City Center Opera in 1949, and sang Elisabeth de Valois (1951) and Rusalka (1959) at Sadler's Wells, Tatyana and Fevroniya (*The Invisible City of Kitezh*) in Russian in Barcelona, Aida and Tatyana in Leningrad and Moscow (1957), and Desdemona and Tosca (1957) and Salome (1960) in Australia for the Elizabethan Theatre Trust. Hammond's other roles included Pamina, Donna Anna and Elvira, Agathe, Elisabeth, Elsa, Norma and Turandot. Her record of 'O my beloved father' from *Gianni Schicchi* sold over a million copies and won a golden disc in 1969. She had a strong, vibrant voice, which she used intelligently to project the meaning of what she sang. Her warm personality allied to her expressive manner made her an instantly communicative, if not specially subtle, artist. An operation in 1964 left her partially deaf, and she announced her retirement the following year. *A Voice, a Life*, her autobiography, was published in 1970. She was made a DBE in 1974.

BIBLIOGRAPHY

GV (R. Celletti and C. Williams; C. Williams)
A. Blyth: 'Joan Hammond at 80', *Opera*, xliv (1993), 158–62
Obituary, *The Times* (28 Nov 1996)

ALAN BLYTH

Hammond, John (Henry, jr) (*b* New York, 15 Dec 1910; *d* New York, 10 July 1987). American jazz and popular record producer and critic. He was born into a wealthy family, and attended Yale University. As a teenager, he became fascinated by black music and was drawn to the clubs and theatres of Harlem. He produced his first records in the early 1930s, and in 1933 recorded an important series of sessions for English Columbia featuring Fletcher Henderson, Benny Carter and Benny Goodman, whose orchestra he helped to form in 1934; from 1935 to 1937 he supervised many of Teddy Wilson's sessions for Brunswick with Billie Holiday as soloist. Hammond was also an early advocate of Count Basie, and was influential in bringing his orchestra to national prominence in 1936. In 1938 and 1939 he organized the two historic 'Spirituals to Swing' concerts in Carnegie Hall. A tireless talent scout and champion of racial equality, he later furthered the careers of artists as varied

as Charlie Christian (whom he teamed with Goodman in 1939), George Benson, Aretha Franklin, Bob Dylan and Bruce Springsteen. Although best known for his association with Columbia (1937, 1939–43, 1959–75), Hammond also served in executive positions with Brunswick/ Vocalion, Keynote, Majestic, Mercury and Vanguard. From 1931 he wrote widely on jazz and popular music for music periodicals and the general press; he also published an autobiography, *John Hammond on Record* (New York, 1977/*R*).

BIBLIOGRAPHY

I. Kolodin: 'Number One Swing Man', *Harper's*, clxxix (1939), 431–40

C. Graham: 'Meet the A&R Man: John Hammond', *Down Beat*, xxviii/21 (1961), 23–4

P.J. Sullivan: 'John Hammond', *Jazz Journal*, xxi/9 (1968), 6–8

J. McDonough: 'John Hammond: Man for all Seasons', *Down Beat*, xxxviii/5 (1971), 13–15, 32

'Hammond, John (Henry, Jr.)', *CBY 1979*

L. Feather: 'John Hammond', *The Passion for Jazz* (New York, 1980/*R*), 176–88

D. Chamberlain and R. Wilson, eds: *The Otis Ferguson Reader* (Highland Park, IL, 1982), 97

EDWARD BERGER

Hammond, Philip (Alexander) (*b* Belfast, 5 May 1951). Northern Ireland composer, pianist and critic. At Queen's University, Belfast (BMus 1973, MA 1974), he studied composition with Raymond Warren and Adrian Thomas. He also studied the piano with Rhona Marshall at the Royal Irish Academy of Music, Dublin. In 1988, after a period of school and university teaching he became Music Director and subsequently Performing Arts Director of the Arts Council of Northern Ireland.

Hammond has written for a wide range of media and performers from school children to professionals. His music is direct in expression and tends to eschew excessive complexity. He describes himself as a romantic; the dark side of this comes through in *Thanatos* (1977), a pioneering work by a Northern Ireland composer in the field of electro-acoustic composition, and the introspective *Narcissus* (1981). Echoes of Schoenberg and Berg may be felt in his works of the early and mid-1980s, and Hammond's usually strong contact with tonality is here at its most tenuous. German poetry, particularly that of Hesse, has been an important influence. *Die ersten Blumen* (1996) is, in his words, a 'nostalgic and romantically melancholic' response to a poem by Hesse. Resonances from Messiaen and sometimes Poulenc can also be heard in Hammond's work; but it is the poetry, mysticism and visual images of Ireland that play a more crucial role. Hammond does not utilize Irish folksong, yet works such as *Wavespace* for solo flute have an unmistakably Irish feel.

WORKS
(*selective list*)

Orch: Fanfare for Orchestra, 1984; Flute Concertino, fl, str [version of Sonatina, fl, pf] 1994; Die ersten Blumen, 1996

Chbr: Tyr na n'oc [Land of Youth], fl, hp, 1980; Elegiac Variation, vn, pf, 1984; Sonatina, fl, pf, 1978; Sextet, fl, ob, cl, bn, hn, pf, 1986; Wavespace, fl, 1991; Waterfront Fanfare, 3 fl, fl + pic, 3 ob, 3 cl, cl + b cl, 3 bn, 4 hn, 3 tpt, 2 trbn, b trbn, timp, perc, 1996

Kbd: Sonata, 2 pf, 1978; Suite, hpd, 1980; Sonata, org, 1983; *French Blue*, pf, 1990; *African Black*, pf, 1993; *Irish Green*, pf, 1994

Vocal: Narcissus (G. Barker), Mez, fl, cl, hn, vn, vc, pf, 1981; Träume (H. Hesse), S, pf, 1982; Nocturnes (J. Joyce), S, pf, 1982; The Children of Lir (Hammond), spkr, children's vv, fl, hp, recs, perc, 1984; Chanson d'automne (P. Verlaine), Mez, 2 vn, va, vc, 1987; Fuacht (R. O'Muiri), SATB, 1988; The Emigrant's Farewell (Hammond), T, children's vv, 2 vn, va, vc, recs, perc, 1991; The Gate of Heaven (Bible: Genesis), SATB, 2 tpt, org, 1993; Jubilate Deo, SATB, 2 tpt, org, 1994; The Boyhood of Christ (anon.), SATB, 1995; Elegy (M. Longley), Bar, pf, 1995

Elec: Thanatos (J. Shirley, J. Donne, Hesse, R. Brooke, T. Hardy, J. Keats, P.B. Shelley, Horace, Hadrian), SATB, tape, 2 spkrs, 1977

WRITINGS

'Dublin and London', 'Hallé Years and After', *Hamilton Harty: his Life and Music*, ed. D. Greer (Belfast, 1979)

MICHAEL RUSS

Hammond, Richard (*b* Kent, England, 26 Aug 1896). American composer. He was educated in the USA, graduating from the Yale University school of music. After serving in the navy during World War I, he continued musical studies with Whithorne, Mortimer Wilson and Boulanger. Together with Whithorne he founded the Composers' Music Corporation, a publishing house for contemporary music, and he has been on the executive boards of the League of Composers, the Franco-American Music Society and the Hollywood Bowl Association. He has also written extensively on new music for *Modern Music* and other journals. His compositions are essentially neo-romantic in style; they have received most performances from societies for modern music, and all remain unpublished.

WORKS
(*selective list*)

Orch: 5 Chinese Fairy Tales, 1921; West Indian Dances, 1930; Suite after Reading 'The Woman of Andros', 1930; Sinfonietta, 1931; 2 suites 'Dance Music', 1933, 1937; Suite 'Unto the Hills', 1939; Suite 'Excursion', 1940

Vocal: Voyage to the East, Mez/Bar, orch, 1926; 5 chansons grecques, Mez/Bar, 15 insts, 1928; 5 Madrigals, 1v, insts, 1930; songs

Other works: Sonata, ob, pf, 1928; ballets, choral music, pf pieces

PEGGY GLANVILLE-HICKS/BARBARA A. RENTON

Hammond organ. An electronic organ. The Hammond Clock Co. was founded in Chicago in 1928 by the engineer Laurens Hammond (*b* Evanston, IL, 11 Jan 1895; *d* Cornwall, CT, 1 July 1973). From 1933 he developed the Hammond organ with the engineer John Marshall Hanert and patented it in 1934; the company began manufacture of the instrument in 1935. It was an immediate success – Henry Ford and George Gershwin were early purchasers – and by the late 1930s the company was producing about 200 instruments a month. The company, which became the Hammond Instrument Co. in 1937 and the Hammond Organ Co. in 1953, also produced the Novachord (1939–42), an unusual electronic organ, and the Solovox, a monophonic three-octave piano attachment (1940–50). About two million Hammond organs in many different models had been built by the 1980s, the firm having retained its leading position in the market; since the early 1970s the emphasis has been on home organs, although models designed for use in church, theatres and concert halls are also produced. In 1980 Hammond bought the Electro Music Co. (manufacturer of the LESLIE loudspeakers) from CBS Musical Instruments; both were sold to the Australian Noel Crabbe in 1985, who sold Hammond to Suzuki in 1988. The company, renamed Hammond Suzuki USA, was based in Lombard, near Chicago, and later in nearby Addison. In 1992 it repurchased Electro Music.

Although its sound quality differed in some respects from that of a pipe organ (the chief difference is that its overtone series is not the natural one), the Hammond organ was purchased by some 1750 churches in the first three years of its manufacture (a third of all sales). From 1936 until 1938 the company fought a legal battle with



Hammond electronic organ (model B-3000), early 1970s

the Federal Trade Commission for the right to call the instrument an organ; somewhat exaggerated claims made in early publicity were also involved. Although the case was decided against the company, the Hammond firm was allowed to continue to call its instrument an 'organ' and soon afterwards a blind test was held in Chicago in which experts failed to distinguish between a Hammond and a pipe organ in a third of the examples played to them.

In early models of the Hammond organ the sounds were generated by an electromagnetic system in which 91 (later 96) rotating metal tone-wheels were driven by a stable synchronous motor. The original Hammond organ Model A has two five-octave manuals and a two-octave pedalboard, variation and precise control of timbre being effected by a system of drawbars – two for the pedals and two sets of nine each for the manuals. During this period the company pioneered several other features of electronic organ design that are still common, including a 'spinet' organ in 1949 and a one-manual 'chord organ' around 1952. A feature of most Hammond organs is the external Leslie loudspeaker, which affects the sound like a tremulant stop on a pipe organ.

From the mid-1960s to 1974 the electromagnetic tone-wheels were gradually superseded by electronic oscillators, which were developed while electronic organs were manufactured for the Everett Piano Co. (South Haven, Michigan), after Hammond bought the company from Wurlitzer in 1962 (it was sold to Yamaha in 1971). Advances in electronic technology around 1970 made possible several new features that are now widespread: rhythm and 'walking bass' units, arpeggiators, memories, and a choice of chord systems. Larger models (as well as some made by other companies) electronically mimic the 'key click' that forms a distinctive element of the sound of the original Hammond tone-wheel organ. In the early 1980s Hammond introduced microcomputer organs; current models, like Hammond Suzuki's digital pianos (produced since 1992), are based on sampled timbres. Most models (including sound modules without keyboards) continue to feature Hammond's unique system of drawbars, which are also found on similar instruments from other manufacturers.

The first Hammond organs were popularized by such musicians as Fats Waller and JIMMY SMITH, and a distinctive Hammond style of 'swinging' staccato playing (due to a lack of control over attack in the early models) soon became known. Since the 1960s the instrument has been included in many concert works, notably Kagel's *Tremens* (1963–5) and Stockhausen's *Momente* (1962–72). At about the same time it was also adopted by rock musicians, including Keith Emerson. A recent jazz soloist is Barbara Dennerlein.

BIBLIOGRAPHY

W. Baggally: 'The Hammond Organ: a New Electro-Acoustic Musical Instrument', *Wireless World*, xli (1937), 134–6

E.F. Relf: 'The Electronic Organ', *MT*, lxxviii (1937), 347–8

H. Westerby: 'Electronic Organs', ibid., 151–2

H. Westerby: 'More on Electronic Organs', ibid., 348–9

S. Irwin: *Dictionary of Hammond Organ Stops* (New York, 1939, enlarged 4/1970)

J. Schillinger: *The Schillinger System of Musical Composition*, ii (New York, 1946/*R*), 1549–54 [on the Hammond organ and the Novachord]

R.L. Eby: *Electronic Organs: a Complete Catalogue, Textbook and Manual* (Wheaton, IL, 1953), 96–140 [on the Hammond organ], 189–92 [on the Novachord]

R.H. Dorf: 'Organ for One-Finger Artists', *Audio Engineering*, xxxvii/9 (1953), 19–21, 68 only [on the Hammond chord organ]

R.H. Dorf: *Electronic Musical Instruments* (Mineola, NY, 1954, 2/1958), 25–45, 119–27, 142–52 [rev. version of articles orig. pubd in *Radio-Electronics*, 1950–52]

H.E. Anderson: *Electronic Organ Handbook* (Indianapolis, IN, 1960), 97–151

N.H. Crowhurst: *Electronic Organs* (Indianapolis, IN, 1960, 3/1975), 53–65

A. Douglas: *The Electronic Musical Instruments Manual: a Guide to Theory and Design* (London, 5/1968), 261–78

T.L. Rhea: *The Evolution of Electronic Musical Instruments in the United States* (diss., George Peabody College, 1972), 146–50; rev. as 'The Hammond Organ', *Contemporary Keyboard*, iii (1977), no.5, p.47 only; no.6, p.47 only; repr. in *The Art of Electronic Music*, ed. T. Darter and G. Armbruster (New York, 1984), 8–9

O. Ochse: *The History of the Organ in the United States* (Bloomington, IN, 1975), 370–73

D. Crombie: 'The Hammond Story', *Sound International*, no.29 (1980), 24; rev. in *Rock Hardware: the Instruments, Equipment and Technology of Rock*, ed. T. Bacon (Poole, 1981), 88–91

P. Forrest: *The A–Z of Analogue Synthesisers*, i: *A–M* (Crediton, 1994, 2/1998), 164–81

H.B. Aldridge: '"Music's Most Glorious Voice": the Hammond Organ', *Journal of American Culture*, xix/3 (1996), 1–8

M. Vail: *Keyboard Presents the Hammond Organ: Beauty in the B* (San Francisco, 1997)

HUGH DAVIES

Hampel [Hampl, Hampla, Humple], **Anton Joseph** (*b* Bohemia, 1710/11; *d* Dresden, 30 March 1771). Bohemian horn player, teacher, inventor and composer. He was appointed second horn of the Dresden Hofkapelle in 1737 and continued in that capacity until about 1768, being paired initially with J.G. Knechtel, later with CARL HAUDEK. Hampel contributed to the development of both the instrument and its technique, and his innovations were widely imitated. He extended the horn's range downwards by developing the middle and low registers. During his tenure at Dresden, second horn parts became more independent of first parts and a new idiomatic second horn style appeared, the latter characterized by rapid arpeggios and wide leaps, sometimes extending down to the second harmonic, with occasional factitious tones in the low register (e.g. *e*, *f* and *f♯*). This new style

was soon imitated elsewhere, and from it developed a species of second horn player (*cor basse*) whose style complemented that of the first horn (*cor alto*) and was in no way considered inferior.

Hampel worked with the Dresden instrument maker Johann Georg Werner to develop the *Inventionshorn* (*c*1753), on which crooks of varying lengths were inserted into the middle of the body of the instrument rather than the mouthpipe end, thus allowing the distance between horn and player to remain constant regardless of the crook used. The concept was soon adopted throughout Europe. Hampel also developed an early non-transposing mute. His experiments with mutes, related by Heinrich Domnich in his *Méthode* of 1807, apparently led Hampel to develop and codify hand-stopping (probably together with Haudek) in order to increase the note possibilities of the horn. According to Domnich, Hampel's application of hand-stopping occurred mainly in slow movements, and he was past his prime when he developed the technique; however specific dates for this development have not been determined. With the introduction of the hand into the bell on a regular basis the horn's tone became generally more mellow, and stopped notes, with their more nasal timbre, allowed the horn to be used effectively in dramatic spots for expressive ends. Though Hampel's exercises and compositions include passages that would require hand-stopping (e.g. including notes *d′*, *f′* and *a′*, among others), no discussion of the technique appears in his pedagogical works, which included an autograph volume of exercises entitled *Lection pro Cornui* (*c*1762), formerly in *D-Dl*, now lost.

Hampel's innovations were disseminated and developed further by his students, the most famous of whom was Giovanni Punto, who is reported to have studied with Hampel about 1733/4. Punto published Hampel's method as the *Seule et vraie méthode pour apprendre facilement les élémens des premier et second cors . . . composée par Hampl et perfectionée par Punto, son élève* (Paris, *c*1794, 3/1798). Among Hampel's other students was the Bohemian J.A. Mareš, who developed the Russian horn band.

Hampel composed a number of works for his instrument, including a set of trios for horns (*F-Pn*) and at least two concertos for two horns in D (lost; listed in the Breitkopf catalogue of 1769, p.361). He may have composed the duets and trios by 'Mr. Humple' in *A Collection of Duets for French Horns* (London, *c*1762), and an anonymous concerto in D (*S-L*) has been attributed to him (Rasmussen).

Hampel's son, Johann Michael (1732–93), sometimes listed as Joseph junior, was also a horn player. He reportedly played for a time at the Thurn und Taxis court at Regensburg, and was eventually engaged by the Dresden Hofkapelle as a supernumerary in 1768, becoming a permanent member in 1771.

BIBLIOGRAPHY

GerberNL ('Hampel (Anton Joseph)'; 'Werner (Johann)')
H. Domnich: *Méthode de premier et de second cor* (Paris, 1807/*R*)
G.J. Dlabacž: 'Haudek, Karl', *Allgemeines historisches Künstler-Lexikon* (Prague, 1815/*R*)
R. Engländer: 'Zur Musikgeschichte Dresdens gegen 1800', *ZMw*, iv (1921–2), 199–241
R. Morley-Pegge: *The French Horn* (London, 1960, 2/1973)
M. Rasmussen: 'The Manuscript Katalog Wenster Litteratur I/1–17b (Universitetsbiblioteket, Lund): a Contribution to the History of the Baroque Horn Concerto', *Brass Quarterly*, v (1961–2), 135–52
H. Fitzpatrick: *The Horn and Horn-Playing and the Austro-Bohemian Tradition from 1680 to 1830* (London, 1970)
T. Volek: 'Die Mannsfeldschen und die Thunschen Hornisten', *Das Waldhorn in der Geschichte und Gegenwart der Tschechischen Musik: Brno 1981*, 44–6
P. Damm: 'Das Horn in der Mitte des 18. Jahrhunderts zwischen Clarinblas- und Stopftechnik', *Zur Weiterentwicklung des Instrumentariums im 18. Jahrhundert: Blankenburg, Harz, 1986*, 11–29
Z. Pilkova: 'Böhmische Musiker am Dresdner Hof zur Zeit Zelenkas', *Zelenka Studien I: Marburg 1991*, 58–64
T. Hiebert: 'Virtuosity, Experimentation, and Innovation in Horn Writing from Early 18th-Century Dresden', *HBSJ*, iv (1992), 112–59

THOMAS HIEBERT

Hampel, Hans [Jean, Giovanni, Jan] (*b* Prague, 5 Oct 1822; *d* Prague, 30 March 1884). Czech composer and pianist. He was a distinguished piano pupil of Tomášek and later a bank official by profession. Although no written reports about his public performances have survived, his Romantic character-pieces, strongly influenced by Schumann and Chopin, are evidence of his keyboard mastery. In such stylized dance pieces as *Aufforderung zur Polka* op.17 his work typifies Czech music of the period immediately preceding his contemporary Smetana. Procházka (1890) considered his *Lieb Ännchen* op.10 to be one of the most original and deeply felt pieces written for the piano since Schumann, and he praised Hampel's harmonic invention as combining a theoretical mastery of music with a deep understanding of higher mathematics. A catalogue of his works which was published in the musical periodical *Dalibor* in 1890 has remained the fullest account of his output, although it does not exactly correspond to the body of his printed and manuscript compositions in the National Museum in Prague.

WORKS

unless otherwise stated, works are for piano 2 hands and printed works were published in Prague

Romance, op.1 (1864); Valse brillante, op.2 (?1864); 3 mazurkas, op.3 (1864); Trauermarsch 'dem Gedenken Tomascheks', op.4 (?1864); 2 Polonaisen, op.5 (?1864); Improvisation, op.6 (?1864); 2 polonaises, op.7 (1864); 3 Phantasiestücke, op.8 (?1864); 2 Rhapsodien, op.9 (?1864); Lieb Ännchen: eine Erzählung in 4 Bildern, op.10 (Leipzig, ?1864); Allerseelennacht, op.11 (?1864); Trauermarsch, b♭, op.12 (1864); Zerstreute Gedanken, 9 pieces, op.13 (*c*1865); Thema mit Variationen, op.14 (*c*1865); Valse brillante no.2, op.15 (*c*1865); Rhapsodie no.3, op.16 (*c*1865); Aufforderung zur Polka, op.17 (*c*1865); Valse brillante no.3, op.18 (*c*1865); 5 Lieder ohne Worte, op.19 (*c*1865)

Cadenza to Beethoven's Pf Conc. no.3, op.20 (*c*1870); Vorspiel und Fuge, op.21 (*c*1870); Nocturno, op.22 (c1870), also arr. str qt; Thème varié, op.23 (*c*1870); Thema mit Variationen no.3, op.24 (*c*1870); Valse brillante no.4, op.25 (*c*1870); Variationen, D♭, pf left hand, op.26 (1870); An Laura: Miniaturbild, op.27 (*c*1870); Menuetto, op.28 (*c*1870); Valse brillante no.5, op.29 (*c*1870); 3 Idyllen, op.30 (*c*1870); Mazurka brillante, op.31 (*c*1870); Schlichte Gedanken, op.32 (*c*1870); 4es varierte Thema, op.33 (*c*1870); Valse brillante no.6, op.34 (*c*1870); Trauermarsch, b, op.35 (*c*1870)

Humoreske, op.36 (*c*1870); Pièce énigmatique en forme de valse, op.40 (1875); Spiegelbilder, incl. no.5, c♯ (1881)

Ave Maria, SATB, op.39 (*c*1875)

BIBLIOGRAPHY

R. von Procházka: 'Die böhmischen Musikschulen', *Österreich-ungarische Revue*, viii (1889–90), 296
Catalogue of works, *Dalibor*, xii (1890), 214
R. von Procházka: *Musikalische Streiflichter* (Dresden, 1897), 75
R. von Procházka: *Der Kammermusikverein in Prag* (Prague, 1926, 2/1927), 41
R. Quoika: *Die Musik der Deutschen in Böhmen und Mähren* (Berlin, 1956), 108–9

JIŘÍ VYSLOUŽIL

Hampshire [Hamshere], **Richard** (*b* *c*1465; *d* before 1515). English musician. He became a chorister at St George's Chapel, Windsor, in 1474, and was a scholar at Eton College (1479–83). In 1483 he became a clerk at King's College, Cambridge, and later a scholar there. In 1487 he was again a clerk at King's, and by 30 September 1489 was back at St George's Chapel, Windsor, as a clerk. In 1493 he was appointed Master of the Choristers there, and he retained both offices until at least 29 September 1499. He is probably the composer of the incomplete two-part piece that begins *Lett serch your myndis*, ascribed to 'Hamshere' in the Fayrfax manuscript (*GB-Lbl* Add.5465; ed. in MB, xxxvi, 1975), an important collection of early Tudor songs. It is possible that this piece was written in honour of one of Henry VII's sons, either Arthur or, less likely, Henry (see Stevens).

BIBLIOGRAPHY

HarrisonMMB

J. Stevens: *Music & Poetry in the Early Tudor Court* (London, 1961, 2/1979), 355, 443

DAVID GREER

Hampson, Denis. *See* HEMPSON, DENIS.

Hampson, (Walter) Thomas (*b* Elkhart, IN, 28 June 1955). American baritone. He studied in Spokane and Los Angeles, making his début in 1978 at Spokane in *Hänsel und Gretel*. In 1981 he won first prize at the Metropolitan Opera Auditions. Engaged at Düsseldorf (1981–4), he sang the Herald (*Lohengrin*), Harlequin (*Ariadne auf Naxos*), Belcore, and Nanni (Haydn's *L'infedeltà delusa*). He sang Henze's Prince of Homburg at Darmstadt, Guglielmo at St Louis (1982), Malatesta at Santa Fe (1983) and Count Almaviva at Aix-en-Provence (1985). In 1984 he was engaged at Zürich, where over the next decade his roles included Massenet's Lescaut, Handel's Julius Caesar, Marcello, Don Giovanni, Rossini's Figaro (also the role of his Covent Garden début in 1993), Posa (*Don Carlos*) and the Prince of Homburg. In 1986 he made his Vienna Staatsoper début as Guglielmo, and his Metropolitan début as Count Almaviva, which he also sang at his Salzburg début (1988). Other roles at the Metropolitan have included Billy Budd and Coroebus (*Les Troyens*). At San Francisco he has sung Monteverdi's Ulysses (1990) and created Valmont in Conrad Susa's *Dangerous Liaisons* (1994). A charismatic actor, Hampson has a grainy, flexible voice perfectly suited to Mozart's three Da Ponte operas, all of which he has recorded to acclaim. His other operatic recordings include Rossini's Figaro, Yevgeny Onegin, Marcello and Thomas' Hamlet. He is also an outstanding recitalist with an enterprisingly wide repertory: he has performed and recorded little known songs by American composers, including Ives, Griffes and MacDowell, and created *Night Speech*, a song cycle by Stephen Paulus, at Spokane (1989). He has been particularly closely associated with the songs of Mahler, and has co-edited the *Knaben Wunderhorn* songs for the critical edition of the Gustav Mahler Gesellschaft (Universal Edition, Vienna).

BIBLIOGRAPHY

R.V. Lucano: 'A Conversation and then Some with Thomas Hampson', *Fanfare*, xv/2 (1991–2), 225–33

E. Seckerson: 'Hit and Myth', *Gramophone*, lxix/April (1992), 38–41

T. Voigt: 'Das Interview', *OW*, xxxiii/7 (1992), 12–15

M. Parouty: 'Le roi baryton', *Diapason*, no.397 (1993), 34–7

ELIZABETH FORBES

Hampton, John (*b* *c*1455; *d* after 1520). English church musician and composer. In 1474 there was a clerk of that name in the choir of the collegiate church of Westbury-on-Trym, near Bristol. In June 1484 Hampton became master and organist of the Lady Chapel choir at Worcester Cathedral, retaining this position until September 1521. In the 1470s John Alcock, Bishop of Worcester, had reorganized this choir, adding a permanent team of eight boys and rebuilding the chapel in which it sang. By his indenture of appointment Hampton undertook (among other things) to teach the boys plainsong and polyphony, and to direct the singing of the daily Lady Mass in the chapel, and of the Marian antiphon *Salve regina* each evening during Lent. A five-part setting of *Salve regina* by Hampton is in the Eton Choirbook (MB, xi, 1958, no.22). Among Hampton's other activities was the singing of carols with his boys on Twelfth Night. In 1495 King Henry VII paid 20s. to 'Hampton of Wourecester for making of balades', though none of these is known to survive.

ROGER BOWERS

Hampton, Lionel [Hamp] (*b* Louisville, KY, 20 April 1908). American jazz vibraphonist, drummer and bandleader. Around 1919 he moved with his family to Chicago, where he began his career playing drums in various bands, including that of Les Hite. From the late 1920s he was based in the Los Angeles area. As a member of Hite's band he worked at the Cotton Club in Culver City, CA, initially accompanying Louis Armstrong (1930–31), with whom he recorded, and who encouraged him to take up the vibraphone. Hampton soon became the leading jazz performer on this instrument, and achieved wide recognition through his many film appearances with Hite. After playing informally with Benny Goodman in 1936, he began to work in Goodman's small ensembles, with which he performed and recorded regularly until 1940; as a result he became one of the most celebrated figures of the swing period, and his resounding success allowed him to form his own big band in 1940. This group, which at times included musicians of the stature of Cat Anderson, Illinois Jacquet, Clifford Brown and Quincy Jones, was one of the most long-lived and consistently popular large ensembles in jazz. From the 1950s Hampton undertook numerous 'goodwill' tours to Europe, Japan, Australia, Africa, the Middle East and elsewhere, and made a large number of television appearances, attracting a huge and enthusiastic international following. He played at the White House for President Carter in 1978; during the same year he formed his own record label, Who's Who in Jazz, to issue mainstream recordings. In the 1980s and 1990s his band continued to draw capacity crowds throughout the world, although in the mid-1990s he suffered a number of strokes which disrupted his usually energetic routine.

Hampton was not the first black jazz musician to take up the vibraphone (Red Norvo had preceded him in the late 1920s), but it was he who gave the instrument an identity in jazz, applying a wide range of attacks and generating remarkable swing on an instrument otherwise known for its bland, disembodied sound. Undoubtedly his best work was done with the Goodman Quartet from 1936 to 1940, for instance on *Moonglow* (1936, Vic.), when he revealed a fine ear for small-ensemble improvisation and an unrestrained, ebullient manner as a soloist. The big-band format was probably better suited to the

display of his flamboyant personality and flair for showmanship, but after a few early successes, especially the riff tunes *Down Home Jump* (1938, Vic.), *Flying Home* (1942, Decca) and *Hey Ba-ba-rebop* (1945, Decca), the group was too often content to repeat former triumphs for its many admirers. Hampton at times also appeared as a singer, played drums with enormous vitality, and performed with curious success as a pianist, using only two fingers in the manner of vibraphone mallets.

BIBLIOGRAPHY

J. Aldam: 'The Lionel Hampton Band', *JazzM*, iii/1 (1957), 5–8
J. Aldam: 'Footnote on Hampton', *JazzM*, iii/6 (1957), 28 only
F. Manskleid: 'For Dancers Only', *JazzM*, vi/4 (1960–61), 29 only
B. Coss: 'Lionel Hampton: Bothered and Bewildered', *Down Beat*, xxix/10 (1962), 19–21
M. Harrison: 'Lionel Hampton on Victor', *JazzM*, ix/1 (1963–4), 3–5, 25–7
L.K. McMillan: 'Good Vibes from Hamp', *Down Beat*, xxxix/8 (1972), 12
S. Dance: 'Lionel Hampton', *The World of Swing* (New York, 1974), 265–78
A.J. Smith: 'Lionel Hampton: Half a Century Strong', *Down Beat*, xlv/14 (1978), 20
O. Flückiger: *Lionel Hampton: Selected Discography, 1966–1978* (Reinach, 1978, enlarged 2/1980 as *Lionel Hampton: Porträt mit Discography, 1966–79*)
S. Woolley: 'Flyin' Hamp', *Jazz Journal International*, xxxvi/7 (1983), 6–8
L. Hampton with J. Haskins: *Hamp: an Autobiography* (New York, 1989)
G. Schuller: 'The Great Black Bands: Lionel Hampton', *The Swing Era: the Development of Jazz, 1930–1945* (New York, 1989), 392–402

J. BRADFORD ROBINSON

Hamshere, Richard. Composer, probably identifiable with RICHARD HAMPSHIRE.

Hamuli, 'Abdu al-. Egyptian composer and singer. *See* EGYPT, §II, 2(vii).

Han [Hahn], **Ulrich** [Gallus, Udalricus] (*b* Ingolstadt; *d* Rome, *c*1478). German printer, active in Italy. He claimed in colophons to have been a citizen of Vienna (see Borsa). Colophons also tell us that Han was a priest (*venerabile vir*), attended a university (*magister*) and was a man of some social standing (*dominus*). He is probably the Ulrich Han from Ingolstadt who matriculated at the University of Leipzig in the winter of 1443–4 and the Udalricus of Ingolstadt registered for the winter term of 1438. He has been proposed (see Donati; reviewed by Wehmer) as the possible printer of the first book in Italy, an undated *Passio Christi* in Italian; the engraved illustrations are indicative of the work of Johann Numeister.

Between 1467 and 1478 Han published about 80 books in Rome. Early production focussed on classical works, many edited by Giovanni Andrea Campano. Between 1471 and 1474 Han was in partnership with Simone Cardella of Lucca, a Roman publisher of legal works. He was succeeded by Stephan Planck, probably a printer in his shop, who inherited his printing equipment and re-used his music type for eight more books (Duggan, 1992). Of great importance to music is Han's *Missale romanum* (1476; Hain no.11366), the first dated use of music printed from movable type and the first appearance of roman plainchant in type. Missals without music had already appeared (*c*1472, see Duggan, 1992, no.38; 1474, Milan, Antonio Zarotto, Duggan, 1992, no.39; 1475, Han, Duggan, 1992, no.40). Music printed from movable type had already appeared in the *Graduale* (*c*1470, see *Gesamtkatalog*, no.10977), using a gothic or *Hufnagelschrift* plainchant type. Han's music type, printed in black in a second impression over red staff lines, surpasses many later examples in clarity and careful alignment of red and black printing.

BIBLIOGRAPHY

DugganIMI
G. Erler, ed.: *Die Matrikel der Universität Leipzig*, i (Leipzig, 1895), 125, 146
L. Donati: 'Passio Domini Nostri Iesu Christi', *La bibliofilia*, lvi (1954), 181–215, esp. 207
L. Michelini Tocci: 'Incunaboli sconosciuti e incunaboli mal conosciuti della Biblioteca Vaticana', *Studi di biliografia e di storia in onore di Tammaro de Marinis* (Stamperia Valdonega, 1964), iii, 177–228
F. Geldner: *Die deutschen Inkunabeldrucker: ein Handbuch der deutschen Buchdrucker des XV. Jahrhunderts nach Druckorten*, i (Stuttgart, 1968), 50, 252, 293
C. Wehmer: 'Udalricus Gallus de Bienna', *Contributi alla storia del libro italiano: Miscellanea in onore di Lamberto Donati* (Florence, 1969), 325–57
F. Geldner: 'Zum frühesten deutschen und italienischen Buchdruck (Mainz – Baiern – Foligno: Johannes Neumeister und Ulrich Han?)', *Gutenberg-Jb 1979*, 18–38
G. Borsa: 'Wann wurde in Osterreich zum ersten Mal gedruckt?', *Biblos*, xxxii (1983), 132–40
M.K. Duggan: 'A System for Describing Fifteenth-Century Music Type', *Gutenberg-Jb 1984*, 67–76, esp. 73 [to the seven listed titles add the 1494 *Manuale baptisterium*]
Gesamtkatalog der Wiegendrucke, ix (Stuttgart, 1991), no.10977

M.K. DUGGAN

Hanart [Anart, Henart], **Martin** (*d* Rome, 16 Nov 1482). Franco-Flemish composer. He was a cleric of the diocese of Cambrai and canon of Cambrai Cathedral. From December 1468 until his death he sang in the papal chapel; and Tinctoris dedicated his *Tractatus de notis et pausis* (*c*1474–5) 'to the illustrious Martin Hanart, canon of Cambrai and apostolic singer'. A florid two-voice *Le serviteur* (based on the discantus of Dufay's song) is ascribed 'Hanart' in Petrucci's *Canti C* (Venice, 1504[3]; it appears anonymously in *I-Bc* Q16, copied by 1487); given that it is one of the earliest known examples of this florid style, it can hardly have been composed long before Hanart's death. He is to be distinguished from JEAN HEMART.

BIBLIOGRAPHY

CoussemakerS, iv, 41
F.X. Haberl: *Bausteine für Musikgeschichte*, iii (Leipzig, 1888), 42–53
A. Roth: *Studien zum frühen Repertoire der päpstlichen Kapelle* (Vatican City, 1991), 375–6

DAVID FALLOWS

Hanboys [Hauboys], **John** (*fl* ?*c*1370). English theorist. He was the author of a 14th-century treatise on mensural notation, the *Summa*, that survives in a single copy from the first half of the 15th century (*GB-Lbl* Add.8866, ff.64*v*–86*v*). The treatise may once have been part of a larger compendium that also dealt with plainchant and related issues, since a brief definition of *sinemmenon* (at the bottom of f.64*r*) concludes with reference to an otherwise unknown multi-volume work by Hanboys ('ut dicit hanboys libro primo capitulo sexto'). Furthermore, there appear to be traces within the *Summa* of earlier formulations by the author of some of its material.

Nothing certain is known of Hanboys's biography. The secondary literature, following the 16th-century English antiquary John Bale, formerly placed Hanboys and his *Summa* around 1470. Bale credited him with the one-volume *Summa* and also a volume of songs. Brian

Trowell, however, compellingly identified Hanboys with the music theorist J. de Alto Bosco named in the famed English 'musicians motet' by Johannes Alanus, *Sub arturo plebs*, which some scholars now date to the very early 1370s. The name appears among those of musicians with documented careers in the Chapel Royal or in service to the Black Prince from the 1340s to the 1380s. This timescale accords well with both the contents of the *Summa* and the age of its one surviving manuscript.

Hanboys's principal goal in the *Summa* is the elucidation of an eight-level mensural hierarchy that expands a six-level system (such as those advocated by the Englishmen Johannes Torkesey and Robertus de Brunham) by the inclusion of one additional higher and lower degree. The primary contents of the *Summa* are mechanical, repetitive descriptions of the properties of the eight notes of this system – *larga*, *duplex longa*, *longa*, *brevis*, *semibrevis*, *minor*, *semiminor* and *minima*. Each was given its own form and range of values, and was subject in varying degrees to perfection and imperfection, alteration and diminishment. Most of this was original, but about half of Robert de Handlo's *Regule* (1326) is incorporated into the chapters on the *longa*, *brevis* and *semibrevis*. The main body of the book is framed by introductory matter primarily drawn verbatim from Franco's *Ars cantus mensurabilis* and by closing chapters on ligatures, rests and the rhythmic modes that derive mainly from Handlo.

In digressions from or expansions upon his main exposition Hanboys introduced fascinating if sometimes obscure formulations about the naming and renaming of notes, uses of the dot and circle, mensuration signs, certain mixtures of note values, various systems of rests, syncopation, binary mensuration and the diminishment of altered values by extensive chains of ever-smaller notes. These were all essentially French Ars Nova concerns. He also documented particular English notational and mensural practices of the period after Franco and Petrus de Cruce, many of which appear in insular musical sources. These include the *longa* and *brevis erecta* and the doctrines of Johannes de Garlandia that had been reported by Handlo; the extension of Garlandia's concepts by W. de Doncastre and Robertus Trowell; the innovative rest shapes of Robertus de Brunham and Brunham's use of ligatures and the *cauda yrundinis* to indicate the alteration of semibreves; and various mensurations of the *brevis* and *semibrevis* by unidentified *antiqui* including binary subdivisions of the imperfect *semibrevis* called *curta* and *longa mensura*. In this valuable tracing of developments in 14th-century mensuration and notation, Hanboys carefully distinguished between the practices of the *antiqui*, that of the *moderni* and the practices that he himself advocated.

See also NOTATION, §III, 3(vi).

BIBLIOGRAPHY

B. Trowell: 'A Fourteenth-Century Ceremonial Motet and its Composer', *AcM*, xxix (1957), 65–75

R. Bowers: 'Fixed Points in the Chronology of English Fourteenth-Century Polyphony', *ML*, lxxi (1990), 313–35

P.M. Lefferts, ed. and trans.: *Robertus de Handlo, The Rules, and Johannes Hanboys, The Summa* (Lincoln, NE, 1991)

PETER M. LEFFERTS

Hancke, Karl. *See* HANKE, KARL.

Hancke [Hanke], **Martin** (*b* Moravia, *fl* 1617). German poet and composer. He referred to himself as 'Moravus'. In about 1617 he is known to have been a citizen of Brieg (now Brzeg) in Silesia, where he worked as a copyist. His only extant work is the *Evangelia: auff alle Sontag, Hohe Fest und Feyertag durchs gantze Jahr; auff die ausserlesensten anmutigsten Frantzösischen Melodeyen der Lobwasserischen Psalmen*, printed in Leipzig and Breslau in 1617 (RISM, B/VIII 1617[04]). The words and the four-part settings are Hancke's own, and they belong to the tradition of biblical paraphrases established about the mid-16th century by Martin Agricola and Nicolaus Herman. Hancke's publication is musically interesting in that it provides evidence of the spread of the Huguenot Psalter in Lutheran areas. This was probably not so much as a result of Lobwasser's German edition of the Genevan Psalter, which had appeared in many editions since 1573, but rather through personal contacts established by many German noblemen with the Huguenots during the troubles in France. Musically, the homophonic settings with tenor cantus firmus are not distinguished by any particular individuality.

The *Fünfzehn geistliche Lieder* (1685) by an author of the same name, as well as *Martini Hankii Sechzehn Lieder von der Ewigkeit* (Frankfurt an der Oder, 1690), are certainly not posthumous publications of M. Hancke, but could perhaps be by a relative.

BIBLIOGRAPHY

BlumeEK; *ZahnM*

R. von Liliencron: *Liturgisch-musikalische Geschichte der evangelischen Gottesdienste von 1523 bis 1700* (Schleswig, 1893/*R*)

A. Fischer and W. Tümpel, eds.: *Das deutsche evangelische Kirchenlied des 17. Jahrhunderts*, i (Gütersloh, 1904/*R*); vi (1916/*R*)

H.J. Moser: *Die mehrstimmige Vertonung des Evangeliums*, i (Leipzig, 1931/*R*)

N. Hampel: *Deutschsprachige protestantische Kirchenmusik Schlesiens bis zum Einbruch der Monodie* (diss., U. of Breslau, 1937)

A. Büchner: *Das Kirchenlied in Schlesien und der Oberlausitz* (Düsseldorf, 1971)

WALTER BLANKENBURG

Hancock, Gerre (*b* Lubbock, TX, 21 Feb 1934). American organist. He took a BMus in the organ at the University of Texas at Austin in 1955 and subsequently studied at the Sorbonne and the Union Theological Seminary, New York. His organ teachers included E. William Doty, Jean Langlais and Robert Baker, and he studied composition and improvisation with Nadia Boulanger, Kent Kennan and M. Searle Wright. He has held church appointments at St Bartholomew's, New York (1960), Christ Church Cathedral, Cincinnati (1962), and St Thomas's, Fifth Avenue, New York, where as organist and master of choristers from 1971 he has achieved international acclaim. Here the English cathedral tradition of all-male choirs is continued at a high level of excellence. In 1971 he also joined the faculty at the Juilliard School, and in 1974 he became a member of the faculty of Yale University. Since 1963 he has given recitals throughout the world, performed at many national conventions of the American Guild of Organists (AGO) and at the centenary celebrations of the Royal College of Organists in London (1963), and has made many appearances with the St Thomas Choir in concert and on television. Hancock is also active as guest conductor with Concert Royal and the Orchestra of St Luke's in New York. He is a fellow of the AGO, the Royal School of Church Music and the Royal College of Organists, and in 1985 received an

honorary MusD from Nashotah House Episcopal Seminary. His compositions include a cantata, *The Plumb Line and the City*, the anthems *Missa Resurrectionis and Christus Vincit*, and *A Festival Alleluia*. His textbook, *Improvising: How to Master the Art*, was published in Oxford in 1994.

CHARLES KRIGBAUM

Hancock, Herbie [Herbert Jeffrey] (*b* Chicago, 12 April 1940). American jazz pianist, electric keyboard player and composer. He was born into a musical family, and began studying the piano at the age of seven. Four years later he performed the first movement of a Mozart concerto with the Chicago SO in a young people's concert. By the time he graduated from Grinnell College in 1960, he was already working in Chicago jazz clubs with Coleman Hawkins and the trumpeter Donald Byrd invited him to join his quintet and move to New York, where, during Hancock's first recording session with the group, Blue Note was sufficiently impressed to offer him his first date as a leader, in May 1962. The resulting album, *Takin' off*, drew considerable public attention through an original tune with a strong gospel influence: *Watermelon Man*.

In May 1963 Hancock joined Miles Davis's quintet. His piano style had by that time evolved into a highly personal blend of blues and bop with colourful harmony and exquisite tone. While working with Ron Carter and Tony Williams, Hancock helped revolutionize traditional jazz concepts of the rhythm section and its relation to the soloists, and established a musical rapport with an extraordinary degree of freedom and interaction. During his five years with the quintet Hancock also led his own groups, composed several tunes which have become jazz standards, including *Maiden Voyage* and *Dolphin Dance*, and composed the music for Antonioni's film *Blow-Up* (1966). Although he officially left Davis's group in 1968, Hancock continued to record with him until 1970 and played electric piano and organ on many of Davis's important jazz-rock albums including *In a Silent Way*, *Bitches Brew* (both 1969, Col.) and *A Tribute to Jack Johnson* (1970, Col.).

From 1970 to 1973 Hancock led a sextet which combined elements of jazz, rock and African and Indian music with electronic devices and instruments. (He also used the name Mwandishi during this period.) Influenced by Davis's fusion recordings, the sextet was notable for its colourful doubling of instruments, tasteful blend of acoustic and electronic sounds and mastery of compound metres (*Mwandishi*, 1973, Warner Bros.; *Sextant*, 1973, Col.). Thereafter Hancock began to use electric and electronic instruments more extensively, including the Fender-Rhodes piano, which he played through a variety of signal processors such as wah-wah and fuzz pedals. Later he turned to the Mellotron and the Hohner Clavinet, and, finally, to various synthesizers, sequencers and electronic percussion units.

The album *Headhunters* (1973, Col.) marked the beginning of a commitment to more commercial types of music, particularly rock, funk and disco, and contained the hit single *Chameleon*. Although Hancock returned occasionally to jazz projects from the late 1970s, particularly with his band V.S.O.P and his piano duos with Chick Corea, some critics felt that his inventiveness and clarity of development had suffered as a result of his extended absence from the jazz scene. During this period he enjoyed considerable commercial success; in 1983 the single *Rockit* reached no.1 on the pop charts, and the promotional video for this recording received widespread critical acclaim. *Rockit* demonstrated Hancock's ability to use the most complex innovations in electronic technology to produce fascinating music. After this success he turned his attention almost exclusively to jazz for the next two years. He acted and played in the film *Round Midnight* (1986) and won an Oscar for his score. From 1987 he has recorded and toured internationally with all-star groups that included Ron Carter, Tony Williams, Mike Brecker, Jack DeJohnette, Dave Holland, Pat Metheny, Vernon Reid (formerly of Living Colour) and Wayne Shorter; Hancock's album *Dis is da drum* (1994, Verve) included material in a hip-hop style, while on *The New Standard* (1996, Verve) he recorded versions of pop songs by the Beatles, Prince, Simon and Garfunkel, and Steely Dan among others.

WORKS

(*selective list*)

Inst: Watermelon Man, Driftin' (from Takin' Off; 1962, BN); Cantaloupe Island, One Finger Snap (from Empyrean Isles; 1964, BN); Dolphin Dance, Little One, Maiden Voyage (from Maiden Voyage; 1965, BN); Riot, Speak Like a Child, The Sorcerer (from Speak Like a Child; 1968, BN); Chameleon, Watermelon Man (from Headhunters; 1973, Col.); I thought it was you (from Sunlight; 1978, Col.); Rockit (from Future Shock; 1983, Col.)

Film scores: Blow-Up (1966); Death Wish (1974); A Soldier's Story (1984); Round Midnight (dir. B. Tavernier, 1985); Colors (1988); Harlem Nights (1989)

BIBLIOGRAPHY

B. Johnson: 'Herbie Hancock: into his own Thing', *Down Beat*, xxxviii/2 (1971), 14ff

R. Townley: 'Hancock Plugs In', *Down Beat*, xli/17 (1974), 13ff

D. Milano and others: 'Herbie Hancock', *Contemporary Keyboard*, iii/11 (1977), 26ff

C. Silvert: 'Herbie Hancock: Revamping the Past, Creating the Future', *Down Beat*, xliv/15 (1977), 16ff

D.N. Baker, L.M. Belt and H.C. Hudson, eds.: 'Herbie Hancock', *The Black Composer Speaks* (Metuchen, NJ, 1978), 108–38 [with list of compositions]

B. Primack: 'Herbie Hancock: Chameleon in his Disco Phase', *Down Beat*, xlvi/10 (1979), 12ff

J. Balleras: 'Herbie Hancock's Current Choice', *Down Beat*, xlix/9 (1982), 15–17

L. Lyons: 'Herbie Hancock', *The Great Jazz Pianists: Speaking of their Lives and Music* (New York, 1983), 269–84

H. Mandel: 'Herbie Hancock: of Films, Fairlights, Funk … and All that Other Jazz', *Down Beat*, liii/7 (1986), 16–19 [incl. discography]

N. Suzuki: *Herbie Hancock: 1961–1969* (Shizuoka, 1988) [discography]

Oral history material in *US-NEij*

BILL DOBBINS

Handbell (Fr. *clochette*, *sonnette*; Ger. *Tischglocke*, *Handglocke*; It. *campanello a mano*; Sp. *campanilla*, *esquila*). A bell with a handle (shaft or loop), held in the hand for ringing. Usually it has a clapper inside and is swung to produce a sound, although it may also be held stationary and tapped with a hammer. Single handbells are used in music to provide an element of pitch, rhythm and tone-colour; from ancient times they have been used frequently in religious music because of the esoteric properties ascribed to bell sound. Handbells are mostly used in sets, which may contain about six to over 80 bells covering a range from a short melodic scale to seven chromatic octaves. There may be a slight increase in loudness towards the upper end of the range (the reverse of the pattern for carillon bells).

Western handbell music is usually performed by a 'team' or 'choir' of four to 15 'ringers' (fig.1). Each ringer either holds one or two handbells in each hand or lifts the appropriate bells from a table as the notes are required. Handbell music contains both harmonic and melodic elements and reflects the fact that handbells are about the only bells that can be damped. The repertory includes both original compositions and arrangements, solo works and combinations with voices and other instruments; there is also music for two handbell choirs. Several systems of scoring handbell music exist, some influenced by the use of numbers in English CHANGE RINGING, others by the letters of tonic sol-fa notation; staff notation is most common, with the notes written an octave below sounding pitch.

1. History. 2. English handbell ringing.

1. HISTORY. The oldest extant handbells are from China, dating from about 1600 BCE. Chinese writings refer to still earlier handbells, and ascribe transcendental powers to their sound. Early Chinese handbells are oval in horizontal section and usually have a concave or 'fish-mouth' rim (fig.2*a*). Around the 6th century BCE the Chinese began to tune their handbells and attach them to a frame for striking (*see* CHIMES).

In ancient India the handbell was venerated for both its sound and its appearance; for the Hindus it symbolized the 'world lotus', out of which issued the hosts of the created world, as sounds issue from a bell. The lotus determined its form, circular in horizontal section with sides flaring towards the rim in vertical profile (fig.2*b*); this proved also to be the best shape acoustically, and has been adopted for most modern handbells. The oldest extant examples are of the 5th or 6th century.

Buddhism inherited this shape of handbell, and spread its use across East Asia, and in the 6th century CE introduced it into Japan. In the 9th century handbells came to be used for accompaniment in the singing of Japanese *goeika* hymns. In *goeika* performance each singer alternately rings a *rei* (small handbell) and strikes a small metal disc. Both instruments have a high, indefinite pitch and add a sparkle to the vocal tone comparable to that which the Western triangle and cymbals give to Coptic plainchant. The *rei* is difficult to manipulate; it has a particularly long handle and is only about 5 cm in diameter (fig.2*c*), whereas the diameter of the average Buddhist handbell is closer to 10 cm (fig.2*d*). *Goeika* has always retained its religious nature, both in regard to repertory and to the sanctity of the bell; there are several thousand *goeika* societies in Japan, which hold annual conventions.

Handbells are indigenous to many parts of Africa as instruments for religious rites, signalling and musical performance. Africans use both cast and forged handbells, the latter having been more prevalent until the 20th century. The bells range in size from 10 cm to 40 cm, handle to rim, and are mostly of a flattened shape, recalling some early Chinese bell forms. In certain areas clusters of two to six or more bells are attached to a handle, and are played by tapping (*see* BELL (i), fig.10); these are used in ensemble music and to accompany songs and dances.

In ancient Egypt handbells were used in temple rites from the 8th century BCE. Egyptian bells are datable chiefly on circumstantial evidence: on the early bells the gods are symbolized by animals (fig.2*f*); then under new religious influences animals gave way to flowers, the flowers to lines, and eventually, in the case of Coptic altar bells, to the Christian cross. Although small, extant examples show good castings, mostly of an ovoid shape said to be derived from the top of the canopic or funerary urn.

Christian missionaries carried handbells on their journeys from Mediterranean Africa, and made others along the way, although the latter were mostly forged and so lacked resonance. Like orchestral cowbells, they had loop rather than shaft handles and were intended to be joggled rather than swung. Their tone was suitable for funeral processions and wakes, an ancient and universal use based on the belief that the sound of blessed bells protects the souls of the dead. Cast handbells, with their more resonant tone, were made in Italy for church use from the 6th century, but did not become widespread until the 8th century or later. In general the handbell preceded the tower bell as a means of calling to divine services.

In western Europe handbells are first shown in a musical use in manuscripts of the 13th century (fig.3), about the time that small bells were first tuned in diatonic series (*see* CHIMES). Handbells may have been used in some late



1. Sound in Brass handbell team, Chelmsford, Essex; the set of 79 bells, by the Whitechapel Bell Foundry, covers four and a half octaves

2. *Handbells: (a) Chinese, with fish-mouth, Shang dynasty, c1766–1028* BCE; *(b) Hindu, with handle depicting the god Hanuman; (c) rei, used in Japanese goeika music; (d) Tibetan, 19th century; (e) wooden, from Nigeria; (f) Egyptian, with handle depicting the god Bes, c1000* BCE

medieval and early Renaissance music for singers, other instrumentalists, or both, but without notation calling for them. The were apparently played in jubilant processions, where they would have been effective because of their brilliant tone-colour; their almost permanent retention of pitch caused them to be used for retaining standards of pitch and intonation. In the 20th century the use of handbells – usually mounted on a frame and played by one person with a mallet – became quite common. (Peter Maxwell Davies's *Worldes Blis*, 1966–9, employs seven pitches and Henze's *Cinque piccoli concerti*, from his opera *The English Cat*, 1983, uses four different pitches for each of three players.)

2. ENGLISH HANDBELL RINGING. The modern tuned English handbell was developed in the 17th century, cast of bronze with a fixed, directional clapper and leather strap handle. In some English towns it was conceived for use as a practice instrument for tower bell ringers, to rehearse the CHANGE-RINGING sequences then coming into fashion; thus, small sets were made to correspond to the bells in a specific tower. Wooden pegs, later changed to leather, were attached to the striking surface of the ball of the clapper, and springs attached to the clapper shaft kept the clapper from resting against the casting. As ringers began to realize the musical potential of handbells, semitones were added to form fully chromatic sets, enabling performers to play familiar melodies. Some extant sets were cast towards the end of the 17th century by the Cor Brothers of Aldbourne and the WHITECHAPEL BELL FOUNDRY.

By the middle of the 18th century, group tune ringing was a favourite diversion in England, and soon nearly every village had its band of bell ringers. Some bands, particularly in the northern counties of Lancashire and Yorkshire, rang with as many as 200 bells, many of them duplicated, and took part in annual contests. The Lancashire Ringers were some of the best, and when the American impresario P.T. Barnum heard them in the late



3. *Woman dressed as a hobby-horse and ringing two handbells, accompanied by musican with pipe and tabor: marginal illustration from a French psalter, before 1302 (GB-Ob Douce 118, f.34r)*

1840s, he arranged for them to perform in the USA. Apparently to make them appear more exotic, Barnum dubbed them Swiss Bell Ringers and dressed them in appropriate costumes; as such they became popular performers on American Chautauqua and vaudeville circuits. In 1863 these same Lancashire Ringers began an eight-year tour of Australia, with an additional tour to India.

English handbells became a permanent part of the American scene in 1902 through the auspices of Margaret Nichols of Boston. She introduced from England eight Whitechapel handbells, a set which she continued to enlarge. Within a few years, as Mrs Arthur Shurcliff, she was introducing Boston to the joys of handbell ringing with the Beacon Hill Ringers, consisting of five of her six children and several friends. They became well known for their annual Christmas carolling on Beacon Hill. The popularity of handbells spread rapidly through New England in the early 20th century, although nearly all bells had to be brought from England and were owned by families. Notable among the few early American bell makers was Rowland Mayland of Brooklyn who used the unique system of nickel-plating his bells rather than shaving metal from a casting, which is the commonly accepted tuning method.

Merle Kelly, an American who went to Japan as a Presbyterian missionary in 1957, introduced English handbells into his Kinjo University music classes. Handbell ringing spread throughout Japan primarily through Christian schools and the Japanese developed a mesmerizing combination of choreography and musical ringing which is as beautiful to watch as it is to hear.

By the beginning of the 21st century, handbell ringing outside England barely resembled that of a century ago. Sets of three to five octaves are now commonplace, and complete seven-octave sets are occasionally found. Community, church and school bell choirs often reach a highly professional degree of musical and technical proficiency. There is no single 'correct' way to do anything in handbell ringing. Numerous techniques have been developed to add variety of sound to straight ringing: various staccato methods, 'wow' effects, and so on, and ringers can become adept at controlling dynamics. Many English bell teams ring 'off the table', as do solo ringers primarily, while most other countries favour ringing 'off the shoulder'.

Since the 1970s a new industry has sprung up in the USA featuring a large array of handbell equipment and music. Until 1955, the majority of handbells were produced in England by the Whitechapel Bell Foundry. In 1955, Petit & Fritsen, Dutch bellfounders from 1660, began manufacturing handbells. Schulmerich Carillons, Inc., began mass producing handbells in the USA in 1963, and Jacob Malta, who completed the design of the Schulmerich handbell, opened his own business, Malmark, Inc., in 1974. While bell makers in England number their bells from the highest bell down, English handbells manufactured in the USA are numbered from the lowest bell upwards. Because of the extreme weight of large bronze bells, Malta patented a design for aluminium bass handbells in 1990. These bells, in the range *C–f♯*, give a strong fundamental with very few high partials, and weigh much less than bronze.

The first International Handbell Symposium was held in Arcata, California, in 1984. Participants in these biennial symposia include the American Guild of English Handbell Ringers, founded in 1954 by the New England Guild of English Handbell Ringers (1937); the Handbell Ringers of Great Britain, founded in 1967; the Handbell Ringers of Japan (1976); Handbell Society of Australasia (1983); Korean Handbell Association (1985); and several Canadian Guilds: Alberta (1983), Ontario (1985), Saskatchewan (1986), British Columbia (1993) and Manitoba (1995).

BIBLIOGRAPHY

S.B. Goslin: *The A.B.C. of Musical Hand-Bell Ringing, or, the Hand-Bell Ringers' Instructor* (London, 1879); ed. J.H. Hannon (Oxford, 2/1974)

S.B. Parry: *The Story of Handbells: the History and Art of Handbell Ringing* (Boston, 1957)

M.H. Shurcliff: 'English Bells', *Old-Time New England*, xlix (1959), 57

N.P. Tufts: *The Art of Handbell Ringing* (New York, 1961)

W.G. Wilson: *Change Ringing: the Art and Science of Change Ringing on Church and Handbells* (London, 1965/*R*)

P. Bedford: *An Introduction to English Handbell Tune Ringing* (Chelmsford, 1974)

J. Camp: *Bell Ringing: Chimes, Carillons, Handbells* (Newton Abbot, 1974)

N. Bullen and A.S. Hudson: *Music for Handbells* (Chelmsford, 1977)

D.E. Allured: *Musical Excellence in Handbells* (Nashville, TN, 1982)

C. Bourke: 'The Handbells of the Early Scottish Church', *Proceedings of the Society of Antiquaries of Scotland*, cxiii (1983), 464–8

P. Price: *Bells and Man* (Oxford, 1983)

R.J. Johnston: *Bell-Ringing: the English Art of Change-Ringing* (Harmondsworth, 1986)

Overtones 1955–1986: Thirty-Two Years of Overtones (Dayton, OH, 1987)

J. Sanderson, ed.: *Change Ringing: the History of an English Art* (Cheltenham, 1987–)

D.E. Allured: *Mastering Musicianship in Handbells* (Nashville, TN, 1992)

M.G. Genesi: 'Il campanello nell'iconografia sacra: reperti piacentini', *Strenna piacentina* (1996), 80–89

PERCIVAL PRICE (1), JOAN SHULL (2)

Handel [Händel, Hendel], **George Frideric** [Georg Friederich] (*b* Halle, 23 Feb 1685; *d* London, 14 April 1759). English composer of German birth. Though consistently acknowledged as one of the greatest composers of his age, his reputation from his death to the early 20th century rested largely on the knowledge of a small number of orchestral works and oratorios, *Messiah* in particular. In fact, he contributed to every musical genre current in his time, both vocal and instrumental. The composition of operas, mainly on Italian librettos, dominated the earlier part of his career, and are the finest (though not the most typical) of their kind. In his later years his commitment to large-scale vocal works, usually with a strong dramatic element, found a more individual outlet in English oratorio, a genre that he invented and established.

1. HALLE. He was the son of Georg Händel (1622–97), a barber-surgeon in the service of the Duke of Saxe-Weissenfels, and his second wife Dorothea Taust (1651–1730), daughter of a pastor. Though some documentation of Handel's life in Halle survives, the only substantial account of his early years appears in John Mainwaring's anonymously published *Memoirs* (1760)

which seems to derive its information from Handel himself, perhaps recorded near the end of his life through intermediaries. Though its chronology is unreliable – Mainwaring's dates, when checkable, are usually found to make Handel about four years younger than he actually was – it is probably as accurate as reminiscence allows. The boy's early interest in music was at first frowned upon by his father; he was denied access to musical instruments and encouraged to study for the law. According to Mainwaring, he practised secretly on a clavichord in the attic. The Duke of Saxe-Weissenfels, having heard him playing the organ when he was about nine, persuaded his father to give him a musical education under Friedrich Zachow, organist at the Liebfrauenkirche at Halle, who gave him excellent tuition both on organ and harpsichord as well as in composition.

The death of his father on 14 February 1697, when the boy was not quite 12, perhaps removed a source of opposition to musical studies, but as the only surviving son of the marriage Handel also gained new responsibility for the maintenance of his family. He presumably kept open the possibility of a legal career, as is implied by his enrolment at the University of Halle in February 1702. A month later, however, he was appointed organist at the Calvinist Domkirche (Cathedral Church). The appointment was not renewed after the initial probationary year, by which time Handel had almost certainly become clear that he should devote himself to music, and that he needed to seek wider horizons. A taste for opera may first have been stimulated on a visit to Berlin; opera there 'was in a flourishing condition' and Handel is said to have met both Giovanni Bononcini and Attilio Ariosti. Such a visit is assigned by Mainwaring to 1698, but probably belongs to 1702, when both Italian composers were producing operas for the Prussian court. The fact that one of Handel's earliest musical works (the trio sonata op.2 no.2) appears to contain borrowings from Bononcini's operas of this period (*Cefalo* and *Polifemo*) suggests that the visit did indeed take place and was an important stimulant to the young composer. In summer 1703 Handel left Halle, to return only as an occasional visitor. His new life was to be spent in the great opera centres of Europe, beginning with Hamburg.

2. HAMBURG. The advantage of Hamburg to an aspiring and independent-minded theatre composer was that it contained the only regular opera company in Germany operating outside the courts. Since 1696 it had been dominated by the energetic and influential figure of Reinhard Keiser. Handel went to the opera house in 1703 as a second violinist, later playing continuo harpsichord. He also took the opportunity to gain additional income by giving private lessons. He soon became friends with the composer, singer and theorist Johann Mattheson, and Mattheson's later writings (his *Grundlage einer Ehren-Pforte*, 1740, and his annotated translation of Mainwaring) provide much information on this period of Handel's life.

Opportunities for Handel arose in 1704 at the opera house. Keiser, being (in Mainwaring's words) 'a main of gaiety and expence, involved himself in debts, which forced him to abscond'. In fact he moved temporarily to Weissenfels, leaving the management of the opera house to his partner Drüsicke; this allowed the younger composers a chance to display their talents, and occasioned some rivalry. At a performance of Mattheson's *Cleopatra* on 5 December 1704 Handel refused to give up his place at the harpsichord to Mattheson after the latter had finished singing the role of Antony, and the two men fought an ineffectual duel, Handel's life being spared only because Mattheson's sword broke on a coat-button. After this, according to Mattheson, the pair became better friends than before.

Handel got the chance to compose his first opera because (again according to Mainwaring) 'Keiser, from his unhappy situation, could no longer supply the Manager, who therefore applied to Handel, and furnished him with a drama to set'. The drama was F.C. Feustking's *Der in Krohnen erlangte Glücks-Wechsel, oder Almira, Königin von Castilien* (usually known as *Almira*) – a challenging choice, since the libretto had been prepared for Keiser himself, who had already set it to music; only his enforced move prevented its performance in Hamburg. (He produced a revised version at Weissenfels on 30 July 1704; his original setting was never performed.) Handel's version, opening on 8 January, proved very successful, with about 20 performances, and was followed immediately (on 25 February) by the less successful *Nero* (again on a Feustking libretto), the music of which is lost. Handel remained in Hamburg until summer 1706, but his activities as a composer seem to have been cut off with Keiser's return in August 1705. He did however compose a pair of operas, *Der beglückte Florindo* and *Die verwandelte Daphne*, designed to be performed on successive nights, which were produced in Hamburg in January 1708 (both are lost except for some dances and other fragments). Since Handel is assumed to have been in Italy at that time, it has generally been thought that these works were composed shortly after *Nero* and were performed in the composer's absence after news of his successes in Italy had reached Hamburg. However, it is unlikely that so unusual a project would be mounted without the composer, and newly-found evidence (Roberts, C1995) makes it more plausible to suggest that these operas were composed in Italy and that Handel returned to Hamburg late in 1707 to direct them.

Keiser's influence on *Almira* and the whole of Handel's subsequent operatic output can hardly be exaggerated. Not only did Handel incorporate fragments of musical material from several of Keiser's operas in his own works almost throughout his life, but he also absorbed from Keiser the eclectic mix of national styles apparent in so much of his music. Though he was soon to refine and consolidate the specifically Italian elements in his music in Italy itself, he never relinquished French forms for overtures and dance music, and his use of orchestral colour, particularly the occasional instrumental doubling of the voice *colla parte*, was derived from German models. Less happy was his adoption in *Almira* of Keiser's tendency to write for voice in quasi-instrumental style, but this was a fault that the next stage of his career was quick to remove.

3. ITALY. Mainwaring relates that 'the Prince of Tuscany', while visiting Hamburg, sought Handel out and met him several times, showing him examples of the latest Italian music and assuring him 'that there needed nothing but a journey to Italy to reconcile him to the style and taste which prevailed there'. The reference seems to be to Gian' Gastone de Medici, younger brother of Ferdinando de Medici, who travelled in Germany (Ferdinando, heir to Grand Duke Cosimo III, died in 1713,

leaving Gian' Gastone to succeed in 1723). Handel is said to have refused an invitation to return with the prince to Italy, but instead resolved 'to go to Italy on his own bottom, as soon as he could make a purse for that occasion'. The journey seems to have been undertaken in the second half of 1706, and Handel may well have taken the advantage of Gian' Gastone's interest to present himself to Ferdinando at Florence, but his movements in this year are uncertain. By the beginning of 1707 he had reached Rome. His earliest patrons there were the cardinals Carlo Colonna and Benedetto Pamphili, and probably also Cardinal Pietro Ottoboni at whose concerts, says Mainwaring, Handel 'was desired to furnish his quota' of compositions; the latter remark must however be taken generally, as there is no confirmation that Handel wrote anything for Ottoboni. The most important compositions of the early months in Rome were for the church – perhaps surprisingly in view of Handel's Lutheran faith, but signifying a determination to display the full range of his compositional skills. It was probably Colonna who commissioned the large-scale setting of the psalm *Dixit Dominus*, completed early in April 1707, as well as settings of two other Vesper psalms (*Laudate pueri* and *Nisi Dominus*) in July. The latter (if not the *Dixit*) were performed with a motet and two short antiphon settings in services for the Feast of Our Lady of Mount Carmel on 15–16 July 1707. The Italian sacred cantata *Donna che in ciel*, commemorating the anniversary of the delivery of Rome from an earthquake on 2 February, also probably belongs to 1707, though the year is not certain.

Early in 1707 Handel composed a substantial solo cantata, *Da quel giorno fatale* (*Delirio amoroso*) on a text by Pamphili, and by May that year he had received from Pamphili his first major Italian libretto to set. It was not an opera, because a papal ban forbade public operatic performances in Rome, but an allegorical oratorio, *Il trionfo del Tempo e del Disinganno*. In the same month he joined the household of his most important secular patron in Rome, the Marquess (later Prince) Francesco Maria Ruspoli, working partly at the Bonelli Palace in Rome and partly on Ruspoli's country estate at Vignanello, and collaborating with such excellent musicians as the soprano Margherita Durastanti. Among his earliest assignments for Ruspoli were two motets and a setting of the *Salve regina* for the church at Vignanello, and the little hunting cantata *Diana cacciatrice*. Otherwise Handel provided chamber cantatas for Ruspoli's weekly assemblies in Rome and larger cantatas for special occasions. A sequence of French songs and a cantata in Spanish were no doubt responses to special challenges. The lengthy cantata *Clori, Tirsi e Fileno*, performed in the early autumn, closed this period with Ruspoli. Meanwhile, Handel must already have drafted the score of his first all-Italian opera, almost certainly commissioned by Ferdinando de' Medici. It was produced at the Cocomero theatre in Florence, probably in October 1707, under the title *Vincer se stesso è il maggior vittoria*, but known to Mainwaring and posterity as *Rodrigo*. The opera shows the benefits of his Italian studies, showing touches of new elegance in several arias and confident handling of the language in the recitatives.

It is in connection with *Rodrigo* that Mainwaring brings in the name of a singer, Vittoria, coyly hinting at an affair with the composer that began in Florence and was later resumed in Venice. The reference seems to be to the soprano Vittoria Tarquini, who, Mainwaring implies, turned her attention to Handel after a liaison with the bisexual Ferdinando. The fact that she is not listed in the cast of *Rodrigo* casts doubt on Mainwaring's story, but in 1710 the Electress Sophia, discussing Handel's appointment to the Hanover court, mentions gossip that Handel had been the lover of Vittoria ('amant de la Victoria'). No other evidence of a sexual attachment is known for the rest of his life, though an early annotator of Mainwaring hints at occasional discreet affairs with women, adding that 'his amours were rather of short duration, always with[in] the pale of his own profession'.

In the absence of any report of Handel's movements in winter 1707–8, it is likely that he returned to Hamburg to direct the productions of *Florindo* and *Daphne*. The documentary record resumes in Rome, where, working once more for Ruspoli, Handel composed the dazzling score of his second oratorio *La resurrezione* in time for performance at the Bonelli palace on Easter Sunday (8 April) 1708. A specially designed set was prepared for the performance, with a backdrop illustrating scenes from the story, and the massive orchestra (at least 45 players) was led by Arcangelo Corelli. This unacted work illustrates Handel's dramatic flair more strikingly than any previous composition, not only in its characterizations (the blustering Lucifer, the grief-stricken yet resolute Mary Magdalene) but also in such effects as the Angel's interruption of the overture with a trumpet aria of great brilliance. His next major work was the dramatic cantata *Aci, Galatea e Polifemo*, written on a visit to Naples in June 1708, and almost certainly commissioned by the Duchess of Laurenzano for the wedding of her niece to the Duke of Alvito; she is the mysterious princess named as 'Donna Laura' in Mainwaring's account. Details of the actual performance are unfortunately not known, but the work must have created astonishment with its writing for the bass voice of Polyphemus, demanding a range of two-and-a-half octaves.

After the Naples interlude Handel's movements are uncertain, though further excursions to Florence and Venice are likely. He was in Venice at the end of 1709, when his second Italian opera, the satirical comedy *Agrippina*, opened the carnival season at the S Giovanni Grisostomo theatre on 26 December with enormous success. This was the season most popular with visitors, and Handel's triumph before the international audience at once established a worldwide reputation and provided him with influential contacts. Among the latter were probably Prince Ernst Georg of Hanover, brother of the elector (the future George I of England), and the Duke of Manchester (the English ambassador), both of whom may have issued invitations for Handel to visit their respective countries. Much of the music of *Agrippina* was drawn from works Handel had composed earlier in Italy (with a little admixture of material from Keiser) and shows an assured mastery of the Italian idiom, the music more certainly reflecting character and dramatic context than in *Rodrigo*.

4. Hanover, Düsseldorf and London. It is likely that Handel had several options open to him when the run of *Agrippina* closed near the end of February 1710. He journeyed north, passing through Innsbruck in March, where he was received by Prince Carl von Neuburg, Governor of the Tyrol, to whom he had been commended, but he did not take up an offer of assistance and continued

to Hanover where he was appointed Kapellmeister to the electoral court on 16 June at a salary of 1000 thaler. The Electress Sophia reported that the electoral prince and princess (the future King George II of England and Queen Caroline) were delighted with his harpsichord playing. The Hanoverian appointment made generous allowance for travel, and by July Handel had moved on to Düsseldorf where he was received for several weeks by the Elector Palatine and the Electress Anna Maria de' Medici (Ferdinando's sister) before travelling to London in the early autumn. A few compositions can be assigned to this period, the most important being the splendid dramatic cantata *Apollo e Dafne*, apparently begun in Italy but not completed until 1710 (it may have been a substitute for the opera that the Electress Sophia believed Handel had been asked to write for Düsseldorf).

Italian-style opera had been introduced to London in 1705 and had gained popularity with the production (in English) of Nicola Haym's arrangement of Giovanni Bononcini's *Camilla* at Drury Lane on 30 March 1706. There followed three seasons of experiment and controversy among London theatre managers, in which attempts to establish a new genre of all-sung opera in English were swiftly suppressed by the more urgent public demand for real Italian music sung by Italian singers, especially the castratos. The Queen's (later King's) Theatre in the Haymarket, built by John Vanbrugh, became the London opera house. However, up to the time of Handel's arrival in autumn 1710, the Italian operas produced in London had all been arrangements of earlier works or pasticcios. It fell to Handel to compose the first specifically designed for London, using the all-Italian company engaged by the manager Aaron Hill for the 1710–11 season. (A little of Handel's music had reached London before him: most of the overture to *Rodrigo* had been used as act tunes in a revival of Jonson's *The Alchemist* in January 1710.) The new opera, *Rinaldo*, opened on 24 February 1711, by which time Handel had already made a mark with 'a Dialogue in Italian, in Her Majesty's praise' (apparently no longer extant) performed at St James's Palace on Queen Anne's birthday, 6 February.

Giacomo Rossi wrote the libretto of *Rinaldo*, but the scenario had been designed by Hill himself to 'afford the Musick scope to vary and display its Excellence and fill the Eye with more delightful Prospects' than had been the case with earlier Italian operas in London. The combination of an elaborate series of scenic effects with music of great passion and brilliance made *Rinaldo* the sensation of the season, with 15 performances, despite mockery from Addison and Steele in the *Spectator*. The harpsichord improvisations provided for in Armida's aria 'Vo' far guerra' gave Handel opportunity to display his prowess as performer as well as composer. After the end of the season (2 June), he returned to Hanover, stopping at Düsseldorf on the way, and visited his family in Halle in November. He was not in England for the 1711–12 London season (though *Rinaldo* was revived in January 1712), but a reference to his study of English in a letter of July 1711 makes it clear that he intended to return. Mainwaring assigns to this period at Hanover the set of 12 chamber duets found collected in several manuscript copies, but some are earlier in origin. 'Towards the end of the year 1712, he obtained leave of the Elector to make a second visit to England, on condition that he engaged to return within a reasonable time' (Mainwaring).

On his return to London Handel (according to Hawkins) stayed at the town house of 'Mr Andrews, of Barn Elms', but he soon moved to the more luxurious and stimulating environment of Burlington House in Piccadilly, where the young Earl of Burlington exercised a wide range of artistic patronage. Handel seems to have lived there for about three or four years (1713–16). His next opera, *Il pastor fido*, opened on 22 November 1712, but its unsensational pastoral style proved disappointing after *Rinaldo* and Handel swiftly returned to heroic gesture and magical effects with the more successful *Teseo* (10 January 1713) and a revival of *Rinaldo* (6 May). A further opera, *Silla*, was apparently written for private performance in June before the newly appointed French ambassador, but despite the existence of a printed wordbook it is not clear whether it was actually given. There were no Handel operas in the season of 1713–14, and he composed only one more for the rest of the decade, *Amadigi* (25 May 1715). This, like *Teseo*, was based on a French libretto and was again of magical heroic character. However, Handel was not absent from the opera house in the 1715–16 and 1716–17 seasons (the last in London before 1720); additional arias for revivals of *Rinaldo* and *Amadigi* belong to this period, and Handel also provided three new arias for the castrato Bernacchi in the 1716 revival of *Pirro e Demetrio*, which he may have directed.

As in Italy, Handel was anxious to prove himself as a composer of choral music. In England that meant compositions for the church and to a lesser extent the setting of court odes, the latter being provided regularly for the New Year and the birthday of the monarch as well as for special celebrations. However, such work was largely the prerogative of the musicians of the Chapel Royal and the court establishment. Handel was able to circumvent the difficulty by obtaining commissions directly from the monarch for ceremonial occasions, which also had the advantage of making available the substantial choral and orchestral forces he used with such great effect. What is probably his first English anthem, *As Pants the Hart* (HWV251a, dating from 1711–12) is however exceptional, being scored for voices and continuo only (Handel seems to have held the piece in particular regard, making several later versions). His first public church compositions were the *Te Deum* and *Jubilate*, given their official first performance on 7 July 1713 at the thanksgiving service celebrating the Peace of Utrecht, though they had been publicly rehearsed in March. His one attempt at a court ode, *Eternal Source of Light Divine*, also dates from this time, being almost certainly composed for the birthday of Queen Anne on 6 February 1713, though the queen's ill-health may have prevented performance in that year and the next. It takes up several features of earlier English odes, including a ground bass movement, but with an expansiveness that is wholly individual.

At the beginning of June 1713 Handel was summarily dismissed from his Hanover post. The reasons probably relate to his involvement in the celebration of the Treaty of Utrecht (which was against Hanoverian interests); Handel may also have indiscreetly dropped a hint that he would prefer to remain in England. The Hanoverian representative in London, C.F. Kreienberg, expressed anxiety at the breach for the surprising reason that Handel had been useful in supplying reports on Queen Anne's failing health obtained through his friendship with John Arbuthnot, her physician. But matters were smoothed

over and he was assured that he could enter Queen Anne's service and continue to serve when the elector became king. On 28 December 1713 the queen granted him an annual pension of £200, and when George succeeded to the crown on 1 August 1714 he kept his word: Handel's arrears of salary from Hanover were paid and his new *Te Deum* was sung in the king's presence on 26 September 1714.

Other musical activities in the period 1711–17 include the composition of Italian cantatas, some of them revisions of works written in Italy and perhaps given at private musical gatherings at Burlington House. A large cantata referring to the Spanish Succession, of which a substantial fragment (*Echeggiate, festeggiate*) survives, was apparently composed (again using earlier material) in 1711–12, but its purpose is unclear; it may not have been intended for performance in London. Handel also wrote and revised keyboard music. The threat of a pirated publication of a collection of his keyboard pieces, under the imprint of Roger of Amsterdam but probably prepared by London publisher John Walsh, prompted him to publish an authoritative collection of his own in 1720, under the title *Suites de pieces*, through the agency of Christopher Smith (originally Johann Christoph Schmidt of Ansbach), who became his chief copyist and business manager (Handel may have met him on a visit to Germany in 1716, but this journey cannot be confirmed). Handel checked the printing himself – there are indications of authorial proof changes on the plates – but this was to be the only time he ever directly supervised the publication of his music.

The most extensive non-operatic vocal work of this time was a setting of B.H. Brockes's Passion oratorio, of uncertain date (no later than early 1717, possibly three years earlier); its first known performance was in Hamburg Cathedral on 23 March 1719, with settings of the same text by Keiser, Telemann and Mattheson. According to Mattheson it was composed in England and sent to Hamburg in 'an uncommonly close-written score'. By far the best-known work of the period is the Water Music, an orchestral suite first played on 17 July 1717 to accompany a trip on the River Thames made by King George I and his entourage. Mainwaring's story that it helped to heal Handel's relations with the king in 1714 cannot be true, but Mainwaring may have confused the 1714 affair with a second period of difficulty in 1717, when a rift developed between the king and his son the Prince of Wales; the water trip (avoided by the Prince and Princess Caroline) was a political event, the first of a series arranged to allow the king to be more visible to his subjects. Handel's provision of music may have indicated that, despite his good standing with the younger members of the royal family, his first loyalty was to the king.

5. Cannons. In summer 1717 Handel began a brief but fruitful period in the service of James Brydges, Earl of Carnarvon and later Duke of Chandos, based mainly at Cannons, Brydges's newly built mansion near Edgware. His presence at dinner there is recorded in August 1717; by the following summer he had completed 11 anthems and a large-scale *Te Deum*, all performed in the local parish church of St Lawrence, Whitchurch, which then served as Brydges' private chapel. The form and scoring of the 'Chandos' anthems (as they became known) is unique to English church music and reflects Brydges' maintenance of a substantial establishment of musicians at Cannons under the supervision of J.C. Pepusch. (Two of them were based on earlier anthems for the Chapel Royal, while a third was a revision of the Utrecht *Jubilate*.) Of greater significance for later activities were two dramatic works, the masque *Acis and Galatea*, composed in spring 1718, and the oratorio *Esther*, probably shortly afterwards. The first, unconnected with the Naples cantata, was modelled on the English masques by Pepusch and others produced at Drury Lane and Lincoln's Inn Fields in 1715–18 as a modest (and moderately successful) counterblast to the Italian opera; but it comprehensively transcends them with its profound evocation of tragedy in a pastoral setting, leavened by touches of grotesque humour in the characterization of the giant Polyphemus. *Esther*, based on Racine's biblical drama, is a less polished work, recycling portions of music from the Brockes Passion, but with several moments of high emotion. Given its importance as the first English oratorio, it is regrettable that nothing is known about how it came to be written; even the authorship of the libretto (variously attributed to Pope and John Arbuthnot, and drawing upon Thomas Brereton's translation of the Racine play) is uncertain. The revivals of both *Esther* and *Acis* in 1732 inspired the series of English oratorios and secular musical dramas that were to crown Handel's achievement.

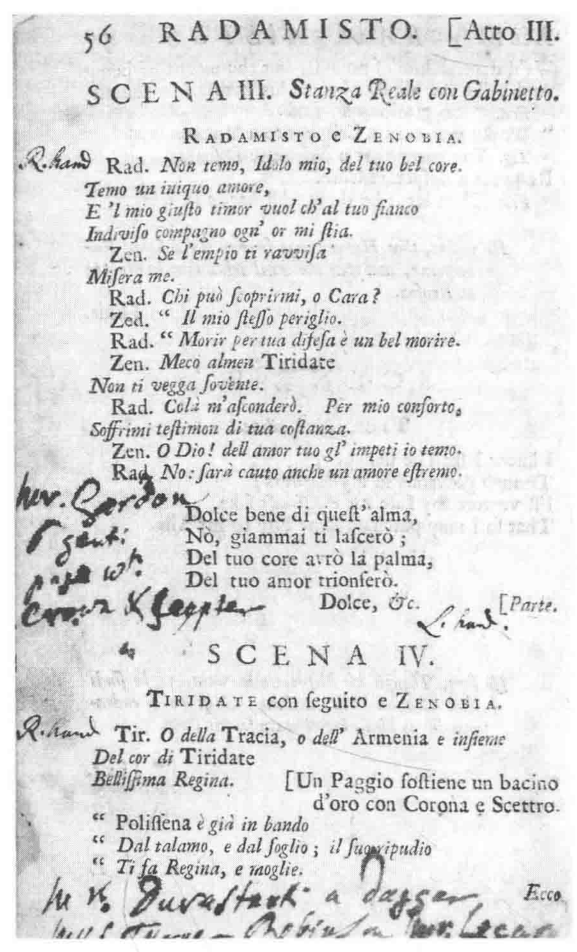
6. The Royal Academy of Music. On 20 February 1719 Handel wrote to his brother-in-law Michael Michaëlsen to apologize for not having visited the family at Halle since the death of Michaëlsen's wife (Handel's sister) the previous summer; he had been detained, he said, 'par des affaires indispensables, et d'ou, j'ose dire, ma fortune depend'. These urgent affairs were the establishment of the Royal Academy of Music, an organization designed to put Italian opera in London on a secure footing. It was founded as a joint stock company, financed by subscription and incorporated by Letters Patent. The directors were elected by the subscribers, who were entitled to one vote per £200 subscribed, and, like the subscribers themselves, were drawn from the nobility and landed gentry, many of whom had been on the Grand Tour and had personal knowledge of opera in Italy; some were also good amateur musicians. Their interest in the venture was therefore not merely formal, nor specifically financial. Though the original proposal for the founding of the Academy offered the optimistic forecast that 'the Undertakers will be Gainers at least five and twenty percent upon Twenty percent of the Stock', the subscribers (who received only one dividend payment in the nine seasons of the Academy's operation) cannot have harboured such illusions after the first couple of seasons. They subscribed partly from a genuine desire to see first-class opera in London and partly because subscribing was an appropriate way of exercising the artistic patronage expected from persons of their rank in society.

In May 1719 the king authorized an annual bounty of £1000 to the Academy and ordered its legal incorporation. On 14 May Handel was commissioned by the Lord Chamberlain to visit the Continent and contract 'with such Singer or Singers . . . fit to perform on the English Stage', Senesino being particularly required. Handel seems not to have returned to Italy, however, but instead went to Dresden, probably taking in Düsseldorf and Halle on the way. He was there by July and stayed on until September, when an illustrious opera company (including Senesino and Handel's old colleague Durastanti) was

assembled for a lavish production of Lotti's *Teofane* to celebrate a royal marriage. Four of the singers (Senesino, Durastanti, Berselli and Boschi) were later engaged for the Academy, though only Durastanti came for the short first season. On 30 November the directors recommended that Handel (apparently still abroad) be appointed as 'Master of the Orchester with a Sallary'; the duties and the salary are not known. At the same meeting it was agreed to approach Bononcini 'to know his Terms for composing & performing in the Orchester'.

The first season of the Academy opened belatedly at the King's Theatre on 2 April 1720 with Giovanni Porta's *Numitore*. This seems to have been a stop-gap: Handel's *Radamisto*, produced on 27 April, made a much greater impression and the première was marked by the first public appearance together of King George I and the Prince of Wales since their reconciliation earlier in the month. Handel's dedication of the opera to the king acknowledged this indication of royal favour. An arrangement by Thomas Roseingrave of Domenico Scarlatti's *Narciso* was the only other opera of the season. By the autumn the Academy was in full operation. Bononcini had been engaged, and the Academy's first full-length season opened with his *Astarto* on 19 November 1720, with Senesino making his London début in the title role. For the rest of the decade Handel's activities were closely bound to the fortunes of the Academy, which gave seven more seasons, the last closing in June 1728. As a composer, however, especially in the early years, he did not have the wholly dominant position that posterity accords him, and some of the directors and singers (who ranked in importance above composers) seem always to have been hostile to him. In the 1720–21 season he provided no complete new opera, though he wrote new music for the extensively revised version of *Radamisto* produced on 28 December 1720 and for the third act of *Muzio Scevola* (15 April 1721, the other acts being by the Academy's cellist Filippo Amadei and Bononcini). *Floridante* (9 December 1721) was his only new opera of the following season, the main successes of which were Bononcini's *Crispo* and *Griselda*.

Political events gave Handel the opportunity to take a more prominent role in subsequent seasons. The exposure in May and June 1722 of the Jacobite conspiracies involving Francis Atterbury, Dean of Westminster, put all Catholics under suspicion and made it more difficult for the directors to support Bononcini. His close friend Paolo Rolli, who had provided most of the librettos for the Academy operas and acted as its secretary, also lost his position. As a result Handel gained more opportunity for composition as well as a more congenial librettist in Nicola Haym. His position was not affected by the arrival in the autumn of 1723 of a third composer, Attilio Ariosti, who made some impact with *Coriolano*, produced on 19 February 1723, but always remained a secondary figure. The most important event of the 1722–3 season as far as the public were concerned was the arrival of the soprano Francesca Cuzzoni, a worthy match to Senesino, and it was Handel's new opera *Ottone* in which she made her début on 12 January 1723. Handel was then sufficiently confident of his status to take her to task in rehearsals for refusing to sing her first aria ('Falsa immagine'), though he had composed the opera before her arrival and must soon have become aware that he had not done justice to her capabilities. The three new arias added to *Ottone* for


56 RADAMISTO. [Atto III.

SCENA III. *Stanza Reale con Gabinetto.*

RADAMISTO e ZENOBIA.

Rad. *Non temo, Idolo mio, del tuo bel core.*
Temo un iniquo amore,
E 'l mio giuſto timor vuol ch' al tuo fianco
Indiviſo compagno ogn' or mi ſtia.
Zen. *Se l'empio ti ravviſa*
Miſera me.
Rad. *Chi può ſcoprirmi, o Cara?*
Zed. " *Il mio ſteſſo periglio.*
Rad. " *Morir per tua difeſa è un bel morire.*
Zen. *Meco almen* Tiridate
Non ti vegga ſovente.
Rad. *Colà m'aſconderò. Per mio conforto,*
Soffrimi teſtimon di tua coſtanza.
Zen. *O Dio! dell amor tuo gl' impeti io temo.*
Rad. *No: ſarà cauto anche un amore eſtremo.*

Dolce bene di queſt' alma,
Nò, giammai ti laſcerò;
Del tuo core avrò la palma,
Del tuo amor trionferò.
Dolce, &c. [*Parte.*

SCENA IV.

TIRIDATE con ſeguito e ZENOBIA.

Tir. *O della* Tracia, *o dell'* Armenia *e inſieme*
Del cor di Tiridate
Belliſſima Regina. [Un Paggio ſostiene un bacino d'oro con Corona e Scettro.
" Poliſſena *è già in bando*
" *Dal talamo, e dal ſoglio; il ſuo ripudio*
" *Ti fa Regina, e moglie.*
Ecco

1. Page from a copy of the libretto for Handel's 'Radamisto', partly marked up, probably in draft, as a prompt-book for the original production, King's Theatre, London, 27 April 1720; one annotator indicates the sides of the stage for entrances and exits; another gives warnings for the entries of specific singers, noting the props they will need and the number of supernumeraries who will attend them (thus 'Tiridate con seguito' in the printed text has the marginal note 'Mr. Gordon 6 gent:')

Cuzzoni's benefit performance on 26 March could well have been a peace offering. There is no reason to suppose that Handel was always imperious with his singers: the role of Matilda in *Ottone* gave trouble to the contralto Anastasia Robinson, and was substantially reworked before performance in response to her requests (which however she diplomatically expressed through an intermediary). The season ended with a second new Handel opera, *Flavio* (14 May 1723), its lighter, satirical tone making a contrast to preceding Academy operas and perhaps reflecting a particular preference of the composer.

In the 1723–4 season Bononcini was again allowed two new operas (*Farnace* and *Calfurnia*); they were the last before *Astianatte* (6 May 1727), his final contribution to the London stage. They were quite outshone, however, by Handel's *Giulio Cesare in Egitto* (20 February 1724). This deservedly made a sensational effect with its sumptuous scoring and melodic richness, and gave Senesino and Cuzzoni (as Caesar and Cleopatra) roles that fully stretched their vocal and dramatic talents. Two comparably great though very different masterpieces

dominated the next season. *Tamerlano*, which opened the season (31 October 1724), and *Rodelinda* (13 February 1725) are comparatively restrained in instrumentation, but possess a taut dramatic power to which it is hard to find a parallel in opera of this period; and *Rodelinda* is as well endowed with melody as *Giulio Cesare*. These three operas marked the artistic peak of the Academy's operations. By spring 1725 the directors, ever anxious for new sensations, had determined to obtain the services of a second great soprano, Faustina Bordoni, and thereby sowed the seeds of dissension which were ultimately to prove disastrous to the Academy. The loss of Haym as librettist and the return of Rolli was an additional hindrance to Handel. The 1725–6 season hung fire until Faustina finally appeared in Handel's *Alessandro* on 5 May 1726, the time meanwhile having been filled in by a pasticcio (*Elisa*), revivals and Handel's hastily prepared *Scipione* (12 March 1726). The choice of subject for *Alessandro* (Alexander the Great's simultaneous wooing of the princesses Roxana and Lisaura), and Handel's ingenious equalization of Cuzzoni's and Faustina's music, amusingly but perhaps unwisely pointed up the rivalry between the two prima donnas.

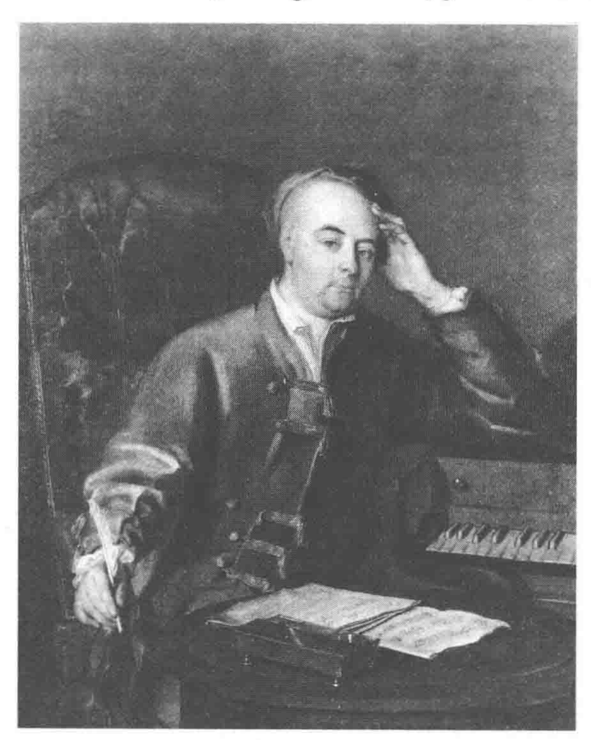
The 1726–7 season began late because of the absence of Senesino and opened with Ariosti's *Lucio Vero* on 7 January 1727. Handel's only new work was *Admeto* (31 January 1727); it proved the finest of the Cuzzoni-Faustina operas, the contrasting styles of the two singers being made a significant element of the characterization. The sopranos themselves, no doubt egged on by their supporters, nevertheless became increasingly hostile and finally came to blows on the stage during a performance of Bononcini's *Astianatte* on 6 June. The incident caused great offence to the Princess of Wales, who was present, and brought the season to an abrupt end.

There were some directors who were prepared to resolve the matter by not renewing Cuzzoni's contract for the following season, but eventually the same company (apart from the contralto Anna Dotti) was re-engaged, perhaps to make sure there was an opera season to celebrate the accession of the new king, George II (George I had died on 11 June). The first of Handel's three new operas, *Riccardo primo* (11 November 1727), had been intended for the previous season, but its British subject proved particularly apt for the celebration of the new king's coronation. All the operas in the rest of the season were Handel's, including two new works: *Siroe* (17 February 1728), the first opera with a libretto by Metastasio to be heard in London, and *Tolomeo* (30 April 1728). By this time the directors and subscribers, riven by dissension and annoyed by the frequent calls for extra cash to meet the financial demands of the singers, were wearying of the whole venture. The production of John Gay's *Beggar's Opera* at Lincoln's Inn Fields on 29 January 1728, which included the Academy's troubles among its objects of satire, helped to devalue opera as a fit object for aristocratic support. Some subscribers indicated to the opera house manager J.J. Heidegger a willingness to carry on, but they were not enough to secure a season, and Heidegger fell back on masquerades to keep the theatre in use during winter 1728–9. At an ill-attended meeting on 18 January 1729 the directors effectively wound up the Academy as an active body and resolved (as the Earl of Egmont noted) 'to permit Hydeger and Hendle to carry on operas without disturbance for 5 years'. Within ten days Handel set off for Italy to engage new singers for the following season.

Despite his extensive involvement with opera, Handel found time for other musical activities during the 1720s. On 25 February 1723 he was made Composer of Music for His Majesty's Chapel Royal – an honorary appointment because, as an alien, he could not hold an office of profit under the Crown. The title seems simply to have given official recognition to his role in supplying occasional music for the Chapel Royal, which in the mid-1720s included three orchestrally accompanied anthems and the *Te Deum* in A, all based to some extent on works written for Cannons. An exceptional opportunity for ceremonial church music arose after the unexpected death of George I in June 1727. For the coronation of his successor George II and his consort Queen Caroline at Westminster Abbey on 11 October Handel provided four new anthems of great splendour, showing how much he welcomed the chance to use the massed forces not available to him in the opera house. They included *Zadok the Priest*, which has been sung at every subsequent coronation of a British monarch. According to Burney (*Sketch*, p.34) Handel 'took offence' at being provided with the words of the anthems 'by the bishops', murmuring 'I have read my Bible very well, and shall chuse for myself'. In fact the anthem texts had long been traditional in English coronations, and it seems rather to have been the case that Handel took them from Sandford's description of the coronation of James II in 1685 (Burrows, G1977); but the anecdote may plausibly imply that Handel started composing the anthems before receiving a commission to do so. Notes made by William Wake, who as Archbishop of Canterbury presided at the service, indicate that the performances of the anthems were wretchedly confused, but Handel was later able to provide contexts in which they could be heard satisfactorily.

This decade also saw Handel settling into the London social scene. In August 1723 he took a lease on a house in Brook Street (now no.25) which was to be his home for the rest of his life. It was part of the new development of what became Mayfair, designed for upper-and middle-rank gentry, reflecting how Handel perceived his new status in society. He became music master to the royal princesses (the daughters of George II) and established an especially fond relationship with Anne, the Princess Royal; it was probably for her that he prepared a set of exercises in figured bass and counterpoint. Many of the solo sonatas and trio sonatas later published as his op.1 and op.2 were written at this period. They may well have been heard at private concerts given for the royal family, but nothing certain is known about their original purpose. In February 1727 Handel's application to become a naturalized British subject was effected in the usual way by Act of Parliament; it was a clear demonstration of his permanent commitment to his country of adoption.

7. The Second Academy. Between February and July 1729 Handel was in continental Europe in search of new singers. After visiting Venice, Bologna and Rome he went on to Germany to see his mother at Halle for the last time (she died in December 1730) and took in Hamburg on his way back. He succeeded in engaging a full company of seven singers, all but one (the aging castrato Bernacchi) new to London; they included the soprano Anna Strada del Pò, to remain his leading female singer for the next eight years. The first season under the new arrangements,



2. George Frideric Handel: portrait by Philip Mercier, 1730 (private collection)

much dependent on the support of the king, opened with *Lotario* (2 December 1729), newly composed but in the heroic style typical of the Academy period. This was followed (after a revival of *Giulio Cesare*) by the attractively satirical *Partenope*, suggesting a departure from tradition. But neither opera was well liked. The pasticcio *Ormisda* was more successful: it was the first of a number of such works compiled or arranged from the works of other composers (usually those of the new 'Neapolitan' school) that Handel was to offer over the next seven years in addition to his own compositions. For the ensuing season Handel had little choice but to re-engage Senesino, Bernacchi having proved a poor substitute. He opened with a revival of *Scipione* (3 November 1730). *Poro* (2 February 1731) was the only new opera and was well received. Handel strengthened his company for the following season with two newcomers to London, the tenor Pinacci and the excellent bass Antonio Montagnana, but his first new opera, *Ezio* (Handel's last on a Metastasio text), was taken off after only five performances. *Sosarme*, the second new work, fared better.

On 23 February 1732, during the run of *Sosarme*, Bernard Gates, Master of the Children of the Chapel Royal, celebrated the composer's birthday with the first of three private performances of the Cannons oratorio *Esther* at the Crown and Anchor Tavern in the Strand, beginning a long series of related events that eventually led Handel away from operatic composition and established English oratorio and unstaged musical drama as his main form of composition. The *Esther* revival stimulated the first public performance of the piece in London, by an unnamed group, on 20 April. This was without Handel's authority, and he responded by producing a newly enlarged version of the work at the King's Theatre on 2 May 1732, sung in English but using most of his Italian singers with English reinforcements. The many additions included new music and music taken from other works (Samuel Humphreys supplied new words where required) and the leading male role of Ahasuerus was adapted for Senesino. Two of the coronation anthems were among the additions, and were thus heard by a general audience for the first time in respectable performances. Though Gates's production of *Esther* (technically a private performance) had been staged, Handel's new version, presented in a public theatre, had to be given without action. (Burney's account of these events implies that the Bishop of London personally banned stage presentation, but the public staging of biblical drama had long been forbidden in Britain and the bishop would merely have confirmed the position.) On 15 May an unauthorized performance of Handel's other dramatic work for Cannons, *Acis and Galatea*, took place at the Little Theatre in the Haymarket. Handel again responded on 10 June with a new version of the same work – a combination of the Naples cantata *Aci, Galatea e Polifemo* with the Cannons masque and other music, sung in a mixture of English and Italian and presented as a serenata. In the space of six weeks two musical forms new to London, oratorio and serenata, had found a place in the city's theatrical entertainment, but only as an occasional alternative to opera.

The season of 1732–3 led to further developments and a crisis. The new works were the remarkable *Orlando* (27 January 1733) and a second English oratorio, *Deborah* (17 March 1733). The latter was partly new and partly adapted from earlier works, including the Brockes Passion, and took in the two coronation anthems that had not been used in *Esther*. Unfortunately, Handel's attempt to charge double prices for *Deborah* was resented. His relationship with Senesino deteriorated – the singer may have been unhappy with the unusually difficult and irregular role of Orlando, and with having to sing in English again in *Deborah* – and Handel dismissed him. Meanwhile a group of the nobility and gentry, headed by Frederick, Prince of Wales, were moving to undermine Handel's position as the sole provider of Italian opera in London. Their motives are not easy to determine but were undoubtedly wider than personal hostility to the composer. Handel's position as the effective controller of opera performances, with no body of aristocratic directors to govern him, appeared presumptuous in an age when musicians were regarded as servants; and the fact that he owed this position primarily to the king allowed him to be seen as a symbol of the corrupt Whig government, making him a natural focus of hostility for the new opposition groups cultivating Frederick as a future 'patriot king'. In June a subscription was begun to form a new opera company (the so-called Opera of the Nobility), the directors of which immediately engaged Senesino and other members of Handel's company (Strada excepted) to sing for them the following season under the direction of Nicola Porpora.

The attacks on Handel had the beneficial effect of galvanizing his supporters and generating (especially after the performances of *Acis and Galatea* and the English oratorios) a wider recognition of his stature as a musician. He was invited to receive the honorary degree of Doctor of Music at the revival of the 'Publick Act', the degree ceremony, at Oxford in summer 1733 and to provide music for the occasion. He did not in the event accept the

degree but gave a series of concerts of mainly English works including the first performance of a new oratorio, *Athalia*, on 10 July 1733. Following the precedent of *Esther*, Humpreys provided a libretto based on Racine's second biblical drama. Handel set it with newly composed music thoughout, creating a powerful study of the apostate queen of the Israelites.

By the autumn, Handel had managed to assemble a new opera company – Heidegger may have done the negotiations – which included his old colleague Margherita Durastanti and a fine new castrato, Giovanni Carestini. He opened on 30 October 1733 with the pasticcio *Semiramide* and continued with a revival of *Ottone* and two other pasticcios; but his audiences were thin, and four opera nights in December passed without a performance. The rival opera company opened its operations with Porpora's *Arianna in Naxo* at Lincoln's Inn Fields on 29 December, beginning four years of operatic warfare. Handel seems to have held his own in this first season. Carestini swiftly gained admirers, and Handel's new opera *Arianna in Creta*, which opened on 26 January 1734, showed off his talents to the full. For the marriage of the Princess of Wales to the Prince of Orange in March Handel produced *Parnasso in festa*, his only full-scale Italian serenata, the music of which was partly new and partly adapted from *Athalia*. (The same oratorio also provided most of the music for the wedding anthem *This is the Day*, sung at the ceremony at the German Chapel of St James's Palace on 14 March.) Some of the new music for *Parnasso* was in Handel's best pastoral style and found appropriate inclusion in a much-altered revival of *Il pastor fido* that opened on 18 May 1734 and had a very successful run, extending the season into July.

8. Opera at Covent Garden. Handel's five-year agreement with Heidegger ended in 1734 and the Nobility Opera took over at the King's Theatre. Fortunately another venue had become available: John Rich had opened his new theatre at Covent Garden on 7 December 1732 and saw advantage in offering Handel two opera nights a week as an alternative to the repertory of spoken plays. In the season of 1734–5 both opera companies gave of their best. The Nobility had managed to engage Farinelli, the greatest castrato of the age, as their leading singer and opened their season at the King's Theatre with *Artaserse* (a pasticcio using some of Hasse's setting) on 29 October 1734, following with a much-mangled version of Handel's own *Ottone*. Handel could also offer an extra attraction at Covent Garden, the French dancer Marie Sallé and her company, for whom he provided newly written ballets in all the operas of the season. He opened on 9 November with a further revival of *Il pastor fido*, to which a new prologue featuring Sallé as the muse Terpsichore was added. *Arianna* was revived, and was followed on 18 December by *Oreste*, a pasticcio assembled by Handel himself from his own previous works, with new recitatives and dances.

The wholly new compositions were *Ariodante* (8 January 1735) and *Alcina* (16 April 1735) – two of his greatest operas, fully comparable with those of the Academy's mid-1720s period. Their productions were separated by a Lenten season in which Handel gave the first London performances of *Athalia* and revivals of his two earlier oratorios, adding the further attraction of organ concertos – a new form of composition – in the intervals. Thus, in this one season, Handel displayed all aspects of his musical genius, both as performer (in the organ concertos) and as composer. These musical riches were not enough, however, to secure adequate financial returns, and Handel declined to attempt a further challenge to the Nobility Opera (again with Farinelli) in the following season. Instead he produced a brilliant setting of Dryden's ode *Alexander's Feast* at Covent Garden on 19 February 1736, filling out the evening with new concertos and an Italian cantata. The suggestion for this setting came from Handel's friend Newburgh Hamilton, who also provided the words for extra numbers at the end of the ode, but it was of course Handel's own introduction of major choral works to his public repertory that prompted the suggestion in the first place. Revivals of *Acis and Galatea* and *Esther* followed. The wedding of the Prince of Wales on 27 April gave Handel an excuse for a short celebratory opera season consisting of a revival of *Ariodante* (in which Gioacchino Conti, a new castrato, was allowed to include non-Handelian arias from his previous continental repertory) and eight performances of the newly composed *Atalanta* (12 May 1736) – light in mood, as befitted the occasion, but not at all shallow; Frederick ostentatiously refused to attend the first night. Handel again supplied a wedding anthem (*Sing unto God*) for the ceremony itself, most of the music being new but with the final solo and chorus from *Parnasso in festa* re-used to make an exhilarating conclusion.

By the autumn some sort of rapprochement between the opera factions seems to have taken place. The Nobility Opera remained at the King's Theatre, for what was to be their last season, but Handel was able also to offer a full season of opera and other works at Covent Garden, with Frederick and his wife making a point of attending the opening production (a revival of *Alcina* on 6 November 1736). Handel produced three new operas – *Arminio* (12 January 1737), *Giustino* (16 February) and *Berenice* (18 May) – as well as a substantially rewritten version of his first Italian oratorio, renamed *Il trionfo del Tempo e della Verità* (23 March 1737) and an adaptation of Leonardo Vinci's *Didone abbandonata* (13 April). The operas, all based on old-fashioned librettos with recitatives ruthlessly cut, display a level of musical invention lower than that in *Alexander's Feast*, despite individual numbers of high quality. Opera seemed no longer to be Handel's prime interest, though he was wary of abandoning it altogether. A crisis of confidence is suggested by a sudden deterioration in his health in April 1737, marked by the temporary paralysis of his right hand. In September he visited Aix-la-Chapelle (Aachen) where the vapour baths effected a complete cure.

9. From opera to oratorio. By November 1737 Handel was back in London composing a new opera, *Faramondo*. The demise of the Nobility Opera enabled him to return to the King's Theatre, where he shared musical activities with the composers Pescetti and Veracini in a season organized by Heidegger. Both operatic parties were apparently satisfied by this arrangement, and it was agreed that Handel was to receive £1000 for two new operas. The season opened with a pasticcio on 29 October 1737 but the death of Queen Caroline on 20 November closed the theatre until the new year. It reopened with *Faramondo* on 3 January 1738, Handel's reappearance after his illness receiving acclaim along with the London début of the castrato Caffarelli. (In the closed period

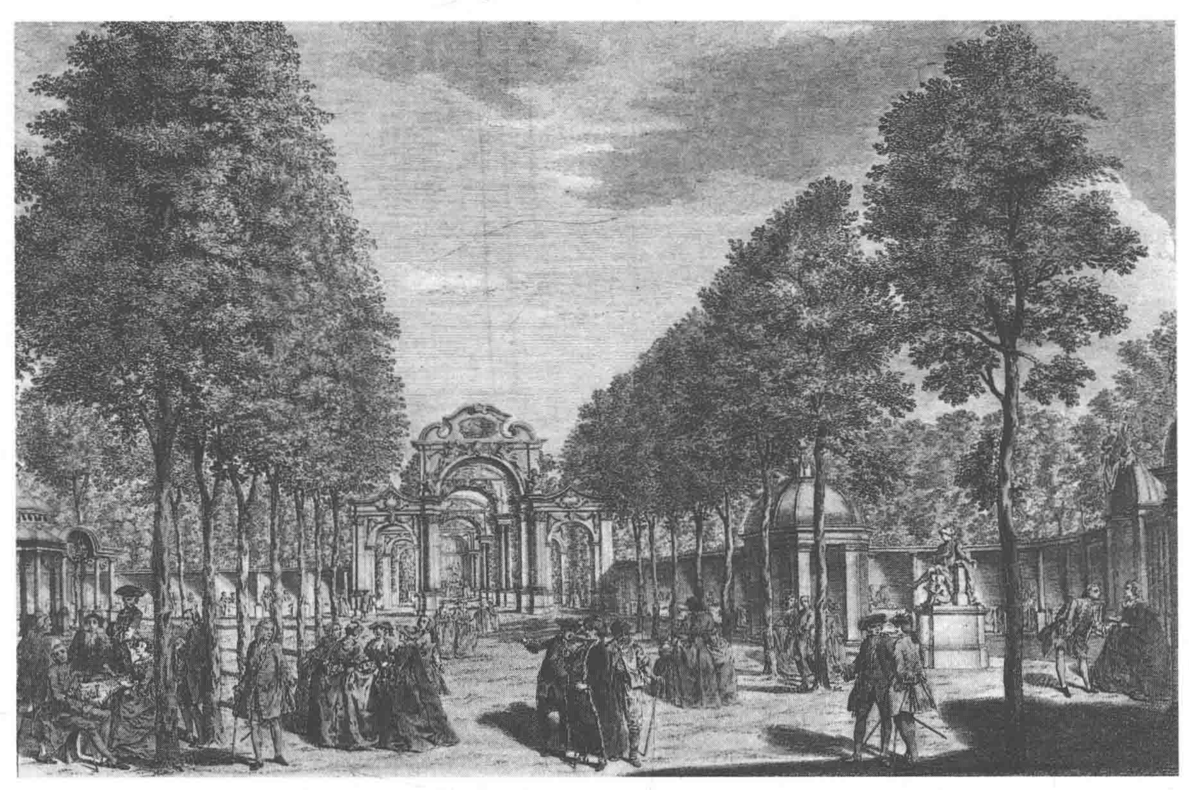
Handel had composed an expansive anthem for the queen's funeral, *The Ways of Zion do Mourn*, properly sombre in tone, and drawing on chorale melodies from the Lutheran tradition in which both he and the queen had been raised.) Handel next prepared *Alessandro Severo* (25 February), a pasticcio drawing mainly on the operas of the previous season, and composed *Serse* (15 April), based on a largely comic Venetian libretto. The latter, the finest of his late operas (and one over which he took much trouble), received only five performances. Any financial difficulties that Handel might have met during the season were cleared by a benefit concert at the King's on 28 March, when he presented what was effectively a pasticcio assembled from church music and oratorio under the title 'An Oratorio'. The concert reportedly earned him about £1000. He was now on the way to becoming a revered public figure, though perhaps on account more of his recent English choral works than of his operas. In May 1738 a marble statue of him by Louis Roubiliac was commissioned for the pleasure gardens at Vauxhall, showing the composer informally posed and playing the lyre to suggest an identification with the god Apollo – a unique honour for a living composer (see figs.3 and 4). Two months earlier the full score of *Alexander's Feast* (shown in the statue) was published: seven members of the royal family headed the lengthy subscription list. This was also the time when Handel first became involved in charitable work with his contribution to the establishment of the Fund for the Support of Decay'd Musicians (now the Royal Society of Musicians).

3. George Frideric Handel: statue by Louis-François Roubiliac, marble, 1738 (Victoria and Albert Museum, London), commissioned for Vauxhall Gardens by Jonathan Tyers, the proprietor; for its original setting see fig.4

Heidegger attempted to arrange a further opera season at the King's, but on 25 July announced that he had failed to obtain the requisite number of subscribers and 'could not agree with the Singers th'I offer'd One Thousand Guineas to One of them'. Handel turned resolutely to oratorio, beginning *Saul* the following day; he immediately went on to compose the biblical oratorio *Israel in Egypt*, but before finishing *Saul* he hastily drafted *Imeneo* (a 'wedding opera', like *Atalanta*), perhaps on hearing of the betrothal of Princess Mary to Prince Frederick of Hesse. (The opera was not performed until November 1740, no connection being made with the princess's marriage in May that year.) The libretto of *Saul* was the work of Charles Jennens, heir to rich estates in the Midlands. Scholar, man of letters and amateur musician, Jennens was one of the first of the composer's supporters to understand the dramatic potential of oratorio. (He had supplied Handel with a libretto in 1735, but whether this was an early version of *Saul* or something entirely different is not known.) Jennens took as his basis the biblical account of the last days of King Saul, consumed by jealousy at the success of young David in the war against the Philistines, and eventually driven to necromancy (the encounter with the Witch of Endor) and death in battle. To this he added elements derived from Abraham Cowley's unfinished epic *Davideis*, giving scope for female voices in the contrasting characters of Saul's daughters, Michal and Merab. The chorus, not mere commentators, played a role as the people of Israel, directly affected by the downfall of their king. On this framework Handel created a musical drama of remarkable power, drawing the listener with sympathy into the growing disturbance of Saul's mind while evoking vivid images of such scenes as the victory parade for David and the visit to the Witch. The expression of blended love and loss in the final elegy for Saul and Jonathan is one of the most moving moments in all Handel's output.

Saul opened a season of oratorio and ode at the King's on 16 January 1739, concluding on 19 April. Handel may have intended to perform *Imeneo* in a short post-Easter season, but instead he produced the semi-pasticcio *Giove in Argo* (generally called *Jupiter in Argos*, though the text was Italian) on 1 and 5 May; it used some music written for *Imeneo* and was described as a 'Dramatical Composition', presumably indicating that it was not fully staged. The new oratorios created a good impression, but audiences who hankered after Italian opera were not appeased by their massive choruses and rich orchestration; the mainly choral *Israel in Egypt* proved particularly difficult to swallow and its second performance was advertised as 'shortened and Intermix'd with Songs' (i.e. Italian arias).

Hints of a new move to revive Italian opera, and of a new rival for Handel, occurred at Covent Garden in April and May 1739, when Pescetti's serenata *Angelica e Medoro* was performed four times by a company almost certainly financed by Charles Sackville, Earl of Middlesex and heir to the Duke of Dorset (his mistress, known as La Muscovita, was one of the singers). He had just returned from an extended stay in Italy and became the leading light of a new 'opera party'. By May he had obtained a modest subscription for operas the following season. However, both he and Handel seem to have been anxious



4. 'Vauxhall Gardens showing the Grand Walk': coloured engraving by Johann Sebastien Müller after Samuel Wale, c1751; Roubiliac's statue of Handel (fig.3) can be seen on the right

not to begin another operatic war. The King's Theatre remained dark; Handel moved to Rich's old theatre at Lincoln's Inn Fields, giving English works at the end of 1739 and in Lent 1740. There were new works, a setting of Dryden's *A Song for St Cecilia's Day* (22 November 1739, the appropriate day) and *L'Allegro, il Penseroso ed il Moderato* (27 February 1740). Meanwhile, Middlesex offered a season of Italian works, mainly in a light pastoral vein, at the Little Theatre in the Haymarket, opening on 1 December. The music for *L'Allegro* is a perfect expression of the moods suggested by the imagery of the two short poems by Milton from which the words are mostly taken. The first draft of a libretto, drawn solely from Milton, had been provided by the philosopher and amateur musician James Harris, now part of a circle of friends including Jennens and the 4th Earl of Shaftesbury who had taken an intense interest in Handel's English works and were anxious to supply ideas for new ones. Handel wanted the contrasting attitudes of Milton's Allegro and Penseroso to be encompassed in 'one moral design', and it was Jennens who undertook the revision of Harris's text and who added a final part of his own praising the virtues of moderation – possibly in response to Handel's wish for a 'moral design' to the whole. For the concerts at Lincoln's Inn Fields and also (unusually) with publication in mind, Handel composed a set of concerti grossi or 'Grand Concertos' in a single burst of creative energy between the end of September and the end of October 1739. They were performed in the intervals of the concerts and in April 1740 were published by Walsh with an impressive subscription list led by six members of the royal family (fig.5). Their designation as Handel's op.6, though perhaps fortuitous as merely following the issue of a second set of trio sonatas as op.5, was nevertheless a significant echo of Corelli's much admired set of concertos with the same opus number.

Middlesex was not active the following season, a circumstance that led Handel to present himself once more as the nation's operatic provider. He made a continental journey in summer 1740 (the only known detail of which is his playing of the organ in Haarlem on 9 September), when he presumably engaged the two Italians who joined his company for the winter season, the castrato G.B. Andreoni and the soprano Maria Monza. *Imeneo* was finally completed for performance but given only twice, apparently because of the illness of Francesina, the soprano (Elisabeth Duparc). Handel's last opera, *Deidamia*, in which Monza appeared for the first time, opened on 10 January 1741, but after its second performance Handel continued his season with *L'Allegro*, with several new numbers sung in Italian by Andreoni. After the third and last performance of *Deidamia*, on 10 February, Handel returned to English works sung partly in Italian. The wide gaps between performances hint at a boycott of Handel, but the reference in a published letter of 4 April 1741 to 'a *faux pas* made but not meant' suggests that the gaffe was a social one, perhaps connected with Handel's renewed (and to some, arrogant) return to operatic promotion.

10. ORATORIOS AND MUSICAL DRAMAS. Whether Handel decided to forsake Italian opera at this moment is unclear; but such a decision had almost certainly been taken by the time he had completed his next venture – a series of oratorios and other concert works given in Dublin between December 1741 and June 1742. Before leaving

SUBSCRIBERS NAMES

HIS ROYAL HIGHNESS THE DUKE OF CUMBERLAND
HER ROYAL HIGHNESS THE PRINCESS OF ORANGE
HER ROYAL HIGHNESS THE PRINCESS AMELIA
HER ROYAL HIGHNESS THE PRINCESS CAROLINE
HER ROYAL HIGHNESS THE PRINCESS MARY
HER ROYAL HIGHNESS THE PRINCESS LOUISA

A

Academy of Muſick at Dublin 2 Sets

B

Willoughby Bertie Eſq.
Daniel Bailey Eſq.
Mr. Thoˢ. Birch
Mr. Bogg

C

Right Hon. Counteſs of Carliſle
Right Hon. Earl Cowper
Right Hon. Earl Cholmondley
Rt. Hon. Lord James Cavendiſh
Hon. Thoˢ. Carter Eſq. Maſter of the Rolls in Ireland
Brig. Cornwall
Iohn Cotton Eſq.
Henry Cornelison Eſq.
Crown and Anchor Society
Muſical Society in Canterbury
Miſs Cox of Bartlets Buildings
Mr. Collier
Mr. Ham Croſs
Society of Muſick at the Caſtle in Paternoſter Row, 5 Sets
Mr. Richᵈ. Collet
Mr. Iohn Stephen Carbonell

D

General Dormer
Rev. Sr. Iohn Dolben Bart.
Thoˢ. Lee Dummer Eſq.
Wm. Dobbs Eſq.
Mr. Duncalf, Merchant
Mr. Dickinſon

E

Mr. Ephraim Evans, 4 Sets
Mr. Chriſtopher Ebelin

F

Wm. Freeman Eſq.
Henry Furneſe Eſq.
Capt. Furneſe
Francis Fauquier Eſq.
Mr. De Feſch
Mr. Fawcet

G

Right Hon. Lord Guernſey
Hon. B. Granville Eſq.
Mr. Gough, 5 Sets

SUBSCRIBERS NAMES

H

Iohn Harrington Eſq. 2 Sets
Rev. Mr. Wm. Harrington
Robert Holden Eſq.
James Harris Eſq.
Thoˢ. Harris Eſq.
Mr. James Hunter
Mr. John Hunter
Mr. Iohn Henry, Surgeon
Mr. Hugford
Mr. Hudſon

I

Charles Jennens Eſq. 2 Sets

Mr. Henry Jernigan
Mrs. Ann Jones of Stepney

K

Sir Windham Knatchbull Bart.

L

Ladies Concert at Lincoln
Mr. Charles Lawrence

M

Rt. Hon. Lord Malpas
Edward Montague Eſq.
Robert Myre Eſq.
Iohn Maxwell Eſq.
Henry Moore Eſq.
Mr. Moſes Mendes
Monday Nights Muſical Society at ye Globe Tavern Fleet St. 2 Sets
Mr. Rudolph Myre
Mr. Merchant
Mr. Mahoon

N

Mr. Henry Needler

O

Muſical Society at Oxford 2 Sets

P

Sir Mark Pleydell Bart.
Hon. Phillip Percival Eſq.
Thoˢ. Pitt Eſq.
James Peachy Eſq.
Philarmonic Society at the Crown and Anchor, 5 Sets
Mr. Joſeph Porter
Mr. John Porter

Q

R

Rt. Hon. Earl of Rockingham
Iohn Rich Eſq. 5 Sets
Mr. Robinſon Organiſt

S

Rt. Hon. Counteſs Dowager of Shaftſbury
Rt. Hon. Counteſs of Shaftſbury
Rt. Hon. Earl of Shaftsbury 2 Sets
Hon. Iohn Spencer Eſq.
Swan Society of Muſick, 5 Sets
Salisbury Society of Muſick
Mr. Stone
Mr. Solinus
Mr. Benjamin Short
Mr. Shuttleworth

T

Bennet Tate Eſq.
Wm. Theed Eſq.
Wm. Trumbull Eſq.
Mr. Jonathan Tyres, 4 Sets
Mr. Thompſon M.M.

V

Mr. Vezian

W

Hon. ——Witherington Eſq.
Hon. Wm. Watſon Eſq.
Humphrey Whyrley Eſq.
Iohn Wolf Eſq.
Richᵈ. Wingfield Eſq.
Richᵈ. Warner Eſq.
Mr. Charles Weideman

Y

Z

Mr. Zincke

5. List of subscribers to the 12 Grand Concertos op.6 (London: Walsh, 1740)

London he composed the oratorio *Messiah* and drafted *Samson*. Just before his departure Handel also saw the first production (the pasticcio *Alessandro in Persia*) of a new, full, season promoted by Middlesex at the King's; he later reported to Charles Jennens (a shade patronizingly) that it made him 'very merry all along my journey'. He arrived in Dublin on 18 November (after a delay due to bad weather at Chester, where he was observed by the young Charles Burney) and soon announced a subscription series of six 'Musical Entertainments' to be held at Neale's new music hall in Fishamble Street. All tickets were sold, and a second series of six concerts was equally successful. The repertory consisted mainly of English choral works from his recent London seasons, including *Saul* and *L'Allegro*. Among the singers was Susanna Cibber; she made a great impression, allowing her to recover a career that had previously been ruined by an adulterous affair. A concert version of *Imeneo* given as a serenata on 24 March 1742 was Handel's last farewell to Italian opera.

Messiah was the climax of the Dublin season, receiving a public rehearsal (9 April) and two performances (13 April, 3 June) for the benefit of three charities after the subscription concerts had been completed. The libretto, selected from Scripture, had been prepared by Jennens at the end of 1739, but this was when James Harris was also proposing *L'Allegro*, and the latter seemed more congenial to Handel at the time. Jennens's highly original conception has a didactic purpose, namely to justify the doctrine that Jesus Christ was truly the Messiah promised by the Hebrew prophets, but the message is conveyed subtly by telling the story of Jesus's mission through the Old Testament texts that were held to predict it; the story itself is therefore the foreground, yet is neither directly narrated (except in the description of the Nativity) nor dramatized. In the final part, the promise of redemption obtained through Christ is contemplated and celebrated. It was Jennens's intention that Handel should perform the oratorio in London in Passion Week, when staged entertainments were closed and the season was appropriate to the subject, but Handel saw its value for his Dublin visit and subdued possible controversy over the use of scriptural texts by performing it for charitable purposes.

The success of the Dublin season gave Handel the confidence to return to London with a clear view that the production of English concert works in oratorio form was enough for him to maintain his position as England's leading composer. With choruses added to the operatic forms of recitative and aria, all the vocal forms in which he excelled were brought together, and concertos and other orchestral music could also be included, either in the course of a work or in intervals. There was the added practical advantage that performances were under his sole control, free from the complications and expenses involved with stage presentation. Back in London in the autumn of 1742 Handel revised and completed the score of *Samson*. This was a realization of a project which had been in his mind since an evening with Lord Shaftesbury in November 1739, when James Noel, the earl's brother-in-law, read aloud the whole of Milton's *Samson Agonistes*. Shaftesbury reported that whenever Noel paused for breath 'Mr Handel (who was highly delighted with the piece) played I think better than ever, & his harmony was perfectly adapted to the sublimity of the poem'. Newburgh Hamilton converted the poem into an oratorio libretto with some skill, using verses from Milton's minor

poems for the arias and choruses. He explained in a preface that 'as Mr *Handel* had so happily introduc'd here *Oratorios*, a musical Drama, whose Subject must be Scriptural, and in which the Solemnity of Church-Musick is agreeably united with the most pleasing Airs of the Stage: It would have been an irretrievable Loss to have neglected the Opportunity of that great Master's doing Justice to this Work'.

Handel gave the first performance of *Samson* (18 February 1743) and introduced *Messiah* to London (23 March) in a Lenten season of concerts at Covent Garden Theatre, setting a pattern that, except for the 1744–5 season, he was to follow for the rest of his life. He invited subscriptions to six concerts, with an option for further performances, and achieved a total of 12. In *Samson* the combination of 'Church-Musick' and 'Airs of the Stage' was well exemplified in two styles of choral writing (exuberant and homophonic for the Philistines, solemn and polyphonic for the Israelites) and solo arias of many moods, encompassing the bleak despair of the blinded Samson's 'Total eclipse' and Dalila's seductive 'With plaintive notes'. A largely English cast brought their theatrical experience to the performances: they included the tenor John Beard as Samson, Mrs Cibber in the advisory role of Micah, and the leading comic actress Catherine ('Kitty') Clive as Dalila. *Samson* was well received: Horace Walpole, a supporter of the Italian opera, grudgingly admitted that 'Handel has set up an Oratorio against the Operas, and succeeds'. *Messiah*, however, had a mixed reception, drawing objections to the singing of Scripture in a theatre. A correspondent in the *Universal Spectator* asked whether or not an oratorio 'is an Act of Religion . . .; if it is, I ask if the Playhouse is a fit Temple to perform it in'. On the other hand, if it is 'for Diversion and Amusement only . . . what a Prophanation of God's Name and Word it is, to make so light Use of them?' This seems to have been an extreme view, but was enough to cause Handel to advertise the work only as 'A New Sacred Oratorio' (though the wordbook retained the title *Messiah*; fig.6) and make him wary of reviving it during the rest of the decade.

In April 1743 Handel suffered what Jennens described as 'a return of his Paralytic Disorder, which affects his head and speech'. By July he had recovered, but the illness may have played a part in negotiations with Lord Middlesex, as the latter attempted to revive the flagging fortunes of his opera company. Christopher Smith reported to Lord Shaftesbury that Handel had promised Middlesex two new operas for 1000 guineas, but had then said 'that he could – or would do nothing for the Opera Directors, altho' the Prince of Wales desired him several times to accept of their offers, and compose for them, and said that by doing so he would only oblige the King and all the Royal Family but likewise all the Quality'. Instead Handel immersed himself in setting an English opera libretto – Congreve's *Semele* – for concert performance, causing Smith to wonder 'how the Quality will take it that he can compose for himself and not for them when they offered him more than ever he had in his life'. Handel did however allow Middlesex's company to revive his *Alessandro* under the title *Rossane* (as markings in the conducting score confirm) but the adaptation was presumably left to G.B. Lampugnani, the new musical director of the opera company. (A surprising interpolation was the aria 'Return, O God of hosts' from *Samson*, with new

MESSIAH,

AN

ORATORIO.

Set to Mufick by GEORGE-FREDERIC HANDEL, Efq;.

MAJORA CANAMUS.

And without Controverfy, great is the Myftery of Godlinefs: God was manifefted in the Flefh, juftify'd by the Spirit, feen of Angels, preached among the Gentiles, *believed on in the World, received up in Glory.*

In whom are hid all the Treafures of Wifdom and Knowledge.

LONDON:

Printed and Sold by THO. WOOD in *Windmill-Court*, near *Weft-Smithfield*, and at the THEATRE in *Covent-Garden*. 1743.

[Price One Shilling.]

6. Wordbook for the first London performance of 'Messiah', Theatre Royal, Covent Garden, March 1743

Italian words.) After completing *Semele* Handel went on to compose a large-scale *Te Deum* and an anthem (*The King shall Rejoice*) to celebrate the king's triumphant return from Germany after the Battle of Dettingen, keeping the composition 'a great secret' (according to Smith) and almost certainly on his own initiative. The scoring of the music with three trumpets and timpani suggests that Handel was expecting a grand thanksgiving service at (following precedent) St Paul's, but the service was eventually held on 27 November in the small Chapel Royal at St James's Palace, into which the orchestra must have fitted with difficulty.

In August and September Handel composed his second work for the next year's season, the oratorio *Joseph and his Brethren*. The libretto was provided by a new collaborator, the Rev. James Miller, and was partly derived from an Italian libretto by Apostolo Zeno. In January 1744 he invited subscriptions for 12 Lenten concerts – twice the number first advertised for the previous season – and on 10 February opened with *Semele*. *Joseph* was given on 2 March, and there were revivals of *Samson* and *Saul*. Mary Delany, a long-standing friend and supporter of Handel, recognized the merits of *Semele*, but reported to her sister that it had 'a strong party against it, viz. the fine ladies and *ignoramus's*. All the opera people are enraged at Handel'. Clearly there was lingering resentment of Handel's earlier snub to Lord Middlesex, but *Semele* itself – a secular drama presented 'after the manner of an oratorio' and dubbed 'a baudy opera' by Jennens – was also a problem to some. The 'opera party' felt that Handel was encroaching on their territory, while others who (on the strength of *Samson* and *Messiah*) were now looking to oratorio to offer

spiritual uplift were not prepared for the unabashed sensuousness of a score depicting both wittily and tragically the fate of one of Jupiter's paramours. (Mrs Delany noted that her husband, the Rev. Patrick Delany, did not 'think it proper' to go to *Semele*, 'it being a profane story'). The sentimental *Joseph* proved more acceptable.

Handel ignored the implications of his 1744 season. He had previously presented works with classical subjects alongside oratorio proper, and the quality of *Acis and Galatea* and *Alexander's Feast* confirms that the genre was important to him. *Semele* was a superb continuation of that line. Accordingly, he composed another classical drama that year, *Hercules*, as well as a new oratorio, *Belshazzar*. The Rev. Thomas Broughton's libretto for *Hercules* was based on the story of Hercules's death by the inadvertent action of his wife Dejanira, mainly as related in Sophocles' *Trachiniae* but with additions from Ovid's *Metamorphoses* and other classical sources. Handel set it to music of great seriousness and power, completing the draft score on 17 August. The libretto of *Belshazzar* was by Jennens, a remarkable treatment of the downfall of the Babylonian king based on the Bible but much expanded with details taken from Herodotus and Xenophon's *Cyropaedia*. The progress of work on *Belshazzar* is recorded in four of Handel's letters to Jennens. He acknowledged receipt of Jennens's first act on 19 July. On 21 August he wrote to say he was 'greatly pleased' by the second act and was anxious for the third. Two days later he began composition, finishing the draft of Act 2 on 10 September. On 13 September he wrote again to Jennens, urging him to send the third act and assuring him that the libretto was 'a Noble Piece, very grand and uncommon: it has furnished me with Expressions, and has given me Opportunity to some very particular Ideas, besides so many great Choru's'. By 2 October Jennens had completed the third act, and Handel wrote to say that the piece was 'a very fine and sublime Oratorio, only it is realy too long, if I should extend the Musick it would last 4 hours and more . . .' (fig.7). (As a result several passages in the libretto were not set to music, but they were printed, with an indication they would not be sung, in the wordbook of the first performance.) The score was completed on 23 October.

Meanwhile, Handel had taken advantage of the fact that the opera company, racked by financial difficulties and legal actions, was not able to present a season in 1744–5. He therefore returned to the King's Theatre and offered an extended subscription series of 24 oratorio-style concerts on Saturdays throughout the winter. This venture once again annoyed the opera party, or a faction of them, and a section of society led by Lady Brown, the wife of the British resident in Venice, boycotted the performances. A dignified newspaper announcement by Handel, offering subscribers their money back, had the effect of rallying his supporters and 16 of the promised 24 concerts were eventually given. *Hercules*, which opened on 5 January 1745, was seen by some as 'an English Opera', therefore meriting the same objections as *Semele*, and Jennens observed that 'for want of the top Italian voices, Action, Dresses, Scenes & Dances . . . [it] had scarce half a house the first night, much less than half the second'; it received only two performances. *Belshazzar* had to be altered at the last minute because Mrs Cibber was ill and could not sing the part of Daniel, with the

7. Autograph letter (2 Oct 1744) from Handel to Charles Jennens concerning the oratorio 'Belshazzar' (US-SPma)

result that the solo roles had to be redistributed unsatisfactorily among the other singers. *Messiah* was revived on 9 April, apparently without fuss. After this difficult season, Handel was no doubt pleased to be able to join the Earl of Gainsborough and his family at their country seat in Exton, Rutland, where a 'Theatrical Entertainment' based on Milton's *Comus* was arranged, the music being supplied from Handel's operas and oratorios. James Noel (the earl's brother) reported that though Handel had come 'for Quiet and Retirement', he was ready to comply with a request to add new music to the entertainment. The addition took the form of three charming songs, linked by a repeated chorus, the words being adapted from the final scene of Milton's masque. Handel went on to Scarborough, where he could take the spa waters. By August he was back in London, but complaining (according to Thomas Harris, brother of James) of 'his precarious state of health' and not composing a major new work.

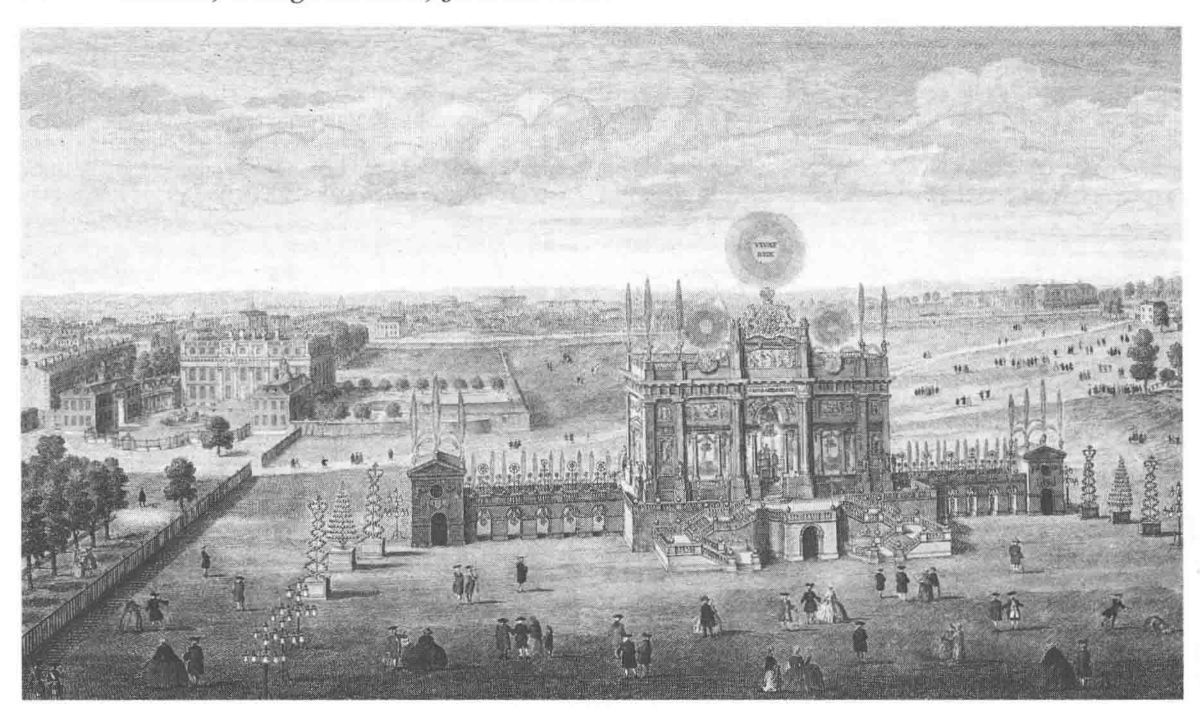
National events may themselves have made Handel uncertain about the prospects of another oratorio season. On 21 July 1745 Prince Charles Edward Stuart, the Young Pretender, landed in Scotland to lead the second Jacobite rebellion, the last attempt to overturn the Hanoverian Succession. His rapid progress in Scotland and, in November, into England, caused consternation in London. The theatres vied with each other to express support for the Hanoverian cause, and Handel made a modest contribution with *A Song for the Gentleman Volunteers of the City of London* ('Stand round, my brave boys'), first sung by Thomas Lowe at Drury Lane on 14 November. Charles's retreat north after reaching Derby on 4 December removed the immediate threat to London, and attention turned to the government's determination to crush the rebellion with troops led by Prince William, Duke of Cumberland (the king's younger son). At the

beginning of 1746 Handel put together his *Occasional Oratorio*, partly new and partly reusing earlier material, especially from *Israel in Egypt*. Newburgh Hamilton compiled the libretto from Milton's paraphrases of the psalms and an eccentric selection of verses by Edmund Spenser, designed (as William Harris noted) to be 'expressive of the rebels' flight and our pursuit of them'. On 31 January a press announcement stated that Handel would once again offer 'Musical Entertainments on Wednesdays and Fridays the ensuing Lent, with Intent to make good to the Subscribers (that favoured him last Season) the Number of Performances he was not then able to complete'. However, Handel merely gave three performances of the *Occasional Oratorio* at Covent Garden, the first on 14 February, though eight concerts were outstanding from the previous season. It is reasonably certain that Handel was already planning another oratorio to mark Cumberland's anticipated victory, but the season for oratorios had passed by the time that was achieved at Culloden on 16 April. A second song for Lowe 'on the Victory obtained over the Rebels' ('From scourging rebellion') had to serve as Handel's immediate tribute to Cumberland's success.

Handel composed *Judas Maccabaeus*, the planned victory oratorio, in July and August 1746. The libretto was the work of the Rev. Thomas Morell, who was to provide the words for three more oratorios and in later life left a fascinating account of his collaboration with the composer. On 6 March 1747 Handel began a new season of oratorios at Covent Garden similar to those of 1743 and 1744, but no longer on a subscription basis. Revivals of the *Occasional Oratorio* and *Joseph* had to be rescheduled to avoid clashing with the sensational trial of the Jacobite Lord Lovat for high treason. *Judas Maccabaeus* opened on 1 April, the printed wordbook carrying Morell's dedication of the work to the Duke of Cumberland as a 'Faint Portraiture of a Truly Wise, Valiant and Virtuous Commander'. It was highly successful and proved to be one of the most enduringly popular of the oratorios, though the alterations made for later revivals tended to emphasize its jubilant and military elements rather than the pleas for reconciliation and peace which Morell had thoughtfully incorporated and Handel had carefully set. The early performances also included a concerto for orchestra with two wind groups, the first of three such works partly but very effectively arranged from earlier music (especially choruses). The season seemed to mark the end of all opposition to Handel. Lord Middlesex's company returned to the King's Theatre and opened their season on 14 November 1747 with *Lucio Vero*, an all-Handel pasticcio, now more in tribute to the composer than in rivalry.

11. The later oratorios. The pattern of Handel's activities – composition in summer for performance the following year in Lent – became more settled for four years, although opportunities for other work were taken when they arose. Handel spent most of June 1747 setting a second libretto by Morell, *Alexander Balus*, and composed *Joshua* (on an anonymous text) in July and August. They were first performed in reverse order, *Joshua* on 9 March 1748, and *Alexander Balus* on 23 March. The subject of the former is the Israelites' conquest of Canaan, the 'promised land', under the leadership of Joshua, the bloodthirsty aspects of which are tempered by a decorous love affair between the young warrior Othniel and Joshua's daughter Achsah, and a sympathetic portrait of Othniel's old father Caleb. It is possible that the oratorio, like *Judas Maccabaeus*, was originally intended as a tribute to Cumberland, and that its most famous number, the chorus 'See, the conquering hero comes', was written with him in mind, but no such association was ever made explicit; only a few numbers show Handel at his best. *Alexander Balus* is a more interesting if awkwardly constructed attempt to deal with an operatic subject in oratorio form, sympathetically relating the doomed love of the Egyptian queen Cleopatra for the Syrian king Alexander, with choral interpolations for the merry Syrians and the solemn Israelites colourfully characterized in the music. The librettos of the next pair of oratorios are again anonymous, but an examination of their literary style of *Solomon* and *Susanna* leaves no doubt that they are the work of the same writer. It is a pity he cannot be identified, as he had a real gift for polished lyric verse using clear images drawn from nature. He must have some credit for the new richness of style and depth of feeling that appears in the music, and which Handel subsequently sustained in all his late works. *Solomon* was composed between 5 May and 13 June 1748, *Susanna* between 11 July and 24 August; they were first performed (again in reverse order) on 17 March and 10 February 1749. *Solomon* presents three views of an ideal monarch ruling an ideal kingdom, all linked by the religious fervour attendant upon the building of the new temple in Jerusalem. In the first act Solomon and his queen appear as the young lovers of the *Song of Songs*, sensuously celebrating their mutual happiness. The second act shows Solomon's wisdom in resolving a dispute between two harlots, each claiming a baby as her own. In the third act Solomon is visited by the Queen of Sheba, and uses a musical masque to demonstrate the artistic achievements of his kingdom. The use of full brass and an extra body of *ripieno* strings in the orchestra, coupled with writing for double chorus, gives the music special power and colour. *Susanna*, based on the Apocryphal story of the wife falsely accused of adultery by two lustful elders, is less exotically scored, but displays a more subtle richness in its melodic radiance and in its vivid characterization. Susanna herself has both charm and spiritual strength, while the two elders (tenor and bass) are almost caricatures, yet possessing real menace. Lady Shaftesbury thought that *Susanna* 'will not insinuate itself so much into my approbation as most of Handel's performances do, as it is in the light operatic style'; but that is only one happy aspect of a complex and highly serious work.

The 1749 oratorio season ended on 23 March with *Messiah* (not revived since 1745 but from now on to become an annual fixture), by which time preparations were well under way for a national celebration of the Peace of Aix-la-Chapelle, the treaty ending the War of the Austrian Succession. The main public event was to be a fireworks display in Green Park, presented on an elaborate triumphal arch built by the stage designer Giovanni Servandoni (fig.8). Handel produced an anthem (*How Beautiful are the Feet*, or 'The Anthem on the Peace') for the official service of thanksgiving at the Chapel Royal, St James's Palace, on 25 April, mainly based on music from *Messiah* and other works. His more significant contribution was 'The Music for the Royal Fireworks', to be played outdoors at the display. It took the form of an orchestral suite, beginning with an especially splendid



8. Triumphal arch built by Giovanni Servandoni in Green Park, London, for the firework display to celebrate the Peace of Aix-la-Chapelle, 1749: coloured engraving printed for Robert Wilkinson

overture. Handel's original intention (as confirmed by the indications in his autograph score) was that it should be performed by a massive wind band of 24 oboes, 9 horns, 9 trumpets, 12 bassoons and three sets of timpani, but before completing the score he decided to reduce the numbers and to double the woodwind with strings. This caused annoyance, as (according to letters written by the Duke of Montagu to Charles Frederick, 'Comptrollor of His Majesty's Fireworks') it was the king's wish that there should be 'martial musick' only, without 'fidles'. It seems, however, that Handel had his way. To satisfy the enormous public interest in the music an open rehearsal was held in Vauxhall Gardens on 21 April. Despite a charge of half-a-crown per person, the event attracted a huge crowd, reported to be 'above 12,000 persons' and causing 'such a stoppage on London Bridge, that no carriage could pass for three hours'. At the display itself on 27 April, the music was played at the start of the proceedings, the fireworks following immediately. Shortly afterwards Handel found an occasion at which the Fireworks Music could be played with normal orchestral forces. On 7 May he attended a meeting of the general committee of the Foundling Hospital, founded nine years earlier by Thomas Coram 'for the Maintenance and Education of Exposed and Deserted Young Children'. His proposal for a concert in the newly-built chapel of the hospital, for the benefit of the charity, was accepted, and he was elected a governor. The concert took place on 27 May, with a programme consisting of the Fireworks Music, the Anthem on the Peace, extracts from *Solomon*, and a new anthem, *Blessed are they That Considereth the Poor*, which became known as the Foundling Hospital Anthem. It was the start of an important relationship with the hospital which lasted for the rest of Handel's life.

Between 28 June and 31 July 1749 Handel composed his next oratorio, *Theodora*, with Morell acting once more as librettist. The subject was not taken from the Bible but from a story of two early Christian martyrs as related in Robert Boyle's novel *The Matryrdom of Theodora and of Didymus* (1687). It was Morell's best work for Handel, inspiring the composer to music of great profundity and tenderness in its portrayal of the doomed lovers, and vividly representing in its choruses the characters of the arrogant Romans and the persecuted Christians. It was Handel's only composition of that summer. In August he visited Bath, and in September advised Jennens on the specification of an organ the latter intended to install at Gopsall, his country seat in Leicestershire. On 1 December Handel voted for the Whig candidate, Viscount Trentham, in the Parliamentary election. In the same month he became involved in a new venture, the only occasion when he was to compose a substantial amount of music for an English spoken drama. The Scottish writer Tobias Smollett had persuaded John Rich to stage his play *Alceste* at Covent Garden, and Handel (in settlement of a debt to Rich, according to Hawkins) agreed to supply the music. It was composed between 27 December 1749 and 8 January 1750, and almost certainly reached rehearsal, since Handel made new settings of two of the songs intended for Cecilia Arne in the role of Calliope. However, for reasons unknown the play was never performed, and its text is lost, leaving Handel's music – a splendidly fresh, French-influenced sequence of movements lasting about an hour – as its only record. *Theodora* was first performed (with a new organ concerto, op.7 no.5 in G minor) in the 1750 oratorio season on 16 March. It was not well received. Its unusual subject and tragic ending no doubt told against it, and Handel, who (according to Morell) valued the work 'more than any Performance of the kind' was deeply disappointed. On hearing that one of his supporters was prepared to book all the boxes for a further performance,

Handel replied: 'He is a fool; the Jews will not come to it (as to Judas [Maccabaeus]) because it is a Christian story; and the Ladies will not come because it is a virtuous one'. And indeed *Judas Maccabaeus* was given four times in the season, *Theodora* only three. *Samson* was also revived, as in 1749, and with *Messiah* concluding the season a pattern was emerging in which these three oratorios were to become the mainstay of oratorio seasons both in Handel's lifetime and long afterwards. The special position of *Messiah* was confirmed by a repeat performance in May at the Foundling Hospital Chapel, an addition to the season regularly repeated in future years.

Now 65 years old, Handel made his will, dated 1 June 1750; it was later amended by four codicils. He left the residue of his estate to his niece Johanna Friedericke Flörcke (daughter of his sister Dorothea Sophia) and remembered other German relatives. Among specific bequests was one to his loyal copyist and manager Christopher Smith of 'my little House Organ, my Musick Books, and five hundred Pounds sterl.' He spent a week (28 June to 5 July) converting the music for *Alceste* into a 'Musical Interlude', *The Choice of Hercules*, using a libretto adapted (probably by Morell) from a poem by Robert Lowth. This 'interlude' was in effect a dramatic cantata in which the youthful Hercules, presented with a choice of following Pleasure or Virtue, resists the temptations of the former and opts for the ultimately more glorious future promised by the latter. In August it was reported that Handel had decided to visit Germany to see his relatives and friends again, a decision likely to have been connected with the making of his will. The journey was temporarily upset when Handel had an accident on the way from The Hague to Haarlem in the Netherlands (it was reported on 21 August that he 'had the misfortune to be overturned, by which he was terribly hurt, [but] is now out of danger'). He spent time in the Netherlands both in August and September, and in December, playing the organ at Deventer and at The Hague in the presence of his former pupil Princess Anne and her husband, and members of the Dutch nobility. On his return to London he took the trouble to send a crate of rare plants to Telemann in Hamburg, writing a lively letter which suggests a recent renewal of acquaintance.

12. Last years. The continental visit had probably prevented Handel from keeping to his usual course of writing an oratorio in the summer of 1750, and he returned to composition at the start of 1751. Between 1 and 4 January he wrote his last orchestral work, the organ concerto in B flat (op.7 no.3), and on 21 January he began the oratorio *Jephtha*, again to a libretto by Morell. Whether he planned to include it in the forthcoming Lent season – only a month away – is not clear, but the possibility was soon ruled out, for a distressing reason. On 13 February, as he was setting the final chorus of Act 2, 'How dark, O Lord, are thy decrees', he noticed that his eyesight was failing. On the autograph score he noted, in German, that the sight in his left eye had become 'so relaxt' that he could not continue. The deterioration – presumably a cataract – was, however, slow, so that he was able to open a new oratorio season with *Belshazzar* on 22 February (with some new music setting words previously omitted, probably at Jennens's insistence). The next day – his 66th birthday – he resumed work on *Jephtha*, completing the second act four days later. On 1 March he directed a revised version of *Alexander's Feast*, with the new organ concerto and with *The Choice of Hercules* appended as 'an Additional New Act'. (In later revivals it was placed between the two parts of the ode.) Handel's personal misfortune soon became widely known: on 14 March Sir Edward Turner noted that 'Noble Handel hath lost an eye, but I have the Rapture to say that St Cecilia makes no complaint of any defect in his Fingers'. The season ended prematurely, after only eight performances had been given, because of the death of the Prince of Wales on 20 March. In June Handel paid visits to Bath and Cheltenham, returning to London on 13 June. He resumed work on Act 3 of *Jephtha* on 18 June, working at a slower pace than usual. He paused in mid-July, and finished the act on 30 August.

Handel retained sufficient sight to direct a normal Lent season of 12 concerts in 1752, *Jephtha* (opening on 26 February) being the sole new work. Morell's libretto is based on the biblical account of Jephtha's vow of a sacrifice if he is successful in battle, with the terrible consequence that his own daughter has to be the victim. It has parallels with *Theodora* in having a heroine (Iphis) displaying exemplary spiritual strength in the face of death and an ardent lover (Hamor, a character invented by Morell) ready to die in her place. A tragic ending is however avoided by the appearance of an angel who explains that it would be contrary to divine law for Iphis to be sacrificed; she must instead be dedicated to God in perpetual virginity. Morell could claim some theological justification for the avoidance of the sacrifice, if not for the implausible implication that Jephtha had misunderstood his own vow, and for a heavy emphasis on the supposed happiness of the outcome. In this final scene (later revised, with the addition of a quintet) the music loses the intensity of feeling it has previously sustained, whether depicting the initial radiant innocence of Iphis, or the anguish of Jephtha when he finds he is the victim of a divinely engineered fate. No doubt the music would have been of the same general quality if Handel had remained in perfect health when writing it, but the power of its darker moments must surely reflect something of the composer's own thoughts at the time. His sight continued to deteriorate, with the inevitable outcome. In August a newspaper announcement declared that he had been 'seized . . . with a paralytick disorder in the Head, which has deprived him of sight'. An attempt at an operation was made in November by the royal surgeon William Blomfield, but any relief it produced was temporary. In January 1753 he was reported to have 'quite lost his sight'.

Blindness was a severe blow to Handel's activity as a composer, since his method of producing large-scale works by a process of drafting and revision was no longer available to him. Nor could he read scores of his earlier music and of other composers, a stimulant that seems always to have been important to him. He was nevertheless able to continue supervising his oratorio seasons, with help, and to play organ concertos by improvising the solo passages. He still relied on Christopher Smith as manager and copyist, but for musical preparation and direction he turned to Smith's son, John Christopher, who returned from residence in France for the purpose. *Judas Maccabaeus* and *Messiah* were performed every year, and the lack of new works prompted the revival of oratorios unheard for several years, including (in 1756) *Athalia* and *Israel in Egypt*, often with substantial revisions, though



9. Autograph MS of the air 'Take the heart you fondly gave' from Handel's oratorio 'Jephtha', composed 1751 (GB-Lbl R.M.20.e.9, f.22r)

no secular dramatic works were revived. Handel was also able to introduce nominally 'new' numbers from time to time, produced in collaboration with the younger Smith. Such additions became frequent from 1757 onwards, bearing out Lord Shaftesbury's comment (in a letter of 8 February 1757) that Handel 'is better than he has been for some years and finds he can compose Chorus's as well as other music to his own (and consequently to the hearers) satisfaction'. One particularly fine duet and chorus, 'Sion now her head shall raise', did appear that year in *Esther* (it was subsequently moved to *Judas Maccabaeus*), and according to Burney was 'dictated to Mr Smith by Handel, after total privation of sight'. Unfortunately nothing more is known of Smith's work as an amanuensis, but the style of most of the late additions suggests that they were mainly composed by Smith on themes provided by Handel. In 1757 Handel and Smith were even able to produce a 'new' English oratorio, *The Triumph of Time and Truth* (11 March), but it was mainly an English version (with text by Morell) of *Il trionfo del Tempo e della Verità* of 1737, incorporating several pieces from other works. Nine new arias appeared in the 1758 season, almost all based on music from Handel's Italian period: five in *The Triumph of Time and Truth*, two in *Judas Maccabaeus* and two in *Belshazzar*. In August that year Handel visited Tunbridge Wells with Morell, where it seems that he was operated on by the oculist John Taylor. A poem celebrated the 'recovery' of his sight, but probably not truthfully.

The last oratorio season Handel was able to supervise began on 2 March 1759 with a heavily revised *Solomon*, including six newly introduced songs. The composer was in poor health, however, and found it difficult to attend the performances. After the final concert (*Messiah* on 6 April) he became confined to his bed and had to cancel a proposed trip to Bath. On 11 April he dictated and signed the last codicil to his will, making several personal bequests as well as one of £1000 to the Society for the Support of Decay'd Musicians, the charity he had helped to found in 1738. He added a wish to be buried 'in a private manner' in Westminster Abbey, making provision for a 'sum not Exceeding Six Hundred Pounds' for the erection of a monument. He died at 'a little before Eight o'clock' on 14 April. His friend James Smyth reported that 'he died as he lived – a good *Christian*, with a true sense of his duty to God and man, and in perfect charity with all the world'. His request for burial at the Abbey was granted, and took place in the evening of 20 April; '3000 persons' were reported to have attended the service. Roubiliac's monument, showing the composer with the

open score of 'I know that my Redeemer liveth' from *Messiah* (fig.10), was unveiled on 10 July 1762.

13. PERSONALITY. The image of Handel that has come down to posterity is largely based on the reminiscences of those who knew him personally, especially during his later years in England. Hawkins describes him as 'a large and very portly man, sauntering in his gait as distinguishes those whose legs are bowed'. His features 'were finely marked . . . his countenance placid'; they were probably best captured in the sculptures of Roubiliac (see figs.3 and 10) rather than in the blander features of the portraits by Thomas Hudson (fig.11), though the latter convey the dignity of the man. Burney, who played in Handel's concerts in the 1740s and was better placed to observe him more closely, gives a more vivid and rounded description:

> He was impetuous, rough and peremptory in his manners and conversation, but totally devoid of ill-nature or malevolence; indeed, there was an original humour and pleasantry in his most lively sallies of anger or impatience, which, with his broken English, were extremely risible. His natural propensity to wit and humour, and happy method of relating common occurrences, in an uncommon way, enabled him to throw persons and things into very ridiculous attitudes. . . . Handel's general look was somewhat heavy and sour; but when he *did* smile, it was his sire the sun, bursting out of a black cloud. There was a sudden flash of intelligence, wit and good humour, beaming in his countenance, which I hardly ever saw in any other.

The combination of irascibility with humour and good-heartedness is consistent with what can be gleaned from the comments and reactions of earlier contemporaries, as well as from the regrettably few surviving letters of Handel himself that are other than purely formal communications.



10. *George Frideric Handel: detail of the monument by Louis-François Roubiliac, unveiled on 10 July 1762 (Westminster Abbey, London)*



11. *George Frideric Handel: portrait by Thomas Hudson, 1756 (National Portrait Gallery, London)*

Mattheson noted that as a young man in Hamburg Handel behaved 'as if he did not know how many beans made five, for he was inclinded by nature to dry jokes', and, despite the quarrel that led to their duel, clearly found him a congenial companion. The good reception he received from both ecclesiastical and temporal princes in Italy, and from the nobility in England, attests an ability to operate diplomatically while avoiding servility. At the same time there are signs of a fierce ambition, born of an awareness of his superiority as a musician, and a determination to maintain his independence. His early break from what would surely have been a safe living as a church musician in Germany attests as much, and in the two short periods when he was attached to a noble household, with Ruspoli in Rome and Brydges at Cannons, he was not a salaried employee, but a guest who honoured his host with compositions in return for the honour of association. His decision to settle in England, rather than in one of the many continental courts with substantial musical establishments, allowed him to remain independent. Though Italian opera in London depended on royal and noble patronage, it was managed as a public entertainment, and its personnel were not the servants of an individual patron. With oratorio, Handel was the promoter of his own performances, and he alone was responsible for their success or failure.

In personal relationships with professional colleagues he exercised absolute honesty and reliability in financial matters, and expected devotion to artistic ideals while taking account of the proper concern of performers to show themselves at their best. The two anecdotes that tell of Handel's rage when singers objected to arias composed for them (Cuzzoni's rejection of 'Falsa immagine' in *Ottone*, Carestini's of 'Verdi prati' in *Alcina*) have to be set against his compliance with Anastasia Robinson's plea for reconsideration of her arias in *Ottone* and the numerous alterations or replacements of arias in many other operas and oratorios (both before performance and for revivals) precisely to accommodate the needs of singers. His attitudes to his fellow composers were ambivalent. He clearly took keen interest in the work of others, as is evident from his use of the musical material he borrowed from them, but his expressed opinions as recorded by Hawkins and others, seem to have been polarized between esteem for unquestionable masters such as Purcell and Rameau (the latter always spoken of 'in terms of great respect') and scorn for the second-rate. Burney comments on his long-standing dislike of Maurice Greene ('as a partizan for Bononcini, and confederate with his enemies'), adding that 'he had had a thorough contempt for all our [English] composers at this time, from Dr Green down to Harry Burgess'. Handel nevertheless subscribed to 15 scores or sets of published music (listed in Simon, B1985, p.288), all except Telemann's *Musique de Table* by composers working in England, including two by Greene's pupil William Boyce, whose superiority to his master Handel no doubt recognized.

Handel's role as a teacher is poorly documented and may be underestimated. After his early years in Hamburg, he had no need to give regular music lessons to supplement his income, and rarely did so except in the case of the younger John Christopher Smith and, more importantly, the daughters of George II. It is probable that all the royal princesses received tuition on the harpsichord from him (two harpsichord suites were written for the teenage Princess Louisa in 1739) but his chief pupil was Anne, the Princess Royal, until her marriage in 1734. It was almost certainly for her that he wrote out graded examples of figured basses and exercises in counterpoint in the mid-1720s, and through her he was able to maintain a personal connection with the court which was valuable to him during the operatic conflicts of the 1730s. He also played a role in helping the younger and less experienced singers with whom he worked, though in most cases (Strada, Francesina, Beard and Guadagni among them) this is visible only in the music he wrote for them and in the subsequent development of their careers. A more personal benefit is apparent in his employment of Susanna Cibber in the 1740s, enabling her to re-enter public life after being unjustly stigmatized by scandal.

Outside the world of professional music-making, and especially after he had established his own home in Brook Street in 1723, Handel generally confined his social life to cordial relationships within a private circle of friends, making contact with public affairs only in his support of charities. His presence at evening gatherings (such as that described by Mrs Delany in a letter of 12 April 1734) was always appreciated, though with a sense that it was a special privilege rather than part of the ordinary social round. He appears also to have been welcome in the country residences of his supporters when they moved out of London for the summer (as with the Earl of Gainsborough at Exton in 1745) though details of these visits are regrettably sparse. Elements of coarseness in his behaviour – a propensity to swearing in several languages and an excessive appetite for food and drink – were presumably excused as the faults of genius, and are in any case difficult to distinguish from the general manners of the age. A vicious caricature of him as 'The Charming Brute', with imposed porcine features and the motto 'I am Myself Alone' (dated 1754 and questionably attributed to Goupy) does however suggest some notoriety for gluttony and aloofness. In his later years, according to Hawkins, he 'gradually withdrew into a state of privacy and retirement', but remained a regular and fervent worshipper at his parish church of St George's, Hanover Square.

14. Style and technique. Handel's music consolidates the characteristics of the main European styles of his day. A solid foundation in harmony and counterpoint, derived from his early training in Lutheran church music, always underpins the daring melodic invention and mercurial brilliance associated with the best Italian composers, while the French influence is apparent not only in the overtures and dances that follow French models but also whenever a special stateliness of utterance comes to the fore. A specifically English influence is more elusive, but echoes of Purcell, perhaps mediated though his immediate successors, are present in the setting of anthems and canticles, and in the occasional harmonic inflections heard in the English choral dramas, notably *Acis and Galatea* and *Semele*. The greatness of the music lies in the assurance with which Handel unites these styles and often quite disparate thematic elements under the control of well-directed harmonic progressions, and fashions melodic lines that are themselves shapely and memorable.

The Handelian synthesis as a whole did not undergo radical transformation during the composer's career, so that his earliest music superbly exemplifies the then current styles (particularly Italian), while by the 1750s it was increasingly heard as possessing the virtues of an earlier age, especially in comparison with the harmonically simpler and melodically florid *galant* manner spreading through Europe and apparent in England in the work of Arne and John Christopher Smith. Handel was nevertheless alert to changing trends. The first stirrings of the *galant* in the music of Vinci and Pergolesi are absorbed into several arias in the 1730s, though Handel's repeated-note basses invariably have more harmonic movement than those of the younger Italians, and he still prefers the Corellian walking bass for most movements. His move to oratorio awakened an interest in the choral compositions of earlier generations, producing a mix of older and newer styles which he is sometimes able to exploit for purposes of characterization: archaic for Israelites, modern for heathens. An explicitly *galant* movement finally appears in his last oratorio *Jephtha* (the duet 'These labours past', with sprightly violin lines and dainty appoggiaturas). The music has that character because it was borrowed from a Galuppi serenata written less than a year earlier, perhaps hinting that Handel would have absorbed more of the latest mannerisms had he been able to continue composing. Indeed there are further touches of the *galant* in the arias added to the oratorios after 1754, though these may be the result of the creative collaboration with Smith.

Handel's gift for melody is displayed most boldly in arias from his Italian period which are simply unharmonized melodic lines, apart from cadential ritornellos. 'Ho un non so che nel cor' (*La resurrezione* and *Agrippina*) and 'Bel piacere' (*Agrippina* and *Rinaldo*) are examples, the latter given extra fascination by its inconstant time signatures. The strength of the melody is such that the absence of harmony is not noticed, or perhaps the melody implies the harmony so clearly it does not need to be realized. Mostly, however, Handel's harmony is explicit, and can support an eloquent major-key melody with simple purity ('Lascia ch'io pianga' in *Rinaldo*, 'Verdi prati' in *Alcina*) or grip the listener with minor-key chromaticism and suspensions in a great lament or heartfelt plea ('Voi ch'udite' in *Agrippina*, 'Soll mein Kind' in the Brockes Passion, re-used in *Esther*).

In choral and orchestral movements Handel was freed from the structural constraints of the formal aria and could make the sheer sonority of massed forces an essential element of the music, sometimes (in choruses) marking key points in the verbal text. Supremely typical of 'Handelian' style are the choruses in which elemental thematic tags are developed into extended structures through an innate confidence in the power of plain diatonic harmony. 'Sing ye to the Lord' in *Israel in Egypt* and the Hallelujah chorus in *Messiah* are deservedly well-known examples, as is the fabulous opening of the coronation anthem *Zadok the Priest*, in which the underlying harmony of the orchestral introduction is temporarily subverted to give maximum impact to the return of the tonic at the entry of the chorus. But minor-key and chromatic harmony in choruses are also just as congenial to Handel as in arias ('Ye sons of Israel mourn' in *Esther* is a fine early example of a choral lament) and can take unsettling forms, such as the quasi-recitative style and uncertain tonality of 'He sent a thick darkness' in *Israel in Egypt*, or the unexpected tonal shifts in the final section of 'Tyrants now' in *Hercules*, bringing out the sense of hopelessness in the words 'The world's avenger is no more'. Handel's formal fugal choruses are most effective when they are related to a dramatic context (as in 'He trusted in God' in *Messiah*, or 'And ev'ry step he takes' in *Belshazzar*) but otherwise may display only worthy competence. The fact that several such movements are based on material by other composers suggest that exercises in abstract counterpoint did not hold the same interest for Handel as for his great contemporary. (He is not known to have written a formal canon: the coda to the G major Chaconne, HWV442/2, comes nearest, and like the occasional canonic points in the Italian cantatas, is only in two parts.) He did however make good use of ground basses, both for jubilation ('The many rend the skies' in *Alexander's Feast* and 'To song and dance' in *Samson*) and lamentation ('Ah, wretched Israel' in *Judas Maccabaeus*, 'How long O Lord' in *Susanna* – the latter



12. Autograph MS of the close of Act 1 scene ii, and opening of scene iii, of Handel's opera 'Agrippina', composed 1709 (GB-Lbl R.M.20.a.3, f.48r)

using a chromatic bass similar to that of Dido's lament in Purcell's *Dido and Aeneas*).

Handel's technique in writing down his compositions can be studied in his autograph scores, the vast majority of which from about 1707 onwards are still happily extant. His practice in the case of large-scale vocal works, already set by the time he came to Italy, was to draft whole acts quickly and fluently, but entering only the words of the recitatives. He would then return to fill in the orchestration and set the recitatives. (This process of composition is recorded explicitly for later works in the dated notes made by Handel himself to record the progress of composition.) His writing is generally clear, but often untidy, and the process of preparing material for the performers to work from therefore always began with a fair copy of the autograph being made by a professional copyist, who would also (perhaps with assistance) prepare the vocal and instrumental partbooks. Before performance any of this material could be subjected to cuts, insertions, transpositions or other substantial alterations, which was not necessarily entered in the original autograph. Changes for revivals might be on a similar scale, but whereas these can usually be attributed to the requirements of new singers or other practical considerations, Handel's pre-performance alterations seem often to have been made for purely artistic reasons. There are cases of Handel developing sketches to produce a polished result (an example in *Susanna* is set out in Dean, G1959, pp.552–3) but in others the first draft may itself be radically amended, with new material being incorporated (Roberts, D1987, analyses a case in *Serse*). Several scores (including *Tamerlano*, *Scipione*, *Saul* and *Solomon*) show massive restructuring before performance. This kind of compositional upheaval sets Handel apart from his contemporaries (autographs of operas and oratorios by other composers, insofar as they are available for study, usually exhibit only minor *pentimenti*) and show a self-critical composer striving for ideals in overall form as well as in matters of detail. In alterations for revivals, when the enthusiasm of creation had abated, these ideals often seem compromised, perhaps in pragmatic recognition that performances and audiences did not always share them.

15. Borrowing. The question of 'borrowing' – the convenient term for Handel's re-use of musical material both from his own works and, especially, those of other composers – looms large in any consideration of his compositional technique. He re-used his own music in several ways, not all of great interest, and in this respect he may not have been untypical of composers of the period, especially those working in the theatre. (Comparison is difficult because the output of his lesser contemporaries is much less studied and in many cases much of it is lost.) The simple transfer of a movement from one work to another, either because the earlier work was unlikely to be revived or simply because the movement was more useful in another place (such as a revived opera or pasticcio) is usually only a matter to be noted. In such cases Handel rarely wrote the piece out again, but left a scribe to copy a new score on which he would mark any necessary changes (e.g. to the words). Of more interest is Handel's reworking of material in an essentially new composition which may vary from a fresh continuation of an opening point, or the transformation of a complete movement with addition of further material (as in the case of the choruses in *Messiah* and *Belshazzar* based on Italian duets, notably the conversion of 'No, di voi non vuo fidarmi' into 'For unto us a child is born'). Composers of all periods have adopted such practices with their own music.

Handel's use of the music of other composers, however, seems to be unique to him, and, despite much literature on the subject, has yet to receive the comprehensive study it deserves. This is partly because it is only recently that that the extraordinary extent and the varied nature of the borrowings has become apparent (particularly through the studies of John Roberts), and partly because many of the sources remain comparatively unknown and in some cases are still unpublished. It is clear that Handel borrowed musical material from others throughout his life. Notions that borrowing only occurred at certain periods, or could be specifically related to times of stress or illness, cannot be sustained. The impression that the practice reached a peak in the late 1730s still remains, however; possibly that is because important source works for other periods have yet to be found, but Handel's change from opera to the broader canvas of oratorio may have prompted him to scan a wider range of potential sources and use them more intensely.

The fact that Handel borrowed was recognized in his lifetime. Mattheson refers in 1722 to a specific instance, Prévost in 1733 speaks of (as yet unconfirmed) indebtedness to French composers, and Scheibe in 1745 makes special mention of Handel's use of the ideas of Keiser. Prévost took the view that such reworking honoured the original composers, whereas the German writers are more equivocal, though clearly not regarding the practice as heinous especially when the reworking was itself creative. It was however only in the mid-19th century that the major borrowings in the oratorios became generally known, in particular the indebtedness of *Israel in Egypt* to a *Magnificat* by Dionigi Erba and to a lesser extent a serenata by Stradella and a *Te Deum* by Francesco Urio. (The Stradella and Urio works were drawn upon more extensively elsewhere, the former in *Joseph* and the *Occasional Oratorio*, the latter in *Saul* and especially the Dettingen *Te Deum*.) The oddest case is the chorus 'Egypt was glad' in *Israel in Egypt*, which is no more than a shortened transcript of a canzona by J.K. Kerll. It also became known that Handel made copies of themes and occasionally large extracts from other compositions (including works of C.H. Graun, Gottlieb Muffat and Habermann) which he subsequently used. (Most of these copies are found in the autograph fragments now in the Fitzwilliam Museum.) The presentation of the relevant passages of Handel in parallel with their models by Sedley Taylor (D1906) usefully brought the subject to wide attention. Subsequent studies (sometimes anticipated by notes made by William Crotch in his keyboard arrangements of Handel choruses, published between 1810 and 1825) exposed major indebtedness to Telemann's *Musique de Table* and *Harmonische Gottes-Dienst*, to Bononcini's opera *Xerse* (especially, but by no means exclusively, in Handel's own setting of the same libretto) and (in the op.6 concertos) to Domenico Scarlatti's *Essercizi*. Handel's use of Keiser's music has been shown to extend far beyond previously noted relationships with the latter's *Octavia*. Six volumes of Handel's sources were published by Chrysander between 1888 and 1902 as a supplement to the Händel-Gesellschaft edition; Roberts, *Handel Sources*, adds nine more.

Handel's borrowing does not affect his status as a composer, since his reputation is not built on any work or part of a work that is substantially the creation of another. His practice nevertheless needs to be recognized as peculiar, and cannot be regarded as common to the age; the same propensity to borrow has not been demonstrated in others (though a few instances in Vivaldi have been found). It is also distinct from the established traditions of reworking material in such compositions as parody masses, or in the 'imitation' of classical models in art and poetry, where the model is acknowledged and familiarity with it may be expected for full appreciation of the imitation. Handel did not expect his audiences to recognize his borrowings (though he presumably knew that a few colleagues or connoisseurs could be aware of them) and he never acknowledged them. Whatever may be thought of the morality of the practice – and it surely involves a trace of guile – it was obviously essential to Handel's composition process, helping him to maintain a flow of ideas and opening new paths in his music. For the listener the existence of the borrowings is a bonus, allowing instructive comparisons between different ways of working the same musical material. Handel's reshuffling of the rhythmic patterns of the pedestrian opening of the Urio *Te Deum* to create the enchanting tune of the Carillon Symphony in *Saul*, or his witty transformation of an already exuberant movement by Telemann (*Musique de Table*, ii, Air) in the organ concerto op.7 no.4 testify to his genius more eloquently than any verbal commendation.

16. Keyboard music. The collections of keyboard music published in Handel's lifetime are only a partial representation of a larger corpus of such works (the remainder being preserved in early manuscript copies and a few autographs) and their dates of issue have little correspondence with dates of composition. Study of stylistic traits (notably the appearance of certain cadential formulae found in the opera *Almira* of 1704–5) indicates that 11 suites and several single movements can be assigned to Handel's Hamburg period or earlier (i.e. before 1706). The suites incorporate the traditional group of dance movements (Allemande–Courante–Sarabande–Gigue) but other movements, such as an opening Prelude, may be added. The Allemande–Courante pairs are invariably linked thematically in a manner adopted from French examples, a rhythmic transformation of the Allemande forming the basis of the Courante. Models for many movements may be found among the keyboard music of German composers of the previous generation. There are, however, no obvious precedents for the sarabandes, written in 3/2 and characterized by solemn two-bar phrases in the rhythm best known from the aria 'Lascia ch'io pianga' in *Rinaldo*, which is itself derived from an instrumental sarabande in *Almira*. The music of these early pieces has much lively invention, but several movements are thin in texture and tend to sprawl. Handel wrote little if any keyboard music in Italy – the Sonata in G for two-manual harpsichord HWV579 is possibly an instance – but returned to it in the 1710s and especially, it seems, around 1717 when he became attached to Cannons. A keener sense of structure becomes apparent, coupled with greater stylistic diversity. To this period belong 11 extended fugues, contrapuntally elaborate but preferring brilliance of effect to ingenuity. After 1720 Handel rarely composed for solo keyboard (the organ concertos from 1735 onwards partly filled the gap), but he wrote a fine suite in D minor HWV436 in the mid-1720s, and in 1739 two suites for the Princess Louisa, HWV447 and 452, reverting to the traditional four-movement form but otherwise displaying mature craftsmanship.

The most important volume among the early printed collections of keyboard music is Handel's own issue of *Suites de Pieces pour le Clavecin . . . Première Volume*, which appeared in November 1720. In a preface Handel explained that he had been 'obliged to publish some of the following Lessons because surrepticious and incorrect copies of them had got abroad' – apparently a reference to a pirated edition of keyboard pieces prepared by Walsh and issued under the imprint of Jeanne Roger of Amsterdam about the same time. (It is not clear whether the Roger volume actually appeared before Handel's own.) The eight suites of the 1720 set draw upon the keyboard works of both the Hamburg and English periods, but many movements were revised, five of the fugues were included in the suites and seven new movements were added. Handel supervised the publication: emendations made to the plates at proof stage and visible in some copies can only have been the composer's. The varied origins of the music make the collection a microcosm of Handel's stylistic eclecticism.

Allemande–Courante pairs are at the core of five suites, but no.2 in F has the slow–fast–slow–fast form of the *sonata da chiesa*, no.6 includes a Largo in the French-style dotted rhythms, and no.7 begins with a complete French overture (in fact a keyboard transcript of the overture to the cantata *Clori, Tirsi e Fileno* of 1707). The theme and variations that ends the E major suite (no.5) has nothing to do with the 'Harmonious Blacksmith' attached to it by a 19th-century legend, but is a splendid revision of an earlier set of variations in G.

Subsequent publications give a misleading impression. A few copies of a second volume of *Suites de Pieces* were issued by Walsh around 1730 and a revised version, regarded as standard, came out in 1733. This includes the post-1720 suite in D minor HWV436 but otherwise gathers up movements printed in the unauthorized Roger volume which Handel had not included in his 1720 set and adds a G major suite of questionable authorship, HWV441, and a long, presumably early, Chaconne in G HWV442/2. Texts are unreliable, and the fact that the movements are not explicitly grouped into suites has led to the incorrect assumption that the suite in B flat HWV434 ends with a Minuet in G minor; the latter is in fact a single isolated movement. (The air of the B♭ suite is that used by Brahms for his Variations on a Theme of Handel.) The contents of the 1733 set need to be regarded critically, and texts are best determined from manuscript sources. Further publications are also scrappy: in 1734 Walsh printed four keyboard pieces said to be from Handel's 'early youth', and in 1735 *Six Fugues or Voluntarys*, picking up the fugues of 1712–17 not used in the 1720 suites; these were well worth publishing, however, the fugues in A minor and C minor being particularly impressive. A further group of miscellaneous pieces, including the two suites of 1739 and sometimes called the 'Fourth Collection', appeared in Arnold's edition around 1793. It has been left to recent editors (notably Terence Best in the Hallische Händel-Ausgabe) to bring all of Handel's keyboard music to publication and establish a reliable chronology, show-



13. Autograph MS of the Adagio, and opening of the Allegro, from Handel's Organ Concerto op.4 no.2, composed 1735–6 (GB-Lbl King's 317, f.7v)

ing it to have an important place in the work of his youth and early maturity.

17. INSTRUMENTAL CHAMBER MUSIC. Handel's chamber music consists almost entirely of solo sonatas and trio sonatas, but defining the exact canon is difficult because of the odd circumstances of the earliest publications; there are also problems of attribution. (The six trios once cited as among Handel's earliest works, HWV380–85, are certainly spurious.) A set of 12 solo sonatas and a set of six trio sonatas (the latter designated 'Deuxième Ouvrage' or op.2, implying that the solos were op.1) were published about 1730 with the false imprint of Jeanne Roger, but the issue was in fact the work of Walsh, who shortly afterwards published revised versions under his own imprint. The purpose of this deceit remains unexplained, though it may have been designed to force Handel into allowing the music to appear. Another puzzle is that two of the violin sonatas in the Roger issue unlikely to be by Handel were replaced in the revised edition with two different sonatas which appear equally spurious. The ten remaining sonatas, designated for oboe, flute, recorder or violin, are certainly genuine, and most are extant in autographs datable from about 1712 (in the case of no.8, the C minor oboe sonata) to the mid-1720s, though manuscript versions are not always in the keys or for the instruments indicated by Walsh. Other solo sonatas are found in manuscript sources, including one for flute in D (HWV378), apparently dating from Handel's Italian period, the opening of which Handel took up again around 1750 for his last chamber work, the very fine sonata for violin in D (HWV371). The form of all the sonatas is invariably based on the four movements of the *sonata da chiesa*, though extra movements in dance style are often added. These solos remain among the basic repertory of the relevant instrumentalists.

The trio sonatas also follow the *sonata da chiesa* form. Autographs of the op.2 set are lacking, and so their dates have to be guessed from their style and relationship to other works. According to a note made by Charles Jennens, no.2 in G minor was 'compos'd at the age of 14', and certainly appears to be a very early work, but if the age cited (presumably from a comment by Handel himself) has the same degree of error as the ages mentioned in Mainwaring's *Memoirs*, a date of about 1703 is more likely, especially as the music is indebted to Bononcini's *Cefalo* of 1702. The other op.2 sonatas have relationships with works of the Cannons period (1717–18) and were probably composed or reworked shortly afterwards.

Manuscript sources supply other trios, notably three from a collection in Dresden. One, in F (HWV392) has the characteristics of Handel's Italian period, but the others are hard to place and (despite the quality and popularity of the G minor trio HWV393) are of questionable authenticity.

The publication of a second set of seven trio sonatas as op.5 in 1739 seems to have been authorized by Handel, since nos.5 and 6, so numbered, are extant in autograph. The other sonatas are mostly compilations of movements originally written for orchestra, partly from the overtures to the Chandos anthems of 1717–18 and partly from the dances written for the operas of 1734–5. Nos.1, 2 and 3 appear to have new movements, presumably added by Handel for the publication. Inevitably the op.5 trios do not give the impression of being as well-wrought as those of op.2, but they usefully made some attractive music available for concert use, a function they still fulfil.

18. Orchestral music. The presence of overtures, sinfonias and dances in operas and other major vocal works meant that Handel wrote purely orchestral music throughout his composing career, and there is not a sharp distinction between such pieces and the category of independent orchestral works. The overtures to the operas *Rodrigo* (1707) and *Il pastor fido* (1712), for example, are substantial orchestral suites unlikely to have been written specifically for the operas to which they were attached, and there are also instances of Handel incorporating movements from overtures in unassociated concertos. His first known independent orchestral work, probably written in Italy in 1707, is the three-movement *Sonata a cinque* with solo violin (HWV288), opening with a lovely melody Handel took up later in other works but otherwise disappointing. Two oboe concertos (HWV301 and 287) probably belonging to the early 1710s have more refinement (though the first cannot be firmly authenticated), and complete mastery is shown in four concertos from this decade which later formed part of the set published by Walsh in 1734 as Handel's op.3 (though almost certainly without the composer's approval or permission). In no.2 in B♭ and no.5 in D minor (HWV313 and 316), movements from earlier contexts are mixed with new material to create fully-formed concertos, no.2 being distinguished by delightful interplay between woodwind and strings and a ravishing oboe solo over arpeggios for two solo cellos. No.4 in F (HWV315) is another fine work, written for a benefit performance of *Amadigi* in 1716. No.1 (HWV312), consisting of a movement in B♭ followed by two in G minor, is presumably a fragment of a larger work; the music seems to cohere in performance. The major orchestral work of this period is the Water Music, a large-scale suite specially written to accompany a royal water party of June 1717, in which George I and his entourage were conveyed by barge along the Thames from Whitehall to Chelsea and back. The suite is remarkable for being the first orchestral work composed in England to include horns, crooked in both F and D; in movements in D major they are joined, sometimes in dialogue, by trumpets. The jovial opulence of such moments is balanced by lightly scored movements in both major and minor keys, mostly having G as their tonic. Though some of the music may have been written earlier for other contexts, the recent notion that the music was conceived or considered to exist as 'three suites' is questionable, since the earliest sources (keyboard transcripts from the early 1720s) show the movements in D and G in mixed order (as in the editions of Arnold and Chrysander). Ordering the movements by key had however become a practice by the 1730s, and is reflected in the keyboard arrangement published by Walsh in 1743.

The only movement in the op.3 concertos dating from the 1730s is the conclusion of no.6, a version for organ and orchestra of the last movement of the overture to *Il pastor fido* which also exists in several other forms. It is not known which is its original context, but it clearly presages the appearance of Handel's first organ concertos in 1735. (It had been anticipated much earlier by the Sonata for solo organ and orchestra in *Il trionfo del Tempo e del Disinganno* of 1707, a score that Handel had certainly perused when composing *Deborah* in 1733.) The organ concerto was effectively Handel's own invention, allowing him to display his abilities in both performance and composition simultaneously, and most of his oratorio concerts included one or more from 1735 onwards. Six (one originally a harp concerto, delicately scored for muted strings and recorders) were collected and published by Walsh in 1738 as Handel's op.4. No.2 in B♭ and no.3 in G minor, the earliest to be composed, draw on the op.2 trio sonatas for their material, and no.5 is simply an arrangement of a recorder sonata, but nos.1 in G minor and 4 in F are more expansive and original pieces. The Andante second movement of the latter imaginatively blends an organ registration of 'Open Diapason, Stopt Diapason & Flute' with *pianissimo* strings. In his next two organ concertos (HWV295 and 296*a*, called the 'Second Set' concertos because keyboard arrangements of them and four of the op.6 concertos were published under that title in 1740), Handel indicates for the first time that improvised solo organ movements are to be inserted 'ad libitum'. The same requirement also appears in the later organ concertos composed between 1740 and 1751, and published posthumously as op.7. There are several striking movements in this set, none more so than the opening of no.1 in B♭, a magnificent chaconne (though not so called) in two sections with a part for pedal organ, though whether Handel was ever able to play it on such an instrument is not known.

The 12 concerti grossi or 'Grand Concertos' written in a burst of creative energy in September and October 1739 were consciously conceived as an integral set, clearly in emulation (though not imitation) of Corelli's famous set with the same opus number and the same scoring for a concertino of two violins and cello with four-part ripieno strings and continuo. (Handel later added oboe parts to nos.1, 2, 5 and 6, mostly doubling the ripieno violins.) Each concerto has an individual form. Many movements blend inextricably the majesty of the French manner with italianate fluency, and a prodigious stream of invention coupled with intensity of feeling is maintained thoughout the set. The fact that earlier material is sometimes drawn upon (three of the concertos are based on the overture to the Ode for St Cecilia's Day and the two 'Second Set' organ concertos) does not diminish the achievement, since the adapations are fascinating and often radical in themselves, and the recognition that several thematic elements are derived from Scarlatti's *Essercizi* simply leads to admiration of the way Handel transforms them and uses them to build larger structures. The Polonaise in no.3 and the grave Musette of no.6 are haunting amplifications of standard dance forms. The set is an

apothesosis of the Baroque concerto, to be set alongside the Brandenburg Concertos of Bach, as well as an epitome of Handel's art, drawing on many sources and influences and uniting them in a style uniquely his own.

In 1747 and 1748 Handel produced three examples of a new type of orchestral concerto, later to be designated 'concerti a due cori' since they are all scored for two wind groups (called 'cori' by Handel himself, and apparently intended to be placed antiphonally) with the usual strings. The first to be composed, HWV334, was performed with *Judas Maccabaeus* and set a pattern of a French-style opening followed by faster movements with a wistful Adagio at their centre. All rework earlier material, but the first is mostly original, and the arrangements of oratorio choruses in the other two (HWV332, 333) are well conceived for the new medium. The concertos with horns (333 and 334), both in F, contain some splendid orchestral writing. The first of them contains the last working of a ground bass first found in the Queen Anne Birthday Ode and then adapted for the 1732 *Esther*: the unexpected appearance of new thematic material before the final statement of the bass gives extra lift to an already exhilarating movement.

Handel's most massive orchestral project was his Music for the Royal Fireworks of 1748. In both its original conception for a large wind-band with parts heavily doubled, or the later version with strings and reduced winds, the sound is exciting, because Handel's scoring for three horns and three trumpets is always calculated for maximum sonority, the high notes of the horns in D being dovetailed with the trumpets. The huge overture is the glory of the work, another ingenious modification of the French form in which the opening dotted rhythms are accommodated into a hymn-like melody, and the following Allegro is a kind of battle symphony dominated by fanfares exchanged between horns and trumpets. A pair of stately minuets, minor and major, concludes. As in other instances, Handel's music transcends the event it celebrates and has elevated the spirits of many generations since.

19. MINOR VOCAL WORKS. Handel's contribution to the repertory of the Italian secular cantata is substantial and various. Most of it, as would be expected, dates from the three years (mid-1706 to mid-1709) he spent in Italy, and most of the rest from the following decade. About 60 cantatas for voice and continuo alone (the voice being usually soprano, sometimes alto and, in two examples, bass) come from the Italian period, and many of them are probably the product of meetings of the Arcadian Academy held by Ruspoli and other patrons, in which a poet, a composer and a singer could be challenged to write, set and perform a new cantata in the course of an evening. (*Hendel, non può mia musa*, the little cantata in praise of the composer himself, with text by Pamphili, has particular signs of being such a piece.) Another ten or so cantatas – numbers have to be approximate because of the complexity of multiple versions – may have been produced on similar occasions in England, perhaps at Burlington House or Cannons, though probably under gentler pressure; some are reworkings of earlier pieces composed in Italy, while at least three have new texts supplied by Paolo Rolli, later revised and published in the poet's *Di canzonette e di cantate libri due* (London, 1727). The continuo cantatas usually have two or three arias with introductory or linking recitatives, but otherwise have no fixed form. An exceptionally striking example is *O numi eterni* (*La Lucrezia*), probably composed in Rome in 1707, which is in effect a dramatic *scena* in which the singer impersonates the Roman heroine Lucretia, intent on suicide after being raped. It contains only two formal arias, one of grim resolution and one hectic, but several arioso sections amid the recitative also depict the rapid shifts in the character's emotional state. At the other end of the scale is *Zeffiretto, arresta il volo*, with a much more typical text of amorous anxiety: again two arias, but with just one linking recitative and amounting to no more than a charming trifle. The rest cover virtually all possibilities between these two extremes. Where comparison can be made between Handel's setting of a text and a setting of the same text by a native Italian composer, Handel's version tends to have greater emotional intensity. He is able, especially in minor keys, to suggest considerable harmonic density in the two-part writing for voice and bass.

The cantatas with instrumental or orchestral accompaniment range from quasi-operatic works of an hour or more in length to shorter pieces very similar to the continuo cantatas except for the presence of violins or an obbligato wind instrument in the arias. Again, most were composed in Italy, including two *cantate a tre*: *Clori, Tirsi e Fileno* (1707, for Ruspoli in Rome) and *Aci, Galatea e Polifemo* (1708, for a ducal wedding in Naples). The former has perhaps the more exquisite music, while the latter gains dramatic force from the classical myth which Handel was to treat even more potently in English ten years later as well as providing the fascination of a bass role covering a vocal range of two-and-a-half octaves. The finest of the longer works is surely *Apollo e Dafne* (apparently started in Italy and finished later: the date is problematic), another treatment of classical myth but making more impact than *Aci* with its delectable characterization of the nymph, especially in her opening aria, and the final, touching farewell of the frustrated god at the close.

The chamber duets and trios for voices and continuo form a genre distinct from the monodic chamber cantata, since the singers do not impersonate characters and the music is conceived as formal counterpoint, expressing the emotion of the text in a general way; they are, in fact, madrigals with continuo accompaniment. Mainwaring's indication that 12 of the duets were written in Hanover to texts by Ortensio Mauro cannot be fully sustained: only six or seven come from that period (1711–12), the others being earlier. (The two trios also belong to the Italian period.) Another nine duets were written later in London, two around 1722 and the rest between 1741 and 1746. The latter group provided several ideas reworked in the English oratorios, including *Messiah* and *Belshazzar*. Some influence of Steffani is apparent in the fluidly melodious vocal lines, woven together with great care and with the musical points shared equally between the voices.

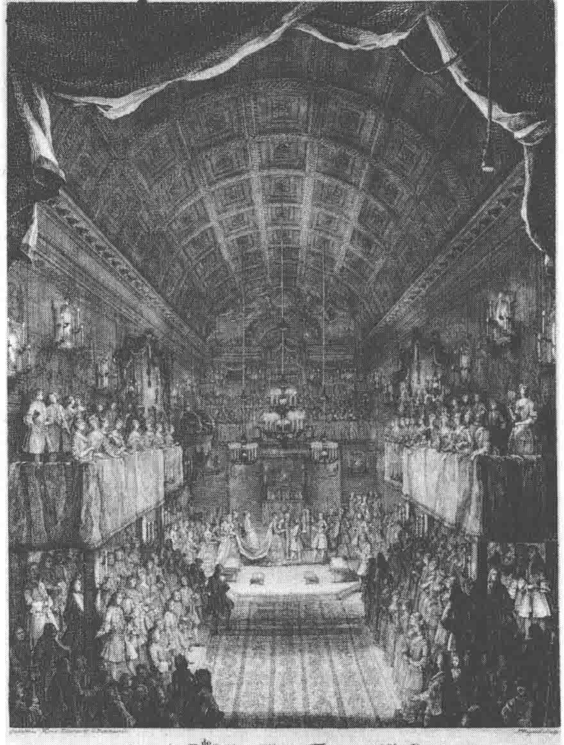
Handel wrote one English cantata (*Venus and Adonis*, with a text by John Hughes, unfortunately only partly extant) and, unlike most native British composers of the time, showed only slight interest in the English strophic song. (Several of the English songs attributed to him in contemporary song sheets are either spurious, or adaptations of Italian arias, or instrumental pieces with added words.) He did, however, provide three songs for plays,

the third ('Love's but the frailty of the mind' for a revival of Congreve's *The Way of the World* in 1740) being particularly happy, and, as a gift, made a modest but apt setting of a Hunting Song ('The morning is charming') with words by his friend Charles Legh of Adlington Hall. His disinclination to make a wider contribution to the genre has the compensation that in the Attendant's song in *Susanna* ('Ask if yon damask rose be sweet') he produced one of its finest exemplars.

20. CHURCH MUSIC. Handel was never, after Halle, a regular composer for the church, but he nevertheless produced a substantial body of anthems and liturgical settings over the course of his career, largely devised for particular ceremonies and all with orchestral or instrumental accompaniment. In Italy in 1707 he set Latin texts, including the three Vesper psalms *Dixit Dominus*, *Laudate pueri Dominum* and *Nisi Dominus* (all with chorus), together with motets and antiphons for solo voice. *Dixit* is an astonishing testimony to Handel's compositional technique near the start of his Italian period, notably in his grasp of large-scale form. Vigorous and vivid word-painting (such as the percussive setting of the word 'conquassabit') abounds, but even when the text is not emotionally expressive Handel devises memorable effects with it, as in the combination of cantus firmus and chattering counterpoint of 'Tu es sacerdos' or the intertwined solo lines, strange harmonies and mystical chanting of the lower voices in 'De torrente'. The other psalms, composed for a celebration of the Feast of Our Lady of Mount Carmel in July 1707 also mix brilliance and gravity, but on a lesser scale. For the same occasion Handel also wrote two short antiphon settings and a motet (*Saeviat tellus inter rigores*) requiring accomplished vocal virtuosity. More subtle are the two motets and *Salve regina* composed for the Marchese Ruspoli's private chapel at Vignanello in May 1707, the daring harmonies of the *Salve* creating a peculiarly intense atmosphere.

Echoes of the Latin works, especially the psalms, are found in the earlier English church music, though what is probably Handel's first exercise in the genre, *As Pants the Hart* in the earlier (1711–12) of two versions for voices and continuo only (HWV251*a*), loosely imitates the verse anthems of the standard English repertory. For the *Te Deum* and *Jubilate* of 1713 the ceremonial settings of Purcell and Croft are Handel's formal models, but realized more fluently with richer musical material. The Chandos anthems and Chandos *Te Deum* of 1717–18 are set apart from other church works by their scoring (no normal alto parts and no violas) and a style combining expansiveness with a sense of intimacy, apt for the circumstances of their composition for the private delectation of James Brydges, Duke of Chandos. They were presumably performed in services held in the small church of St Lawrence, Whitchurch (still preserved), which then served as Brydges' private chapel. The comparatively small forces involved do not inhibit Handel from creating music of considerable power, as the choruses 'At thy rebuke, o God' and 'Though an host of men' (respectively in *Let God Arise* and *The Lord is my Light*). Several movements from the Chandos settings were re-worked in compositions for the Chapel Royal in the mid-1720s, the conversion of *Let God Arise* and the *Te Deum* into a linked pair of Chapel Royal settings in A (HWV256*b*, 282) being particularly happy (especially in the advantageous shortening of the *Te Deum*). The outstanding church music of this decade is however found in the four coronation anthems of 1727, where the promise of the occasion at Westminster Abbey and the opportunity to write for large forces spurred Handel to music of new and sublime opulence. His concern for contrast is not abandoned: alongside the sustained majesty of *Zadok the Priest* (repeated at all subsequent English coronations) is found the tenderness of 'Upon thy right hand did stand the queen' in *My heart is Inditing*, and the curious anxiety of 'Let justice and judgement' in *Let thy Hand be Strengthened*.

From the 1730s onwards Handel's church music becomes rarer and specifically related to public ceremonies. The first of the two royal wedding anthems, *This is the day* of 1734, is an oddly awkward pasticcio of movements, mostly from *Athalia*, given that it was prepared for the marriage of Handel's favourite pupil, the Princess Royal (fig.14). Handel provided a finer and more original anthem, *Sing unto God*, for her brother the Prince of Wales in 1736, though in the final movement the adaptation for tenor of a solo line originally conceived for the castrato Carestini in *Parnasso in festa* is unduly demanding. In 1737 Handel marked the death of Queen Caroline with his funeral anthem *The ways of Zion do Mourn*, where a real sense of personal grief is reinforced in the music by Lutheran Chorale fragments and other



14. *Marriage of the Princess Royal to the Prince of Orange in the 'French Royal Chapel' (now Queen's Chapel), London, 14 March 1734: engraving by Jacques Rigaud after William Kent; Handel composed his wedding anthem 'This is the day' for this occasion*



15. Vignette (with the text 'Si caro, caro si') from Handel's opera 'Admeto', showing by implication the final scene where the lovers Admetus and Alcestis (played by Senesino and Faustina Bordoni) are united: from the title-page of a satirical pamphlet 'An Epistle from S[igno]r S[enesin]o to S[ignor]a F[austin]a', published on 8 March 1727 (a few weeks after the première of 'Admeto') at the height of the rivalry between Faustina and Francesca Cuzzoni

quotations from German masters (including Jacobus Handl's funeral motet *Ecce quomodo moritur justus*), surely in reference to the common heritage of the composer and the queen. With the extensive Dettingen *Te Deum* of 1743, and its more succinct partner, the Dettingen Anthem, Handel returns to grand ceremonial mode, but the *Te Deum* is weakened by its heavy indebtedness to sections of Urio's *Te Deum* that Handel had previously (and with justice) not used; it does however have a fine central section, beginning at 'We believe that thou shall come', uninfluenced by Urio. This was Handel's last major work for the church. The Anthem for the Peace of 1747 (*How Beautiful are the Feet*) and the Foundling Hospital Anthem of 1749 (*Blessed are they that Considereth the Poor*) are as much compiled as newly composed, both using choruses from *Messiah*, though the expansion of the latter (in 1751) with new solos and a duet gives it greater substance.

21. Operas. Throughout the 36 years in which Italian opera was his major preoccupation, Handel adhered closely to the standard form of the period, determined by the priority given to solo singing and to stage presentation in which sets were changed in view of the audience and the curtain not lowered until the end of the evening. Solo arias, invariably in da capo form (though often with a shortened return to the main section), therefore dominate the operas, and scenes are generally constructed to begin with a number of characters on stage, each of whom sings an aria and leaves. The final scene usually ends with a *coro* sung by the soloists; ensembles are otherwise rare and largely confined to scenes of public rejoicing; only 'Dall'orror' in Act 3 of *Alcina* touches the profundity of the choruses in the English choral works.

Handel's operas thus appear at a first glance very like those of his contemporaries; what sets them apart is the excellence of the music and its ability to express with immediate conviction the emotional states of the characters in the context of the drama. The latter quality, though already apparent in the prison scene of *Almira* (1705), is only intermittently present in the earlier operas (before 1720), in which the arias often hold the attention by musical interest alone. Much of the music of this period is worked out from ideas first found in the cantatas and other works of Handel's Italian period, and in *Agrippina* the characteristic harmonic quirks of this period are often attractively retained. The harmony of the first London operas is smoother, but the orchestration is richer, with its new use of bassoon tone colour; the extravagance of four trumpets in *Rinaldo* was not repeated.

The operas of the Academy period are generally more serious in tone (the enjoyable exception is *Flavio* (1723), though *Giulio Cesare* (1724) is not without touches of wit), arias are more expansive and musical expression is more consistently allied to drama. *Giulio Cesare* is all-encompassing; the deft characterization of Cleopatra's 'infinite variety', the sumptuous orchestration and the emotional power of so much of the music have rightly earned it a high reputation, though its odd structure with secondary characters commanding the final scenes of the first two acts (a circumstance dictated by the status of the original singers), presents problems in a modern context. *Tamerlano* (1724) and *Rodelinda* (1725) have less highly coloured scores but maintain dramatic force throughout, the tenor roles for Borosini (Bajazet and Grimoaldo respectively) being especially striking. The later Academy operas, with the exception of the subtle and tender *Admeto* (1727), are slightly lesser achievements; the rivalry between the leading sopranos Cuzzoni and Faustina and the need to balance their parts proved more an inhibition than a stimulant to Handel's inspiration.

In the 1730s, when Handel was free to choose a wider range of librettos, a comic and fantastic note returns in *Partenope* (1730), *Orlando* (1733) and *Alcina* (1735), and the influence of the newer pre-classical manner developed by Vinci and Leo is often present. The mid-1730s operas attain a greatness comparable with the peak of the previous decade, with the *scena*, a potent element in many Handel operas, reaching new heights in the mad scene of *Orlando* and the end of Act 2 of *Alcina*. (For their full impact these works require the orchestral forces known to have been employed by Handel at the time: they include a band of over 30 strings – divided approximately 12.8.6.4.2 – with four bassoons and two harpsichords in addition to the stipulated winds.) Hints

of new directions in opera are suggested in the later 1730s, but none, sadly, was followed up. A move to a synthesis with the French operatic style adumbrated in the sequences of dances and choruses in the operas of 1734–5 did not extend beyond that season. The romantic *Ariodante* (1735) also pointed to a more intimate, less artificial style, as did *Atalanta* (1736), but Handel turned back to older heroic librettos in 1737 and 1738 with what seems to be diminished musical inspiration (especially in comparison with the English choral works to which he was then giving attention); *Giustino* (1737) nevertheless has much to commend it. *Serse* (1738), a wholly successful comic opera deepened by moments of real anguish, indicated yet another line of development (also touched on in *Imeneo*), but by then external circumstances were drawing Handel away from opera, and his final effort in the genre, *Deidamia*, is uncertain in tone.

22. Oratorio forms. The two oratorios Handel wrote in Italy in 1707 and 1708 are in the well-established form of the Italian vernacular oratorio, very similar in style to the aria-dominated opera of the period, and, in Rome, forming a useful substitute for it at a time when public performance of opera was prohibited. Each, however, has an innovative moment exploiting the composer's special strengths. In *Il trionfo del Tempo e del Disinganno*, Cardinal Pamphili, the librettist and patron of the work, introduced 'un leggiadro giovinetto' making wondrous sounds as one of the delights offered by the allegorical character of Piacere (Pleasure). Handel could thus play a role in his own oratorio as the soloist in a short Sonata for organ and orchestra, the earliest known example of such a movement. In *La resurrezione* Handel made a last-minute change to the opening, allowing the overture to lead directly into the Angel's first aria, thus enhancing the sense of drama suggested by the Marchese Ruspoli's provision of painted backdrops for the performance, although the work was not actually staged. Both of these features were prophetic of elements in Handel's later English oratorios: the Sonata foreshadowed the introduction of organ concertos, and the opening of *La resurrezione*, though not imitated in later oratorios, stressed Handel's interest in dramatic effect.

In England, Handel did not use his Italian works as direct models for oratorio, since his prime concern was to introduce the choral music which they lacked, but he was aware of the precedent of Latin oratorios with choral sections, such as Carissimi's *Jephte*. The first version of *Esther*, produced privately in 1718, is clearly something of an experiment, drawing first on Racine's declared intention (in the play on which the libretto is based) 'to unite the singing with the action and to use for singing the praises of the true God that section of the chorus which the pagans [i.e. classical Greek playwrights] used for singing the praises of their false divinities'. Other influences were the German passion oratorio, an example of which (the Brockes Passion) Handel had just composed and from which he took some of the music for *Esther*, and, for the choruses themselves, the English anthem. For arias, the da capo form of opera was a model, but vocal solos could in general be treated much more flexibly: they could lead into choruses or be episodes within them. All these precedents are reflected in the first *Esther*, and there is also a hint of the choral representation of different peoples which Handel was to exploit with great brilliance in later works: the chorus first appear as a group of bloodthirsty Persian officers, though for the most part they impersonate the persecuted Israelites. *Esther* may not be entirely satisfactory as a whole because of its clumsy structure, but it contained all the formal ingredients that Handel was to mix in many different ways in future oratorios and in secular works that took oratorio form.

English oratorio as a public entertainment began with Handel's production of a much revised version of *Esther* in London on 2 May 1732 (the circumstances are mentioned above, §7). The 1732 *Esther* included two of the coronation anthems of 1727, and its immediate successor, *Deborah*, included the other two as well as more music from the Brockes Passion, as if Handel was using his first English oratorios as a means of rehabilitating past work. *Athalia*, though still drawing a little on the Passion, moves decisively towards the conception of oratorio as an original and all-encompassing genre, especially with the addition of organ concertos in the 1735 London version as in other oratorio revivals that year. Parallel to this development runs Handel's introduction of secular works presented in concert, beginning with the revised version of *Acis and Galatea* in 1732 and continuing with the serenata *Parnasso in festa* in 1734 (partly re-using music from *Athalia* but also with newly composed choral music) and the setting of Dryden's *Alexander's Feast* in 1736.

With *Saul* (1738–9), Handel continued the line of dramatic oratorio from the precedent of *Athalia*, adding an extra measure of vividness by the inclusion of orchestral interludes implying action or marking the passage of time, and by the presence of the exotic sounds of trombones and a carillon in the orchestra. Its pair for the same season, *Israel in Egypt*, takes a new path, however, being the first non-dramatic English oratorio, with a libretto compiled from purely scriptural texts. It also has a substantial and unprecedented number of choral movements. *Israel in Egypt* achieved a commendatory notice in the *London Daily Post* – the only such appraisal for any oratorio in Handel's lifetime – but this was because its strong choral element had proved difficult for the London audience, for whom the contribution of solo singers was always of importance, however elevated the musical entertainment. The only successor in the same line was *Messiah*, which not only provided a better balance of solo and choral music but achieved its eventual status as the most famous of all oratorios by articulating its statement of faith with music absolutely direct in its appeal, and in which the sense of progress from hope through despair to triumph is meaningful even for those who do not share Christian belief.

Between *Israel in Egypt* and *Messiah* Handel returned to secular works, with a setting of Dryden's shorter Cecilian ode, *A Song for St Cecilia's Day*, first presented as a pair with *Alexander's Feast*, and with *L'Allegro, il Penseroso ed il Moderato* (1740, revised 1741). This last is surely the most personal of the secular works. James Harris's perception in suggesting selections from Milton's two poems acutely recognized the presence of both 'Allegro' and 'Penseroso' aspects in Handel's make-up, and rightly expected that both would find equal expression in the music and would weave into a well-balanced whole. The fact that the contrasted moods are created through contemplation of images from an idealized English

landscape also allowed Handel to reflect a serene appreciation of the country in which he had chosen to settle.

In the 1740s, with opera abandoned, Handel seems to have been determined to explore the possibilities of oratorio form just as widely as he had in the 1730s, but he was not always able to carry his audiences with him. Oratorio proper, on sacred subjects, gained interest from a new middle-class public suspicious of theatrical entertainments, but happy to find a format in which musical virtuosity could be enjoyed within an aura of respectable piety. The sacred nature of the subjects provided the reason why, even if written in dramatic form, an oratorio was not to be acted. *Semele* and *Hercules*, however, were secular dramas; there was no obvious reason why they should be presented in Lent 'after the manner of an oratorio' and only Handel's keenest supporters were prepared to accept them. Handel therefore refrained from new secular works in oratorio form after 1745 (other than for *The Choice of Hercules*, reworked from the abandoned music for *Alceste* as an addition to *Alexander's Feast*) but, with some credit to his librettists, still managed to find the variety that was important to him. In his last four oratorios – *Solomon*, *Susanna*, *Theodora* and *Jephtha* – he composed leading soprano parts, all for Giulia Frasi, combining loving warmth and spiritual strength (divided between three roles in the case of *Solomon*), but each within works of very different atmospheres: the public splendour of *Solomon*, the intimacy of *Susanna*, the contest of faith and oppression in *Theodora* and the heroic acceptance of divine fate in *Jephtha*.

It does not appear that the special quality of these late works was widely recognized by their first audiences. (In the case of *Theodora* it clearly was not.) After their initial performances they were seldom revived, with the partial exception of *Jephtha*, and when they were, it was in substantially cut or altered form. It may be that the clash between dramatic form and concert presentation that caused difficulty with the secular works also affected appreciation of sacred works seeming to demand visualisation of their action. According to Hawkins, Handel himself 'used to say, that, to an English audience, music joined to poetry was not an entertainment for an evening, and that something that had the appearance of a plot or fable was necessary to keep their attention awake'. But the liveliness with which Handel told his 'fables' in music was inevitably dissipated in concert performance, especially for audiences not used to continuous concentration on theatrical presentations. Even in Handel's last years the standard oratorio repertory began to be reduced to *Messiah*, *Samson* and *Judas Maccabaeus*, where action is mainly absent or narrated. Only in the late 20th century, when recordings, radio broadcasts and concert performances of opera have made the concept of unseen musical drama familiar, has Handel's wide vision of what oratorio form could embrace become fully appreciated.

23. Handel and posterity. Handel's classic status as a composer, established by the end of the 1730s and symbolized by the presence of his statue in Vauxhall Gardens along with one of John Milton, was at first based on his choral music in general but became particularly associated with his oratorios. It was there that the union of musical excellence and sacred subject matter reached the sublimity to which, according to the philosophy of the time, the best of art should aspire. In 1753 William Hayes wrote of *L'Allegro* that 'there is not a Scene which Milton describes, were Claude Lorraine or Poussin to paint, could possibly appear in more lively Colours, or give a truer Idea of it, than our Great Musician has by his *picturesque* Arrangement of musical Sounds', but goes on to give greater praise to *Israel in Egypt*, in which 'sublime Composition' Handel has 'exerted every Power human Nature is capable of'. Mainwaring's *Memoirs* of 1760, the first separately published biography of any composer, has a section (attributed to Robert Price) appraising Handel's music in similar terms, noting the 'sublime strokes' that abound in the oratorio choruses, especially those of *Messiah*. In the 'three concluding choruses' of that work (i.e. from 'Worthy is the Lamb' onwards), 'each ... surpasses the preceeding, till in the winding up of the Amen, the ear is fill'd with such a glow of harmony, as leaves the mind in a kind of heavenly extasy'.

Messiah and its two regular companions, *Samson* and *Judas Maccabaeus*, epitomized this sublimity, and they remained dominant in the London oratorio seasons continued after Handel's death at Covent Garden and elsewhere, though *Alexander's Feast* also retained some popularity. An attempt was made to continue the master's legacy by the production of pasticcio oratorios based on Handel opera arias and choruses from the anthems and Latin psalms. In collaboration with Morell as librettist John Christopher Smith created *Nabal* (1764), *Gideon* (1769) and *Tobit* (apparently unperformed) in this way, while Samuel Arnold produced *Omnipotence* (1774) and *Redemption* (1786). Neither these nor entirely new works in the Handelian manner had much success, however, audiences preferring to stick with what were becoming ritual performances of their favourites.

The sense of ritual in Handelian performance was consolidated by the great Handel Commemoration of 1784 (the centenary of his birth as erroneously recorded by Mainwaring). With encouragement from George III (a keen Handelian, to the annoyance of Burney and other progressive musicians of the period), it turned into a national celebration held mainly in Westminster Abbey, with huge choral and orchestral forces collected from all over Britain. The three planned performances (sacred music on 26 May, opera and oratorio extracts at the Pantheon on 27 May and *Messiah* on 29 May) were extended to five with repeats of the two Abbey concerts. More Commemorations followed in London up to 1791, and were continued in spirit in festivals in other English cities. One important guest at the 1791 Commemoration was Joseph Haydn, who (according to William Shield) found that it confirmed 'that deep reverence for the mighty genius of Handel, which . . . he was even prone to avow'. The experience of this and his subsequent London visit of 1795 gave Haydn the impetus to compose *The Creation* on a libretto said to have been originally intended for Handel.

The Commemoration festivals stimulated a general interest in Handel's oratorios in continental Europe, but that had already begun through the efforts of individual enthusiasts. Earl Cowper, who had left England to settle in Florence in 1759, promoted performances of *Alexander's Feast* and *Messiah* there in 1768. Michael Arne, while touring in Germany, introduced *Messiah* to Hamburg in 1772, and C.P.E. Bach directed the work there again in 1775. Johann Adam Hiller brought *Messiah* to Berlin in 1786 and was one of the first to 'update' Handel's scoring with additional wind parts and other

alterations to make it conform to current taste. Mozart continued this trend in Vienna between 1786 and 1790, when he arranged four of the choral works (*Acis and Galatea*, *Messiah*, *Alexander's Feast* and the *Ode for St Cecilia's Day*) for Baron von Swieten's concerts at the Imperial Library.

In Britain in the 19th century the development of amateur societies devoted to choral singing extended the veneration of *Messiah* and its regular companions, now including *Israel in Egypt*. Cheap vocal scores first produced by the publishing firm founded by Vincent Novello made the music conveniently available to amateurs. The idea of celebrating the centenary of Handel's death on the grandest of scales took root with the transfer of the Crystal Palace (erected for the Great Exhibition of 1851) to Sydenham, providing a concert venue of unparalleled size. A preliminary 'rehearsal' was held in June 1857 and the Centenary Festival in June 1859. The latter involved 2765 singers and 460 instrumentalists under the direction of Sir Michael Costa and consisted of three concerts: *Messiah*, a miscellaneous 'Selection', and *Israel in Egypt*. It set the pattern for a series of triennial Crystal Palace Festivals on a similar (in fact, generally larger) scale well into the next century, the last being in 1926. Several voices, including those of Sir George Grove and George Bernard Shaw, were raised against the musical distortions involved, but the festivals were as much expressions of national pride as celebrations of Handel's genius, and it was only after the deprivations of war and the advent of a less certain age that a firm reaction against massiveness set in.

The first signs of a fresher and broader view of Handel's oratorios appeared in England in the 1920s, ushered in by partly amateur stage performances of *Semele* (1925, Cambridge) and *Samson* (1929, Falmouth), and continued in the next decade with *Athalia*, *Saul*, *Susanna* and *Hercules*. The performances involved drastic cuts and other compromises, but nevertheless revealed the works to be dramatic rather than devotional, and thus exposed an aspect of Handel that had become obscured by his status as master of the religious sublime. There was also similar activity in Germany, beginning with a staged *Hercules* at Münster in 1925. This, however, was an offshoot of a more significant effort in Germany to revive Handel's operas, begun by Oskar Hagen in Göttingen in 1920, and soon extending to Halle and other centres. The productions were characterized by even heavier alteration of the music, with high voice male roles allocated to tenors and basses, and revised orchestration. In Britain, revival of the operas was slower off the mark, but began in earnest in the 1950s, again with a mix of professional and amateur involvement. The Handel Opera Society, which at first staged both operas and oratorios, was founded under the directorship of Charles Farncombe in 1955, and its work was supplemented by revivals of operas under Anthony Lewis at the University of Birmingham and by Unicorn Opera (directed by Alan Kitching) at Abingdon. BBC broadcasts of the operas, including a *Rodelinda* as early as 1928, but especially a series under Arnold Goldsborough from 1948 to 1964, also helped reveal their musical riches.

In the 1970s the movement towards historically aware performances of early music, using period instruments, coupled with new scholarly understanding of the aesthetic validity of Baroque opera, suppressed the inclination to alter the form and scoring of Handel's operas and cleared the way to their acceptance on the modern stage. By 2000 all the operas had been given stage revivals of some sort, and productions of the best known works (especially *Giulio Cesare* and *Alcina*) were common on the stages of Europe and the USA. The rise of a new generation of countertenors and some fine mezzo-sopranos prepared to play male heroes helped remove the prejudice against high voices in male roles – and in any case octave transposition became ridiculous in performances attempting to re-create the sounds of Handel's own time. From the 1980s onwards the lesser-known oratorios as well as the rarer operas also became available to a wide public for the first time through recordings, partly thanks to the invention of the compact disc, which proved more suitable than its vinyl predecessor to accommodating the playing times of the works concerned. Not all the first recordings have been satisfactory textually or as performances, but it is nevertheless a matter for rejoicing that in the first years of a new century virtually all of Handel's music in its many diverse forms has become accessible through recordings and a range of stage and concert performances far broader than at any other time. *Messiah* retains the iconic status it had acquired by 1750 and has never relinquished, and will no doubt continue to do so while the great Christian festivals are celebrated, but it now takes its place alongside many other peaks of Handel's achievement which a happy combination of scholarly advocacy and the enthusiasm of practical musicians has, after much struggle, revealed.

24. Sources and editions. Something has already been said (§14) of Handel's compositional technique as exhibited in his autograph scores and, in the case of large-scale vocal works, his working copies or 'conducting scores'. The survival of most of these documents from the period of his Italian visit to his final years is partly the result of the composer's own care in preserving them and partly good fortune. Both sets of manuscripts were presumably included among the 'Musick Books' bequeathed to the elder Smith by the terms of Handel's will, and both passed on Smith's death in 1763 to his son John Christopher Smith. The latter presented most of the autographs to George III in the 1770s, apparently in gratitude for the continuance of his pension after the death of the Dowager Princess of Wales. These remained in the possession of the British royal family and are now in the British Library with the rest of the former royal music collection. Seven volumes of material, mostly autograph, were acquired separately by the 7th Viscount Fitzwilliam in 1778 and 1779, under unknown circumstances, and (rebound in 15 volumes) now form part of the Founder's Bequest in the Fitzwilliam Museum in Cambridge. The conducting scores were presumably retained by Smith and passed on his death in 1795 to his stepdaughter Lady Rivers. Their fate became precarious after she died in 1835, but in the 1850s the book dealer Thomas Kerslake acquired them (so he said) 'from the waste-paper market' and sold them to Victor Schoelcher, then engaged on his biography of Handel. In 1868 they were purchased for the Hamburg State Library at the behest of Friedrich Chrysander, who had just begun to issue his collected edition of Handel. (The conducting score of *Messiah* had however become detached from this group after 1835 and, having passed though other hands into the collection of Sir Frederick Ouseley, is now in the Bodleian Library, Oxford.) The

autographs and conducting scores have been comprehensively catalogued. All Handel's musical autographs, comprising some 8700 sheets, are described with analysis of their continuity, watermarks and rastra (patterns of staff rulings) by Burrows and Ronish (B1994); their work supplements the earlier descriptions of the British Library autographs by Squire (B1927) and of the Fitzwilliam autographs by Fuller Mailand and Mann (B1893). The conducting scores are catalogued by Clausen (B1972).

A few autographs and several manuscript copies from Handel's Italian period (including conducting scores of the two Italian oratorios) were left behind in the collections of his patrons, particularly Ruspoli. These were acquired early in the 19th century by Fortunato Santini, whose vast collection was subsequently purchased by the Roman Catholic diocese of Münster and is now housed in the Episcopal Seminary there. Other supplementary manuscript collections were formed in England during Handel's lifetime by several of his major supporters, including Charles Jennens (whose collection was incorporated into what became known as the Aylesford Collection), Elizabeth Legh of Adlington Hall in Cheshire (whose collection passed to the Earls of Malmesbury) and the 4th Earl of Shaftesbury. Information on these and other collections is given in *Handel Collections* (A1990), and detailed references to manuscript and other sources for all Handel's works are cited in the thematic catalogue (*Händel Werke-Verzeichnis* – HWV) prepared by Bernd Baselt, which forms part of the *Händel-Handbuch*.

The quantity and diversity of the sources – which include early printed editions, though the production of these was rarely supervised by Handel himself – often present complex problems to editors. Both autographs and conducting scores make visible the changes made by Handel during composition and subsequently, presenting difficult decisions about how the variant versions should be taken into account in preparing a score for publication or practical use. In the case of the operas and oratorios it is usually possible to define distinct versions performed by Handel at different times (though not all will seem equally valid for modern revival), and in this task the printed wordbooks produced to accompany the original performances are a vital additional source of information. Careful analysis of all source material needs to be undertaken for a full scholarly edition, and even the task of producing a working text for performance of a large-scale vocal work should involve cross-checking of autographs, the working copy and librettos if the relationship between the modern text and Handel's own performances is to be properly understood.

The earliest editors of Handel were conscious of the problem of variant versions, but saw their task as one of producing the 'best' version of a work, often that hallowed by performing tradition. The first attempt at a collected edition of Handel's works – the first such project for any composer – was made by Samuel Arnold in the immediate wake of the 1784 Handel Commemoration. Between 1787 and 1797 Arnold issued 180 fascicles of music text (amounting to about 60 volumes when bound) covering most of the oratorios together with the instrumental and orchestral music. A loss of interest on the part of subscribers caused the project to close prematurely, leaving only five operas covered and a small selection of the vocal chamber works. The edition nevertheless contributed significantly to the dissemination of Handel's music, especially outside Britain, and has some continuing value in its preservation of readings derived from manuscripts available to Arnold but no longer extant. Arnold dealt with variants only casually, sometimes including alternative settings or interpolations in appendices, but without information about their origins. A new attempt at an edition taking account of Handel's autographs (which Arnold seems not to have consulted) was begun by the English Handel Society in 1843, but only 16 volumes (in inconveniently massive large folio) were issued to 1858, including 12 of the large choral works. Only George Macfarren's *Belshazzar* made a serious attempt to face the textual problems involved.

The Händel-Gesellschaft edition prepared almost single-handedly by Chrysander was the first to cover virtually the whole of Handel's output, including the Italian operas. All but one of the planned 94 volumes were issued between 1858 and 1902. (The exception was vol.xlix, covering miscellaneous vocal works, for which some plates were however prepared; offprints from them were issued by Moeck in 1960.) Some volumes (notably xxxii, lviii and part of xlviii) were reissued in revised form when access to new sources had been acquired. In addition Chrysander and Max Seiffert edited six supplementary volumes of works by composers whose music was significantly used by Handel, and facsimilies of the autographs of *Jephtha* and *Messiah*. For its time the edition was an astonishing achievement. It was finely printed and remains very useful, especially in the form of reduced size facsimile reprints (the first of which was published by Gregg Press in 1965). Nevertheless its deficiencies are serious, especially for major works with complicated textual histories. Chrysander had access to the autographs and (more conveniently placed for him) the conducting scores at Hamburg, but his choice of readings from these and other sources is often arbitrary and incomplete. In several cases he was unaware of sources that would have filled lacunae in his scores.

In 1955 a new project was inaugurated in Halle, Handel's birthplace. The Hallische Händel-Ausgabe (Halle Handel Edition) was originally intended only to supplement Chrysander by issue of performing material based on his edition, but adverse comment on the first six volumes led to a change of policy, and in 1958 it was announced that a full critical edition would be produced. However, the editorial standards of the volumes that followed were extremely variable, partly as a result of the position of Halle in what was then communist East Germany and the consequent problems for scholars based there of travel restrictions and general communication with the West. In the 1980s the editorial directors responded to growing criticism, and new arrangements were made with the co-operation of organizations in Britain, West Germany and the USA. An active editorial board of German, British and American scholars was set up, new guidelines for the edition were prepared and procedures were established for monitoring the work of volume editors. The unification of Germany in 1990 removed communication problems, and the volumes issued since then have, with few reservations, shown a marked improvement in standards. Coverage of instrumental and orchestral music was broadly complete by 2000, with the deficiencies of the earliest volumes being remedied by issue of revised versions with appropriate critical reports.

WORKS

Editions: *George Friedrich Händels Werke: Ausgabe der Deutschen Händelgesellschaft*, ed. F.W. Chrysander, i–xlviii, l–xcvi, suppls.i–vi (Leipzig and Bergedorf bei Hamburg, 1858–94, 1902/*R*) [HG]

Hallische Händel-Ausgabe im Auftrage der Georg Friedrich Händel-Gesellschaft, ed. M. Schneider, R. Steglich and others (Kassel, 1955–) [vols. in progress are given in square brackets] [HHA]

HWV [Händel Werke Verzeichnis] refers to the numeration of works in the *Händel-Handbuch*, i–iii, which includes details of MS and printed sources. For further MS sources see Baselt, *Verzeichnis* (B1986) and *Handel Collections* (A 1990); for early printed editions (to 1800) see Smith (B1960).

† – *printed libretto extant (facsimiles) of opera librettos in Harris, B1989)*
HTG – *Hamburg, Theater am Gänsemarkt*
LCG – *London, Covent Garden*
LKH – *London, King's/Queen's Theatre in the Haymarket*
LLF – *London, Lincoln's Inn Fields*
LLH – *London, Little Theatre in the Haymarket*

STAGE

operas

operas in three acts unless otherwise stated

HWV	*Title*	*Libretto*	*Première (perfs. under composer)*	*Remarks*	*HG*	*HHA*
1	Almira [Der in Krohnen erlangte Glücks-Wechsel, oder Almira, Königin von Castilien]	F.C. Feustking, after G. Pancieri	HTG, 8 Jan 1705 (*c*20)†	some music lost	lv	ii/1
2	Nero [Die durch Blut und Mord erlangete Liebe]	Feustking	HTG, 25 Feb 1705 (?3)†	music lost		
5	Rodrigo [Vincer se stesso è la maggior vittoria]	adapted from F. Silvani: *Il duello d'Amore e di Vendetta*	Florence, Cocomero, *c*Oct 1707†	some music lost	lvi	[ii/2]
3, 4	Der beglückte Florindo; Die verwandelte Daphne	H. Hinsch	HTG, Jan 1708†	two operas designed to be perf. sequentially; music almost all lost, but see 'Other orchestral'		
6	Agrippina	V. Grimani	Venice, S Giovanni Grisostomo, 26 Dec 1709 (?27)†	1 aria in Songs in … Etearco (London, 1711); ov. and 1 aria in Songs in … Antiochus (London, 1712); 1 aria in Songs in … Hamlet (London, 1712)	lvii	[ii/3]
7a, 7b	Rinaldo	G. Rossi, based on scenario by A. Hill after T. Tasso: *La Gerusalemme liberata*	LKH, 24 Feb 1711 (15)†		lviii (2 edns)	ii/4.1, 4.2
			LKH, 23 Jan 1712 (9)			
			LKH, 6 May 1713 (2)			
			LKH, 30 Dec 1714 (11)			
			LKH, 5 Jan 1717 (10)†		rev., 4/5 new arias	
			LKH, 6 April 1731 (6)†		rev., many addns from other operas	
8a, 8b, 8c	Il pastor fido	Rossi, after B. Guarini	LKH, 22 Nov 1712 (7)†	end date 24 Oct 1712; ? 1 aria added during run	lix, lxxxiv	[ii/5]
			LKH, 18 May 1734 (13)†	rev., many addns incl. choruses from other works and 2 new arias		[ii/31]
			LCG, 9 Nov 1734 (5)†	further rev., ballet, prol. (Terpsicore) dances and 2 arias added		

HWV	Title	Libretto	Première (perfs. under composer)	Remarks	HG	HHA
9	Teseo	5 acts, N.F. Haym, after P. Quinault: *Thésée*	LKH, 10 Jan 1713 (13)†	end date 19 Dec 1712; last perf. incl. addns (?2 new arias)	lx	[ii/6]
10	Silla	Rossi	?LKH, 2 June 1713 (?1)†	misattrib. G. Bononcini in *GB-Lbl* Add.5334	lxi	[ii/7]
11	Amadigi di Gaula	after A.H. de Lamotte: *Amadis de Grèce*	LKH, 25 May 1715 (6)†	main autograph lost; arias added during run	lxii	ii/8
			LKH, 16 Feb 1716 (6)	5th perf. (20 June) incl. 2 new syms.		
			LKH, 16 Feb 1717 (5)	3rd perf. incl. unidentified 'new scene'		
12a, 12b	Radamisto	adapted from D. Lalli: *L'amor tirannico, o Zenobia*, as rev. for Florence, 1712, after G. de Scudéry: *L'amour tyrannique*	LKH, 27 April 1720 (10)†		lxiii	ii/9.1, 9.2
			LKH, 28 Dec 1720 (7)†	rev., 13 new items		
			LKH, 25 Nov 1721			
			LKH, Jan–Feb 1728 (*c*5)†	further revs., 1 aria added		
13	Muzio Scevola	P.A. Rolli, after Livy, as rev. for Vienna, 1710	LKH, 15 April 1721 (10)†	only Act 3 by Handel; Act 1, F. Amadei; Act 2, G. Bononcini; end date 23 March 1721	lxiv	[ii/10]
			LKH, 7 Nov 1722 (3)	rev. and shortened		
14	Floridante	Rolli, adapted from Silvani: *La costanza in trionfo*, ? as rev. for Livorno, 1706	LKH, 9 Dec 1721 (15)†	end date 28 Nov 1721	lxv	[ii/11]
			LKH, 4 Dec 1722 (7)	5 arias added, 2 new		
			LKH, 29 April 1727 (2)	shortened, 2 new arias (MS lib amendments *Lbl*)		
			LKH, 3 March 1733 (7)†	1727 version rev. and shortened		
15	Ottone, re di Germania	Haym, adapted from S.B. Pallavicino: *Teofane*	LKH, 12 Jan 1723 (14)†	end date 10 Aug 1722; last 3 perfs. with 4 new arias	lxvi	[ii/12]
			LKH, 11 Dec 1723 (6)			
			LKH, 8 Feb 1726 (9)†	rev., 5 new arias		
			LKH, 11 April 1727 (2)			
			LKH, 13 Nov 1733 (4)†	rev., 3 arias and new duet added		
16	Flavio, re di Longobardi	Haym, adapted from M. Noris: *Flavio Cuniberto*, as rev. for Rome, 1696	LKH, 14 May 1723 (8)†	end date 7 May 1723	lxvii	ii/13
			LKH, 18 April 1732 (4)†	much rev.		
17	Giulio Cesare in Egitto	Haym, adapted from G.F. Bussani	LKH, 20 Feb 1724 (13)†		lxviii	[ii/14]
			LKH, 2 Jan 1725 (10)†	rev., 4 new arias; 2 more added during run		
			LKH, 17 Jan 1730 (11)†	further revs., 2 new arias added during run (MS lib amendments *Lbl*, King's 442)		
			LKH, 1 Feb 1732 (4)†			
18	Tamerlano	Haym, adapted from A. Piovene and rev. version: Il Bajazete, 1719, after J.N. Pradon: *Tamerlan*	LKH, 31 Oct 1724 (12)†	first draft composed 3–23 July 1724	lxix	ii/15
			LKH, 13 Nov 1731 (3)†	shortened, but 1 new aria		

HWV	Title	Libretto	Première (perfs. under composer)	Remarks	HG	HHA
19	Rodelinda, regina de' Longobardi	Haym, adapted from A. Salvi, after P. Corneille: *Pertharite, roi des Lombards*	LKH, 13 Feb 1725 (14)†	end date 20 Jan 1725	lxx	[ii/16]
			LKH, 18 Dec 1725 (8)	4 new arias and new duet (MS lib amendments *Lbl*)		
			LKH, 4 May 1731 (8)	2 arias and duet added from other operas		
20	Scipione	Rolli, adapted from Salvi: *Publio Cornelio Scipione*	LKH, 12 March 1726 (13)†	end date 2 March 1726	lxxi	[ii/17]
			LKH, 3 Nov 1730 (6)†	rev. with 14 added items incl. 2 new arias		
21	Alessandro	Rolli, adapted from O. Mauro: *La superbia d'Alessandro*	LKH, 5 May 1726 (13)†	end date 11 April 1726; new aria added during run	lxxii	[ii/18]
			LKH, 26 Dec 1727 (over 3)			
			LKH, 25 Nov 1732 (6)†	shortened		
				revived as Rossane, LKH, 1743†, 1744, 1747, 1748†, probably with Handel's co-operation		
22	Admeto, re di Tessaglia	adapted from A. Aureli: *Antigona delusa da Alceste*, as rev. Mauro for Hanover, 1681	LKH, 31 Jan 1727 (19)†	end date 10 Nov 1726; main autograph and perf. scores lost; new aria added during run	lxxiii	[ii/19]
			LKH, 30 Sept 1727 (6)			
			LKH, 25 May 1728 (3)†	new aria		
			LKH, 7 Dec 1731 (6)†	rev., 6 arias added, 3 new		
23	Riccardo primo, re d'Inghilterra	Rolli, adapted from F. Briani: *Isacio tiranno*	LKH, 11 Nov 1727 (11)†	end date 16 May 1727	lxxiv	[ii/20]
A[2]	Genserico [Olibrio]	after N. Beregan: *Genserico*, as rev. for Hamburg, 1693		only pt of Act 1 drafted early 1728; music mostly used in Siroe and Tolomeo		
24	Siroe, re di Persia	Haym, adapted from P. Metastasio, as rev. for Naples, 1727	LKH, 17 Feb 1728 (18)†	end date 5 Feb 1728	lxxv	[ii/21]
25	Tolomeo, re di Egitto	Haym, adapted from C.S. Capece: *Tolomeo e Alessandro*	LKH, 30 April 1728 (7)†	end date 19 April 1728	lxxvi	[ii/22]
			LKH, 19 May 1730 (7)†	much rev. with 12 addl items		
			LKH, 2 Jan 1733 (4)†	6 further addns		
26	Lotario	adapted from Salvi: *Adelaide*, as rev. for Venice, 1729	LKH, 2 Dec 1729 (10)†	end date 16 Nov 1729	lxxvii	[ii/23]
27	Partenope	adapted from Stampiglia, as rev. for Venice, 1707	LKH, 24 Feb 1730 (7)†	end date 12 Feb 1730	lxxviii	[ii/24]
			LKH, 12 Dec 1730 (7)†	rev., new aria		
			LCG, 29 Jan 1737 (4)†	shortened and rearranged		
28	Poro, re dell'Indie	adapted from Metastasio: *Alessandro nell'Indie*	LKH, 2 Feb 1731 (16)†	end date 16 Jan 1731	lxxix	[ii/25]
			LKH, 23 Nov 1731 (4)†	rev., 3 arias added		
			LCG, 8 Dec 1736 (4)†	rev., 6 arias added (1 by L. Vinci, 2 by G.A. Ristori)		

HWV	Title	Libretto	Première (perfs. under composer)	Remarks	HG	HHA
A[5]	[Tito]	after J. Racine: *Bérénice*		only Act 1 scenes i–iii composed, late 1731, entitled Titus l'Empereur; music partly used in Ezio		
29	Ezio	adapted from Metastasio	LKH, 15 Jan 1732 (5)†		lxxx	[ii/26]
30	Sosarme, re di Media	adapted from Salvi: *Dionisio rè di Portogallo*	LKH, 15 Feb 1732 (11)†	end date 4 Feb 1732	lxxxi	[ii/27]
			LKH, 27 April 1734 (3)	shortened, but 4 arias added		
31	Orlando	adapted from Capece, after L. Ariosto: *Orlando furioso*	LKH, 27 Jan 1733 (10)†	end date 20 Nov 1732	lxxxii	ii/28
32	Arianna in Creta	adapted from P. Pariati: *Teseo in Creta*, as rev. for Naples, 1721, and Rome, 1729	LKH, 26 Jan 1734 (16)†	end date 5 Oct 1733	lxxxiii	[ii/29]
			LCG, 27 Nov 1734 (5)†	rev., with 2 arias, 1 new, and ballet		
A[11]	Oreste	adapted from G. Barlocci	LCG, 18 Dec 1734 (3)†	pasticcio, music by Handel incl. new recits. and ballet	xlviii, 102 (ov.)	ii/suppl.1
33	Ariodante	adapted from Salvi: *Ginevra, principessa di Scozia*, after Ariosto: *Orlando furioso*	LCG, 8 Jan 1735 (11)†	incl. ballet music; composed 12 Aug–24 Oct 1734	lxxxv	[ii/32]
			LCG, 5 May 1736 (2)†	dances omitted; 7 arias added (none by Handel)		
34	Alcina	adapted from *L'isola di Alcina*, 1728, after Ariosto: *Orlando furioso*	LCG, 16 April 1735 (18)†	incl. ballet music; end date 8 April 1735	lxxxvi	[ii/33]
			LCG, 6 Nov 1736 (3)†	dances omitted		
			LCG, 10 June 1737 (2)			
35	Atalanta	adapted from B. Valeriano: *La caccia in Etolia*	LCG, 12 May 1736 (8)†	end date 22 April 1735	lxxxvii	[ii/34]
			LCG, 20 Nov 1736 (2)			
36	Arminio	adapted from Salvi	LCG, 12 Jan 1737 (6)†	end date 14 Oct 1736	lxxxviii	[ii/35]
37	Giustino	adapted from Beregan, as rev. Pariati for Rome, 1724	LCG, 16 Feb 1737 (9)†	composed 14 Aug–20 Oct 1736	lxxxix	[ii/36]
38	Berenice	adapted from Salvi: *Berenice, regina d'Egitto*	LCG, 18 May 1737 (4)†	composed 18 Dec 1736–27 Jan 1737	xc	[ii/37]
39	Faramondo	adapted from A. Zeno, as rev. for Rome, 1720	LKH, 3 Jan 1738 (8)†	composed 15 Nov–24 Dec 1737	xci	[ii/38]
A[13]	Alessandro Severo	adapted from Zeno, as rev. for Milan, 1723	LKH, 25 Feb 1738 (6)†	pasticcio, music by Handel, incl. new ov. and recits.	xlviii, 104 (ov.)	
40	Serse	adapted from N. Minato, as rev. Stampiglia for Rome, 1694	LKH, 15 April 1738 (5)†	composed 26 Dec 1737–14 Feb 1738	xcii	ii/39
A[14]	Giove in Argo [Jupiter in Argos]	adapted from A.M. Lucchini	LKH, 1 May 1739 (2)†	pasticcio semi-staged; new recits., 5 arias and final chorus		
41	Imeneo	adapted from Stampiglia	LLF, 22 Nov 1740 (2)†	drafted Sept 1738, rev. for perf. Oct 1740	xciii	[ii/40]
			Dublin, New Music Hall, 24 March 1742 (2)†	concert perf.; cuts, but 2 arias and 2 duets added		

HWV	*Title*	*Libretto*	*Première (perfs. under composer)*	*Remarks*	*HG*	*HHA*
42	Deidamia	Rolli	LLF, 10 Jan 1741 (2)† LLH, 10 Feb 1741 (1)	composed 27 Oct–20 Nov 1740	xciv	[ii/41]

3 arias in revival of Pirro e Demetrio (pasticcio, LKH, 1716): No, non così severo [MS sources …]; Sento prima le procelle [MS sources …]; Vieni, o cara, e lieta in petto [MS sources …]

Miscellaneous operatic arias: Aure dolci, deh, spirate, *c*1722–6, HWV211; Col valor del vostro brando, *c*1711–13, HWV215, ed. in HHA, ii/4.1, 248; Con doppia gloria mia, *c*1722–6, HWV212; Con lacrime sì belle, *c*1717–8, ed. in HHA, ii/4.1, 232; L'odio, sì, ma poi ritrovo, *c*1722–6, HWV217; Lusinga questo cor, *c*1712–17 [MS sources …]; Quanto più amara fu sorte crudele, *c*1721–3, HWV222; Sa perché pena il cor, *c*1712–17, ed. in HHA, ii/4.1, 228; Sì, crudel, tornerà (frag.), *c*1738–41, HWV224; Spera chi sa perché la sorte, *c*1717–18, HWV225, ed. in HHA, ii/4.1, 237; S'un dì m'apparga, la mia crudele, *c*1738–41, HWV223; Vo' cercando tra fiori (text in I. Zanelli: *Nino* (Rome, 1720)), *c*1726, HWV227

arrangements of operas by other composers [not in HG or HHA]; all in three acts

HWV	*Title*	*Libretto*	*Première (perfs. in London)*	*Remarks*
A[1]	Elpidia	adapted from Zeno: *Li rivali generosi*	LKH, 11 May 1725 (10)†, 30 Nov 1725 (5)	pasticcio mainly from L. Vinci: Ifigenia in Tauride and La Rosmira fedele, and G.F. Orlandini: Berenice, Venice, 1725; perf. Nov 1725 with revs.
A[3]	Ormisda	adapted from Zeno	LKH, 4 April 1730 (14)†, 24 Nov 1730 (5)	pasticcio with arias by Vinci, J.A. Hasse, Orlandini and others; 12 'new songs' announced from 21 April; 2 different sets of lib. amendments extant
A[4]	Venceslao	adapted from Zeno	LKH, 12 Jan 1731 (4)†	pasticcio with arias by Vinci, Hasse, N. Porpora and others
A[6]	Lucio Papirio	Zeno, rev. C.I. Frugoni	LKH, 23 May 1732 (4)†	by G. Giacomelli, Parma, 1729, slightly adapted
A[7]	Catone	Metastasio	LKH, 4 Nov 1732 (5)†	mostly by L. Leo, Venice, 1729, with arias by other composers
A[8]	Semiramide	Metastasio	LKH, 30 Oct 1733 (4)†	mostly by Vinci, with arias by other composers
A[9]	Cajo Fabricio	Zeno	LKH, 4 Dec 1733 (4)†	mostly by Hasse, Rome, 1732, with arias by other composers
A[10]	Arbace	Metastasio: *Artaserse*	LKH, 8 Jan 1734 (8)†	mostly by Vinci, with arias by other composers
A[12]	Didone	Metastasio	LKH, 13 April 1737 (3)†	mostly by Vinci, Rome, 1726

Theatre music

HWV	*Title (Description)*	*Performances (no.)*	*Remarks*	*HG*	*HHA*
43	The Alchemist (for Ben Jonson's play)	LKH, 14 Jan 1710 (2); later revivals	9 items, nos.1, 3–9 from ov. to Rodrigo, no.2 ('Prelude') probably not by Handel, pubd Walsh (London, 1710), attrib. 'an Italian master' (copy *GB-BENcoke*); see Price, G1975		—
44	[Comus] (3 songs and trio to conclude private arr. of Milton: A Maske presented at Ludlow Castle)	Exton, Leics., June 1745 (1), 29 July 1748 (1)	music re-used in Occasional Oratorio; see Hicks, G1976; ed. C. Timms and A. Hicks as *Music for Comus* (London, 1977)		—
45	Alceste (masque or semi-opera, T. Smollett, after Euripides)	composed Dec 1749–Jan 1750; music used in The Choice of Hercules; lib lost		xlviB	[i/30]

For songs in plays, see under SONGS AND HYMNS: I like the am'rous youth that's free; Love's but the frailty of the mind; 'Twas when the seas were roaring

ODES, ORATORIOS, ETC.

DNMH – *Dublin, New Music Hall, Fishamble Street*
LCG – *London, Covent Garden*
LFH – *London, Foundling Hospital*
LKH – *London, King's/Queen's Theatre in the Haymarket*
LLF – *London, Lincoln's Inn Fields*
OCC – *Oxford, Christ Church Hall*
OST – *Oxford, Sheldonian Theatre*

HWV	*Title (Libretto)*	*Performances under composer (no.)*	*Remarks*	*HG*	*HHA*
46a	Il trionfo del Tempo e del Disinganno (B. Pamphili)	? Rome, spr. 1707	*D-MÜs* score copied by 14 May 1707	xxiv	[i/4]
47	Oratorio per la Resurrezione di Nostro Signor Gesù Cristo (C.S. Capece)	Rome, Palazzo Bonelli, 8 April 1708 (2)†		xxxix	[i/3]
74	Ode for the Birthday of Queen Anne (Eternal source of light divine) (? A. Philips)		probably composed Jan 1713 for perf. on 6 Feb but not perf.; rev. for 1714 celebration but again not perf.	xlviA	i/6
48	Der für die Sünde der Welt gemartete und sterbende Jesus [Brockes Passion] (B.H. Brockes)	? Hamburg, 1716†	see Becker, C1956, for Hamburg perfs., 1719–21	xv	i/7
49a, 49b	Acis and Galatea (J. Gay and others, after Ovid: Metamorphoses, xiii)	Cannons, Edgware, 1718, LKH, 10 June 1732 (4)†, 5 Dec 1732 (4); OCC, 11 July 1733 (1)†, LKH, 7 May 1734 (1); CG, 24 March 1736 (2); LLF, 13 Dec 1739 (2)†, 28 Feb 1741 (2); DNMH, 20 Jan 1742 (2)	composed May 1718 (see Rogers, 1973), rev. for perfs. 1732–6 with added It. airs from cantata Sorge il dì (Aci, Galatea e Polifemo) and elsewhere	iii, liii	
50a, 50b	Esther (? A. Pope and J. Arbuthnot, after Racine, trans. T. Brereton; with addns by S. Humphreys, 1732)	?Cannons, 1718; LKH, 2 May 1732 (6)†, 14 April 1733 (2)†; OST, 5 July 1733 (2)†; LCG, 5 March 1735 (6), 7 April 1735 (2), 6 April 1737 (2); LLF, 26 March 1740 (1); DNMH, 3 Feb 1742 (3)†; LCG, 15 March 1751 (1)†, 25 Feb 1757 (1)†	extensively rev. for 1732 perf. with much new music; addns for 1735 perf. incl. org conc.	xl, xli	i/8 [i/10]
51	Deborah (Humphreys, after *Judges* v)	LKH, 17 March 1733 (6)†; OST, 12 July 1733 (1); LKH, 2 April 1734 (3); LCG, 26 March 1735 (3); LKH, 3 Nov 1744 (2)†; LCG, 8 March 1754 (2)†, 19 March 1756 (1)†	music partly from earlier works; end date 21 Feb 1733	xxix	[i/11]
52	Athalia (Humphreys, after Racine)	OST, 10 July 1733 (2)†; LCG, 1 April 1735 (5), 5 March 1756 (3)†	end date 7 June 1733; 1735 perf. with addns incl. Italian arias; 1756 perf. rev. with addns	v	[i/12]
73	Parnasso in festa (anon.)	LKH, 13 March 1734 (5)†; LCG, 9 March 1737 (2); LLF, 8 Nov 1740 (1)†; LKH, 14 March 1741 (1)	music mostly from Athalia; 1741 perf. ? not under Handel	liv	[ii/30]
75	Alexander's Feast (J. Dryden: Ode for St Cecilia's Day, 1697; addns from N. Hamilton: The Power of Music)	LCG, 19 Feb 1736 (5)†, 16 March 1737 (6); LKH, 17 Feb 1739 (3)†; LLF, 22 Nov 1739 (2)†; DNMH, 17 Feb 1742 (2)†; LCG, 1 March 1751 (4)†, 9 March 1753 (2)†, 14 Feb 1755 (2)	end date 17 Jan 1736; 1742 perf. with new solo (only bc extant) and duet; duet rev. 1751	xii	i/1
46b	Il trionfo del Tempo e della Verità (Pamphili, with anon. addns)	LCG, 23 March 1737 (4)†; LKH, 3 March 1739 (1)	extensive rev. of Il trionfo del Tempo e del Disinganno with much new music; end date 14 March 1737	xx, xxiv	[i/4]
53	Saul (C. Jennens, after *I Samuel* xvii–*II Samuel* i and A. Cowley: Davideis)	LKH, 16 Jan 1739 (6)†; LLF, 21 March 1740 (1), 18 March 1741 (1)†; DNMH, 25 May 1742 (1)†; LCG, 16 March 1744 (2)†; LKH, 13 March 1745 (1); LCG, 2 March 1750 (2)†, 15 March 1754 (2)	composed 23 July–27 Sept 1738	xiii	i/13
54	Israel in Egypt (mainly from *Exodus* xv and Prayer Book Psalter)	LKH, 4 April 1739 (3)†; LLF, 1 April 1740 (1)†; LCG, 17 March 1756 (2)†, 4 March 1757 (1)†, 24 Feb 1758 (1)	parts ii and iii composed 1 Oct–1 Nov 1738; perf. 1739 and 1740 with arr. of Funeral Anthem as pt.i; perf. 1756–8 with new pt.i, mostly from Solomon and Occasional Oratorio	xvi	i/14
76	Ode for St Cecilia's Day (From harmony, from heav'nly harmony) (Dryden)	LLF, 22 Nov 1739 (2)†, 13 Dec 1739 (2)†, 21 Feb 1740 (2), 11 March 1741 (1), 8 April 1741 (1); DNMH, 20 Jan 1742 (2)†; LCG, 18 March 1743 (1), 23 May 1754 (1), 21 Feb 1755 (1)	composed 15–24 Sept 1739	xxiii	[i/15]

HWV	Title (Libretto)	Performances under composer (no.)	Remarks	HG	HHA
55	L'Allegro, il Penseroso ed il Moderato (pts. i–ii compiled from Milton by J. Harris and Jennens; pt.iii by Jennens)	LLF, 27 Feb 1740 (6)†, 31 Jan 1741 (3)†, 8 April 1741 (1); DNMH, 23 Dec 1741 (1)†, 13 Jan 1742 (2)†; LCG, 18 March 1743 (1), 23 May 1754 (1)†, 21 Feb 1755 (1)	composed 19 Jan–4 Feb 1740; MS word-book *US-SM*; perf. Jan 1741 with 7 new items; pt. iii (Moderato) omitted after 1742	vi	i/16
56	Messiah (compiled Jennens from the Bible and Prayer Book Psalter)	DNMH, 13 April 1742 (2)†; LCG, 23 March 1743 (3)†; LKH, 9 April 1745 (2)†; LCG, 23 March 1749 (1)†; LCG, LFH, 13 April 1750 (3)†; LFH, 18 April 1751 (2)†; LCG, FH, 25 March 1752 (3), 13 April 1753 (2), 5 April 1754 (2), 19 March 1755 (3)†, 7 April 1756 (3), 30 March 1757 (3)†, 10 March 1758 (4)†; LCG, 30 March 1759 (3)†	composed 22 Aug–14 Sept 1741; 2 solos added 1743 (But lo! and Their sound); Rejoice and Their sound reset ?1745; But who may abide and Thou art gone up reset 1750	xlv	i/17
57	Samson (adapted Hamilton from Milton: Samson Agonistes and other poems)	LCG, 18 Feb 1743 (8)†, 24 Feb 1744 (2)†; LKH, 1 March 1745 (2)†; LCG, 3 March 1749 (4)†, 4 April 1750 (2)†, 6 March 1752 (3)†, 4 April 1753 (3)†, 29 March 1754 (1)†, 26 Feb 1755 (2), 14 March 1759 (3)†	mostly completed Sept–Oct 1741; rev. for perf. Oct 1742; MS word-book, *US-SM*; 1 air added 1745; air from Occasional Oratorio added 1754	x	[i/18]
58	Semele (W. Congreve, rev. with addns from his poems and from Pope: Summer, or Alexis)	LCG, 10 Feb 1744 (4)†; LKH, 1 Dec 1744 (2)†	composed 3 June–4 July 1743; MS word-book *US-SM*, 6 airs added for Dec 1744, some in It.	vii	[i/19]
59	Joseph and his Brethren (J. Miller, after A. Zeno, *Giuseppe*, and *Genesis* xli–xliv)	LCG, 2 March 1744 (4)†; LKH, 15 March 1745 (2)†, LCG, 20 March 1747 (2)†, 28 Feb 1755 (1)†, 9 March 1757 (1)†	composed Aug–Sept 1743	xlii	[i/20]
60	Hercules (T. Broughton, after Sophocles: Trachiniae and Ovid: Metamorphoses, ix)	LKH, 5 Jan 1745 (2)†; LCG, 24 Feb 1749 (2)†, 21 Feb 1752 (2)†	composed 19 July–17 Aug 1744	iv	[i/22]
61	Belshazzar (Jennens, after *Daniel* v, *Jeremiah*, *Isaiah*, Herodotus: History, i, and Xenophon: Cyropaedia)	LKH, 27 March 1745 (3)†; LCG, 22 Feb 1751 (2)†, 22 Feb 1758 (1)†	composed 23 Aug–23 Oct 1744; MS word-book, *US-SM*; some items rev. 1751; new air added 1758	xix	[i/21]
62	Occasional Oratorio (Hamilton, compiled mainly from Milton's paraphrases of the Psalms, with lines from E. Spenser: The Faery Queen, Hymn of Heavenly Beauty, Tears of the Muses)	LCG, 14 Feb 1746 (3)†, 6 March 1747 (3)	some of Acts 2–3 from other works, esp. Israel in Egypt; MS word-book (frag.), *US-SM*; 1 air added 1747	xliii	[i/23]
63	Judas Maccabaeus (T. Morell, after *I Maccabees* and Josephus: Antiquities, xii)	LCG, 1 April 1747 (6)†, 26 Feb 1748 (6)†, 9 March 1750 (4)†, 20 March 1751 (1)†, 18 March 1752 (2)†, 23 March 1753 (3)†, 27 March 1754 (2), 12 March 1755 (2), 26 March 1756 (2)†, 25 March 1757 (1)†, 3 March 1758 (2)†, 23 March 1759 (2)†	composed 8/9 July–11 Aug 1746; MS word-book, *US-SM*; items added during first run; further airs added in later perfs., incl. 2 new airs in 1758	xx	[i/24]
64	Joshua (anon.)	LCG, 9 March 1748 (4)†, 14 Feb 1752 (2)†, 22 March 1754 (1)†	composed 19 July–19 Aug 1747; MS word-book, *US-SM*; 5 items added 1754	xvii	[i/26]
65	Alexander Balus (Morell, after *I Maccabees*)	LCG, 23 March 1748 (3)†, 1 March 1754 (1)†	composed 1 June–4 July 1747; MS word-book, *US-SM*; rev. 1754, with added items from Alceste	xxxiii	[i/25]
66	Susanna (anon., after Apocrypha)	LCG, 10 Feb 1749 (4)†, 9 March 1759 (1)†	composed 11 July–24 Aug 1748; MS word-book, *US-SM*; shortened 1759, with added item from Semele	i	i/28
67	Solomon (anon., after *II Chronicles*, *I Kings* v and Josephus: Antiquities, viii)	LCG, 17 March 1749 (3)†, 2 March 1759 (2)†	composed 5 May–13 June 1748; MS word-book, *US-SM*; rearr. 1759, with 5 added airs	xxvi	[i/27]
68	Theodora (Morell, after R. Boyle: The Martyrdom of Theodora and of Didymus)	LCG, 16 March 1750 (3)†, 5 March 1755 (1)	composed 28 June–31 July 1749; MS word-book, *GB-Mp*	viii	[i/29]
69	The Choice of Hercules (R. Lowth: The Judgement of Hercules, Glasgow, 1743, as revised for J. Spence's Polymetis, 1747, adapted)	LCG, 1 March 1751 (4)†, 9 March 1753 (2)†, 14 Feb 1755	composed 28 June–5 July 1750; music mostly from Alceste; MS word-book (frag.), *US-SM*	xxviii	i/31
70	Jephtha (Morell, after *Judges* xi and G. Buchanan: Jephthes sive Votum, 1554)	LCG, 26 Feb 1752 (3)†, 16 March 1753 (2)†, 2 April 1756 (1), 1 March 1758 (1)†	composed 21 Jan–30 Aug 1751; MS word-book, *US-SM*; air from Agrippina and qnt added 1756	xliv	[i/32]

HWV	Title (Libretto)	Performances under composer (no.)	Remarks	HG	HHA
71	The Triumph of Time and Truth (Morell, after Pamphili: Il trionfo del Tempo, trans. G. Oldmixon)	LCG, 11 March 1757 (4)†, 10 Feb 1758 (2)†	music mainly from Il trionfo del Tempo e della Verità, with addns from other works; 5 airs added 1758	xx	[i/33]

SACRED VOCAL

Latin church music

Edition: Three Antiphons and a Motet for Vespers, ed. G. Dixon (London, 1990) [D]

hwv	Title/first words, Key	Scoring	Remarks	HG	HHA
231	Coelestis dum spirat aura, D/G, motet	S, 2 vn, bc	for St Antony of Padua; perf. Vignanello, 13 June 1707; ed. R. Ewerhart (Cologne, 1957)	—	
232	Dixit Dominus (Ps cix), g	2 S, A, T, B, SSATB, 2 vn, 2 va, bc	completed April 1707	xxxviii, 53	iii/1
233	Haec est regina virginum, G, ant	S, str, bc	?perf. Rome, S Maria di Monte Santo, 15/16 July 1707; ed. R. Gorlini (Wiesbaden, 1984); ed. in D	—	
236	Laudate pueri Dominum (Ps cxii), F	S, 2 vn, bc	? Halle, 1701–2 or ? Hamburg, *c*1706	xxxviii, 1	
237	Laudate pueri Dominum (Ps cxii), D	S, SSATB, 2 ob, 2 vn, 2 va, bc	completed Rome, 8 July 1707	xxxviii, 19	
238	Nisi Dominus (Ps cxxvi), G	A, T, B, SSAATTBB, 4 vn, 2 va, bc	completed Rome, 13 July 1707; autograph of Gloria patri reported to be destroyed in fire at Bristol, Feb 1860; vocal score of Gloria patri in Crystal Palace … Handel Festival 1891: The Selection (London, 1891), and of complete work ed. T.W. Bourne (London, 1898); full score ed. S. Tsuji (Tokyo, 1928); ed. W. Shaw (Borough Green, 1985)	xxxviii, 127 (psalm only)	
239	O qualis de caelo sonus, G, motet	S, 2 vn, bc	for Pentecost; perf. Vignanello, 12 June 1707; ed. R. Ewerhart (Cologne, 1957)	—	
240	Saeviat tellus inter rigores, D, motet	S, 2 ob, str, bc	for Our Lady of Mount Carmel; ? perf. Rome, S Maria di Monte Santo, 16 July 1707; ed. in D	—	
241	Salve regina, g, ant	S, 2 vn, vc, org, bc	perf. Vignanello, ? Trinity Sunday, 19 June 1707	xxxviii, 136	
242	Silete venti, B♭, motet	S, 2 ob, 2 bn, str, bc	*c*1723–5	xxxviii, 144	
243	Te decus virgineum, g, ant	A, unis vn, bc	? perf. Rome, S Maria di Monte Santa, 15/16 July 1707; ed. in D	—	
HWV 244 (Kyrie eleison) and HWV 245 (Gloria in excelsis Deo) are by A. Lotti (Missa saientiae), copied by Handel, *c*1749					
	Alleluias, Amens:	S, bc	probably intended as vocal studies		
272, 273, 274, 270, 269, 271	Alleluia … amen, d, G, a; Amen, F: Amen … alleluia, d, g		*c*1735–46	xxxviii, 166	
276, 277	Amen … hallelujah, F; Hallelujah … amen, F		*c*1744–7; ed. A. Mann as *Two Sacred Arias* (New York, 1979)	—	

English church music

parenthesized numbers after titles refer to HG

hwv	Title/first words, Key	Scoring	Remarks	HG	HHA
	'Chandos' anthems:		composed 1717–18 at Cannons, Edgware, for James Brydges, created Duke of Chandos April 1719		
251[b]	As pants the hart (6A), e	S, T, STB, ob, bn, 2 vn, bc	related to Chapel Royal settings	xxxiv, 207	iii/5, 53
248	Have mercy upon me, O God (3), c	S, T, STB, ob, bn, 2 vn, bc		xxxiv, 79	iii/4, 103
247	In the Lord put I my trust (2), d	T, STB, ob, bn, 2 vn, bc	see 'Keyboard', 206	xxxiv, 3	iii/4, 51

hwv	Title/first words, Key	Scoring	Remarks	HG	HHA
250[a]	I will magnify thee, O God (5A), A	S, T, STB, ob, bn, 2 vn, bc	movts The Lord is righteous and Happy, happy are addns; see Beeks (1978)	xxxiv, 133	iii/5, 3
256[a]	Let God arise (11A), B♭	S, T, SATB, ob, bn, 2 vn, bc		xxxv, 211	iii/6, 163
252	My song shall be alway (7), G	S, A, T, B, SATB, ob, bn, 2 vn, bc	Thou rulest the raging of the sea (trio), may be spurious; see Beeks, G1978	xxxv, 1	iii/5, 93
246	O be joyful ('Chandos' Jubilate) (1), D	S, T, B, STB, ob, bn, 2 vn, bc	arr. of 'Utrecht' Jubilate	xxxiv, 1	iii/4, 3
253	O come let us sing unto the Lord (8), A	S, 2 T, STTB, ob, bn, 2 rec, 2 vn, bc		xxxv, 41	iii/5, 141
254	O praise the Lord with one consent (9), E♭	S, 2 T, B, STTB, ob, 2 vn, bc		xxxv, 98	iii/6, 3
249[b]	O sing unto the Lord (4), F	S, T, STB, ob, bn, 2 vn, bc	partly based on Chapel Royal setting	xxxiv, 109	iii/4, 141
255	The Lord is my light (10), g	S, 2 T, STTTB, 2 rec, ob, 2 vn, bc		xxxv, 151	iii/6, 75
	Coronation anthems:		for coronation of King George II and Queen Caroline; perf. Westminster Abbey, 11 Oct 1727	xiv	[iii/10]
259	Let thy hand be strengthened, G	SAATB, 2 ob, [bn], str, bc			
261	My heart is inditing, D	SAATBB, 2 ob, [bn], 3 tpt, timp, str, bc			
260	The king shall rejoice, D	SAATBB, 2 ob, bn, 3 tpt, timp, str, bc			
258	Zadok the priest, D	SSAATBB, 2 ob, 2 bn, 3 tpt, timp, str, bc			
	Other occasional anthems:		mainly for Chapel Royal		
251[a]	As pants the hart (6C), d	S, 2 A, 2 B, SAATBB, org, viol/vc	Chapel Royal, 1711–14	xxxiv, 277	iii/9, 3
251[d]	As pants the hart (6D), d	S, 2 A, 2 B, SAATBB, viol/vc, org	for Chapel Royal, 1722–6; rev. of above	xxxvi, 233	iii/9, 25
251[c]	As pants the hart (6B), d	S, 2 A, T, 2 B, SAATBB, ob, str, bc	1722–6, ? perf. Chapel Royal, 7 Oct 1722, related to Chandos and above versions	xxxiv, 239	
251[e]	As pants the hart, d	S, 2 A, T, 2 B, SAATBB, 2 ob, str, bc	rev. version of HWV251[c] with new setting of Now when I think … For I went with the multitude, and Allelujah (from Athalia) added for 'An Oratorio', 28 March 1738		iii/9, 247
268	Blessed are they that considereth the poor ('Foundling Hospital Anthem') (16), d	2 S, A, T, SATB, 2 ob, 2 tpt, timp, str, bc	perf. Foundling Hospital, 27 May 1749; music partly from Funeral Anthem, Susanna and Messiah; ed. D. Burrows (London, 1983)	xxxvi, 154	
266	How beautiful are the feet ('Anthem on the Peace'), d	S, 2 A, T, B, SATB, fl, ob, bn, 2 tpt, timp, str, bc	for Peace of Aix-la-Chapelle; perf. Chapel Royal, 25 April 1749; music arr. from I will magnify (Chapel Royal setting), Occasional Oratorio and Messiah; see Burrows, G1973; facs. of 1st chorus in *Das Autograph des Oratoriums 'Messias'*, ed. F. Chrysander (Hamburg, 1892/*R*), 285; ed. D. Burrows as *The Anthem on the Peace* (London, 1981)	—	
267	How beautiful are the feet, D	S, SATB, 2 ob, 2 tpt, timp, str, bc	incomplete fragment associated with HWV266	—	
250[b]	I will magnify Thee, O God (5B), A	A, T, B, SATB, ob, str, bc	1722–6; ? perf. Chapel Royal, 5 Jan 1724; based on movts from 4 Chandos anthems	xxxiv, 169	iii/9, 71

hmv	*Title/first words, Key*	*Scoring*	*Remarks*	*HG*	*HHA*
256[b]	Let God arise (11B), A	A, B, SATB, ob, bn, str, bc	1722–6; ? perf. Chapel Royal, 16 Jan 1726; partly based on Chandos setting	xxxv, 263	iii/9, 187
249[a]	O sing unto the Lord (4A), G	A, B, SATB, fl, 2 ob, 2 tpt, str	1712–14; ? perf. Chapel Royal, 26 Sept 1714	xxxvi, 219	iii/9, 49
263	Sing unto God (14), D	S, A, T, B, SATB, 2 ob, 2 tpt, ? timp, str, bc	for wedding of Prince Frederick and Princess Augusta of Saxe-Coburg; perf. Chapel Royal, 27 April 1736; final movt from Parnasso in festa; re-used, with addns from This is the day, for wedding of Prince Frederick of Hesse and Princess Mary, Chapel Royal, 8 May 1740	xxxvi, 80	
265	The king shall rejoice ('Dettingen Anthem') (15), D	A, B, SSATB, 2 ob, bn, 3 tpt, timp, str, bc	for victory at Dettingen; completed 3 Aug 1743; perf. Chapel Royal, 27 Nov 1743 with 'Dettingen' Te Deum	xxxvi, 111	[iii/13]
264	The ways of Zion do mourn ('Funeral Anthem'), g	SSATB, 2 ob, 2 bn, str, bc	for funeral of Queen Caroline; completed 12 Dec 1737; perf. Westminster Abbey, 17 Dec 1737; used with altered words as pt.i of Israel in Egypt, 1739	xi	[iii/12]
262	This is the day (13), D	A, T, B, SSAATTBB, 2 fl, 2 ob, bn, 2 tpt, ? timp, str, bc	for wedding of Princess Anne and Prince William of Orange; perf. German Chapel, St James's, 14 March 1734; music mainly arr. from Athalia, Nisi Dominus (Gloria Patri) and 'Caroline' Te Deum; see Sing unto God	xxxvi, 27	
Liturgical settings:					
	Te Deum, 'Utrecht', D	2 S, 2 A, T, B, SSAATB, fl, 2 ob, 2 tpt, str, bc	for Peace of Utrecht; completed 14 Jan 1713; perf. St Paul's, 7 July 1713	xxxi, 2	iii/3, 3
279	Jubilate, 'Utrecht', D	2 A, B, SSAATTBB, 2 ob, 2 tpt, str, bc	for Peace of Utrecht; perf. St Paul's, 7 July 1713; later arr. as O be joyful	xxxi, 46	iii/3, 79
	Jubilate, 'Chandos', D		see 'Chandos' anthems, O be joyful		
280	Te Deum, 'Caroline', D	2 A, T, B, SAATB, fl, 2 tpt, str	? perf. Chapel Royal, 26 Sept 1714; rev. with new version of Vouchsafe, O Lord, 1722–6, repeated 25 April 1749; later perfs. probably with 2 ob	xxxvii, 1	
281	Te Deum, 'Chandos', B♭	S, 2 T, B, STTTB, fl, ob, bn, tpt, str, bc	c1718, for James Brydges, later Duke of Chandos	xxxvii, 25	
282	Te Deum, A	A, T, 2 B, SAATBB, fl, ob, bn, str, bc	1722–6; ? perf. Chapel Royal, 16 Jan 1726, based on 'Chandos' Te Deum	xxxvii, 109	
283	Te Deum, 'Dettingen', D	2 S, A, T, B, SSATB, 2 ob, bn, 3 tpt, timp, str, bc	for victory at Dettingen; composition begun 17 July 1743; perf. Chapel Royal, 27 Nov 1743	xxv	[iii/13]
Spurious:					
257	O praise the Lord, ye angels of his (12)		by M. Greene; see Johnstone, G1976 and G1988	xxvi, 1	
—	Behold, now is the acceptable time		edn (Hilversum, 1964); arr. of solo, The righteous Lord, from 'Chandos' anthem In the Lord put I my trust	—	

Italian sacred cantatas

hmv	*Title/first words, Key*	*Scoring*	*Remarks*	*HG*	*HHA*
230	Ah, che troppo ineguali	S, str, bc	? Rome, c1708–9, cantata for BVM; ?frag.	liiB, 148	

hmv	*Title/first words, Key*	*Scoring*	*Remarks*	*HG*	*HHA*
233	Donna che in ciel	S, SSATB, str, bc	for anniversary of deliverance of Rome from earthquake; ? perf. Rome, *c*2 Feb 1707; ed. R. Ewerhart (Cologne, 1959)	—	

Giunta l'ora fatal (Il pianto di Maria), HWV234, for 4 vn, va, bc, is by G. Ferrandini, though attrib. Handel in several MSS; see Riepe and others, C1992

German sacred music

German church cantatas, presumably composed at Halle before 1704, are no longer extant; see W. Serauky: *Musikgeschichte der Stadt Halle*, ii/1, music suppl and notes (Halle and Berlin, 1940/*R*), 70ff, for text incipits of 7 lost cantatas attrib. Handel (HWV229[1]–229[7]). The St John Passion (HG ix, HHA i/2), the cantata Ach Herr, mich armer Sünder (ed. M. Seiffert, Leipzig, 1928) and other unpublished works are almost certainly spurious; see Chrysander, C1858–67, i, 64–70, W. Braun, *HJb* 1959, and *Händel-Ehrung*, G1959. For Brockes Passion, see 'Oratorios'.

SECULAR CANTATAS

unless otherwise stated, composed in Italy, 1707–9

Dramatic cantatas

HMV	*First words (title)*	*Scoring*	*Remarks*	*HG*	*HHA*
82	Amarilli vezzosa (Il duello amoroso)	S, A, 2 vn, bc	copyist's bill: 28 Aug 1708	—	v/3, 47
83	Arresta il passo (Aminta e Fillide)	2 S, 3 vn, va, bc	perf. 14 July 1708	liiA, 21	v/3, 67
—	Chi ben ama	2 S, str, bc	frag. added to Arresta il passo	liiB, 140	
96	Cor fedele (Clori, Tirsi e Fileno)	2 S, A, 2 rec, 2 ob, str, archlute, bc	copyist's bill: 10 Oct 1707; HG prints only frag. extant in autograph; ov. used for Oreste	liiB, 99	v/3, 96
	Echeggiate, festeggiate		see below [Cantata per Carlo VI]		
122	La terra è liberata (Apollo e Dafne)	S, B, fl, 2 ob, bn, str, bc	completed ? Hanover, 1710, but begun earlier in Italy	liiB, 1	v/4, 129
143	O come chiare e belle (Olinto, Il Tebro, Gloria)	2 S, A, tpt, 2 vn, bc	copyist's bill: 10 Sept 1708	liiB, 38	v/4, 227
72	Sorge il dì (Aci, Galatea e Polifemo) (N. Giuvo)	S, A, B, 2 rec, ob, 2 tpt, 2 vn, va, 2 vc, bc	completed Naples, 16 June 1708	liii	[i/5]
119	[Cantata per Carlo VI]	3 S, A, B, 2 rec, 2 ob, str, bc	*c*1710, inc.; opening and title not known; extant frags. begin Echeggiate, festeggiate	liiB, 47	v/4, 53

Solo and duo cantatas with instruments

78	Ah! crudel nel pianto mio	S, 2 ob, str, bc	*c*1707	liiA, 1	v/3, 3
79	Alla caccia (Diana cacciatrice)	S, coro (unison S), tpt, 2 vn, bc	copyist's bill: 16 May 1707	—	v/3, 27
81	Alpestre monte	S, 2 vn, bc	HG prints only frag. extant in autograph	liiA, 17	v/3, 37
85	Behold, where Venus weeping stands (Venus and Adonis) (J. Hughes)	S, ?vn, bc	London, *c*1711; only 2 airs extant in kbd transcr. Dear Adonis and Transporting Joy, separately ed. W.C. Smith and H. Brian (London, 1938); in *Songs and Cantatas*, ed. D. Burrows (Oxford, 1988), 1–9	—	
87	Carco sempre di gloria	A, str, bc	? for Annibali, March 1737; arr. from Cecilia, volgi un sguardo, with new aria; bc acc. only in HG	liiiA, 96	v/3, 265
89	Cecilia, volgi un sguardo	S, T, str, bc	perf. with Alexander's Feast, Covent Garden, 19 Feb 1736	liiA, 78	v/3, 117
92	Clori, mia bella Clori	S, 2 vn, bc		liiA, 107	v/3, 141

HMV	*First words (title)*	*Scoring*	*Remarks*	*HG*	*HHA*
97	Crudel tiranno amor	S, str, bc	? perf. King's Theatre, 5 July 1721; all 3 arias added to Floridante, Dec 1722	liiA, 113	v/3, 235
98	Cuopre tal volta il cielo	B, 2 vn, bc		liiA, 121	v/3, 251
99	Da quel giorno fatale (Il delirio amoroso) (B. Pamphili)	S, rec, 3 vn, va, vc, bc	copyist's bills: 12 Feb and 14 May 1707	liiA, 130	v/4, 3
105	Dietro l'orme fuggaci (Armida abbandonata)	S, 2 vn, bc	copyist's bill: 30 June 1707	liiA, 153	v/4, 41
110	Dunque sarà pur vero (Agrippina condotta a morire)	S, 2 vn, bc		liiA, 162	v/4, 53
113	Figlio d'alte speranze	S, vn, bc	liiA, 174	v/4, 119	v/4, 17
123	Languia di bocca lusinghiera	S, ob, vn, bc	/wci>	*c*1710–11	liiB, 156
124	[Look down, harmonious Saint] (N. Hamilton: The Power of Musick)	T, str, bc	frag., ?1736; ? written for Alexander's Feast, incl. instead in Cecilia, volgi un sguardo	liiA, 101, 23, 80	
132[b], 12[c], 132[d]	Mi palpita il cor	i: S, ob, bc; ii: A, fl, bc; iii: A, fl/ob, bc	for further versions see continuo cantatas Mi palpita and Dimmi, o mio cor	liiB, 152 (i); 1, 153 (ii)	v/4, 264, 185, 271
134	Nel dolce dell'oblio (Pensieri notturni di Filli)	S, rec, bc		liiB, 30	v/4, 195
140	No se emendará jamás (Cantata spagnuola)	S, gui	copyist's bill: 22 Sept 1707; final aria later arr. as song (see 'Spanish Song')	liiB, 34	v/4, 203
142	Notte placida e cheta	S, 2 vn, bc	? copyist's bill: 28 Aug 1708	—	v/4, 211
150	Qual ti riveggio, oh Dio	S, 2 ob, str, bc	see Kinsky and Sauchey, B1953, 1–4, and Marx, G1975	—	v/5, 3
165	Spande ancor a mio dispetto	B, 2 vn, bc		liiB, 60	v/5, 31
166	Splenda l'alba in oriente	A, 2 ?fl, ob, str, bc	*c*1710–12	liiA, 69	v/5, 41
170	Tra le fiamme (B. Pamphili)	S, 2 ob/rec, 2 vn, va da gamba, bc		liiB, 66	v/5, 55
171	Tu fedel? tu costante?	S, 2 vn, bc	copyist's bill: 16 May 1707	liiB, 79	v/5, 79
173	Un alma innamorata	S, vn, bc	copyist's bill: 30 June 1707	liiB, 92	v/s, 97

Solo cantatas with basso continuo

77	Ah, che pur troppo è vero	S		l, 1	
80	Allor ch'io dissi	S		l, 8	
84	Aure soavi e liete	S	copyist's bill: 16 May 1707	l, 12	
86	Bella ma ritrosetta	S		—	
88	Care selve, aure grate	S	*c*1717–18	l, 16	
90	Chi rapì la pace	S	copyist's bill: 31 Aug 1709	l, 20	
91a, 91b	Clori, degli occhi miei	i: A; ii: B		l, 24	
93	Clori, ove sei?	S		l, 30	
94	Clori, si, ch'io t'adoro	S		—	
95	Clori, vezzosa Clori	S	copyist's bill: 9 Aug 1708	—	
	Dal fatale momento		see *Doubtful and spurious cantatas*	—	
102[a], 102[b]	Dalla guerra amorosa	i: B; ii: S	copyist's bill: 31 Aug 1709	l, 34 (i)	
100	Da sete ardente afflitto	S	copyist's bill: 31 Aug 1709	l, 39	
103	Deh! lasciate e vita e volo	A	*c*1722–5; text partly P.A. Rolli: Di canzonette e di cantate (London, 1727), no.22	l, 44	
104	Del bel idolo mio	S	copyist's bill: 31 Aug 1709	l, 48	
106	Dimmi, o mio cor	S	similar to conclusion of Mi palpita il cor	l, 53	
107	Ditemi, o piante	S	copyist's bill: 9 Aug 1708	l, 58	
109[a], 109[b]	Dolc' è pur d'amor l'affanno	i: A; ii: S	*c*1715–18; last aria taken from Stanco di più soffrire	l, 68 (i), 72 (ii)	
111a[a], 111[b]	E partirai, mia vita?	i: S; ii: S	ii *c*1725–8	l, 76 (i), 81 (ii)	
112	Figli del mesto cor	A		l, 86	
114	Filli adorata e cara	S	copyist's bill: 31 Aug 1709	l, 90	
115	Fra pensieri quel pensiero	A		l, 94	
116	Fra tante pene e tante	S	copyist's bill: 31 Aug 1709	l, 98	

HMV	*First words (title)*	*Scoring*	*Remarks*	*HG*	*HHA*
117	Hendel, non può mia musa	S	copyist's bill: 9 Aug 1708; ed. D. Burrows, in *Songs and Cantatas* (Oxford, 1988), 28–34	—	
118	[H]o fuggito amore anch'io	A	*c*1722–5; text in Rolli: Di canzonette e di cantate (1727), no.3; autograph of final aria (È troppo bella) in *GB-Lbl*, Zweig MS 36; ed. W.H. Cummings as La bella pastorella (London, *c*1887)	l, 171	
120ᵃ, 120ᵇ	Irene, idolo mio	i: S; ii: A		l, 102 (ii)	
121ᵃ, 121ᵇ	L'aure grate, il fresco rio (La solitudine)	i: A; ii: B	i, *c*1718; see Boyd, G1968; ed. M. Boyd (Kassel, 1970); ii, unfinished, *c*1721–3	l, 107 (ii)	
127ᵃ, 127ᵇ, 127ᶜ	Lungi dal mio bel nume	i: S; ii: A; iii: A	i, completed Rome, 3 March 1708; ii: after 1718; iii: *c*1725–9	l, 110 (i), 117 (ii)	
125ᵃ, 125ᵇ	Lungi da me pensier tiranno	i: S; ii: A	copyist's bill for i or ii: 31 Aug 1709	l, 122 (ii)	
126ᵃ, 126ᵇ, 126ᶜ	Lungi da voi, che siete poli	i: S; ii: S; iii: A	copyist's bill for i or ii: 9 Aug 1708; iii: after 1710	l, 128 (ii)	
128	Lungi n'andò Fileno	S	copyist's bill: 28 Aug 1708	l, 134	
129	Manca pur quanto sai	S	copyist's bill: 9 Aug 1708	l, 140	
130	Mentre il tutto è in furore	S	copyist's bill: 28 Aug 1708; autograph sold Sotheby's, London, 18 Feb 1963; *GB-Lbl*, facs. suppl.x, ff.116–21	l, 144	
131	Menzognere speranze	S	copyist's bill: 22 Sept 1707	l, 149	
132ᵃ	Mi palpita il cor	S	*Cfm* 252, 5–6 has 1 aria for A; cf Mi palpita ('Solo and duo cantatas with instruments') and Dimmi, o mio cor	l, 161	
135ᵇ, 135ᵃ	Nel dolce tempo	i: A; ii: S		l, 166 (i)	
136ᵃ, 136ᵇ	Nell' africane selve	B		l, 172 (i)	
137	Nella stagion, che di viole	i: S; ii: A	copyist's bill: 16 May 1707	l, 178 (i)	
133	Ne' tuoi lumi, o bella Clori	S	copyist's bill: 22 Sept 1707	l, 182	
138	Nice che fa? che pensa?	S		li, 1	
139ᵃ, 139ᵇ, 139ᶜ	Ninfe e pastori	i: S; ii: A; iii: S	i: copyist's bill: 28 Feb 1709; ii: after 1710; iii: *c*1725–8	li, 6 (i), 11 (ii), 16 (iii)	
141	Non sospirar, non piangere	S		li, 20	
146	Occhi miei, che faceste?	S		li, 24	
144	O lucenti, o sereni occhi	S		li, 28	
145	O numi eterni (La Lucrezia)	S	copyist's bill: 31 Aug 1709	li, 32	
147	Partì, l'idolo mio	S		li, 43	
148	Poichè giuraro amore	S	copyist's bill: 16 May 1707	li, 48	
151	Qualor crudele sì mia vaga Dori	A		li, 53	
152	Qualor l'egre pupille	S	copyist's bill: 22 Sept 1707	li, 59	
149	Qual sento io non conosciuto	S		—	
153	Quando sperasti, o core	i: S; ii: A	copyist's bill: 9 Aug 1708	li, 64 (i)	
154	Quel fior che all'alba ride	S	*c*1739; text also set as trio and duet; in *Songs and Cantatas*, ed. D. Burrows, and in *10 Solo Cantatas*, ed. A.V. Jones (London, 1985), ii, 24–27	—	
155	Sans y penser		see 'Songs and hymns'		
156	Sarai contenta un dì	S		li, 68	
157	Sarei troppo felice	S	copyist's bill: 22 Sept 1707	li, 72 (without final recits and aria)	
160ᵃ, 160ᵇ, 160ᶜ	Sei pur bella, pur vezzosa (La bianca rosa)	i: S; ii: S; iii: S	copyist's bill for i: 16 May 1707; i: *c*1725–8; iii: *c*1738–41	li, 71 (ii), 80 (i), 86 (iii)	
161ᵃ, 161ᵇ, 161ᶜ	Sento là che ristretto	i: A; ii: S; iii: S	copyist's bill: 31 Aug 1709; ii is i transposed; iii *c*1725–8	li, 90 (i), 96 (ii)	
158ᵃ, 158ᵇ, 158ᶜ	Se pari è la tua fe	S	copyist's bill for ii: 28 Aug 1708	li, 102 (i), 106 (iii)	

HMV	*First words (title)*	*Scoring*	*Remarks*	*HG*	*HHA*
159	Se per fatal destino	S	copyist's bill: 16 May 1707	li, 111	
162	Siete rose rugiadose	A	*c*1711–12	li, 115	
	S'il ne fallait (Cantate françoise)		see 'Songs and hymns'		
163	Solitudini care, amata libertà	S		li, 118	
164b, 164a	Son gelsomino (Il gelsomino)	i: A; ii: S	i: *c*1717–18; ii: *c*1725–8; text in Rolli: Di canzonette e di cantate (1727), no.17	li, 125 (ii)	
167a, 167b	Stanco di più soffrire	i: A; ii: S	copyist's bill for ii: 9 Aug 1708; last aria also in Dolc'è pur d'amor l'affanno	li, 130 (i)	
168	Stelle, perfide stelle (Partenza di G.B.)	S		li, 134	
169	Torna il core al suo diletto	S		li, 138	
172	Udite il mio consiglio	S	HG erroneously incl. aria Allor che sorge; copyist's bill for ii: 16 May 1707	li, 143	
174	Un sospir a chi si muore	S		li, 153	
175	Vedendo amor	A	in some MSS incl. as part of Venne voglia, but autograph headed separately	li, 158	
176	Venne voglia ad amore	A	cantata Amore uccellatore, *Cfm*, incl. Venne voglia, Vedendo amor and additional material	li, 164	
177	Zeffiretto, arresta il volo	S	copyist's bill for final aria: 31 Aug 1709	li, 168	

Unidentified cantatas

Burney (*BurneyH*, iv, 261; ii, 702) states that the aria Sposo ingrata in Radamisto was conceived 'for one of [Handel's] juvenile cantatas at Hamburg, "Casti amori"'. 'Casti amori, su volate' is however a single aria, perhaps written for Hamburg early in 1708; see Roberts, 'A New Handel Aria', C1995. Burney also mentioned (1785, 'Sketch', p.[*7], fn (a)) MS of 2 cants. 'which, C1967, 165, document 24; it probably refers to the March beginning, the cantata Alla caccia (HWV 79).

On 6 Feb 1711 (Queen Anne's birthday) 'a Dialogue in Italian, in Her Majesty's Praise, set ... by ... Mr. Hendel' was perf. at St James's Palace, London; reported in *The Political State of Great Britain*, i (1711), 227.

Doubtful and spurious cantatas

—	Dalle tenebre orrende (Orfeo ed Euridice)	2 S, bc	*D-MÜs*, *GB-Lbl*. Attrib. J.A. Hasse in other MSS	—	
108	Dolce mio ben	S, bc	*Lcm* 257, ff.28–32. Late insertion into *Lcm* MS, not attrib. Handel	l, 62	
—	Lilla, vedi quel colle	A, bc	*Lbl* Add.14182, ff.78–80	—	
—	Pastorella vaga bella	S, hpd, b	*D-DS*, *LEm*, *DK-Kk*. Attrib. Telemann in *D-DS* and *DK-Kk*; ed. M. Seiffert (Cologne, 1935); see W. Menke: *Das Vokalwerk Georg Philipp Telemanns* (Kassel, 1942), 125, and R. Donington: '*Amore traditore*: a Problem Cantata', *Studies in Eighteenth-Century Music: a Tribute to Karl Geiringer*, ed. H.C.R. Landon and R.E. Chapman (New York and London, 1970), 171–2, 176n	—	
—	Selve caverne e monti	S, bc	*D-MÜs*, *GB-Lbl*. *Lbl* Add.14165, f.83, attrib. D. Scarlatti		
—	Usignuol che tra le fronde	S, bc	*Lbl* Add.14207, ff.180–85		

HMV	First words (title)	Scoring	Remarks	HG	HHA
—	3 English cants.	1: S, T; 2: S, Bar; 3: T, bar; all with 2 vn, bc	*Ob* (score), *US-Wc* (continuo part), *I-Rsc* (parts, lacking vn 1). Dialogue cants. arr. (? by W. Hayes) from items in Ottone, Flavio and Giulio Cesare; duet Gentle Hymen is arr. of Non tardate a festeggiar (Ottone); rest of music identified in Zanetti, G1959		
	1 To lonely shades fair Delia stray'd				
	2 With roving and ranging				
	3 So pleasing the pain is				

Index of cantata titles: Aci, Galatea e Polifemo (dramatic: Sorge il dì); Agrippina condotta a morire (solo … with insts: Dunque sara pur vero); Aminta e Fillide (dramatic: Arresta il passo); Amore uccellatore (solo with bc: Venne voglia ad amore); Apollo e Dafne (dramatic: La terra è liberata); Armida abbandonata (solo … with insts: Dietro l'orme fuggaci); Bianca rosa (solo with bc: Sei pur bella); Cantata spagnuola (solo … with insts: No se emendará jamás); Cantate françoise (see 'Songs and hymns'); Clori, Tirsi e Fileno (dramatic: Cor fedele); Diana cacciatrice (solo … with insts: Alla caccia); Delirio amoroso (solo … with insts: Da quel giorno fatale); Duello amoroso (dramatic: Amarilli vezzosa); Ero e Leandro (unauthentic title) (solo … with insts: Qual ti riveggio); Gelsomino (solo with bc: Son gelsomino); Lucrezia (solo with bc: O numi eterni); Olinto, Il Tebro, Gloria (dramatic: O come chiare e belle); Orfeo ed Euridice (spurious: Dalle tenebre orrende); Partenza di G.B. (solo with bc: Stelle, perfide stelle); Pensieri notturni di Filli (solo with insts: Nel dolce dell'oblio); Solitudine (solo with bc: L'aure grate); Tebro (see Olinto, Il Tebro, Gloria); Venus and Adonis (solo … with insts: Behold where Venus)

DUETS AND TRIOS WITH CONTINUO

references to HG xxxii are to enlarged 2/1880

179	Ahi, nelle sorti umane	2 S	completed 31 Aug 1745	xxxii, 152	
178	A miravi io son intento	S, A	by 1710–11	xxxii, 68	
180	Amor gioje mi porge	2 S	by 1710–11	xxxii, 52	
181	Beato in ver chi può (after Horace: *Beatus ille*)	S, A	completed 31 Oct 1742	xxxii, 138	
181a	Caro autor di mia doglia		*c*1707; text also set by Keiser – see below under 'Spurious'	xxxii, 1	
181b	Caro autor di mia doglia	2 A	*c*1740–43, final movt inc.	xxxii, 10	
184	Che vai pensando	S, B	by 1710–11	xxxii, 45	
185	Conservate, raddoppiate	S, A	by 1710–11	xxxii, 89	
186	Fronda leggiera e mobile	S, A	*c*1744	xxxii, 144	
187	Giù nei tartarei regni	S, B	*c*1707–9	xxxii, 24	
188	Langue, geme, sospira	S, A	*c*1722–3; text in G.D. de Totis: *La caduta del regno dell'Amazzoni* (Rome, 1690)	xxxii, 102	
189	No, di voi non vuo fidarmi	2	completed 3 July 1741	xxxii, 122	
190	No, di voi non vuo fidarmi	S, A	completed 2 Nov 1742	xxxii, 130	
191	Quando in calma ride il mare	S, B	by 1710–11	xxxii, 75	
200	Quel fior che all'alba ride	2 S, B	?*c*1708; also with variant text Quel fior che all'alba nasce and slight musical differences; text also set as solo cant. and duet	xxxii, 166	
192	Quel fior che all'alba ride	2 S	completed 1 July 1741	xxxii, 116	
201[a], 201[b]	Se tu non lasci amore	2 S, B	2 versions; i (201[a]), completed Naples, 12 July 1708, has longer 1st movt; see W.H. Cummings's note in *MA*, iii (1911), 59–60, and Kinsky (1953), 4–6; shorter version probably later	xxxii, 158	
193	Se tu non lasci amore	S, A	*c*1721–4	xxxii, 108 (i)	
194	Sono liete, fortunate	S, A	by 1710–11	xxxii, 31	
196	Tacete, ohimè, tacete	S, B	by 1710–11; text by F. de Lemene (*Poesia Diverse*, Milan, 1692)	xxxii, 81	
197	Tanti strali al sen mi scocchi	S, A	by 1710–11	xxxii, 94	
198	Troppo cruda, troppo fiera	S, A	by 1710–11	xxxii, 36	

HMV	First words (title)	Scoring	Remarks	HG	HHA
199	Va, speme infida	2 S	by 1710–11; MS, ?autograph, sold White's, London, 1 March 1814; see *Notes and Queries*, 1st ser., v (1852), 247	xxxii, 59	
			Spurious		
—	Cara sposa, io ti lascio	2 S	attrib. Handel in *GB-Cfm* 21, f.132*R*, attrib. A. Steffani in *I-Vnm* Cod.It.IV 768, f.27*R*; probably by neither	—	
183	Caro autor di mia doglia	2 S	by R. Keiser, in his Divertimenti serenissimi (Hamburg, 1713) but attrib. Handel in some MSS	xxxii, 18	
—	Dalle tenebre orrende (Orfeo ed Euridice)	2 S	see 'Doubtful and spurious cantatas'		
195	Spero indarno	S, B	attrib. Handel in *GB-Lbl* Add.5322, f.72*v*, doubtful		
	When Phoebus the tops of the hills does adorn	S, A	see 'English songs'		

SONGS AND HYMNS

unless otherwise indicated all for high voice and continuo; none in HG or HHA

Edition: *Songs and Cantatas for Soprano Voice*, ed. D. Burrows (Oxford, 1988) [B]

English songs

published in contemporary songsheets and anthologies; few reliable MS sources known; details of printed sources in Smith, B1960, 160–204

HWV	First words (title)	Text	Remarks
228[1]	As Celia's fatal arrows (The Unhappy Lovers)		probably authentic; ed. in B
	As near Portobello lying (Hosier's Ghost)	R. Glover	spurious; see Come and listen
228[3]	As on a sunshine summer's day	B. Griffin	words added to authentic inst minuet (HWV506); as 'Monsr Denoyer's Minuet' (Air XLIX) in C. Johnson: *The Village Opera*, Feb 1729, but as 'Handell's Minuet' (Air XX) in version of same work entitled *The Chambermaid*, Feb 1730
	Ask not the cause (Charming Chloris)	J. Dryden	words adapted to probably authentic music for another text; see The sun was sunk
228[4]	Bacchus one day gaily striding (Bacchus' Speech in Praise of Wine)	T. Phillips	words added to authentic inst minuet (HWV530); tune is Air XVII in C. Coffey: *The Devil to Pay*, Aug 1731
228[5]	Charming is your shape and air (The Polish Minuet, or Miss Kitty [The Reproof])		authentic; tune is Air V in G. Lillo: *Sylvia*, Nov 1730
	Cloe proves false (The Slighted Swain)	A. Bradley	see Faithless, ungrateful
228[6]	Come and listen (The Sailor's Complaint)		spurious; for origins of tune see W. Chappell: *Old English Popular Music* (London, 1893), ii, 165; music not attrib. Handel until pubd as As near Portobello lying (see above)
228[8]	Faithless, ungrateful (The Forsaken Maid's Complaint)		words added to authentic inst minuet (HWV A 15[7]) derived from No non piangete (Floridante); in anthologies with adjusted vocal line as Cloe proves false (see above); ed. in B
229[9]	From scourging rebellion (A Song on the Victory obtained over the Rebels)	J. Lockman	inst acc. indicated in the chorus
228[10]	Guardian angels now protect me (The Forsaken Nymph [Leander])		probably spurious; not attrib. Handel until 1746 pubn; ed. in B
228[11]	I like the amorous youth that's free	J. Miller: *The Universal Passion*	probably for 1st perf. of Miller's comedy, Drury Lane, 28 Feb 1737; with tr inst; ed. in B

HWV	*First words (title)*	*Text*	*Remarks*
218	Love's but the frailty of the mind	W. Congreve: *The Way of the World*	perf. in revival of Congreve's play, Drury Lane, 17 March 1740; ed. A.H. Mann, *Early English Musical Magazine*, i/6 (June, 1891); ed. in B
228[12]	My fair, ye swains, is gone astray (Phillis)		spurious, by T.A. Arne (Lyric Harmony, ii; London, 1746)
228[13]	Not Cloe that I better am		?authentic
228[14]	Oh! cruel tyrant love (Strephon's Complaint of Love)		probably authentic; tune is Air XXV in J. Ralph: *The Fashionable Lady*, April 1730
	Oh my dearest, my lovely creature		words adapted to probably authentic music for another text; see Di godere ha speranza ('Italian songs')
	On the shore of a low-ebbing sea (The Satyr's Advice to a Stock Jobber)		words adapted to probably authentic music for another text; see Says my uncle
228[16]	Phillis be kind	Parratt	words added to probably authentic inst minuet (HWV545)
228[17]	Phyllis the lovely, turn to your Swain (Phillis Advised)		probably spurious; anonymous in A Pocket Companion (1724), 111; not the same as Phillis the lovely, the charming and fair (to a minuet from the Water Music)
228[15]	Says my uncle, I pray you discover (Molly Mog, or The Fair Maid of the Inn)	[J. Gay] Mist's Weekly Journal (27 Aug 1726)	probably authentic; in anthologies as On the shore of a low-ebbing sea (see above); tune also used for The Muses quite jaded with rhyming (Molly Lepell)
228[18]	Stand round my brave boys (A Song made for the Gentleman Volunteers of the City of London)		perf. Drury Lane, 14 Nov 1745
226	The morning is charming (Hunting Song)	C. Legh	*c*1747; facs. of fair-copy autograph (Adlington Hall, Cheshire) in Streatfeild (1909), 304
228[2]	The sun was sunk beneath the hill (The Poor [Despairing] Shepherd)	J. Gay	probably authentic; in anthologies as Ask not the cause (see above); ed. in B
228[19]	'Twas when the seas were roaring (The Melancholy Nymph [The Faithful Maid])	Gay: *The What d'ye call it* (1715)	probably authentic; ?orig. setting; tune is Air XXVIII in Gay: The Beggar's Opera, Jan 1728; ed. in B
	Venus now leaves her Paphian dwelling		words added to probably authentic inst minuet; without attrib. as one of 3 'Songs … on the Approaching Nuptial of the Prince of Orange', March 1734; music = When I survey
228[20]	When I survey Clarinda's charms (Matchless Clarinda [The Rapture])	'Mr. B'	words added to ?authentic inst minuet (HWV543); attrib. Geminiani as kbd minuet in The Lady's Banquet, ii (May 1733), and as That which her slender waist confined, in Amaryllis, ii (1746); see Venus now leaves
228[21]	When Phoebus the tops of the hills does adorn (A Hunting Song [The Death of the Stag])		?spurious; for S, A
228[22]	Who to win a woman's favour	*Cupid and Psyche, or Columbine Courtezan* (1734)	words added to authentic inst minuet (HWV540[a], related to minuet in Almira)
—	Why will Florella when I gaze (Florella)	anon. in R. Steele: *Poetical Miscellanies* (London, 1714), 211	?authentic; similar setting, in Amaryllis, ii (1746), attrib. W. Turner
228[23]	Ye winds to whom Collin complains (An Answer to Collin's Complaint)		probably authentic; ed. in B
228[24]	Yes, I'm in love (The 'Je ne sçai quoi')	W. Whitehead	?authentic; *c*1746; with tr inst

Many other Eng. songs using pre-existing music by Handel pubd in 18th century; extensive cross-index in Smith, B1960, 205ff, which should incl.: Let's be merry and banish thinking (Poro); Love's a dear deceitful jewel (Water Music, minuet); Love thou great ruler (Siroe); The birds no more shall sing (Acis and Galatea); Wine's a mistress gay and easy (Ottone).

English hymns

HWV	*First words (title)*	*Remarks*
285	O love divine, how sweet thou art (Desiring to Love)	for S, bc; words C. Wesley; tunes known respectively as Fitzwilliam, Gopsall and Cannons; all ed. S. Wesley (London, 1826); ed. D. Burrows, *The Complete Hymns and Chorales* (London, 1988)
286	Rejoice, the Lord is King (On the Resurrection)	
284	Sinners obey the Gospel word (The Invitation)	

Italian songs

for Italian arias intended for inclusion in operas, see above under OPERAS

HWV	*First words*	*Voice*	*Remarks*
214	Dell'onda in stabile	A	with tr inst; *c*1748–9
228[7]	Di godere ha speranza il mio core	high	?authentic; songsheet (*c*1719) with alternative Eng. words (see Oh, my dearest, my lovely creature in 'English songs'); also in The Monthly Mask of Vocal Music (Dec 1719)
—	È troppo bella, troppo amorosa	A	from Ho fuggito amore, see 'Solo cantatas with continuo'
216	Impari del mio core	S	*c*1748–9
219	Non so se avrai mai bene	S	*c*1710–18
220	Per dar pace al mio tormento (frag.)	S	*c*1748–9
221	Quant'invidio tua fortuna	S	*c*1748–9

For Italian arias intended for inclusion in operas see 'Stage-operas'

French songs

155	7 items:	S	copyist's bill for 'una cantata francese', 22 Sept 1707; autograph indicates the last 6 items grouped as a 'Cantate françoise'; ed. in Raugel, G1959; ed. P. Young (Kassel, 1972)
	Sans y penser, chanson		
	S'il ne fallait [recit]		
	Petite fleur brunette, air		
	Vous, qui m'aviez procuré [recit]		
	Nos plaisirs seront peu durables [air]		
	Vous ne sauriez flatter [recit]		
	Non, je ne puis plus souffrir, air		
—	2 songs:	S	Geneva, Bibliotheca Bodmeriana (autograph)
	Sans y penser, chanson		
	Quand on suit l'amoureuse loi, chanson		ed. in B
	Lorsque deux coeurs d'un tendre feu	[S]	listed in Smith, B1960, 181, as by Handel; melody resembles Air and Variations from kbd suite in E (see 'Keyboard', 148); probably spurious
	Par les charmes d'un doux mensonge	[S]	'Air d'Hindil' in Ballard: Les parodies nouvelles et les vaudevilles inconnus, vii (Paris, 1737), 77, spurious

German songs

	9 arias (B.H. Brockes):	S	with [vn], bc; 1724–7; *GB-Lbl**; texts from *Irdisches Vergnügen in Gott*, i (Hamburg, 1721 and 2/1724); ed. H. Roth (Munich, 1921) and W. Siegmund-Schultze (Leipzig, 1981)
202	Künft'ger Zeiten eitler Kummer		
203	Das zitternde Glänzen der spielenden Wellen		
204	Süsser Blumen Ambraflocken		
205	Süsse Stille, sanfter Quelle		
206	Singe, Seele, Gott zum Preise		
207	Meine Seele hört im Sehen		
208	Die ihr aus dunklen Grüften		
209	In der angenehmen Büschen		
210	Flammende Rose, Zierde der Erden		
	Der Mund spricht zwar gezwungen Nein (Air en langue allemande)	S	version of aria from Almira with same text; ed. in B
	Dank sei dir, Herr	unspecified	spurious; pubd (London, 1906) as from unspecified cantata; ? intended as insertion in Ger. version of Israel in Egypt; ? by Siegfried Ochs

Spanish songs

	Dícente mis ojos (Air en langue espagnole)	S	version of last aria in cantata No se emendará jamás (see 'Solo cantatas with instruments'); ed. in B

ORCHESTRAL

Orchestral concertos

scoring given as 'concertino; ripieno' where appropriate

[6] Concerti grossi, op.3 (London, 1734; rev. 2/*c*1734; 3/1741) [compiled from existing material composed 1712–33; no known autographs of movts not otherwise identifiable]

Twelve Grand Concertos in 7 Parts, op.6 (London, 1740)

HWV	Op.	Key	Scoring	Remarks	HG	HHA
312	3 no.1	B♭	2 rec, 2 ob, 2 bn, vn; 2 vn, 2 va, vc, bc		xxi, 3	iv/11, 3
313	3 no.2	B♭	2 ob, 2 vn, 2 vc; 2 vn, va, 2 vc, bc	MSS of Brockes Passion begin with 1 or 2 movts	xxi, 15	iv/11, 25
314	3 no.3	G	fl/ob, 2 vn; str, bc	movts from anthem My song shall be alway, 'Chandos' Te Deum, kbd fugue, G (see 'Keyboard', 231)	xxi, 27	iv/11, 49
315	3 no.4	F	2 ob, bn, str, bc	in some MSS as ov. to Queen Anne Birthday Ode; movt 1 as 'Second overture in Amadis', in 6 Overtures fitted to the Harpsichord, iii (London, 1728) and probably incl. in Amadigi, 20 June 1716; 1st edn of op.3 has different conc. here, see 'Spurious orchestral'	xxi, 36	iv/11, 65
316	3 no.5	d	2 ob, str, bc	movts from Chandos anthems In the Lord put I my trust and As pants the hart	xxi, 45	iv/11, 79
317	3 no.6	D/d	org/hpd, 2 ob, bn; str, bc	movt 1 used in Ottone, pr. in Otho an Opera (London, 1723); movt 2: copy *Lbl* R.M. 18.c.6, ff.5–8 (printed version has spurious extra bar)	xxi, 54	iv/11, 93
319	6 no.1	G	2 vn, vc; str, bc	29 Sept 1739; 2 ob added later	xxx, 1	iv/14, 3
320	6 no.2	F	2 vn, vc; str, bc	4 Oct 1739; 2 ob added later	xxx, 16	iv/14, 29
321	6 no.3	e	2 vn, vc; str, bc	6 Oct 1739	xxx, 31	iv/14, 55
322	6 no.4	a	2 vn, vc; str, bc	8 Oct 1739	xxx, 46	iv/14, 73
323	6 no.5	D	2 vn, vc; str, bc	10 Oct 1739; 2 ob added later; arr. from ov. to Ode for St Cecilia's Day	xxx, 60	iv/14, 91
324	6 no.6	g	2 vn, vc; str, bc	15 Oct 1739; 2 ob added later	xxx, 77	iv/14, 119
325	6 no.7	B♭	2 vn, vc; str, bc	12 Oct 1739	xxx, 95	iv/14, 153
326	6 no.8	c	2 vn, vc; str, bc	18 Oct 1739	xxx, 107	iv/14, 169
327	6 no.9	F	2 vn, vc; str, bc	[26] Oct 1739; movts arr. from org conc., F, 2nd Set no.1, and ov. to Imeneo	xxx, 118	iv/14, 185
328	6 no.10	d	2 vn, vc; str, bc	22 Oct 1739	xxx, 133	iv/14, 205
329	6 no.11	A	2 vn, vc; str, bc	30 Oct 1739; arr. from org conc., A, 2nd Set no.2	xxx, 148	iv/14, 225
330	6 no.12	b	2 vn, vc; str, bc	20 Oct 1739	xxx, 168	iv/14, 251
318	—	C	2 vn, vc; 2 ob, str, bc	25 Jan 1736, perf. with Alexander's Feast, 19 Feb 1736; pubd in Select Harmony, iv (London, 1740)	xxi, 63	iv/15, 51
288	—	B♭	vn; 2 ob, str, bc	*c*1707, entitled 'Sonata a 5'	xxi, 108	iv/12, 29
301	—	B♭	ob; str, bc	?early work; pubd in Select Harmony, iv (London, 1740); known as oboe conc. no.1	xxi, 85	iv/12, 17
302	—	B♭	ob; str, bc	pubd in Select Harmony, iv (London, 1740); Chandos anthem ovs. (O come let us sing, I will magnify) combined and transposed; known as oboe conc. no.2	xxi, 91	iv/12, 47
303	—	g	ob; str, bc	?171–12; *D-ROu* (see Poppe, H1993); ed. (Leipzig, 1863) from unknown source; known as oboe conc. no.3	xxi, 100	iv/12, 3
335[b]	—	F	2 ob, 4 hn, bn, str, bc with org	*c*1746, version of ov. to Fireworks Music	xlvii, 72	iv/16, 77
335[a]	—	D	2 ob, bn, 4 hn, 2 tpt, timp, str, bc with org	*c*1746, version of ov. to Fireworks Music	xlvii, 80	iv/16, 37

Organ, harp and harpsichord concertos

scoring given as 'solo instruments; ripieno'; parenthesized numbers in Op. column refer to G.F. Händel: Orgel Konzerte, ed. M. Seiffert (Leipzig, 1921)

Six Concertos, op.4 (London, 1738)
A Second Set of Six Concertos (London, 1740) [pubd in kbd transcrs. only; 4 are transcrs. of orch concs. op.6 nos.1, 5, 6 and 10]
A Third Set of Six Concertos, op.7 (London, 1761)

HWV	Op.	Key	Scoring	Remarks	HG	HHA
289	4 no.1 (1)	g/G	org; 2 ob, str, bc	1st perf. with Alexander's Feast, 19 Feb 1736	xxviii, 3	iv/2, 2
290	4 no.2 (2)	B♭	org; 2 ob, str, bc	? 1st perf. with Esther, 5 March 1735	xxviii, 22	iv/2, 36
291	4 no.3 (3)	g	org; vn, vc; 2 ob, str, bc	? 1st perf. with Esther, 5 March 1735; also with different finale without org, see HHA iv/2, 116; also with altered solo part	xxviii, 33	iv/2, 54

HWV	Op.	Key	Scoring	Remarks	HG	HHA
292	4 no.4 (4)	F	org; 2 ob, 2 vn, bc	orig. with Alleluia chorus, completed 25 March 1735; perf. with Athalia, 1 April 1735; chorus ed. in HG, xx, 164	xxviii, 43	iv/2, 72
293	4 no.5 (5)	F	org; 2 ob, str, bc	arr. from rec sonata op.1 no.11; ? perf. with Deborah, 26 March 1735	xxviii, 58	iv/2, 94
294	4 no.6 (6)	B♭	hp; 2 rec, 2 vn, bc	perf. in Alexander's Feast, 19 Feb 1736; pubd as org conc.	xxviii, 63	iv/2, 104
295	—(13)	F	org; 2 ob, str, bc	2nd Set no.1; 1st perf. with Israel in Egypt, 4 April 1739; later autograph revs. by Handel; incl. in Two Organ Concertos (London, *c*1761); 'The Cuckoo and the Nightingale'	xlviii, 3	iv/8, 3
296[a]	—(14)	A	org; 2 ob, str, bc	2nd Set no.2; ? 1st perf. with Alexander's Feast, 20 March 1739; see orch conc. op.6 no.11; incl. in Two Organ Concertos (London, *c*1761)	xlviii, 14	iv/8, 35
306	7 no.1 (7)	B♭	org; 2 ob, 2 bn, str, bc	17 Feb 1740; perf. with L'Allegro, 27 Feb 1740; MSS incl. fugue from orch conc. op.6 no.11	xxviii, 73	iv/8, 73
307	7 no.2 (8)	A	org; 2 ob, 3 vn, va, bc	5 Feb 1743; perf. with Samson, 18 Feb 1743	xxviii, 90	iv/8, 115
308	7 no.3 (9)	B♭	org; 2 ob, 3 vn, va, bc	4 Jan 1751; perf. with Alexander's Feast and The Choice of Hercules, 1 March 1751; 2 versions of movts 1 and 3; 'Hallelujah'	xxviii, 102	iv/8, 141
309	7 no.4 (10)	d	org; 2 ob, 2 bn, str, bc	movt 3 not in MSS; possibly compiled after Handel's death from HWV303 and other frags.	xxviii, 115	iv/8, 189
310	7 no.5 (11)	g	org; 2 ob, 3 vn, va, bc	31 Jan 1750; finale, not in autograph, ? spurious arr. from op.4 no.3	xxviii, 126	iv/8, 217
311	7 no.6 (12)	B♭	org; 2 ob, 3 vn, va, bc	perf. 1749; orig. as orch suite without org, not completed as such	xxviii, 135	iv/8, 241
304	—(15)	d	org; 3 vn, va, bc	*c*1746; ed. S. Arnold: *The Works of Handel* (London, 1797)	xlviii, 57	iv/12, 69
305[a]	—(16)	F	org: ?2 ob, str, bc	*c*1748; arr. of Concerto a due cori no.3; HG follows spurious version in Arnold's edn; see also 'Keyboard', 188	xlviii, 68	
296[b]	—	A	org; str, bc	pasticcio conc.; movts from 2nd Set no.2, op.4 no.6, op.7 no.2	—	
303	—	d	org; 2 ob, 2 bn, va, 2 vc, db, org	?*c*1738; movt used for op.7 no.4	xlviii, 51	iv/12, 87
343[b]	—	G	hpd; 2 ob, str, bc	*c*1739; final ritornello and orch bass added to kbd chaconne (see 'Keyboard', 229); ed. T. Best in *Chaconne in G for Keyboard* (London, 1979)	—	iv/19, 28

Concerti a due cori

HG refers to 2/1894; each includes 2 wind choirs

HWV	Op.	Key	Scoring	Remarks	HG	HHA
332	1	B♭	2 ob, bn; 2 ob, bn; str, bc	*c*1747, ? perf. with Joshua, 9 March 1748; movts arr. from Alexander Balus, Messiah, Belshazzar, Ottone, Semele and Lotario	xlvii, 130	iv/12, 97, and iv/16, 3
333	2	F	2 ob, 2 hn, bn; 2 ob, 2 hn, bn; str, bc	*c*1747, ? perf. with Alexander Balus, 23 March 1748; movts arr. from Esther, Messiah and Occasional Oratorio	xlvii, 159	iv/16, 89
334	3	F	2 ob, 2 hn, bn; 2 ob, 2 hn, bn; str, bc	*c*1747, ? perf. with Judas Maccabaeus, 1 April 1747; movt arr. from Partenope; later arr. as org conc., F, *c*1748; see also 'Keyboard', 188	xlvii, 203	iv/16, 175

Suites and overtures

printed works published in London

HWV	Title, key	Scoring	Remarks	HG	HHA
336	Overture, B♭	2 ob, str, bc	?1707; in Overtures, 11th Collection (1758)	xlviii, 108	iv/15, 3
339	Sinfonia, B♭	2 vn, bc	?*c*1704–6; perhaps intended for solo str	—	iv/15, 13 (as HWV338)
302[b]	Suite des pièces, F	2 ob, 2 hn, 2 vn, va ad lib, bc	*c*1737–8; only movt 1 extant, related to ov. to Chandos anthem, O come let us sing	xxi, 98	iv/12, 63
342	[Suite], F	2 ob, 2 hn, str, bc	*c*1722–3; 2 movts, related to Water Music; probaby all or part of 'New Concerto for French Horns' perf. London, Drury Lane, 20 March 1723	xlvii, 2	iv/13, 97

HWV	*Title, key*	*Scoring*	*Remarks*	*HG*	*HHA*
348–350	Water Music:		presumably all or part perf. during royal procession on River Thames, 17 July 1717; 2 minuets in A General Collection of Minuets (1729); 9 nos. pubd (by 1734); complete suites arr. hpd (1743); in score in Arnold edn, xxiii–xxiv (1788); orig. order of movts probably as in Arnold and HG, confirmed by MS kbd versions, *c*1721–3	xlvii, 18	iv/13, 3
	Suite, F	2 ob, bn, 2 hn, str, bc			
	Suite, D	2 ob, bn, 2 tpt, 2 hn, str, bc			
	Suite, G	rec, fl, str, bc			
337 (–338)	Overture, D:		*c*1722–3; movt 1 probably separate frag.; movts 2–3 ?intended to follow conc. movt used in Ottone (1723), i.e. 1st movt of orch conc. op.3 no.6	—	iv/15, 43
	(i) —	2 ob, bn, 3 vn, va, bc			
	(ii) Adagio	fl, vn, str, bc			
	(iii) Allegro	2 ob, str, bc			
341	Water Piece, D	tpt, str, bc	(1733); authenticity uncertain; movts arr. from Water Music and Partenope	—	iv/13, 106
342	Overture, F	2 ob, 2 hn, str, bc	*c*1734; movts used in ovs. to Parnasso in festa and Il pastor fido (1734)	xlviii, 141; lxxxiv, 70	
347	Sinfonia, B♭	ob, 3 vn, va, bc	*c*1745, inc.; used for org conc. op.7 no.6 and introduction to Joshua	—	iv/19, 31
404	Sonata [Concerto], g	ob, 2 vn, bc	*c*1717; last movt version of kbd fugue (see 'Keyboard', 194)	—	iv/15, 29
351	Music for the Royal Fireworks, D	3 [24] ob, 2 [12] bn, 3 [9] tpt, 3 [9] hn, [3] timp [str, bc]	perf. 27 April 1749 for Peace of Aix-la-Chapelle (1749); movt 1 orig. for doubled wind only, str added in autograph and pubd parts; other movts originally for wind and str but str cancelled in autograph	xlvii, 100	iv/13, 61

Other orchestral

in GB-Lbl unless otherwise stated

HWV	*Title, key(s)*	*Scoring*	*Remarks*	*HG*	*HHA*
	Marches		see 'Music for wind ensembles'		
532–543, 15[1-37]	Minuets	tr inst, bc	24 minuets out of 60 in A General Collection of Minuets made for the Balls at Court (London, 1729) appear not to derive from other works; others in MS sources	ii, 143 (1); xlviii, 140 (1)	iv/19, 167
421	Minuet, D	tr inst, bc	'for his Majesty's Birth Day', in Select Minuets, ii (London, 1745), 17, and Handel's Favourite Minuets (London, 1762), 62	—	iv/19, 179
420	Minuet, D	tr inst, bc	'for the Prince of Wales's Birth Day', in Select Minuets, ii (London, 1745), 35	—	iv/19, 178
413	Gigue, B♭	str, bc		—	iv/19, 24
352, 353	Coro and [Bourrée], B♭ Allemande, g; Rigadon, d; Allemande, G; Bourrée, g; [Minuet], g; Allemande, G	2 ob, bn, str, bc	? dances from Daphne; rigadon and 2nd bourrée, 2 ob, bn, in *Rigaudon, Bourrée and March*, ed. K. Haas (London, 1958)	—	iv/19, 3
354	Minuet and Coro, B♭; Sarabande, F; Gavotte, g	str, bc	? dances from Florindo; kbd version of minuet, sarabande and gavotte, ed. in *Pieces for the Harpsichord* (London, 1928), nos.72, 23–4	—	iv/19, 12
344[1-0]	Chorus and menuet, D	str, bc	?from Florindo	—	iv/19, 17
340	Allegro, G	2 vn, bc		xlviii, 140	iv/19, 22
355	Aria [Hornpipe], c	str, bc	kbd version (from *GB-Lbl* R.M. 18.b.8, f.70*v*), ed. in *Pieces for the Harpsichord* (London, 1928), no.52	—	iv/19, 19
356	Hornpipe, D	vn, va, bc	for Vauxhall concert, 1740	xlviii, 144	iv/19, 29

HWV	Title, key(s)	Scoring	Remarks	HG	HHA
—	Hornpipe, G	unspecified	*Lbl* Add.29371, f.76*v*; tune entitled 'Hendal's Hornpipe' = Air VI in Act 3 of C. Coffey: *The Female Parson*, April 1730; also in J. Rutherford: Compleat Collection of 200 … Country Dances, i (London, *c*1756), 35, and elsewhere; authenticity doubtful	—	
—	Rigaudons, F and G	tr inst	in A Collection of the Newest Minuets Rigadons and French Dances (London, 1720) as part of a group of 6 minuets and 2 rigaudons attrib. to Handel	—	

Spurious orchestral

scoring given as 'solo; ripieno' where appropriate

HWV	Title, key	Scoring	Remarks	HHA
—	Forest Music, D		see 'Doubtful sonatas'	
—	Concerto, F	vn; 2 ob, str, bc	in 1st edn of op.3 as no.4, replaced in later edns; repubd anon. in Select Harmony, iii (London, 1735); ed. in HHA iv/11, 105	
—	Concerto, b	va; 2 fl, 2 vn, 2 va, vc, db	'realised and orchestrated' and ?written by H. Casadesus (Paris, 1925)	
—	Concerto, E♭	ob; str, bc	*S-Uu*; ed. F. Zobeley (Brunswick, 1935); by R. Woodcock	
—	Concerto, D	2 vn; 2 hn, 2 vn, bc	*D-RH* 616; ed. M. Seiffert (Leipzig, 1939); ed. in HHA iv/12, 131	
—	Concerto, g	rec, 2 ob, bn, str, bc	*PA* Fü 2741*a*; ed. J.P. Hinnenthal (Bielefeld, 1952)	
—	Concerto, D	fl, str, bc	*DS*; ed. A. Hoffmann (Wolfenbüttel, 1954); spurious arr. of 4 arias from Flavio	
—	Suite, D	tpt, 2 ob, 2 bn, str, bc	*PA* Fü 17 (unattrib.); ed. J.P. Hinnenthal (Bielefeld, 1955), attrib. Handel	

MUSIC FOR WIND ENSEMBLES

mostly for military wind ensembles; not in HG unless otherwise stated

A General Collection of Minuets … to which are added 12 Celebrated Marches, tr inst, b (London, 1729) [GCM, item no.]
Warlike Musick, tr inst, b (London, 1758) [WM, vol., p. no.]
30 Favourite Marches which are now in Vogue, tr inst (London, *c*1760) [TFM, p. no.]

346	March, F	2 ob, 2 hn, bn	GCM, 3, and WM, ii, 26, both in G; TFM, 13 as 'March in Ptolemy'; incl. in Tolomeo ov. in 6 Overtures … in 8 Parts, vi (London, *c*1740); ed. in HG xlviii, 143	iv/19, 54
419^{2}	March, G	unspecified	GCM, 5; Ladys Banquet, ii (London, 1733), 21; WM, ii, 28; TFM, 15 as Ld. Loudon's March	iv/19, 162
419^{3}	March, G	unspecified	GCM, 6; Ladys Banquet, ii (London, 1733), 20; WM, ii, 28; TFM, 18 as Admiral Boscowin's March	iv/19, 163
419^{4}	March, F	unspecified	GCM, 9; WM, ii, 33	iv/19, 164
419^{5}	March, C	unspecified	GCM, 11; WM, ii, 36	iv/19, 164
345	March, D	tpt, 2 ob, bn	WM, iv, 71 (in G); in Trio Sonata, op.5 no.2; ed. in HG xlviii, 142	iv/19, 26
422	Minuet, G	2 ob, 2 hn, bn	*c*1745, version in Fireworks Music	iv/19, 58
423	Minuet, G	2 ob, 2 hn, bn	*c*1745	iv/19, 59
$63/32^{a}$, 32^{b}	Minuet, G	2 ob, 2 hn, bn	*c*1745, also in F; version in Judas Maccabaeus	iv/16, 262
416	March, D	tpt, 2 ob, bn	*c*1746, WM, iv, 74 as Dragoon's March	iv/19, 56
$417^{a,b}$	March, D	2 ?ob, 2 ?hn, bn	*c*1746, WM, iv, 73; related to chorus in Alexander Balus; only hn 2 part survives of fully scored version	iv/19, 166
415	March for the Fife, D	[fife], b	*c*1747, version of chorus from Joshua	iv/19, 60
414	March for the Fife, C	[fife], b	*c*1747, version of introduction to Joshua	iv/19, 60
—	March, C	3 tbn, timp	*c*1741, version of Dead March in *Samson*: see Burrows, H1990	—
	Music for the Royal Fireworks		see 'Suites and overtures'	
410, 411	2 Arias, F	2 ob, 2 hn, bn	no.1 is arr. of Benchè tuoni (Teseo); ed. K. Haas (London, 1958)	iv/19, 45
	Rigaudon, d, and Bourrée, g	2 ob, bn	ed. K. Haas (London, 1958); fom HWV352, 353; see 'Other orchestral'	
418	March, G	2 ob, bn	ed. K. Haas (London, 1958) [with above]	iv/19, 57
424	Ouverture [Suite], D	2 cl, hn	*c*1742; ed. J.M. Coopersmith and J. LaRue (New York, 1950); ed. K. Haas (London, 1952)	iv/15, 85
419^{6}	March, C	unspecified	?authentic; WM, iv, 77, and TFM, 9, both as Handel's March	iv/19, 165
—	March, D	[2 ob, bn]	2 versions in WM, ii, 29 and iv, 76, both as Grenadier's March; 2nd version in trio sonata, op.5 no.2	
—	Duo, F	2 [rec]	ed. T. Dart (London, 1948); see Trio sonatas HWV405	

SONATAS

[12] Sonates, tr inst, bc [op.1] (? London, Walsh, *c*1730), rev. as [12] Solos [op.1] (London, *c*1732) [*c*1730 edn pubd under false imprint of Roger, Amsterdam]
VI sonates, 2 tr insts, bc, op.2 (? London, Walsh, *c*1730), rev. as VI sonates, op.2 (London, *c*1732–3) [*c*1730 edn pubd under false imprint of Roger, Amsterdam]
Seven Sonatas or Trios, 2 vn/fl, bc, op.5 (London, 1739) [incl. reuse of existing music]

Trio sonatas

HWV	*Op.*	*Key*	*Scoring*	*Remarks*	*HG*	*HHA*
386[b]	2 no.1	b	fl/vn, vn, bc	HG, op.2 no.1*b*; most MSS have transposed version in c, not indentical with ?orig. version in c (see HWV386[a] below)	xxvii, 92	iv/10/1/, 3
387	2 no.2	g	2 vn, bc	in *GB-Mp* copy: 'Compos'd at the Age of 14'	xxvii, 105	iv/10/1, 15
388	2 no.3	B♭	2 vn, bc	HG, op.2 no.4; related to ov. to Esther and org conc. op.4 no.2	xxvii, 115	iv/10/1, 23
389	2 no.4	F	fl/rec/vn, vn, bc	HG, op.2 no.5; related to ovs. to Chandos anthems O sing unto the Lord, O come let us sing, and ov. to Parnasso in festa	xxvii, 122	iv/10/1, 35
390[a]	2 no.5	g	2 vn, bc	HG, op.2 no.6; related to org conc. op.4 no.3; arr. with org continuo (HWV 390[b]; HG xlviii, 118) unlikely to be Handel's	xxvii, 128	iv/10/1, 45
391	2 no.6	g	2 vn, bc	HG, op.2 no.7	xxvii, 136	iv/10/1, 61
396	5 no.1	A	2 vn, bc	movts from ov. to Chandos anthem I will magnify and Arianna ballets, with 2 new movts	xxvii, 156	iv/10/2, 3
397	5 no.2	D	2 vn, bc	movts from ov. to Chandos anthem O be joyful and Ariodante ballets; for movts 6–7 see Marches in 'Music for wind ensembles'	xxvii, 156	iv/10/2, 11
398	5 no.3	e	2 vn, bc	movts from ov. to Chandos anthem As pants the hart, Terpsicore/Il pastor fido and Ariodante ballets, and Ezio, with new movt	xxvii, 166	iv/10/2, 19
399	5 no.4	G	2 vn, bc	movts from ovs. to Athalia and Parnasso in festa, Il pastor fido, 1734, and Alcina ballets	xxvii, 172	iv/10/2, 29
400	5 no.5	g	2 vn, bc	movts from Terpsicore, and new movts arr. from Tamerlano, Athalia and 2 kbd fugues (see 'Keyboard', 83, 163); movt 6 ? not new	xxvii, 182	iv/10/2, 49
401	5 no.6	F	2 vn, bc	2 movts based on no.15; pubd version has orig. finale replaced by minuet	xxvii, 188	iv/10/2, 63
402	5 no.7	B♭	2 vn, bc	movts from ovs. to Chandos anthems Let God arise and O sing unto the Lord, Oreste ballets and Terpsicore	xxvii, 195	iv/10/2, 75
386[a]	—	c	rec/fl, vn, bc	HG, op.2 no.1*a*; ?orig. version of op.2 no.1	xxvii, 99	iv/10/1, 113
392	—	F	2 vn, bc	*c*1707–9; HG, op.2 no.3; *D-Dl*; see op.5 no.6	xxvii, 109	iv/10/1, 73
393	—	g	2 vn, bc	HG, op.2 no.8; *Dl*; authenticity uncertain	xxvii, 142	iv/10/1, 85
394	—	E	2 vn, bc	HG, op.2 no.9; *Dl*; authenticity doubtful	xxvii, 148	iv/10/1, 99
395	—	e	2 fl, bc	ed. F. Nagel (Mainz, 1971); authenticity uncertain	—	iv/19, 68
405	—	F	2 rec, bc	movts 2 and 3 ed. T. Dart as *Grave and Allegro* (London, 1951); full version in *US-Wc* M350. M3 Case, ed. C. Hogwood (London, 1981); upper parts of movt 1 identical with Duo in F (see 'Music for wind ensembles')	—	iv/19, 62
403	—	C	2 vn, bc	version of ov. to Saul, ?sketch for ov. not independent work	—	iv/19, 82
339	—	B♭	2 vn, bc	see 'Suites and overtures', HWV339	—	iv/19, 82

Solo sonatas with continuo

HWV	*Key*	*Solo inst*	*Remarks*	*HG*	*HHA*
362	a	rec	op.1 no.4	xxvii, 15	iv/3, 21
377	B♭	rec	ed. T. Dart, *Fitzwilliam Sonatas* (London, 1948), no.1	—	iv/18, 15
365	C	rec	op.1 no.7; movt 3 = version of HWV363[a], movt 3	xxvii, 25	iv/3, 33
367[a]	d	rec	pubd in b for fl as op.1 no.9 (HWV367[b]), HG xxvii, 32, HHA iv/3, 42	—	iv/18, 19, 45
369	F	rec	op.1 no.11; see org conc. HWV293	xxvii, 40	iv/3, 52
360	g	rec	op.1 no.2; movts 2 and 4 also in no.7	xxvii, 9	iv/3, 16
378	D	fl	attrib. 'Sr Weisse (?S.J. Weiss) but probably Handel's, *c*1707; see Lasocki and Best, H1981	—	iv/18, 41
379	e	fl	ed. in HG as op.1 no.1*a*; movts adapted from HWV359[a], 378, 360	xxvii, 2	iv/3, 2
357	B♭	ob	ed. A.H. Mann (London, *c*1892), for fl; ed. T. Dart (London, 1948), for ob	—	iv/18, 29

HWV	Key	Solo inst	Remarks	HG	HHA
366	c	ob	op.1 no.8	xxvii, 29	iv/18, 32
363[a]	F	ob	autograph frag. of movt 3, *GB-Cfm*; pubd for fl, in G, as op.1 no.5 (HWV363[b]), HG xxvii, 19, HHA iv/3, 28	—	iv/18, 36
361	A	vn	op.1 no.3	xxvii, 12	iv/4, 2
371	D	vn	*c*1750; in HG as op.1 no.13	xxvii, 47	iv/4, 28
359[a]	d	vn	pubd for fl, in e, as op.1 no.1, HG xxvii, 6, HHA iv/3, 10	—	iv/18, 10
358	G	vn	ed. K. Hofmann (Neuhausen-Stuttgart, 1974), for rec	—	iv/18, 3
364[a]	g	vn	pubd for ob as op.1 no.6	xxvii, 22	iv/18, 6
364[b]	g	va da gamba	adaptation of HWV364[a], authorized by autograph; ed. T. Dart (London, 1950)	—	
406	A	vn	?sketch for orch movt; ed. R. Howat, with no.4, as *Fantasia and Sonata* (London, 1976)	—	iv/19, 96
412	a	[vn]	frag., 1 movt	—	iv/19, 67
408	c	[vn]	frag., 1 movt; related to 4th movt of HWV362 and 4th movt of Trio sonata HWV387	—	iv/19, 80

Unaccompanied instrumental solos

HWV	Key	Solo inst	Remarks	HG	HHA
407			Allegro, G (autograph, *Cfm* 262, 55, dated in pencil 1738), ?intended as prelude for unacc. vn	—	iv/19, 82

Doubtful and spurious sonatas

HWV	No.	Key	Scoring	Remarks	HG	HHA
380	1	B♭	ob, vn, hpd	no.1 of 6 sonatas, *c*1696, cited as Handel's earliest music; attrib. doubtful	xxvii, 58	iv/9, 3
381	2	d	ob, vn, hpd	no.2 of 6 sonatas, as no.1	xxvii, 63	iv/9, 13
382	3	E♭	ob, vn, hpd	no.3 of 6 sonatas, as no.1	xxvii, 68	iv/9, 23
383	4	F	ob, vn, hpd	no.4 of 6 sonatas, as no.1	xxvii, 74	iv/9, 35
384	5	G	ob, vn, hpd	no.5 of 6 sonatas, as no.1	xxvii, 80	iv/9, 45
387	6	D	ob, vn, hpd	no.6 of 6 sonatas, as no.1	xxvii, 84	iv/9, 53
	7	g	2 fl, hpd	*Lcm* 260; no.1 of 3 sonatas added to MS following 4 genuine sonatas; ed. J.A. Parkinson, attrib. Handel (London, 1969); spurious	—	
	8	D	2 fl, hpd	no.2 of 3 sonatas, as no.7	—	
	9	e	2 fl, hpd	no.3 of 3 sonatas, as no.7; in J.J. Quantz: 6 sonatas, op.3 (London, 1733)	—	
	10	d	fl, vn, vc, hpd	attrib. Handel, *D-WD*, ed. F. Zobeley as Concerto a 4 (Mainz, 1935); attrib. Telemann, *Dl*, *DS*; spurious	—	
	11	D	2 vn, vc, hpd	as no.10	—	
	12	g	vn, va da gamba, bc	*DK-Kk*; ed. M. Seiffert (Leipzig, 1934); spurious	—	
	13	F	ob, bn, bc	*D-PA*; ed. M. Seiffert (Leipzig, 1938); spurious	—	
	14	B♭	ob, vn, bc	*PA*; ed. W. Hinnenthal (Kassel, 1949); spurious	—	
	15	g	ob, vn, bc	*F-AG*; ed. W. Kolneder (Mainz, 1965); spurious	—	
372	16	A	vn, bc	op.1 no.10, doubtful; in HG as op.1 no.14	xxvii, 51	iv/4, 46
373	17	E	vn, bc	op.1 no.12, doubtful; in HG as op.1 no.15	xxvii, 54	iv/4, 55
368	18	g	vn, bc	rev. op.1 no.10, doubtful	xxvii, 37	iv/4, 28
370	19	F	vn, bc	rev. op.1 no.12, doubtful	xxvii, 42	iv/4, 40
374	20	a	fl, bc	doubtful; no.1 of Six Solos, Four for a German Flute … Compos'd by Mr Handel, Sigr Geminiani, Sigr Somis, Sigr Brivio (London, 1730)	xlviii, 130	iv/3, 57
375	21	e	fl, bc	doubtful; no.2 of Six Solos, Four for a German Flute (London, 1730); movts 1–2 from Solo sonatas HWV366; movt 4 = kbd minuet, g, see 'Keyboard', 242	xlviii, 134	iv/3, 63
376	22	b	fl, bc	doubtful; no.3 of Six Solos, Four for a German Flute (London, 1730)	xlviii, 137	iv/3, 68
	23	C	va da gamba, hpd	*D-DS*, spurious; ? by J.M. Leffloth (1705–31), see A. Einstein, *SIMG*, iv (1902–3), 170–72	xlviii, 112	
	24	G	vn, bc	*LEm*, spurious; ed. M. Seiffert (Leipzig, 1924)	—	
	25	D	fl, bc	*PA*, spurious; no.5 of J.J. Quantz: Solos for a German Flute [op.1] (London, 1730); misattrib. Handel in *PA*, ed. W. Hinnenthal (Kassel, 1949, 2/1960 with correct attrib.)	—	
	26	g	2 vn, bc	*GB-Mp* ('not Handel's'); ed. S. Flesch (Kassel, 1976)	—	
	27	G	fl, bc	*B-Bc* Litt. XY. 15, 115 'Sonata xxvii', spurious; ed. R. Kubik (Kassel, 1980); see Lasocki and Best, H1981	—	

HWV	No.	Key	Scoring	Remarks	HG	HHA
	Forest music	D	vn, bc	ed. W. Ware (Dublin, *c*1803); all 3 movts arr. from anon. hn duets in Forrest Harmony, ii (1733); spurious	—	

KEYBOARD

all probably for harpsichord and written before 1720, unless otherwise stated; full source information in HHA, iv/7 (forthcoming); numbers in left-hand column are for ease of cross-referencing contemporary printed sources and MSS, many of which have variant orderings

Editions: A Third Set of Lessons for the Harpsichord, ed. S. Arnold (London, *c*1793) [vols.cxxx–cxxxi of Arnold edn] [A]
Pieces for the Harpsichord, ed. W.B. Squire and J.A. Fuller Maitland (London, 1928) [B]
Unbekannte Meisterwerke der Klaviermusik, ed. W. Danckert (Kassel, 1930) [D]
The Young Pianist's Händel, i, ed. M. Aldridge (London, 1969) [P]
Pieces à un & deux clavecins (Amsterdam, Roger, ?1721) [based on pre-1720 sources] [Roger]
Suites de pieces pour le clavecin, i (London, 1720) [partly new, partly earlier material]; HG ii, 1–60; HHA iv/1 [1720]
Prelude et chaconne avec LXII variations, op.1 (Amsterdam, ?1732) [1732¹]
Sonata pour le clavecin, op.2 (Amsterdam, ?1732) [1732²]
Capriccio pour le clavecin, op.3 (Amsterdam, ?1732) [1732³]
Preludio et allegro pour le clavecin, op.4 (Amsterdam, ?1732) [1732⁴]
Fantasie pour le clavecin, op.5 (Amsterdam, ?1732) [1732⁵]
Suites de pieces pour le clavecin, ii (London, 1733) [?unauthorized print of material from Roger excluded from 1720, and other items]; HG ii, 63–122; HHA iv/5 [1733]
Six Fugues or Voluntarys, op.3 (London, 1735); HG ii, 161–74; HHA iv/6, 1–23 [1735] (nos. 264, 231, 37, 27, 17, 83)

No.	HWV	Key	Title	First published (contemporary; subsequent)	Remarks	HG	HHA
	426	A	Suite:	1720, no.1		ii, 1	iv/1, 2
1			Prelude		rev. for 1720		
2			Allemande				
3			Courante				
4			Gigue				
5	468	A	Air			—	iv/6, 58
6	477	A	Allemande			—	iv/6, 50
7	560	A	Passepied	B i, 15	? transcr. of orch dance	—	iv/19, 158
	454	A	Suite (Partita)		see under 'Doubtful and spurious'		
8			Allemande				
9			Courante				
10			Sarabande				
11			Gigue				
15	576/1	a	Prelude	B i, 38		—	iv/17, 106
16	576/2	a	Allegro	B i, 39		—	iv/17, 107
17	609	a	Fugue	1735, no.5		ii, 171	iv/6, 17
18	575	a	Prelude		paired with 19 in HG	ii, 140	iv/6, 67
19	496	a	Lesson	A, 9	2 copies in *GB-Ob* 1131, 1 in g	ii, 140	iv/6, 68
20	584	a	Sonatina	B ii, 33	HHA disputes authenticity	—	iv/17, 134
21	478	a	Allemande	B ii, 32		—	iv/17, 86
		b	Suite (frag.):				
25	479		Allemande		version of 118	—	iv/5, 102
26	489		Courante			—	iv/17, 130
27	608	b	Fugue	1735, no.4		ii, 168	iv/6, 12
	440	B♭	Suite:	1733 [no.7]			
			[Prelude]	see 34	= 34		
30			Allemande	Roger, 40; 1733, 47	2 versions	ii, 97; xlviii, 146	iv/5, 56, 112
31			Courante	Roger, 41; 1733, 48		ii, 98	iv/5, 58
32			Sarabande	Roger, 42; 1733, 49	2 versions	ii, 99; xlviii, 147	iv/5, 59, 113
33			Gigue	Roger, 42; 1733, 50		ii, 99	iv/5, 60
	494	B♭	Suite:	1733 [no.1]	modern edns erroneously incl. 242 here		
34			Prelude	Roger, 55; 1733, 1	before 30 in some MSS; 2 versions	ii, 63	iv/5, 1, iv/19, 111
35			Sonata (Allegro)	Roger, 56; 1733, 3	autograph (*BENcoke*) is frag. of early version	ii, 64	iv/5, 2
36			Air (with 5 variations)	Roger, 58; 1733, 5	2 versions	ii, 66	iv/5, 5
37	607	B♭	Fugue	1735, no.3		ii, 166	iv/6, 9
38	470	B♭	Air	B ii, 16	for 2-manual hpd	—	iv/17, 124
39	471	B♭	Air	B ii, 26	in G as no.10 of A General Collection of Minuets (London, 1729)	—	iv/17, 118
40	585	B♭	Sonatina			ii, 150	iv/6, 56
41	469	B♭	Air		arr. of movt in org conc. op.7 no.6	—	iv/19, 132
	443	C	Suite:	D, 17		—	iv/17, 1
50			Prelude [and Fugue]				
51			Allemande				

No.	HWV	Key	Title	First published (contemporary; subsequent)	Remarks	HG	HHA
52			Courante				
53			Sarabande [and Double]				
54			Gigue		version of 126		
55	484	C	Chaconne (with 49 variations)	B i, 22	D incl. version with 26 variations as part of above suite	—	iv/17, 10
	578	C	Sonata:		*c*1750; ? orig. for musical clock	ii, 154	iv/6, 60
56			Allegro				
57			Trio		version of 268		
58			Gavotte		version of finale of orch conc., C		
59	577	C	Sonata	1732[2]; The Ladys Banquet, v (London, *c*1734)	in A Collection of Lessons … by Dr Greene, ii (*c*1755), but probably Handel's	ii, 151	iv/6, 24
60	490	C	Fantasia	1732[5]; The Ladys Banquet, v (*c*1734)		ii, 133	iv/6, 35
62	457	C	Air	P i, 2	see Mann, C1964–5	—	iv/19, 159
63	559	C	Passepied	B ii, 63	version of 91, related to finale of Radamisto; see Mann, C1964–5	—	iv/19, 159
64	472	C	Prelude (Allegro)	B i, 19		—	iv/17, 52
	446	c	Suite:		for 2 kbd, 1 part lost; reconstruction in Suite for Two Keyboards, ed. T. Dart (London, 1950), and in Suite à deux clavecins, ed. D. Burrows (Wiesbaden, 1998)	xlviii, 162	iv/19, 102
70			Prelude [Allemande]				
71			Courante				
72			Sarabande		version of 81		
73			Chaconne				
	444	c	Suite (Partita):	D, 40		—	iv/17, 96
74			Prelude				
75			Allemande		version of 80		
76			Courante				
77			Gavotte				
78			Menuet				
	445	c	Suite:			—	iv/17, 101
79			Prelude	B ii, 27			
80			Allemande	B ii, 27	version of 75		
81			Courante	B ii, 30	version of 72		
82	458	c	Air	B i, 20	HHA disputes authenticity	—	iv/17, 138
83	610	c	Fugue	1735, no.6		ii, 173	iv/6, 21
90	460	D	March	P i, 4		—	iv/19, 160
91	504	D	Passepied	B ii, 54	version of 63, derived from finale of Radamisto	—	iv/19, 160
	448	d	Suite:			xlviii, 170	iv/17, 60
95			Overture				
96			Allemande				
97			Courante				
98			Sarabande I, II				
99			Chaconne (with 10 variations)				
	449	d	Suite:			xlviii, 152	iv/17, 68
100			Prelude				
101			Allemande		version of 277		
102			Courante				
103			Sarabande				
104			Air (with 7 variations)		version of 116		
105			Gigue				
106			Menuet				
	437	d	Suite:	1733 [no.4]			
107			Prelude	Roger, 1	partly used in 112; also HWV561	xlviii, 149	
108			Allemande	Roger, 2; 1733, 25		ii, 81	iv/5, 29
109			Courante	Roger, 3; 1733, 26		ii, 82	iv/5, 30
110			Sarabande (with 2 variations)	Roger, 4; 1733, 27		ii, 82	iv/5, 31
111			Gigue	Roger, 4; 1733, 28		ii, 83	iv/5, 33
	428	d	Suite:	1720, no.3		ii, 12	iv/1, 18
112			Prelude		new for 1720 (partly from 107)		

No.	HWV	Key	Title	First published (contemporary; subsequent)	Remarks	HG	HHA
113			Allegro [Fugue]		orig. independent; rev. for 1720		
114			Allemande		new for 1720		
115			Courante		new for 1720		
116			Air (with 5 variations)		version of 104; rev. for 1720		
117			Presto		rev. for 1720 from keyboard version of Il pastor fido ov.; many versions incl. HWV495[a], 495[b]		
	436	d	Suite:	1733 [no.3]	probably post-1720	ii, 75	iv/5, 20
118			Allemande	1733, 16	version of 25		
119			Allegro	1733, 18			
120			Air [Sarabande]	1733, 19			
121			Gigue	1733, 20			
122			Minuet	1733, 22			
	447	d	Suite:	A, 3	composed 1739 for Princess Louisa	ii, 125	iv/6, 38
123			Allemande				
124			Courante				
125			Sarabande				
126			Gigue		version of 54		
127	461	d	[Hornpipe]	P i, 11		—	iv/19, 161
128	564	d	Prelude	B i, 17		—	iv/17, 50
129	562	d	Prelude			—	iv/6, 55
130	563	d	Prelude			—	iv/17, 35
131	475	d	Sonata (Allegro)	B ii, 50		—	iv/17, 128
132		d	Sonatina		follows 111 in many MSS	xlviii, 150	iv/17, 84
133	565	d	Prelude	B ii, 45		—	
	430	E	Suite:	1720, no.5		ii, 32	iv/1, 44
145			Prelude		new for 1720, replacing 149		
146			Allemande		3 versions, incl. rev. for 1720		
147			Courante		3 versions, incl. rev. for 1720		
148			Air (with 5 variations; 'Harmonious Blacksmith')		2 versions, incl. rev. for 1720; see also 230		
149	566	E	Prelude		see 145	—	iv/17, 121
150	612	E	Fugue	ed. H.D. Johnstone (London, 1974)	copy, *Lco*	—	iv/19, 112
151	425	E	Sarabande/Minuet	B i, 37	see B. Matthews, *ML*, xlii (1961), 127–31 for facs. of autograph	—	
	438	e	Suite:	1733 [no.5]		ii, 84	iv/5, 34
160			Allemande	Roger, 10; 1733, 29			
161			Sarabande	Roger, 11; 1733, 30			
162			Gigue	Roger, 12; 1733, 31	2 versions		
	429	e	Suite:	1720, no.4		ii, 24	iv/1, 34
163			Allegro [Fugue]		orig. independent; incl. autograph of another version, *Lbl*		
164			Allemande	Roger, 14	new version for 1720		
165			Courante	Roger, 14			
166			Sarabande	Roger, 16	ending rev. for 1720		
167			Gigue	Roger, 17			
	427	F	Suite/Sonata:	1720, no.2		ii, 6	iv/1, 10
175			Adagio	Roger, 43	rev. for 1720		
176			Allegro	Roger, 44			
177			Adagio	Roger, 45			
178			Allegro [Fugue]	Roger, 46			
179			Allegro	Roger, 49; 1733, 64 (in G)	not in 1720; as prelude to 228 in 1733; variant is HWV488	ii, 142	iv/5, 76
180	464	F	Air		version of Air in Water Music	—	iv/13, 97
181	465	F	Air (with 2 variations)	B ii, 48		—	iv/17, 126
182	476	F	Allemande		*c*1730–35	—	iv/6, 51
183	481	F	Capriccio	1732[3]; The Ladys Banquet, v (*c*1734)		ii, 144	iv/6, 28
184	485	F	Chaconne	A, 16 (2 staves); B ii, 18 (4 staves)	for 2-manual hpd	ii, 136	iv/17, 54
185	611	F	Fugue	B ii, 42		—	iv/17, 87
186	492	F	Gigue	P i, 17		—	iv/6, 54
187	567	F	Prelude	B ii, 41		—	iv/17, 119
188	305[a], 305[b]	F	Concerto	ed. F. Hudson as *Concerto in Judas Maccabaeus* (Kassel, 1976)	*c*1748; org part of conc. (arr. from Concerto a due cori no.3) adapted for solo perf.	—	iv/16, 253
189	463	F	Air			—	iv/19, 159
	433	f	Suite:	1720, no.8		ii, 54	iv/1, 72
193			Prelude		new for 1720		

No.	HWV	Key	Title	First published (contemporary; subsequent)	Remarks	HG	HHA
194			Fugue		orig. independent		
195			Allemande	Roger, 50			
196			Courante	Roger, 51			
197			Gigue	Roger, 53	rev. for 1720		
198	568	f	Prelude	B ii, 41	orig. preceded 195	—	iv/17, 120
	431	f♯	Suite:	1720, no.6		ii, 39	iv/1, 54
204			Prelude		new for 1720, replacing 208		
205			Largo				
206			Allegro [Fugue]		from fugue in ov. to In the Lord put I my trust		
207			Gigue		2 versions		
208	570	f♯	Prelude		orig. preceded 205	—	iv/6, 57
	450	G	Suite (Partita):	D, 34		—	iv/17, 27
211			Prelude				
212			Allemande				
213			Courante				
214			Sarabande				
215			Gigue				
216			Minuet				
	441	G	Suite:	1733 [no.8]	authenticity questionable	ii, 100	iv/5, 61
217			Allemande	1733, 51			
218			Allegro	1733, 52			
219			Courante	1733, 54			
220			Aria	1733, 56			
221			Minuet	1733, 57			
222			Gavotte	1733, 59			
223			Gigue	1733, 62			
	571	G	Prelude and Capriccio:			xlviii, 166	iv/17, 38
224			Prelude				
225			Capriccio/Toccata	ed. E. Rimbault: *The Pianoforte* (London, 1860), 340	see Pestelli, H1972		
	487	G	Concerto:				
226			Allegro	B i, 59	version of sinfonia in Scipione, Act 3	—	iv/17, 114
227			Andante	B i, 62	version of Andante in orch conc., op.3 no.4	—	iv/17, 116
228	442	G	Chaconne (with 62 variations)	1732[1]; 1733, 65	preceded in 1732[1] by part of fantasia by W. Babell (HG xlviii, 230; HHA iv/5, 114), and in 1733 by 179 in G	ii, 110	iv/5, 77
229	435	G	Chaconne (with 20/21 variations)	Roger, 18; 1733, 9	2 versions in MSS; prints have different versions with omissions; 2 authentic versions ed. T. Best as *Chaconne in G for Keyboard* (London, 1979)	ii, 69	iv/5, 11
230	430/4a, 4b	G	Chaconne/Aria (with 5 variations)		2 versions; see 148 for other versions in E	—	iv/1 (rev.), 106
231	606	G	Fugue	1735, no.2	orch version as finale to orch conc., op.3 no.3	ii, 163	iv/6, 4
232	579	G	Sonata	Roger, 60; B ii, 4	for 2-manual hpd	—	iv/6, 80
233	491	G	Gavotte	B i, 15		—	
234	582	G	Sonatina (Fuga)	B ii, 46		—	iv/6, 56
235	474	G	Air		based on chorus in Acis and Galatea; ? for org	—	iv/19, 130
		g	Overture:				
241			Ouverture	Roger, 34	version of ov. to cant. Cor fedele; rev. as 250	—	
242	434/4		Minuet	Roger, 36; 1733, 8		ii, 68	iv/5, 10
		g	Suite:		in a in Roger; other sources in g		
243	572		Prelude	Roger, 6		—	iv/6, 79
244			Andante (Sonata)	Roger, 6	= 251	—	
245			Allegro	Roger, 8	= 252	—	
	439	g	Suite:	1733 [no.6]	1733 and modern edns omit sarabande	ii, 88	iv/5, 40
246			Allemande	Roger, 24; 1733, 34			
247			Courante	Roger, 26; 1733, 37			
248			Sarabande	Roger, 28	2 versions; rev. as 253	xlviii, 148	
249			Gigue	Roger, 28; 1733, 40; other versions: B i, 41, 44	3 versions, incl. HWV493[a], 493[b]		iv/5, 106, 108
	432	g	Suite:	1720, no.7		ii, 45	iv/1, 61
250			Ouverture	see 241	241 rev. for 1720		
251			Andante	see 244	= 244		
252			Allegro	see 245	= 245		
253			Sarabande	see 248	248 rev. for 1720		

No.	HWV	Key	Title	First published (contemporary; subsequent)	Remarks	HG	HHA
254			Gigue		orig. independent; rev. for 1720		
255			Passacaille (Chaconne)	Roger, 37	orig. independent		
	453	g	Suite:		? transcr. of orch items		
256			Ouverture	B i, 8		—	iv/17, 44
257			Entrée	B i, 10		—	iv/17, 46
258			Menuets I, II	B i, 11		—	
259			Chaconne	B i, 12		—	iv/17, 47
	452	g	Suite:	A Favourite Lesson (London, *c*1770)	composed 1739 for Princess Louisa; copies, *Cfm*, *Lbl*	ii, 128	iv/6, 42
260			Allemande				
261			Courante				
262			Sarabande				
263			Gigue				
264	605	g	Fugue	1735, no.1		ii, 161	iv/6, 1
	574	g	Prelude and Allegro:	1732[4]; The Ladys Banquet, v (*c*1734)		ii, 148	iv/6, 32
265			Prelude				
266			Sonata (Allegro)				
267	466	g	Air	B ii, 13	for 2-manual hpd	—	iv/17, 122
268	467	g	Air	B i, 52	version of 57	—	iv/17, 109
269	494	g	Bourée ('Impertinence')	B ii, 46		—	iv/17, 126
270	483	g	Capriccio	Lessons by Handel (London, ?1787), 10	*c*1720	ii, 131	iv/6, 48
271	486	g	Chaconne	B ii, 36		—	iv/17, 90
272	573	g	Prelude	B i, 41		—	iv/17, 120
273	580	g	Sonata	B i, 58		—	iv/17, 113
274	583	g	Sonatina	B i, 54		—	iv/17, 112
275	533	g	[Sonatina/Menuet]	P i, 5	*c*1749–50; basis of In gentle murmurs (Jephtha)	—	iv/19, 167
276	586	g	Toccata	B i, 53		—	iv/17, 110
	451	g	Suite (frag.):		copy: *A-Wm* XIV 743, f.34	—	iv/19, 100
277			Allemande		version of 101		
278			Courante				
279	480	g	Prelude on Jesu meine Freude		pr. in Mann, 1964–5	—	iv/19, 131

doubtful and spurious
probably spurious, unless otherwise stated; only published works listed

Title, key	Remarks
Suite, a	*GB-BENcoke* Aylesford MS, without attrib.; minuet anon. in Minuets, Rigadons or French Dances For the Year 1722 (London, 1722), 19; attrib. Handel in Pièces de clavecin de Mr Handel (Paris, ?1739) and Recueil de pièces … accomodé pour les flûtes travers, i (Paris, *c*1738), and attrib. Loeillet, *Lbl* Add.31577, ff.18*v*–19*R*; minuet, transposed to g, pubd as theme of Pastorale et thème avec variations, harp/pf (Vienna, 1799), attrib. Handel; see 'Harp music'
Ten Select Voluntaries for the Organ or Harpsichord … by Mr Handel, Dr Green etc., ii (London, ?1771)	not individually attrib.; almost certainly none by Handel
Twelve Voluntaries and Fugues for the Organ or Harpsichord with Rules for Tuning by … Mr Handel, iv (London, *c*1780)	not individually attrib.; incl. 6 'little' fugues, ed. in HG xlviii, 183–90 no.2 of which is by J. Sheeles, Suites of Lessons … Second Work (London, *c*1730), 16–17
'Microcosm' Concerto, B♭	attrib. Handel in Musical Remains … selected … Edward Jones (London, 1796); adapted from tunes written by John James for Henry Bridges's clock 'The Microcosm'
Grand March, G	(London, 1848), arr. M.R. Lacy
Partita, A	?partly authentic; pubd as Partita … d'apres le manuscrit de J. Chr. Smith (Leipzig, 1864); MS, now lost, sold London, June 1860; see Chrysander (1858–67), iii, 200, and preface to HG xlviii; ed. in HG xlviii, 176, HHA, iv/6, 70; see *AMZ*, new ser., i (1863), no.38, col.652; no.39, cols.665–6
Sonatina, d; Allemande, g	attrib. Handel, *D-HVs* 146, ff.6*r*, 45*v*, with Allemande attached to Suite, g (see 'Keyboard', 250–55); ed. T.W. Werner, *Deutsche Klaviermusik aus dem Beginne des 18. Jahrhunderts* (Hanover, 1927)
'Schicksalfuge', f	ed. K. Anton (Halle, 1940); repr. in W. Serauky: 'Karl Loewe als Händel-Verehrer', *Händel-Festspiele* (Halle, 1958), 38
12 fantasias, 4 pieces	*CH-Zz*; ed. G. Walter, *Zwölf Fantasien und vier Stücke für Cembalo* (Leipzig and Zürich, 1942); incl. Sonata, C (see 'Keyboard', 59), other items probably spurious
2 preludes and fugues, C	kbd, 4 hands; ed. H. Schüngeler, *Zwei Fugen* (Magdeburg and Leipzig, 1944); by J. Marsh
Concerto, F; Preludes, Capriccios, Introduzione, Allemande, Badinage, Canzone	*H-Bn*, ed. F. Brodszky, *Cembalodarabok* (Budapest, 1964); incipit of Badinage, HG xlviii, p.VII
Air, c	*GB-Lbl* Add.31467, f.10*v*; ed. in HHA iv/17, 133

HARP MUSIC

For harp conc. see 'Orchestral: organ, harp and harpsichord concertos'. The only authentic music for unacc. harp is a solo in Saul, based on the air 'O Lord whose mercies numberless'. The Pastorale et Thême avec Variations pour harpe ou pianoforte (Vienna, 1799) consists of an adapted version of the Pastorella from Sonata V of P. Meyer's Sei sonate a solo per l'harpa … opera terza (Paris, 1768) and variations on a transposed version of the minuet from the Suite in a, described above under 'Keyboard: doubtful and spurious'.

CLOCK MUSIC

c1735–45, all single movements; edited in W.B. Squire (1919)

HWV	*Title, Key*	*Remarks*	*HHA*
473	Allegro, C	dated 25 Aug 1738; incipit in Chrysander, C1858–67, iii, 200	iv/19, 139
578	Sonata, C	original version of Sonata, C ('Keyboard' 56–8) in 2-octave compass	iv/19, 150
587–597	Set I: F, C, C, C, F, C, C, G, C, C, C	'Tunes for Clay's Musical Clock; no.2 = variant of Set II no.3; no.4 = arr. of Vola l'augello (Sosarme); no.5 = arr. of Lungo pensar (Muzio Scevola); no.6 = arr. of Alla fama (Ottone); no.7 = arr. of Deh lascia un tal desio (Arianna); no.8 = arr. of last movt of Scipione ov.; no.9 = arr. of Del onda ai fieri moti (Ottone); no.10 = arr. of In mille dolci modi (Sosarme); no.11 = arr. of In mar tempestoso (Arianna)	iv/19, 140
598–604	Set II: Sonata, C; [untitled], C; A Voluntary or a Flight of Angels, C; [untitled], C; [untitled], a; Menuet, a; Air, a	no.3, see Set I; no.6 = version of Minuet in Almira, g, pubd in Pieces for the Harpsichord, ii (London, 1928), 59	iv/19, 135

DIDACTIC WORKS

Short exx. illustrating fugal procedures and types of figured bass, *GB-Cfm* 260, 27–72; copies of the basses, *BENcoke* Rivers MS; see Mann, C1964–5; ed. (with other, doubtfully related material) in HHA, Supplement Band i (1978)

BIBLIOGRAPHY

A General. B Catalogues, descriptions of sources. C Biographies, biographical sources. D Works: general. E Operas: general. F Operas: individual. G Oratorios, other vocal works. H Instrumental works.

A: GENERAL

HJb (1928–33, 1955–)
K. Sasse: *Händel-Bibliographie* (Leipzig, 1963; suppl., 1967)
W.C. Smith: *A Handelian's Notebook* (London, 1965)
Händel-Handbuch, i–iv (Leipzig, 1978–85) [i: S. Flesch: *Lebens- und Schaffensdaten* and B. Baselt: *Thematisch-systematisches Verzeichnis*; ii–iii: Baselt: *Verzeichnis*; iv: *Dokumente zu Leben und Schaffen*, trans. and rev. from O.E. Deutsch, *Handel: a Documentary Biography*, London, 1955]
Göttinger Händel-Beiträge, ed. H.J. Marx (Kassel, 1984–) [incl. current bibliography]
Handel Tercentenary Collection: London 1985
M.A. Parker-Hale: *G.F. Handel: a Guide to Research* (New York, 1988)
Handel Collections and their History: London 1990

Mainly English-language and recent studies are listed; for more extensive bibliographies, see Sasse (1963 and suppl. 1967), and the entries for each work in Händel-Handbuch, i and iii. See Dean and Knapp, E1987 for detailed coverage of operas from *Almira* (1704) to *Scipione* (1726)

B: CATALOGUES, DESCRIPTIONS OF SOURCES

J.A. Fuller Maitland and A.H. Mann: *Catalogue of the Music in the Fitzwilliam Museum, Cambridge* (London, 1893)
W.B. Squire: *Catalogue of the King's Music Library*, i: *The Handel Manuscripts* (London, 1927)
J.M. Coopersmith: 'The First Gesamtausgabe: Dr. Arnold's Edition of Handel's Works', *Notes*, iv (1946–7), 277–88, 439–49
P. Hirsch: 'Dr. Arnold's Handel Edition', *MR*, viii (1947), 106–16
G. Kinsky and M.A. Souchay, eds.: *Manuskripte, Briefe, Dokumente von Scarlatti bis Stravinsky: Katalog der Musikautographen-Sammlung Louis Koch* (Stuttgart, 1953)
W. Shaw: *A First List of Word-Books of Handel's 'Messiah', 1742–83* (Worcester, 1959)
W.C. Smith: *Handel: a Descriptive Catalogue of the Early Editions* (London, 1960, 2/1970)
A.H. King: *Handel and his Autographs* (London, 1967)
H.D. Clausen: *Händels Direktionspartituren ('Handexemplare')* (Hamburg, 1972)
A.D. Walker: *George Frideric Handel: the Newman Flower Collection in the Henry Watson Music Library* (Manchester, 1972)
W. Dean: 'Handel's Early London Copyists', *Bach, Handel, Scarlatti: Tercentenary Essays*, ed. P. Williams (Cambridge, 1985), 75–97; repr. in *Essays on Opera* (Oxford, 1990), 8–21
J. Simon, ed.: *Handel: a Celebration of his Life and Times* (London, 1985) [exhibition catalogue]
B. Baselt: *Verzeichnis der Werke Georg Friedrich Händels: Kleine Ausgabe* (Leipzig, 1986)
T. Crawford: 'Lord Danby's Lute Book: a New Source of Handel's Hamburg Music', *Göttinger Händel Beiträge*, ii (1986), 19–50
J.H. Roberts, ed.: *Handel Sources: Materials for the Study of Handel's Borrowing* (New York, 1986)
G. Coke: 'Music Manuscripts in Major Private Collections', *The Gerald Coke Handel Collection* (Reading, 1988) [introduction by W. Dean]
K. Beisswenger: 'Eine Messe Antonio Lottis in Händels Notenbibliothek: zur Identifizierung des Kyrie in g-moll (HWV 244) und des Gloria in G-dur (HWV 245)', *Mf*, xlii (1989), 353–6
D. Burrows: 'In Pursuit of "Lost" Handel Autographs', *Göttinger Händel-Beiträge*, iii (1989), 188–94
E.T. Harris, ed.: *The Librettos of Handel's Operas* (New York, 1989)
Handel Collections and their History: London 1990 [incl. G. Beeks: 'The Chandos Collection', 137–57; D. Burrows: 'The Barrett Lennard Collection', 108–136; H.D. Clausen: 'The Hamburg Collection', 10–28; W. Dean: 'The Malmesbury Collection' 29–38; A. Hicks: 'The Shaftesbury Collection', 87–107; J.M. Knapp: 'The Hall Collection', 171–83; H.J. Marx: 'The Santini Collection', 184–97; J.H. Roberts: 'The Aylesford Collection', 39–85; K. Watanabe: 'The Music-Paper used by Handel and his Copyists in Italy 1706–1710', 198–226; P. Young: 'The Shaw-Hellier Collection', 153–70]
L. Bianconi and G. La Face Bianconi, eds.: *I libretti italiani di Georg Friedrich Händel e le loro fonti* (Florence, 1992–)
D. Burrows: 'The "Granville" and "Smith" Collections of Handel Manuscripts', *Sundry Sorts of Music Books: Essays on the British Library Collections*, ed. C. Banks, A. Searle and M. Turner (London, 1993), 231–47
D. Burrows and M.J. Ronish: *A Catalogue of Handel's Musical Autographs* (Oxford, 1994)
D. Burrows and W. Shaw: 'Handel's "Messiah": Supplementary Notes on Sources', *ML*, lxxvi (1995), 356–68
R.G. King: 'New Light on Handel's Musical Library', *MQ*, lxxxi (1997), 109–38
D. Burrows: 'A "Lost" Handel Autograph Recovered', *Göttinger Händel-Beiträge*, vii (1998), 81–5

C: BIOGRAPHIES, BIOGRAPHICAL SOURCES

BurneyH; HawkinsH; MatthesonGEP

J. Mainwaring: *Memoirs of the Life of the Late George Frederic Handel* (London, 1760)

J. Mattheson: *Georg Friedrich Händels Lebensbeschreibung* (Hamburg, 1761/*R*)

C. Burney: *An Account of the Musical Performances* [. . .] *in Commemoration of Handel* (London, 1785/*R*)

[W. Coxe]: *Anecdotes of George Frederick Handel and John Christopher Smith* (London, 1799)

H. Townsend: *An Account of the Visit of Handel to Dublin: with Incidental Notices of his Life and Character* (Dublin, 1852)

V. Schoelcher: *The Life of Handel* (London, 1857/*R*)

F. Chrysander: *Georg Friedrich Händel* (Leipzig, 1858–67/*R*, 2/1919); index, S. Flesch (Leipzig, 1967)

J.O. Opel: *Mitteilungen zur Geschichte der Familie des Tonkünstlers Händel* (Halle, 1885)

R.A. Streatfeild: *Handel* (London, 1909, 2/1910/*R*)

R.A. Streatfeild: *Handel, Canons and the Duke of Chandos* (London, 1916)

O.E. Deutsch: *Handel: a Documentary Biography* (London, 1955/*R*); rev. Ger. trans., in *Händel-Handbuch*, iv (Leipzig, 1985)

H. Becker: 'Die frühe hamburgische Tagespresse, als musikgeschichtliche Quelle', *Beiträge zur hamburgischen Musikgeschichte*, ed. H. Husmann (Hamburg, 1956), 22–45

W. Braun: 'Beiträge zu G.F. Händels Jugendzeit in Halle (1685–1703)', *Wissenschaftliche Zeitschrift der Martin-Luther-Universität Halle-Wittenberg: gesellschafts-und sprachwissenschaftliche Reihe*, viii (1958–9), 851–62

J.S. Hall: 'Handel among the Carmelites', *Dublin Review*, ccxxxiii (1959), 121

A. Mann: 'Eine Kampositionslehre van Händel', *HJb 1964–5*, 35–57

P.H. Lang: *George Frideric Handel* (New York, 1966/*R*)

U. Kirkendale: 'The Ruspoli Documents on Handel', *JAMS*, xx (1967), 222–73, 517–8

W. Dean: 'Charles Jennens's Marginalia to Mainwaring's Life of Handel', *ML*, liii (1972), 160–64

C. Timms: 'Handel and Steffani: a New Handel Signature', *MT*, cxiv (1973), 374–7

W. Dean: 'An Unrecognized Handel Singer: Carlo Arrigoni', *MT*, cxviii (1977), 556–8

J. Milhous and R.D. Hume: 'Box Office Reports for Five Operas Mounted by Handel in London 1732–1734', *Harvard Library Bulletin*, xxvi (1978), 245–66

M. Keynes: 'Handel's Illnesses', *The Lancet* (1980), ii, 1354–5

D. Burrows: *Handel and the English Chapel Royal during the Reigns of Queen Anne and King George I* (diss., Open U., 1981)

J. Milhous and R.D. Hume: 'New Light on Handel and the Royal Academy of Music in 1720', *Theatre Journal*, xxxv (1983), 149–67

J. Milhous and R.D. Hume: 'Handel's Opera Finances in 1732–3', *MT*, cxxv (1984), 86–9

G. Beeks: '"A Club of Composers": Handel, Pepusch and Arbuthnot at Cannons', *Handel Tercentenary Collection: London 1985*, 209–21

G. Beeks: 'Handel and Music for the Earl of Carnarvon', *Bach, Handel, Scarlatti: Tercentenary Essays*, ed. P. Williams (Cambridge, 1985), 1–20

D.J. Burrows: 'Handel and Hannover', ibid., 35–59

J. Greenacombe: 'Handel's House: a History of Nr. 25 Brook Street, Mayfair', *London Topographical Record*, xxv (1985), 111–30

C. Hogwood: *Handel* (London, 1985/*R*) [chronological table by A. Hicks]

J. Keates: *Handel: the Man and his Music* (London, 1985)

H. McLean: 'Bernard Granville, Handel and the Rembrandts', *MT*, cxxvi (1985), 593–601

H. McLean: 'Granville, Handel and some Golden Rules', *MT*, cxxvi (1985), 662–5

J. Simon, ed.: *Handel: A Celebration of his Life and Times 1685–1759*, National Portrait Gallery, 8 Nov 1985 – 23 Feb 1986 (London, 1985) [exhibition catalogue]

R. Strohm: *Essays on Handel and Italian Opera* (Cambridge, 1985)

C. Taylor: 'Handel's Disengagement from the Italian Opera', *Handel Tercentenary Collection: London 1985*, 165–81

A. Furnari: 'I rapporti tra Händel e i duchi d'Alvito', *Händel e gli Scarlatti a Roma* (Florence, 1987), 73–8

W. Braun: 'George Friedrich Händel und Gian Gastone von Toskana', *HJb 1988*, 109–21

R. Smith: 'The Achievements of Charles Jennens (1700–1773)', *ML*, lxx (1989), 161–89

J.H. Roberts: 'Keiser and Handel at the Hamburg Opera', *HJb 1990*, 63–87

R.D. Hume and D. Burrows: 'George I, the Haymarket Opera Company and Handel's "Water Music"', *EMc*, xix, (1991), 323–41

R.G. King: 'Handel's Travels in the Netherlands in 1750', *ML*, lxxii (1991), 372–86

C. Vitali and A. Furnari: 'Händels Italienreise — neue Dokumente, Hypothesen und Interpretationen', *Göttingen Händel-Beiträge*, iv (1991), 41–66

J. Riepe and others: '"Il Pianto di Maria" (HWV234): Rezeption, Überlieferung und musikwissenschaftliche Fiktion', *Göttinger Händel-Beiträge*, v (1992), 270–307

M. Cole: 'A Handel Harpsichord', *EMc*, xxi (1993), 99–109

D. Burrows: *Handel* (Oxford, 1994)

R. Dunhill: *Handel and the Harris Circle* (Hampshire, 1995)

J.H. Roberts: 'A New Handel Aria, or Hamburg Revisited', *Georg Friedrich Händel: ein Lebensinhalt: Gedenkschrift für Bernd Baselt (1934–1993)*, ed. K. Hortschansky and K. Musketa (Kassel, 1995), 113–30

A.M. Hughes and M. Royalton-Kirsch: 'Handel's Art Collection', *Apollo*, cxlvi, no.427 (1997), 17–23

T. McGeary: 'Handel, Prince Frederick and the Opera of the Nobility Reconsidered', *Göttinger Händel-Beiträge*, vii (1998), 156–79

D: WORKS: GENERAL

G.G. Gervinus: *Händel und Shakespeare: zur Ästhetik der Tonkunst* (Leipzig, 1868)

G.A. Macfarren: 'The Accompaniment of Recitative', *MT*, xv (1871–3), 687–9

J.S. Shedlock: 'Handel's Borrowings', *MT*, xlii (1901), 450–52, 526–8, 596–600, 756

J.S. Shedlock: 'Handel and Habermann', *MT*, xlv (1904), 805–6

S. Taylor: *The Indebtedness of Handel to Works by other Composers* (Cambridge, 1906/*R*)

M. Seiffert: 'Händels Verhältnis zu Tonwerken älterer deutscher Meister', *JbMP 1907*, 41–57

M. Seiffert: 'G.Ph. Telemanns Musique de table als Quelle für Händel', *Bulletin de la Société 'Union musicologique'*, iv (1924), 1–28

H.G. Farmer: *Handel's Kettledrums and Other Papers on Military Music* (London, 1950/*R*, 2/1960)

G. Abraham, ed.: *Handel: a Symposium* (London, 1954/*R*)

W. Dean: 'Handel and Keiser: Further Borrowings', *CMc*, no.9 (1969), 73–80

S. Wollenberg: 'Handel and Gottlieb Muffat: a Newly Discovered Borrowing', *MT*, cxiii (1972), 448–9

A. Hicks: 'Handel's Early Musical Development', *PRMA*, ciii (1976–7), 80–89

D. Burrows: 'Handel and the Foundling Hospital', *ML*, lviii (1977), 269–84

W. Dean: 'The Performance of Recitative in Late Baroque Opera', *ML*, lviii (1977), 389–402; repr. in *Essays on Opera* (Oxford, 1990), 78–90

E.T. Harris: *Handel and the Pastoral Tradition* (Oxford, 1980)

W. Weber: 'Intellectual Bases of the Handelian Tradition, 1759–1800', *PRMA*, cviii (1981–2), 100–14

J.H. Roberts: 'Handel's Borrowings from Telemann: an Inventory', *Göttinger Händel-Beiträge*, i (1984), 147–71

B. Baselt: 'Handel and his Central German Background', *Handel Tercentenary Collection: London 1985*, 42–60

P. Brainard: 'Aria and Ritornello: New Aspects of the Comparison Handel/Bach', *Bach, Handel, Scarlatti: Tercentenary Essays*, ed. P. Williams (Cambridge, 1985), 21–33

G.J. Buelow: 'The Case for Handel's Borrowings: the Judgement of Three Centuries', *Handel Tercentenary Collection: London 1985*, 61–82

D. Burrows: 'Handel's London Theatre Orchestra', *EMc*, xiii (1985), 349–57

J.H. Roberts: 'Why did Handel Borrow?', *Handel Tercentenary Collection: London 1985*, 83–92

J.H. Roberts: *Handel Sources: Materials for the Study of Handel's Borrowing* (New York, 1985–7)

G. Buelow: 'Handel's Borrowing Techniques: some Fundamental Questions Derived from a Study of "Agrippina" (Venice, 1709)', *Göttinger Händel-Beiträge*, ii (1986), 105–28

J.H. Roberts: 'Handel's Borrowings from Keiser', *Göttinger Händel-Beiträge*, ii (1986), 51–76

J.H. Roberts: 'Handel and Charles Jennens' Italian Opera Manuscripts', *Music and Theatre: Essays in Honour of Winton Dean*, ed. N. Fortune (Cambridge, 1987), 159–202

J.T. Johnson: 'The Rules for "Through Bass" and for Tuning Attributed to Handel', *EMc*, xvii (1989) 70–77

J.P. Rogers: *Continuo Realization in Handel's Vocal Music* (Ann Arbor, 1989)

R. Emans: 'Die Duette von Giovanni Carlo Maria Clari und ihre Transformationen im Werke Georg Friedrich Händels', *Relazioni musicali tra Italia e Germania nell'età barocca: Loveno di Menaggio 1995*, 411–31

J.H. Roberts: 'German Chorales in Handel's English Works', *HJb 1996–7*, 77–100

D. Burrows, ed.: *The Cambridge Companion to Handel* (Cambridge, 1997)

E: OPERAS: GENERAL

R.A. Streatfeild: 'Handel, Rolli, and Italian Opera in London in the Eighteenth Century', *MQ*, iii (1917), 428–45

I. Leux: 'Über die "verschollene", Händel-Oper "Hermann von Balcke"', *AMw*, viii (1926), 441–51

R. Steglich: 'Die neue Händel-Opern-Bewegung', *HJb 1928*, 71–158

E.J. Dent: 'Handel on the Stage', *ML*, xvi (1935), 174–87

W. Schulze: *Die Quellen der Hamburger Oper 1678–1738* (Hamburg, 1938)

J. Eisenschmidt: *Die szenische Darstellung der Opern Händels auf der Londoner Bühne seiner Zeit* (Wolfenbüttel, 1940–41)

H.C. Wolff: *Die Händel-Oper auf der modernen Bühne* (Leipzig, 1957)

B. Trowell: 'Handel as a Man of the Theatre', *PRMA*, lxxxviii (1961–2), 17–30

R. Brockpähler: *Handbuch zur Geschichte der Barockoper in Deutschland* (Emsdetten, 1964)

E. Dahnk-Baroffio: 'Die Völkerwanderungsopern und Händels "Olibrio"', *Festschrift der Händelfestspiele 1969*, 29–43

W. Dean: *Handel and the Opera Seria* (Berkeley, 1969)

J.M. Knapp and E. Dahnk-Baroffio: 'Titus l'Empereur', *Festschrift der Händelfestspiele 1970*, 27–31

W. Dean: 'A French Traveller's View of Handel's Operas', *ML*, lv (1974), 172–8; repr. in *Essays on Opera* (Oxford, 1990), 38–44

R. Strohm: 'Händels Pasticci', *AnMc*, no.14 (1974), 208–67; Eng. trans. in *Essays on Handel and Italian Opera* (Cambridge, 1985), 164–211

R. Strohm: 'Händel und seine italienischen Operntexte', *HJb 1975–6*, 101–59; Eng. trans. in *Essays on Handel and Italian Opera* (Cambridge, 1985), 34–79

R. Strohm: 'Francesco Gasparini: le sue opere tarde e Georg Friedrich Händel', *Francesco Gasparini (1661–1727): Camaiore 1978*, 71–83

B. Baselt: 'Wiederentdeckung von Fragmenten aus Händels verschollenen Hamburger Opern', *HJb 1983*, 7–24

T. Best: 'Handel's Overtures for Keyboard', *MT*, cxxvi (1985), 88–90

G. Bimberg: *Dramaturgie der Händel-Opern* (Halle, 1985)

L. Lindgren: 'The Staging of Handel's Operas in London', *Handel Tercentenary Collection: London 1985*, 93–119

C. Taylor: 'Handel's Disengagement from the Italian Opera', ibid, 165–81

H. Meynell: *The Art of Handel's Operas* (New York, 1986)

W. Dean and J.M. Knapp: *Handel's Operas 1704–1726* (Oxford, 1987, rev., 1995)

E. Gibson: *The Royal Academy of Music 1719–1728* (New York, 1989)

E.T. Harris, ed.: *The Librettos of Handel Operas: a Collection of 71 Librettos Documenting Handel's Operatic Career* (New York, 1989–)

C.S. LaRue: *Handel and his Singers: the Creation of the Royal Academy Operas, 1720–1728* (Oxford, 1995)

S. McCleave: 'Marie Sallé as Muse: Handel's Mimic Dance Music', *The Consort*, li (1995), 13–23

S. McCleave: 'Handel's Unpublished Dance Music: a Perspective on his Approach to Composition', *Göttinger Händel-Beiträge*, vi (1997), 127–42

F: OPERAS: INDIVIDUAL

Admeto

G. Ellinger: 'Handels *Admet* und seine Quelle', *VMw*, i (1885), 201–24

B. Baselt: 'Zur Gestaltung des Alceste-Stoffes in Händels Oper *Admeto*', *Georg Friedrich Händel im Verständnis des 19. Jahrhunderts: Halle 1983*, 74–92

H.D. Clausen: 'Händels *Admeto* und Bononcinis *Astianatte*: Antike Tragödie an der Royal Academy of Music', *Göttinger Händel-Beiträge*, vi (1997), 143–70

Agrippina

H.C. Wolff: *'Agrippina': eine italienische Jugendoper von Georg Friedrich Händel* (Wolfenbüttel, 1943)

H.F. Redlich: 'Handel's *Agrippina* (1709): Problems of a Practical Edition', *MR*, xii (1951), 15–23

Teatro Malibran, Venice 1985 [programme book for *Agrippina*]

H.S. Saunders: 'Handel's *Agrippina*: the Venetian Perspective', *Göttinger Händel-Beiträge*, iii (1989), 87–98

Alcina

L'avant-scène opéra, no.130 (1990) [*Alcina* issue]

W. Dean: 'The Making of *Alcina*', *'Con che soavità': Studies in Italian Opera, Song and Dance, 1580–1740*, ed. I. Fenlon and T. Carter (Oxford, 1995), 312–19

Alessandro

W. Dean: 'Zur Oper *Alessandro* von Georg Friedrich Händel', *Concerto*, ii/3 (1985), 47–51

R. King: *The Composition and Reception of Handel's 'Alessandro' (1726)* (diss., Stanford U., 1991)

W. Dean: '*Rossane*: Pasticcio or Handel Opera', *Göttinger Händel Beiträge*, vii (1998), 142–55

Almira

R.F.C. Fenton: '*Almira* (Hamburg, 1705): the Birth of G.F. Handel's Genius for Characterisation', *HJb 1987*, 109–31

W. Braun: 'Der "Almira"-Stoff in den Vertonungen von Ruggiero Fedeli, Reinhard Keiser und Georg Friedrich Händel', *HJb 1990*, 139–46

J.H. Roberts: 'Keiser and Handel at the Handel Opera', ibid., 63–88

D. Schröder: 'Zur Entstehung und Aufführungsgeschichte von Händels Oper "Almira"', ibid., 147–54

Amadigi di Gaula

D.R.B. Kimbell: 'The "Amadis" Operas of Destouches and Handel', *ML*, xlix (1968), 329–46

W. Dean: 'Vocal Embellishment in a Handel Aria', *Studies in Eighteenth-Century Music: a Tribute to Karl Geiringer*, ed. H.C.R. Landon and R.E. Chapman (London, 1970), 151–9; repr. in *Essays on Opera* (Oxford, 1990), 22–9

W. Dean: 'The Musical Sources for Handel's *Teseo* and *Amadigi*', *Slavonic and Western Music: Essays for Gerald Abraham*, ed. M.H. Brown and R.J. Wiley (Ann Arbor and Oxford, 1985), 63–80

W. Dean: 'A New Source for Handel's *Amadigi*', *ML*, lxxii (1991), 27–37

Arianna in Creta

E. Dahnk-Baroffio: 'Das Libretto der Oper "Ariadne"', *Göttinger Händel-Opern Festspiele* (Göttingen, 1946), 16

R. Kubik: 'Die Fassungen von "Arianna in Creta" (HW32) Überlegungen zum Werkbegriff der Opera seria', *Gattungskonventionen der Händel-Oper: Karlsruhe 1990 and 1991*, 159–70

Ariodante

E. Dahnk-Baroffio: 'Zur Stoffgeschichte des *Ariodante*', *HJb 1960*, 151–61

Atalanta

W. Dean: 'Handel's Atalanta', *Sundry Sorts of Music Books: Essays on the British Library Collections* (London, 1993), 215–30

Ezio

G. Bimberg: 'Dramaturgische Strukturmomente in den "Ezio"-Opern von Händel und Gluck', *Georg Friedrich Händel als Wegbereiter der Wiener Klassik: Halle 1977*, 41–6

R. Strohm: 'Handel, Metastasio, Racine: the Case of "Ezio"', *MT*, cxviii (1977), 901–3

R. Strohm: 'Handel's *Ezio*', *Essays on Handel and Italian Opera* (Cambridge, 1985), 225–31

Flavio

E. Dahnk-Baroffio: 'Zum Textbuch von Händels *Flavio*', *Festschrift der Händelfestspiele 1967*, 37–40

J.M. Knapp: 'Händels Oper Flavio', ibid., 25–33

Floridante

H.D. Clausen: 'Die Entstehung der Oper *Floridante*', *Göttinger Händel-Beiträge*, iv (1991), 108–33

Giove in Argo [Jupiter in Argos]

J.M. Coopersmith: 'The Libretto of Handel's *Jupiter in Argos*', *ML*, xvii (1936), 289–96

B. Baselt: 'Georg Friedrich Händels Pasticcio *Jupiter in Argos* und seine quellenmässige Überlieferung', *Festschrift Martin Ruhnke zum 65. Geburtstag* (Neuhausen-Stuttgart, 1986), 19–30

Giulio Cesare in Egitto

J.M. Knapp: 'Handel's *Giulio Cesare in Egitto*', *Studies in Music History: Essays for Oliver Strunk*, ed. H. Powers (Princeton, NJ, 1968/*R*), 389–403

C. Monson: '*Giulio Cesare in Egitto* from Sartorio (1677) to Handel (1724)', *ML*, lxvi (1985), 313–43

L'avant-scène opéra, no.97 (1987) [*Giulio Cesare* issue]

Giustino

E. Prout: 'Graun's *Passion Oratorio* and Handel's Knowledge of it', *MMR*, xxiv (1894), 97–9, 121–3

R. Strohm: 'Vivaldi's and Handel's Settings of *Giustino*', *Music and Theatre: Essays in Honour of Winton Dean*, ed. N. Fortune (Cambridge, 1987), 131–58

R. Bossard: 'Von San Luca nach Covent Garden: die Wege des *Giustino* zu Händel', *Göttinger Händel-Beiträge*, iv (1991), 146–73

Imeneo

C. Hill: *Handel's 'Imeneo': a Pre-Edition Study* (Armidale, NSW, 1988)

Muzio Scevola

W. Siegmund-Schultze: 'Händel's "Muzio Scevola"', *Festschrift der Händelfestspiele 1965*, 27–35

Oreste

B. Baselt: 'Dramaturgische und szenische Aspekte der Coventgarden Opern Händels, dargestellt an der Oper *Oreste* (1734)', *Händel auf dem Theater: Karlsruhe 1986 and 1987*, 133–42

B. Baselt: 'Zum Libretto von Händels Oper *Oreste*', *HJb 1988*, 7–55

Orlando

S. Flesch: 'Händels "Orlando"', *Festschrift der Händelfestspiele 1961*, 42

E.T. Harris: 'Eighteenth-Century Orlando: Hero, Satyr and Fool', *Opera & Vivaldi*, ed. M. Collins and E.K. Kirk (Austin, TX, 1984), 105–28

Teatro La Fenice 1985 [programme book for *Orlando*]

R. Strohm: 'Comic Traditions in Handel's *Orlando*', *Essays on Handel and Italian Opera* (Cambridge, 1985), 249–69

W. Feinstein: 'Dorinda as Ariostean Narrator in Handel's *Orlando*', *Italica*, lxiv (1987), 561–71

Ottone

C. Spitz: 'Die Opern "Ottone" von G.F. Händel und "Teofane" von A. Lotti', *Festschrift zum 50. Geburtstag Adolf Sandberger* (Munich, 1918), 265–71

W. Dean: 'The Genesis and Early History of *Ottone*', *Göttinger Händel-Beiträge*, ii (1986), 129–40

F. McLauchlan: 'Lotti's "Teofane" (1719) and Handel's "Ottone" (1723): a Textual and Musical Study', *ML*, lxxviii (1997), 349–90

Il pastor fido

D. Chisholm: 'The English Origins of Händel's *Pastor Fido*', *MT*, cxv (1974), 650–54

Poro

G. Bimberg: 'Die Figurenkonzeption in Händels Oper *Poro, re dell'Indie*', *Probleme der Handelschen Oper: Halle 1981*, 82–93

G. Cummings: 'The London Performances of Handel's Opera *Poro*', ibid, 62–81

R. Strohm: 'Metastasios *Alessandro nell'Indie* und seine frühesten Vertonungen', ibid, 40–61; Eng. trans. in *Essays on Handel and Italian Opera* (Cambridge, 1985), 232–48

G. Cummings: 'Reminiscence and Recall in Three Early Settings of Metastasio's *Alessandro nell'Indie*', *PRMA*, cix (1982–3), 80–104

Radamisto

W. Gwacharija: 'Die historischen Grundlagen von G.F. Händels Oper *Radamisto*', *G.F. Händel und seine italienischen Zeitgenossen: Halle 1979*, 59–65

W. Dean: 'Mattheson's Arrangement of Handel's *Radamisto* for the Hamburg Opera', *New Mattheson Studies*, ed. G.J. Buelow and H.J. Marx (Cambridge, 1985), 169–78; repr. in *Essays on Opera* (Oxford, 1990), 30–37

J. Milhous and R.D. Hume: 'A Prompt Copy of Handel's *Radamisto*', *MT*, cxxvii (1986), 316–21

M. Bucciarelli: '*Radamisto*'s Theatrical Sources and their Influence on Handel's Creative Process', *Göttinger Händel Beiträge*, vii (1998), 119–42

Riccardo primo

W. Dean: 'Handel's *Riccardo primo*', *MT*, cv (1964), 498–500

E. Dahnk-Baroffio: 'Händels "Riccardo primo" in Deutschland', *50 Jahre Göttinger Händel-Festspiele: Festschrift*, ed. W. Meyerhoff (Kassel, 1970), 150–66

R. Gerlach and E. Dahnk-Baroffio: 'Über Georg Friedrich Händels Oper Riccardo I', *Festschrift der Händelfestspiele 1970*, 75–88

J.M. Knapp: 'The Autograph of Handel's *Riccardo primo*', *Studies in Renaissance and Baroque Music in Honor of Arthur Mendel*, ed. R.L. Marshall (Kassel and Hackensack, NJ, 1974), 331–58

A. McCredie: 'The Early Reception of Handel's London Operas on the German Stage – the Case of *Riccardo Primo*', *Göttinger Händel-Beiträge*, iii (1989), 124–38

Rinaldo

R. Kubik: *Händel's Rinaldo: Geschichte, Werk, Wirkung* (Stuttgart, 1982)

L'avant-scène opéra, no.72 (1985) [Rinaldo issue]

Teatro Municipale Valli Reggio Emilia 1985 [programme book for *Rinaldo*]

C. Price: 'English Traditions in Handel's *Rinaldo*', *Handel Tercentenary Collection: London 1985*, 120–37

Rodelinda

E. Dahnk-Baroffio: 'Nicola Hayms Anteil an Händels *Rodelinde*-Libretto', *Mf*, vii (1954), 295–300

U. Etscheit: *Händels 'Rodelinda': Libretto, Komposition, Rezeption* (New York, 1998)

Rodrigo [Vincer se stesso è la maggior vittoria]

J.M. Knapp: 'Handel's First Italian Opera: "Vincer se stesso è la maggior vittoria", or "Rodrigo"', *ML*, lxii (1981), 12–29; see also 385–6

A. Hicks: 'The Late Additions to Handel's Oratorios and the Role of the Younger Smith', *Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth*, ed. C. Hogwood and R. Luckett (Cambridge, 1983), 147–69 [refers to lost *Rodrigo* arias]

Scipione

W. Dean: 'Handel's *Scipione*', *MT*, cviii (1967), 902–4

P. Brainard: '"Wie ernst Händel das Wort nimmt": Adaptations, "Outtakes" and Other Matters in "Scipione"', *De musica et cantu: Studien zur Geschichte der Kirchenmusik und der Oper: Helmut Hucke zum 60. Geburtstag*, ed. P. Cahn and A.-K. Heimer (Hildesheim, 1993), 495–511

Serse

H.S. Powers: 'Il Serse trasformato', *MQ*, xlvii (1961), 481–92; xlviii (1962), 73–92

W. Dean: 'Handel's *Serse*', *Opera and the Enlightenment*, ed. T. Bauman and M.P. McClymonds (Cambridge, 1995), 135–67

Silla

J.M. Knapp: 'The Libretto of Handel's "Silla"', *ML*, l (1969), 68–75

D. Chisholm: 'Handel's *Lucio Cornelio Silla*: its Problems and Context', *EMc*, xiv (1986), 64–70

Siroe

S. Flesch: 'Einige Bemerkungen zu Händels Oper *Siroe*', *Festschrift der Halle Festspiele 1952–62* (1962), 35–44

Sosarme

W. Dean: 'Handel's *Sosarme*, a Puzzle Opera', *Essays on Opera and English Music in Honour of Sir Jack Westrup*, ed. F.W. Sternfeld, N. Fortune and E. Olleson (Oxford, 1975), 115–47; repr. in *Essays on Opera* (Oxford, 1990), 45–73

Tamerlano

J.M. Knapp: 'Handel's *Tamerlano*: the Creation of an Opera', *MQ*, lvi (1970), 405–30

T. Best: 'New Light on the Manuscript Copies of *Tamerlano*', *Göttinger Händel-Beiträge*, iv (1991), 134–45

Teseo

D.R.B. Kimbell: 'The Libretto of Handel's *Teseo*', *ML*, xliv (1963), 371–9
W. Dean: 'The Musical Sources for Handel's *Teseo* and *Amadigi*', *Slavonic and Western Music: Essays for Gerald Abraham*, ed. M.H. Brown and R.J. Wiley (Ann Arbor and Oxford, 1985), 63–80

Masques and musical dramas

W.B. Squire: 'Handel's *Semele*', *MT*, lxvi (1925), 137–9
W. Dean: *Handel's Dramatic Oratorios and Masques* (London, 1959/*R*)
E. Dahnk-Baroffio: 'Zu Aci e Galatea', *Göttinger Händeltage 1966*, 41
W. Dean: 'Masque into Opera', *MT*, cviii (1967), 605–6 [on Acis and Galatea]
W. Dean: 'How Should Handel's Oratorios be Staged?', *Musical Newsletter*, i/4 (1971), 11–15
A. Hicks: 'Ravishing Semele', *MT*, cxiv (1973), 275–80, 696 only
P. Rogers: 'Dating *Acis and Galatea*', *MT*, cxiv (1973), 792 only
A. Lewis: 'Some Notes on Editing Handel's "Semele"', *Essays on Opera and English Music in Honour of Sir Jack Westrup*, ed. F.W. Sternfeld, N. Fortune and E. Olleson (Oxford, 1975), 79–83
W. Windzus: *Georg Friedrich Händel – Aci, Galatea e Polifemo, Cantata von 1708; Acis and Galatea, Masque von 1718 . . . Serenata von 1732: Kritischer Bericht im Rahmen der Hallischen Händel-Ausgabe* (Hamburg, 1977)
B. Trowell: '*Acis, Galatea and Polyphemus*: a "serenata a tre voci"?', *Music and Theatre: Essays in Honour of Winton Dean*, ed. N. Fortune (Cambridge, 1987), 31–93

G: ORATORIOS, OTHER VOCAL WORKS

SmitherHO
F. Chrysander: 'Händels Orgelbegleitung zu Saul', *Jb für musikalische Wissenschaft*, i (1863), 408–28
F. Chrysander: 'Der Bestand der königlichen Privatmusik und Kirchenkapelle in London von 1710 bis 1755', *VMw*, viii (1892), 514–34
F. Chrysander: *Händels Biblische Oratorien in geschichtlicher Betrachtung* (Hamburg, 1897)
E. Bernoulli: *Quellen zum Studium Händelscher Chorwerke* (Leipzig, 1906)
A. Beyschlag: 'Über Chrysanders Bearbeitung des Händel'schen Messias und über die Musikpraxis zur Zeit Händels', *Die Musik*, x/3 (1910–11), 143–58
E. Bredenförder: *Die Texte der Händel-Oratorien* (Leipzig, 1934)
J. Herbage: *Messiah* (London 1948/*R*)
R.M. Myers: *Handel's Messiah: a Touchstone of Taste* (New York, 1948)
P.M. Young: *The Oratorios of Handel* (London, 1949)
W. Braun: 'B.H. Brockes' "Irdisches Vergnügen in Gott" in den Vertonungen G.Ph. Telemanns und G.Fr. Händels', *HJb 1955*, 42–71
R.M. Myers: *Handel, Dryden and Milton* (London, 1956)
J.P. Larsen: *Handel's Messiah: Origins, Composition, Sources* (London, 1957, 2/1972/*R*)
H.C. Wolff: 'Die Lucretia-Kantaten von Benedetto Marcello und Georg Friedrich Händel', *HJb 1957*, 74–88
W. Braun: 'Echtheits-und Datierungsfragen im vokalen Frühwerk Georg Friedrich Händels', *Händel-Ehrung der Deutschen Demokratischen Republik: Halle 1959*, 61–71
W. Braun: 'Zur Choralkantate "Ach Herr, mich armen Sünder"', *HJb 1959*, 100–06
W. Dean: *Handel's Dramatic Oratorios and Masques* (London, 1959/*R*)
L. Finscher: 'Händels "Belsazar"', *Göttinger Händelfestspiele 1959*, 16
J.S. Hall: 'The Problem of Handel's Latin Church Music', *MT*, c (1959), 197–200
F. Raugel: 'Händels französische Lieder', *Händel-Ehrung der Deutschen Demokratischen Republik: Halle 1959*, 115–25
E. Zanetti: 'A proposito di tre sconosciute cantate inglesi', *RaM*, xxix (1959), 129–42
R. Ewerhart: 'New Sources for Handel's La Resurrezione', *ML*, xli (1960), 127–35
J. Tobin: *Handel at Work* (London, 1964)
W. Shaw: *A Textual and Historical Companion to Handel's 'Messiah'* (London, 1965)
M. Boyd: 'La solitudine: a Handel Discovery', *MT*, cix (1968), 1111–14
J. Tobin: *Handel's Messiah* (London, 1969)
J. Müller-Blattau: 'Händels Festkantate zur 500-Jahr Feier der Stadt Elbing 1737', *50 Jahre Göttinger Händel-Festspiele*, ed. W. Meyerhoff (Kassel, 1970), 120–32
B. Trowell: 'Congreve and the 1744 Semele Libretto', *MT*, cxi (1970), 993–4; see also A. Hicks: 'Letter', ibid., 1219 only
D. Burrows: 'Handel's Peace Anthem', *MT*, cxiv (1973), 1230–32
E. Dahnk-Baroffio: 'Jephtha und seine Tochter', *Festschrift der Händelfestspiele 1974*, 54 only
H. Frederichs: *Das Verhältnis von Text und Musik in den Brockespassionen Keisers, Händels, Telemanns und Matthesons* (Munich, 1975)
H.J. Marx: 'Ein Beitrag Händels zur Accademia Ottoboniana in Rom', *HJbMw*, i (1975), 69–86
C.A. Price: 'Handel and the Alchemist', *MT*, cxvi (1975), 787–8
M.R. Brownell: 'Ears of an Untoward Make: Pope and Handel', *MQ*, lxii (1976), 554–70
A. Hicks: 'Handel's Music for Comus', *MT*, cxvii (1976), 28–9
H.D. Johnstone: 'The Chandos Anthems: the Authorship of no.12', *MT*, cxvii (1976), 601–3; see also cxxix (1988), 459
G. Beeks: *The Chandos Anthems and Te Deum of George Frideric Handel* (diss., U. of California, Berkeley, 1977)
D. Burrows: 'Handel and the 1727 Coronation', *MT*, cxviii (1977), 469–73
J.S.M. Mayo: *Handel's Italian Cantatas* (diss., U. of Toronto, 1977)
G. Beeks: 'Handel's Chandos Anthems: the "Extra" Movements', *MT*, cxix (1978), 621–3
W. Windszus: *Georg Friedrich Händel: Aci, Galatea e Polifemo, Cantata von 1708 – Acis und Galatea, Masque von 1718 – Acis und Galatea, italienisch-englische Serenata von 1732: Kritischer Bericht im Rahmen der Hallischen Händel-Ausgabe* (Hamburg, 1979)
D. Burrows: *Handel and the English Chapel Royal during the Reigns of Queen Anne and King George I* (diss., Open U., 1981)
A. Hicks: 'The Late Additions to Handel's Oratorios and the Role of the Younger Smith', *Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth*, ed. C. Hogwood and R. Luckett (Cambridge, 1983), 147–69
E. Derr: 'Handel's Procedures for Composing with Materials from Telemann's *Harmonischer Gottes-Dienst* in *Solomon*', *Göttinger Händel-Beiträge*, i (1984), 116–46
M.A. Parker-Hale: 'Die frühe Fassung von Händels "Laudate pueri": Fragen der stilistischen und chronolgischen Einordnung', *HJb 1984*, 11–19
D. Chisholm: 'New Sources for the Libretto of Handel's "Joseph"', *Handel Tercentenary Collection: London 1985*, 182–208
G. Dixon: 'Handel's Vesper Music: Towards a Liturgical Reconstruction', *MT*, cxxvi (1985), 393–7
G. Hendrie: 'Handel's "Chandos" and Associated Anthems: an Introductory Survey', *Bach, Handel, Scarlatti: Tercentenary Essays*, ed. P. Williams (Cambridge, 1985), 149–59
W. Shaw: 'Handel's Vesper Music: some MS Sources Rediscovered', *MT*, cxxvi (1985), 392–3
W. Shaw: 'Some Original Performing Material for Handel's Latin Church Music', *Göttinger Händel-Beiträge*, ii (1986), 226–33
G. Dixon: 'Handel's Music for the Carmelites: a Study in Liturgy and some Observations on Performance', *EMc*, xv (1987), 16–29
A. Hicks: 'Handel, Jennens and "Saul": Aspects of a Collaboration', *Music and Theatre: Essays in Honour of Winton Dean*, ed. N. Fortune (Cambridge, 1987), 203–27
C. Hill: *Handel's 'Imeneo', a Pre-Edition Study* (Armidale, University of New England, New South Wales, 1987)
B. Trowell: '*Acis, Galatea and Polyphemus*: a "serenata a tre voci"?', *Music and Theatre: Essays in Honour of Winton Dean*, ed. N. Fortune (Cambridge, 1987), 31–93
H.J. Kreutzer: 'Das Libretto zu Händels "Messias" und seine deutschen Übersetzungen', *Festschrift Wolfgang Rehm*, ed. Von Dietrich Berke and H. Heckmann (1989), 62–9
D. Burrows: *Handel: Messiah* (Cambridge, 1991)
R. Luckett: *Handel's Messiah: a Celebration* (London, 1992)
C. Gianturco: '"Il trionfo del Tempo e del Disinganno": Four Case-Studies in Determining Italian Poetic-Musical Genres', *JRMA*, cxix (1994), 43–59
D. Burrows: 'Handel's 1738 "Oratorio": a Benefit für Pasticcio', *Georg Friedrich Händel: ein Lefensinhalt Gedenkshrift Bernd Baselt*, ed. K. Hortschansky and K. Musketa (Halle, 1995), 11–38

E.T. Harris: 'Paper, Performing Practice, and Patronage: G. F. Handel's Alto Cantatas in the Bodleian Library', *Festa musicologica: Essays in Honor of George J. Buelow*, ed. T.J. Mathiesen and B.V. Rivera (Stuyvesant, NY, 1995), 53–78
E. Rosand: 'Handel Paints the Resurrection', *Festa musicologica: Essays in Honor of George J. Buelow*, ed. T.J. Mathiesen and B.V. Rivera (Stuyvesant, NY, 1995), 7–52
R. Smith: *Handel's Oratorios and Eighteenth-Century Thought* (Cambridge, 1995)
R. Smith: 'The Meaning of Morell's Libretto of "Judas Maccabaeus"', *ML*, lxxix (1998), 27–49

H: INSTRUMENTAL WORKS

W.B. Squire: 'Handel's Clock Music', *MQ*, v (1919), 538–52
F. Ehrlinger: *G.F. Händels Orgelkonzerte* (Würzburg, 1940)
G.A. Walter: 'Unbekannte Klaviercompositionen von G.F. Händel', *SMz*, lxxxii (1942), 141–4
N.K. Nielsen: 'Handel's Organ Concertos Reconsidered', *DAM*, iii (1963), 3–26
G. Pestelli: 'Haendel e Alessandro Scarlatti', *RIM*, vii (1972), 103–14
S. Sadie: *Handel Concertos* (London, 1972)
B. Baselt: 'Muffat and Handel: a Two-Way Exchange', *MT*, cxx (1979), 904–7
D. Losacki and T. Best: 'A New Flute Sonata by Handel', *EMc*, ix (1981), 307–11
A. Silbiger: 'Scarlatti Borrowings in Handel's Grand Concertos', *MT*, cxxv (1984), 93–5
T. Best: 'Handel's Chamber Music: Sources, Chronology and Authenticity', *EMc*, xiii (1985), 476–99
T. Best: 'Handel's Overtures for Keyboard', *MT*, cxxvi, (1985), 88–90
H.J. Marx: 'The Origins of Handel's Opus 3: a Historical Review', *Handel Tercentenary Collection: London 1985*, 254–70
P. Williams: 'Interpreting One of Handel's Free Preludes for Harpsichord', *EMc*, xiii (1985), 506–13
D. Ellwood: 'Handel's Use of Scarlatti's *Essercizi per Gravicembalo* in his Opus 6', *Göttinger Händel-Beiträge*, iii (1989), 170–87
D. Burrows: 'Handel, the Dead March and a Newly Identified Trombone Movement', *EMc*, xviii (1990), 408–16
G. Poppe: 'Eine bisher unbekannte Quelle zum Oboenkonzert g-Moll HWV287', *HJb 1993*, 225–35

ANTHONY HICKS

Handel and Haydn Society. Musical organization in Boston, Massachusetts. *See* BOSTON (i).

Handel Commemoration. Festival held in London in 1784. *See* LONDON, §V, 2.

Handelius, Jacobus. *See* HANDL, JACOBUS.

Handel societies. Two kinds of societies have been founded under such a title as 'Handel Society' (or its equivalent in another language), some with the object of publishing Handel's works, others to perform his music. The first publishing society was the Handel Society founded in London 'for the production of a superior and standard edition of the works of Handel' (according to its prospectus, issued on 16 June 1843); its council for the first year included G.A. Macfarren (secretary), William Sterndale Bennett, Sir Henry Bishop, William Crotch, Ignaz Moscheles, E.F. Rimbault and Sir George Smart. By January 1848 the society had dissolved for lack of subscribers, but its publishers, Cramer, Beale & Co., sustained the production of editions until 1858, by which time 12 major works (mostly oratorios) and two collections had appeared. Mendelssohn was among the editors (*Israel in Egypt*, 1846). The next Handel Society devoted to publication was the Deutsche Händel-Gesellschaft, founded in Leipzig in 1856 for the publication of a critical and uniform edition of the whole of Handel's works. The prime movers were Friedrich Chrysander and the literary historian Gottfried Gervinus. Chrysander himself was the sole active editor, and when the society collapsed in 1860 he took over the production of the editions himself, though retaining the society's name; from 1866 he also took over the printing and distribution of the edition. A Neue Händel-Gesellschaft was founded on Arnold Schering's initiative in Leipzig in 1925; it published a *Händel-Jahrbuch* (1925–33, ed. R. Steglich) and performing editions of Handel's works, and organized a number of festivals. The Georg-Friedrich-Händel-Gesellschaft was founded in Halle in 1955 for the publication of a new collected edition, known as the Hallische Händel-Ausgabe. It also supports the annual Handel festivals that have been mounted in Halle since 1952, and from 1955 has published a *Händel-Jahrbuch* (*see* HALLE).

Among performing societies, the earliest was the Handel and Haydn Society of Boston, founded in 1815 (*see* BOSTON (i)). An amateur choral and orchestral Handel Society was founded in London in 1882 to revive his less well-known oratorios, as well as other choral music; it ceased its activities in 1939 (*see* LONDON, §VI, 3). In Germany the Göttinger Händel-Gesellschaft was formed in 1931 to run Göttingen's Handel Festival, already well known for its Handel revivals (*see* GÖTTINGEN); since 1984 it has published the *Göttingen Händel-Beiträge*. The Deal and Walmer Handelian Society was founded by the Handel scholar James S. Hall (1899–1975) in 1946, principally to give performances of the choral works, and the Handel Opera Society (renamed Handel Opera in 1977) was founded in London in 1955, primarily to give stage performances of dramatic works. In all, 28 works were staged; its last production was of *Rodrigo* in 1985 (*see* LONDON, §IV, 2; HANDEL, GEORGE FRIDERIC, §24; EDITIONS, HISTORICAL).

BIBLIOGRAPHY

MGG1 ('Händelgesellschaften', G. Feder)
W. Siegmund-Schultze: '40 Jahre DDR: vier Jahrzehnte Händelfestspiele', *HJB 1989*, 7–52
M. Staehelin: 'Siebzig Jahre Göttinger Händel-Festspiele: zu den Anfängen der Göttinger Händel-Renaissance', *Göttinger Händel-Beiträge*, iv (1991), 23–40

ANTHONY HICKS

Handford, George (*b* 1582–5; *d* London, bur. 14 Aug 1647). English composer. A connection with Cambridge, from which place Handford himself wrote the preface to his collection of songs (1609), suggests the possibility that he may have been the 'George Holdford' who was admitted pensioner at Emmanuel College in 1604. There can be little doubt that he is identical with the George Handford twice married in the church of St Dunstan-in-the-West. The marriage documents, in which his status is given as 'gent', show that on the first occasion, in 1636, he gave his age as 51, but on the second, in September 1641, as 58. He seems to have lived in the same parish until his death. His will, dated 10 June 1647, gives no indication of any musical connections and it seems likely that as a young man he was a talented amateur but later failed to develop his art.

His manuscript collection, *Ayres to be sunge to the Lute and Base Vyole* (*GB-Ctc*; facs., Menston, Yorks., 1970; ed. A. Rooley, London, 1988), was compiled in 1609 and probably intended for presentation to Prince Henry, to whom it is dedicated, rather than for publication. There is evidence that through Prince Henry it passed via his tutor, Adam Newton, to Henry Newton, Adam's son. Henry Newton presented the manuscript to Trinity College, Cambridge. The verse is anonymous except for one poem by Samuel Daniel. The songs, with the chordal

accompaniment favoured by Campion and Rosseter, are not particularly distinguished. The collection originally contained 18 solo songs (one leaf is now missing). An anthem by Handford, *Long have I lifted up my voice*, is in two sources (both in *GB-Lbl*).

BIBLIOGRAPHY

E. Doughtie: 'George Handford's Ayres: Unpublished Jacobean Song Verse', *Anglia*, lxxxii (1964), 474–84

E. Doughtie: *Lyrics from English Ayres, 1596–1622* (Cambridge, MA, 1970)

DIANA POULTON/ROBERT SPENCER

Handglocke (Ger.). *See* HANDBELL.

Handharmonika (Ger.). *See* ACCORDION.

Hand horn (Fr. *cor simple*, *cor à main*; Ger. *Naturhorn*; It. *corno naturale*). Natural horn. *See* HORN, §2.

Handke, Mořic. *See* HANTKE, MOŘIC.

Handl [Gallus, Händl, Handelius], **Jacobus** [Jacob, Jakob] (*b* probably at Ribnica, between 15 April and 31 July 1550; *d* Prague, 18 July 1591). Slovenian composer resident in Austria, Moravia and Bohemia. He was one of the most skilful contrapuntists of his time and a notable composer of polychoral works whose music presents a fusion of the styles and techniques of his time.

1. LIFE. Handl may originally have been called Petelin, meaning 'rooster', of which 'Handl' is the German diminutive and 'Gallus' the Latin equivalent. He probably received his early formal education at the Cistercian monastery at Stična in Lower Carniola. Between 1564 and 1566 he left his homeland for Austria. He stayed first at the Benedictine abbey at Melk where he was encouraged to compose by the canon Johannes Rueff to whom he dedicated his fourth book of masses (1580). The statement, repeatedly quoted in the literature on Handl, that in 1574 he was a *Sängerknabe* at the imperial chapel in Vienna, is doubtful. It is difficult to believe that at the age of 24 Handl was still a boy singer. The Jacob Han documented in the imperial registers as *Sängerknabe* in 1575 must have been another, evidently younger, person. He left Austria in about 1575 and spent the next few years travelling in Moravia, Bohemia and Silesia, living in monasteries and taking the opportunity, as he put it, 'to understand the muse and meditate on the shepherd's pipe'. Among the places he visited were Breslau (now Wrocław), Olomouc, Prague and the Premonstratensian monastery at Zábrdovice near Brno. Handl dedicated several works to Caspar Schönauer, the monastery's abbot.

In 1579 or early in 1580 Handl was appointed choirmaster to the Bishop of Olomouc, Stanislaus Pavlovský, whom he served until 26 July 1585 and who had a high regard for him. He celebrated Pavlovský's election as bishop with a seven-part hymn of praise, *Undique flammatis Olomucum sedibus arsit* (1579), his first printed work. Shortly after leaving Olomouc and no later than mid-1586 he became cantor of St Jan na Brzehu, Prague, where he remained until his untimely death. He undoubtedly became acquainted with the members of the literary society at St Jan as well as with members of the imperial court of Rudolf II; he dedicated a six-part ode to the court chaplain, Jacob Chimarrhaeus. Handl never married; his brother Georg was his sole heir. After his death several poets contributed elegies in his honour to an anthology that also contained his woodcut portrait (see illustration). His reputation from that time on has remained consistently high. During his lifetime, however, his music was the subject of some criticism, largely, it would seem, on account of its complexity, and in the third book of his *Opus musicum* (1587) he felt obliged to defend the number of voices he used in his polychoral works.

2. WORKS. Despite his relatively short life, Handl's output is of monumental dimensions comprising about 500, mostly sacred, works. His greatest achievement, the *Opus musicum*, contains four volumes of motets for festivals of the liturgical year with, in total, 374 works for four to 24 voices. The first three volumes contain music for the Proper of the Time, among them Handl's most famous composition *Ecce quomodo moritur iustus*. The fourth volume provides music for Marian festivals, the Common of Saints and various festivals from the Proper of Saints. Most of the texts are found in the Roman breviary, but a few are taken from pre-Tridentine sources. The collection ends with four 'triumphant' psalms for All Saints' Day, two of which are settings for 24 voices disposed in four choirs; in the 18th century they attracted the attention of Walther and Burney. There are also three settings of the Passion, all based on a single text compiled from the four gospels in the tradition of the Longaval Passion. Handl also wrote 20 masses. Many of these are parodies of his own motets, but some are based on motets by Clemens non Papa, Hollander, Vaet and Verdelot and on secular songs by Crecquillon and Lassus. Towards the end of his life, Handl composed 100 secular works called *Moralia*. Many of these works set didactic texts including morals on human vices and virtues. There are settings of Latin words, taken from Ovid, Virgil, Catullus, Horace and Martial and from the *Carmina proverbialia* (Basle, 1576), a collection of epigrams and aphorisms. Some texts were probably also written by his friends and Handl himself.



Jacobus Handl: woodcut, 1590, from 'In tumulum Jacobi Handelii Carnioli' (Prague, 1591)

Handl's music displays a distinctly Netherlandish imprint. For instance, many of the sacred works – not only the parody masses but motets too, with their reliance on chant – are developed from borrowed material, which he treated with great skill and imagination. Canons abound, many of considerable complexity, and many subtleties arise from his handling of rhythmic notation: Michael Praetorius singled out the motet *Subsannatores subsannabit Deus* (*Opus musicum*, iii, no.70) as a notable example of the use of proportional signs. Handl's polychoral compositions, though undoubtedly inspired in part by Willaert, also demonstrate Netherlandish influences, particularly that of Lassus. He exploited the possibilities of *a cappella* polychoral idioms as fully as any Venetian, and he clearly had a particularly good ear for unusual choral sonorities while always avoiding dense, word-obscuring textures. He managed the rhythmic relationships between words and notes with great sensitivity, particularly in his secular pieces, which move with the lightness and ease of madrigals and are full of the most remarkable syncopations. His music shows a preponderance of full triadic harmony and numerous chromatic progressions, many of which arise from the juxtaposition of chords whose roots lie a 3rd apart. Affective texts call forth rich, occasionally chromatic harmonies, as in the justly famed *Mirabile mysterium* (*Opus musicum*, i, no.53). The association between text and melody is particularly sympathetic, and there is a good deal of word-painting. Handl organized much of his music in abstract formal patterns, demonstrating an unusually firm grasp of the principles of formal balance and contrast that were so conspicuously to inform 17th-century music. Much of his music seems remarkably tonal; at the very least it attests to his awareness of the implications of major–minor polarity.

At the same time progressive and conservative, italianate and Netherlandish-influenced, Handl's music offers a fascinating blend of the styles and techniques of the day. Yet however progressive some of it may have been, it exerted little influence on the coming age; instead of pointing the way to the future it represents a summation of an era.

WORKS

MASSES

[16] Selectiores quaedam missae (4 books), 4–8vv (Prague, 1580); ed. in MAMS, xviii–xxi (1991)
Missa super 'Apri la fenestra', 6vv, *PL-WRu*
Missa super 'Iam non dicam vos servos', 8vv, *WRu*
Missa super 'Levavi oculos meos', 4vv, *CZ-Pu* (inc.)
Missa super 'Maria Magdalena', 8vv, *D-Dl*
All ed. in MAMS, xxvii (1996)

MOTETS

Opus musicum (4 books), 4–24vv (Prague, 1586–90); ed. in MAMS, v–xvii (1985–90)
Undique flammatis Olomucum sedibus arsit, 7vv (Prague, 1579; inc.)
O Herre Gott, in meiner Not ruf ich zu dir, 4vv, in N. Selnecker: Christliche Psalmen, Lieder und Kirchengesänge (Leipzig, 1587)
O miserum, hoc tristi qui vitam ducere saeclo (Salomon Frencelius) (Prague, 1587), lost [on the death of Wilhelm von Oppersdorf]
Epicedion ... Caspari Abbatis Zabrdovicensis ac Syloensis, 8vv (Prague, 1589)
15 motets (incl. MS copies of printed works), 4–8vv, *A-Wn*; *D-Rp*; Z; formerly Stadbibliothek, Breslau, now ?*PL-WRu*; Gymnasium-Bibliothek, Brzeg; formerly Ritterakademie-Bibliothek, Liegnitz, now ?*PL-WRu*

SECULAR

Harmoniae morales (3 books), 4vv (Prague, 1589–90); ed. in MAMS, xxvi (1995)
Moralia, 5, 6, 8vv (Nuremberg, 1596); ed. in RRMR, vii–viii (1970); ed. in MAMS, xxvii (1995)
Chimarrhaee, tibi io, 6vv, in Odae suavissimae in gratiam ... D. Iacobi Chimarrhaei (? 1610)
3 Ger. songs, 4vv, Gymnasium-Bibliothek, Brzeg (inc.)

BIBLIOGRAPHY

J. Mantuani: Introduction to DTÖ, xii, Jg.vi/1 (1899/*R*)
J. Mantuani: 'Bibliographie der Werke von Gallus', DTÖ, xxiv, Jg.xii/1 (1905/*R*), pp.v–xvii
E.W. Naylor: 'Jacob Handl (Gallus) as Romanticist', *SIMG*, xi (1909–10), 42–54
P.A. Pisk: 'Das Parodieverfahren in den Messen des Jacobus Gallus', *SMw*, v (1918), 35–48
D. Cvetko: 'Jacobus Gallus Carniolus and his Music', *Slavonic and East European Review*, xxxi (1953), 495–502
H.W. Lanzke: *Die weltlichen Chorgesänge ('Moralia') von Jacobus Gallus* (diss., U. of Mainz, 1964)
A.B. Skei: *Jacob Handl's 'Moralia'* (diss., U. of Michigan, 1965)
A.B. Skei: 'Jacob Handl's *Moralia*', *MQ*, lii (1966), 431–47
D. Cvetko: 'Le problème du rythme dans les oeuvres de Jacobus Gallus', *Festschrift Bruno Stäblein*, ed. M. Ruhnke (Kassel, 1967), 28–33
A.B. Skei: 'Jacob Handl's Polychoral Music', *MR*, xxix (1968), 81–95
D. Cvetko: *Jacobus Gallus: sein Leben und Werk* (Munich, 1972; Eng. trans., 1991)
H. Hüschen: 'Bemerkungen zur Satzstruktur der Missa canonica zu 4 (8) Stimmen von Jacobus Gallus (1550–1591)', *Convivium musicorum: Festschrift Wolfgang Boetticher*, ed. H. Hüschen and D.-R. Moser (Berlin, 1974), 130–40
K. Schnürl: 'Musikalische Figuren in den vierstimmigen "Harmoniae morales" des Jacobus Gallus', *De ratione in musica: Festschrift Erich Schenk*, ed. T. Antonicek, R. Flotzinger and O. Wesseley (Kassel, 1975), 50–62
L.E. Egbert: *The Opus Musicum of Jacobus Gallus and Performance Problems of Selected Motets* (diss., U. of Kentucky, 1975)
Jacobus Gallus and his Time: Ljubljana 1985
D. Cvetko: 'Der Beitrag von Jacobus Gallus zur Europäischen Renaissance', *Orbis musicae*, ix (1986–7), 164–76
D. Cvetko: *Iacobus Handl Gallus Vocatus Carniolanus* (Ljubljana, 1991)
Gallus Carniolus in Evropska renesansa/Gallus Carniolus und die europäische Renaissance: Ljubljana 1991 [with Ger. summary]
Gallus in mi/Gallus und wir: Ljubljana and Nova Gorica 1991 [with Ger. summary]
M.M. Milač: *Jacobus Gallus Carniolus (1550–1591): New Readings from the Sources* (diss., U. of Syracuse, 1991)
H. Krones: 'Tonalnost in modernost pri Jakobu Gallusu/Tonalität und Modernität bei Jacobus Gallus', *Slovenska glasba v preteklosti in sedanjosti/Slowenische Musik in Vergangenheit und Gegenwart*, ed. P. Kuret (Ljubljana, 1992), 74–83
E. Škulj: 'Tonsko slikanje galsbenih instrumentov v Gallusovih motetih' [Imitation of instrument colours in Gallus's motets], *Musikološke razprave* (Ljubljana, 1993), 29–41

ALLEN B. SKEI/DANILO POKORN

Handley, Vernon (*b* Enfield, Middlesex, 11 Nov 1930). English conductor. After taking a degree in philology at Oxford, he studied at the GSM in London. His conducting début was with the Bournemouth SO, shortly before he became, in 1962, music director of the Guildford PO, an occasional orchestra which he then developed on a professional basis. From 1966 to 1972 he taught at the RCM. He worked frequently as assistant to Boult, on whose restrained gestures he consciously modelled his own conducting technique, believing economy of means to be 'a moral necessity'.

Handley came to wider attention in 1970 when the LSO engaged him as a last-minute replacement for the opening concert of the Swansea Festival, and subsequently for some of the LSO's regular concerts. During the 1980s he had regular associations with the LPO and the BBC Scottish SO, and from 1985 to 1989 was artistic director and principal conductor of the Ulster Orchestra. He has

broadcast frequently, and has consistently championed works by British composers. Handley's numerous recordings with various orchestras include acclaimed cycles of symphonies by Vaughan Williams and Robert Simpson, music by Bax, Bliss and Delius, and Elgar's symphonies and Violin Concerto (with Nigel Kennedy), which have been much praised for their warmth and eloquence of spirit, sensitively balanced textures and masterly control of pacing and rubato.

NOËL GOODWIN

Handlo, Robert de. *See* ROBERT DE HANDLO.

Hand organ. *See* BARREL ORGAN.

Hand piano. *See under* LAMELLOPHONE.

Handschin, Jacques (Samuel) (*b* Moscow, 5 April 1886; *d* Basle, 25 Nov 1955). Swiss musicologist and organist of Russian birth. He received his early education and organ lessons in Moscow. Despite his promise, he was sent by his father to a school of commerce at Neuchâtel; by completing the three-year course in 18 months he managed to return to Moscow for further study. He entered Basle University in 1905 to study history and mathematics, and in the same year went to Munich to study not only history, mathematics, philology and national economics, but also theory and the organ with Reger, which led to a final breach with his parents. When Reger moved to Leipzig, Handschin followed him on foot. A few lectures there by Riemann and a short spell with von Hornbostel in Berlin were the only musicological instruction he ever received. He was also an organ student of Karl Straube (1906–7), returning to Moscow with glowing testimonials from him. To broaden his outlook as an organist as he became active as a soloist he travelled to Widor in Paris, where he became familiar with the Cavaillé-Coll organs.

Between 1909 and 1920 Handschin taught the organ at St Petersburg Conservatory, being appointed professor in 1916. From 1909 to 1914 he gave on the organ of the Assembly Hall of the Imperial Institute of Obstetrics a series of concerts that were significant in the development of secular solo organ music in St Petersburg and from 1914 was organist at the Lutheran Church of St Peter. This established a flourishing career as a virtuoso organist and accompanist to prominent performers. He inspired a number of Russian composers, including Glazunov, Lyapunov, Taneyev and Kryzhanovsky, to compose for the organ and during this decade performed their work in a programme of Russian organ music. He was also important in the Bach movement in Russia and was involved from 1916 to 1918 in the performance of Bach's complete organ and keyboard works at the conservatory, planned by Alexander Siloti in collaboration with Taneyev and Ossovsky. In 1920 he set up an acoustics laboratory with Kovalenkov.

After the Revolution the fuel shortage compelled Handschin to return destitute to Switzerland (1920); he was a minor government official in Basle and then organist of the Linsebühl Church, St Gallen (1921–4), but these posts failed to extricate him from dire financial straits, and it was not until his appointment in 1924 as organist at St Peter, Zürich, that he was able to concentrate on musicology. A manuscript on the musical history of the 14th century, which would have qualified him for the *Habilitation*, had been stolen on his journey from Russia. He immediately began a dissertation on 13th-century polyphonic music, and took the doctorate with Karl Nef in Basle in 1921. He was subsequently an external lecturer (1924–30), reader (1930–35) and professor of musicology (1935–55) at Basle University, where he compiled comprehensive microfilm archives of about 70,000 examples of medieval manuscripts. He remained organist at St Martin, Basle, until shortly before his death, making rare appearances as a recitalist.

Handschin's chief achievements as a musicologist are in medieval music: following Ludwig and Wolf he was one of the first to initiate and develop an approach to the period through style criticism. He was an unrivalled authority on the schools of St Martial and Notre Dame (the subject of his *Habilitationsschrift*, 1924) and on English polyphony before the 13th century. He did research on neumes and wrote essays defining conductus, trope, sequence and *estampie* by means of style criticism. His interest in the Middle Ages extended to Byzantium and Syria; he also had a clear insight into non-European music, aided by his command of languages and phenomenal memory, though he was almost totally dependent for sources on rolls from the Berlin Phonogramm Archiv. He collected the results of his research in systematic musicology in *Der Toncharakter* (1948), a study of sound in its historical context which is still influential and in which he refuted any primarily experimental and systematic psychology of sound. Having written chiefly in the form of short studies on specific historical topics he felt obliged – particularly as an academic teacher – to write *Musikgeschichte im Überblick* (1948). This was planned as an objective history of music giving each period equal attention; the 19th century, for instance, was treated far more tersely than is usual in general music histories. At his death Handschin had almost completed a comprehensive edition of polyphonic pieces of the St Martial era.

WRITINGS

'Chto takoe organ?' [What is the organ?], *MS* (1915), no.13, pp.53–63

'Iz istorii organa v Rossii' [The history of the organ in Russia], *MS* (1916–17), no.4, pp.46–52

'O namechayushchemsya perevorote vo vzglyadakh na polifonicheskuyu muzyku XIV, XV i XVI vekov' [The revolution taking place in understanding of polyphonic music of the 14th, 15th and 16th centuries], *Izvestiya nauchno-teoreticheskogo podotdela*, i (1919), 1–31

Choralbearbeitungen und Kompositionen mit rhythmischem Text in der mehrstimmigen Musik des 13. Jahrhunderts (diss., U. of Basle, 1921)

'Die ältesten Denkmäler mensural notierter Musik in der Schweiz', *AMw*, v (1923), 1–10

'Was brachte die Notre Dame-Schule Neues?', *ZMw*, vi (1923–4), 545–58

Mussorgski: Versuch einer Einführung (Zürich, 1924)

Über die mehrstimmige Musik der St. Martial-Epoche sowie die Zusammenhänge zwischen Notre Dame und St. Martial und die Zusammenhänge zwischen einem dritten Stil und Notre Dame und St. Martial (Habilitationsschrift, U. of Basle, 1924)

'Eine wenig beachtete Stilrichtung innerhalb der mittelalterlichen Mehrstimmigkeit', *Schweizerisches Jb für Musikwissenschaft*, i (1924), 56–75

'Akustisches aus Russland', *Gedenkboek aangeboden aan Dr. D.F. Scheurleer* (The Hague, 1925), 143–57

'Zur Geschichte der Lehre vom Organum', *ZMw*, viii (1925–6), 321–41

'Ein mittelalterlicher Beitrag zur Lehre von der Sphärenharmonie', *ZMw*, ix (1926–7), 193–208

'Die Musikanschauung des Johannes Scotus (Erigena)', *DVLG*, v (1927), 316–41

'Über Voraussetzungen, sowie Früh- und Hochblüte der mittelalterlichen Mehrstimmigkeit', *Schweizerisches Jb für Musikwissenschaft*, ii (1927), 5–42

'Zur Frage der melodischen Paraphrasierung im Mittelalter', *ZMw*, x (1927–8), 513–59
'Angelomontana polyphonica', *Schweizerisches Jb für Musikwissenschaft*, iii (1928), 64–96
'De différentes conceptions de Bach', *Schweizerisches Jb für Musikwissenschaft*, iv (1929), 7–35
'Die Grundlagen des a cappella-Stils', *Hans Häusermann und der Häusermannsche Privatchor* (Zürich, 1929), 109–38
'Über Estampie und Sequenz', *ZMw*, xii (1929–30), 1–20; xiii (1930–31), 113–32
Camille Saint-Saëns (Zürich, 1930)
'Gregorianisch-Polyphones aus der Handschrift Paris B.N.lat.15129', *KJb*, xxv (1930), 60–76
'Der Organum-Traktat von Montpellier', *Studien zur Musikgeschichte: Festschrift für Guido Adler* (Vienna, 1930/*R*), 50–57
'Die Rolle der Nationen in der mittelalterlichen Musikgeschichte', *Schweizerisches Jb für Musikwissenschaft*, v (1931), 1–42
'Bach au tournant des époques, des styles, des formes', *ReM*, no.131 (1932), 52–9
'Claude Debussy', *SMz*, lxxii (1932), 609–17
'Zur Geschichte von Notre Dame', *AcM*, iv (1932), 5–17, 49–55, 104–5
'A Monument of English Mediaeval Polyphony: the Manuscript Wolfenbüttel 677 (Helmst. 628)', *MT*, lxxiii (1932), 510–31; lxxiv (1933), 697–704
'Zur Musikästhetik des 19. Jahrhunderts', *DVLG*, x (1932), 113–20
Igor Strawinski: Versuch einer Einführung (Zürich, 1933)
'Die Schweiz welche sang: über mittelalterliche Cantionen aus schweizerischen Handschriften', *Festschrift Karl Nef zum 60. Geburtstag* (Zürich and Leipzig, 1933), 102–33
'Die Modaltheorie und Carl Appels Ausgabe der Gesänge von Bernart de Ventadorn', *Medium aevum*, iv (1935), 69–82
'Das Pedalklavier', *ZMw*, xvii (1935), 418–25
'The Two Winchester Tropers', *Journal of Theological Studies*, xxxvii (1936), 34–49, 156–72
'Bachs "Kunst der Fuge" und die Frage ihrer "Wiederbelebung"', *SMz*, lxxvii (1937), 201–10
'Réflexions dangereuses sur le renouveau de la musique ancienne', *Congresso di musica III: Florence and Cremona 1937*, 40–56
'Über die Laude', *AcM*, x (1938), 14–31
'Geschichte der Musik in der Schweiz bis zur Wende des Mittelalters', *Schweizer Musikbuch*, i, ed. W. Schuh (Zürich, 1939), 11–53
'"Antiochien, jene herrliche Griechenstadt"', *AMf*, vii (1942), 193–204
'Aus der alten Musiktheorie, I: Zur Mensuration der Orgelpfeifen; II: Orgel und Organum; III: Zur Ambrosianischen Mehrstimmigkeit; IV: Über einige Sequenz-Zitate; V: Zur Instrumentenkunde', *AcM*, xiv (1942), 1–19, 19–27; xv (1943), 2–15, 15–23; xvi–xvii (1944–5), 1–10
Das Zeremonienwerk Kaiser Konstantins und die sangbare Dichtung (Basle, 1942)
'Über William Byrd und den Begriff der Fortgeschrittenheit', *SMz*, lxxxv (1945), 453–62
La musique de l'antiquité (Paris, 1946)
'Anselmi's Treatise on Music Annotated by Gafori', *MD*, ii (1948), 123–40
Musikgeschichte im Überblick (Lucerne, 1948, rev. 3/1981/*R* by F. Brenn)
Der Toncharakter: eine Einführung in die Tonpsychologie (Zürich, 1948/*R*)
'Gesungene Apologetik', *Miscellanea liturgica in honorem L.C. Mohlberg* (Rome, 1948–9), 75–106
'The Summer Canon and its Background', *MD*, iii (1949), 55–94; v (1951), 65–113
'The "Timaeus" Scale', *MD*, iv (1950), 3–42
'Le chant ecclésiastique russe', *AcM*, xxiv (1952), 3–32
'Conductus-Spicilegien', *AMw*, ix (1952), 101–19
'Zur Frage der Conductus-Rhythmik', *AcM*, xxiv (1952), 113–30
'Die Kirchenmusik und die Frage der Wiedervereinigung der Kirchen', *Kongress für Kirchenmusik* [I]: *Berne 1952*, 9–22
'La musique paysanne russe', *SMz*, xcii (1952), 289–99
'Sur quelques tropaires grecs traduits en latin', *AnnM*, ii (1954), 27–60
'Trope, Sequence and Conductus', *NOHM*, ii (1954), 128–74

BIBLIOGRAPHY

MD, x (1956) [Handschin memorial issue]
Obituaries: A. Geering, *AcM*, xxviii (1956), 5–7; H. Husmann, *Mf*, ix (1956), 182–4; F. Muller, *JAMS*, ix (1956), 60–61; H.P. Schanzlin, *Musica*, x (1956), 150–51; L. Schrade, *Professoren der Universität Basel aus 5 Jahrhunderten*, ed. M. Staehelin (Basle, 1960), 380–81
H. Oesch, ed.: *Gedenkschrift Jacques Handschin* (Berne and Stuttgart, 1957) [incl. chronological list of writings]
H. Anglès and others, ed.: *In memoriam Jacques Handschin* (Strasbourg, 1962) [incl. list of writings divided by subject]
A. Czekanowska: 'Nowe perspektywy muzykologii współczesnej' [New perspectives of contemporary musicology], *Muzyka*, vii/4 (1962), 29–38
L.I. Royzman: *Organ v istorii russkoy muzykal'noy kul'turï* [The organ in the history of Russian musical culture] (Moscow, 1979), 284–92
J.V. Kniazeva: 'Kontsertï organnoy muzïki v Peterburge vo vtoroy polovine 19-nachale 20 v' [Concerts of organ music in Petersburg in the second half of the 19th and early 20th centuries], *Deyatel'nost' v Peterburge Ya. Ya. Gandshina: 1908–1918* (diss., U. of St Petersburg, 1994), 72–91

HANS OESCH/JANNA KNIAZEVA

Handstück (Ger.: 'hand piece'). A term used by D.G. Türk for a didactic keyboard piece suitable for the development of a student's technical proficiency. In the late 18th century such pieces were often written by keyboard teachers but were seldom published. The 12 *Handstücke* included in Türk's treatise were joined by another 60 in his later collection *Sechzig Handstücke für angehende Klavierspiele* (1792). In the early 19th century, the term was superseded by the French word 'étude'.

See also STUDY.

BIBLIOGRAPHY

D.G. Türk: *Clavierschule, oder Anweisung zum Klavierspielen für Lehrer und Lernende* (Leipzig and Halle, 1789, enlarged 2/1801/*R*; Eng. trans., 1982)
W. Kahl: *Das Charakterstück*, Mw, viii (1955; Eng. trans., 1961)
M. Bandur: 'Handsachen; Handstücke' (1989–90), *HMT*

□

Handy, W(illiam) C(hristopher) (*b* Florence, AL, 16 Nov 1873; *d* New York, 28 March 1958). American composer and bandleader. His main claim to fame is summarized by the controversial attribution of 'Father of the Blues' that he assiduously cultivated, that others applied to him and that became the title of his autobiography (1941). Whether or not he deserved this lofty reputation, there can be no doubt that Handy played a major role in the early popularization of the blues form and in the arrangement and adaptation of what was essentially a type of folk music into something that was acceptable and accessible to mainstream American and international tastes.

There are two main problems in cutting through the hagiography and arriving at an objective assessment of Handy's role and importance in the blues and in American music. One is the fact that he viewed and treated the blues primarily as a musical form, whereas throughout most of its history it has existed also as a performance art and an evolving set of musical styles. The other is the fact that most of what we know about his life comes directly or indirectly from Handy himself. In different accounts details have varied and been altered, reinterpreted and polished to support his status as a central figure in blues music and an icon in 20th-century American music.

Handy's life and career in music can be divided into several distinct phases. Up to 1903 there was a period of formal training in music, absorption and observation of


W.C. Handy

various types of music ranging from folksongs and spirituals to popular ragtime and light classics, and an itinerant life with participation in late 19th-century currents in popular music, including quartet singing, leading a minstrel show band and college music teaching. From 1903 to 1911 Handy underwent a period of intensive exposure to African-American folk music, especially the newly emerging blues, in the Mississippi Delta and Memphis, and this music influenced his repertory as a bandleader, arranger and performer. The year 1912 saw him launch a successful career as a composer, arranger and publisher of blues music, in which he drew inspiration and material from what he had been exposed to earlier. His success lasted into the early 1920s. The remainder of his life was spent in consolidating his business position and reputation through high-profile performances and through his writings, in exploring other types of music with somewhat less success, in receiving many honours, and in serving as a spokesman and advocate for blues and black American folk music in general.

Handy was the son and grandson of Methodist ministers in Florence and his family expected him to follow in their footsteps. However, he showed an early interest in a musical career and eventually became proficient on organ, piano, guitar and especially cornet and trumpet. He studied vocal music for 11 years in the Florence District School with Professor Y.A. Wallace, a graduate of Fisk University, also studying popular music with the violinist Jim Turner. He left Florence in 1892 and organized a brass band in Bessemer, Alabama, and later a vocal quartet in Birmingham, Alabama. The quartet went on the road but was stranded in St Louis in 1893 without work. Handy drifted to Evansville, Indiana, and worked with local brass bands there and in Henderson, Kentucky. In 1896 he joined the band of Mahara's Minstrels, where he became a lead cornettist, arranger, and eventually bandleader. For the next several years he toured throughout the United States, Canada, Mexico and Cuba, taking two years off between 1900 and 1902 to teach at the Agricultural and Mechanical College in Normal, Alabama.

In 1903 Handy took over the leadership of the Knights of Pythias band in Clarksdale, Mississippi. During his travels through the state's Delta region he frequently heard performances of folk blues and was impressed by their popularity with both black and white audiences. He began arranging these songs and other popular ragtime tunes for his band. By 1907 Handy was resident in Memphis, leading the Knights of Pythias band there. They were hired to play for the 1909 mayoral campaign of E.H. Crump for which Handy arranged an instrumental version of a folksong that had been critical of Crump's reform pledges. The tune was successful and helped Crump to win the election.

In 1912 Handy published *Mr Crump* as *Memphis Blues*, combining it with typical 12-bar, three-line blues strains to create a medley along the lines of a ragtime instrumental tune. Although it was not the first published blues, as Handy would later claim, it was certainly the most popular to date, especially after the publication the following year of lyrics by George A. Norton that prominently linked Handy and his band with the blues and Memphis. With Harry Pace, Handy established a publishing company, Pace and Handy (known as 'The Home of the Blues'), later to become Handy Brothers, and had successes for the next several years with *Jogo Blues* (1913), *St Louis Blues* (1914), *Yellow Dog Blues* (1914), *Joe Turner Blues* (1915), *Hesitating Blues* (1915), *Ole Miss* (1916), *Beale Street Blues* (1917), *Loveless Love* (1921), *Aunt Hagar's Children Blues* (1921), *Harlem Blues* (1923) and *Atlanta Blues* (1924). He recorded with his band for Columbia Records in 1917 and for Paramount and Okeh Records in 1922 and 1923. In 1918 he shifted his base of operations from Memphis to New York City.

From 1924 onward, Handy turned his attention increasingly to the arrangement and publication of

traditional spirituals and to songs and tunes on broader African-American themes, including collaborations with a variety of lyricists. He consolidated his position in the blues with the publication in 1926 of an anthology of his works and those of other composers, and his autobiography in 1941. He produced concerts of African-American music and was a leading figure in the Harlem Renaissance of the 1920s. A park on Beale Street in Memphis was dedicated in his honour in 1931 and a statue erected there in 1960. In his later years Handy frequently appeared at civic and charity events and spoke on behalf of the dignity of blues and folk music. A film based on his life, *St Louis Blues*, starring Nat 'King' Cole, was released in 1958, and in 1969 the United States honoured Handy with a postage stamp. The major annual awards for accomplishment in blues music are known as Handys in his honour.

WORKS
(*selective list*)

dates are those of copyright; first published in Memphis until 1918, thereafter in New York

Editions: *Blues: an Anthology* (New York, 1926, rev. 1972/*R* and 1990 by J. Silverman)
W.C. Handy's Collection of Negro Spirituals (New York, 1938)

Vocal: Over 150 blues, popular songs, stage songs, art songs and spiritual arrs., incl. Mr Crump, perf. 1909 (1926), rev. as Memphis Blues, pf (1912), repd with lyrics (G.A. Norton), 1913; St Louis Blues, 1914; Joe Turner Blues, 1915; Beale Street Blues, 1916; The Kaiser's Got the Blues (D. Browne), 1918; Darktown Reveille (W. Hirsch), collab. C. Smith, 1923; Golden Brown Blues (L. Hughes), 1927; Opportunity (W. Malone), 1932

Inst: Jogo Blues, pf, 1913; Aframerican Hymn, military band, chorus, 1916; Aunt Hagar's Children Blues, pf, 1921, repd with lyrics (J.T. Brymn), 1922; Go down, Moses, org, band, 2 pf, 1930; other works

BIBLIOGRAPHY

GroveA (E. Southern); *SouthernB*
D. Scarborough: 'The "Blues" as Folk-Songs', *Publications of the Texas Folklore Society*, ii (1923), 52–66
W.C. Handy: *Father of the Blues: an Autobiography* (New York, 1941/*R*)
A. Morrison: 'W.C. Handy: Broadway's Grand Old Man of Music', *Ebony*, ix/11 (1953), 59–62
'Evening Sun Goes Down', *Ebony*, xiii/6 (1958), 96–8
E.R. Montgomery: *William C. Handy, Father of the Blues* (Champaign, IL, 1968)
G.W. Kay: 'William Christopher Handy', *JJ*, xxiv/3 (1971), 10–12
E. Southern: *The Music of Black Americans: a History* (New York, 1971, 3/1997)
E. Southern: *Readings in Black American Music* (New York, 1971, 2/1983)
E. Southern: 'In Retrospect: Letters from W.C. Handy to William Grant Still', *BPM*, vii (1979), 199–234; viii (1980), 65–119
L. Abbott and D. Seroff: '"They Cert'ly Sound Good to Me": Sheet Music, Southern Vaudeville, and the Commercial Ascendancy of the Blues', *American Music*, xiv/4 (1996), 402–54
D.A. Jasen and G. Jones: *Spreadin' Rhythm Around: Black Popular Songwriters, 1880–1930* (New York, 1998)
E.S. Hurwitt: 'W(illiam) C(hristopher) Handy', *International Dictionary of Black Composers*, ed. S.A. Floyd jr (Chicago, 1999), 549–58

DAVID EVANS

Ḫandzt'a, [Khandzta], **Gregory [Grigol] of** (759–861). Hymnographer of the Georgian Church; *see* GEORGIA, §II, 2.

Hanelle, Jean (*b* ?1380–85, diocese of Thérouanne; *d* after 16 Dec 1436). French singer, composer and ?scribe, also active in Cyprus. He was first recorded as a *petit vicaire* at Cambrai Cathedral, between 24 June 1410 and 24 June 1411. After this date he entered the service of Charlotte of Bourbon, Queen of Cyprus from 1411 to 1422. A papal register of 4 August 1428 mentions him as a candidate for the *scribendaria* at Nicosia Cathedral. He was at the Savoy court after the wedding of Anne de Lusignan to Louis of Savoy in February 1434; here he is identified as 'cantor Regis Chippra' and 'mestre de chappelle du Roy de Chippre'.

After his early career at Cambrai, he apparently rose to a distinguished position within the Lusignan court's musical establishment. He is likely to have been the author of at least some, and perhaps many, of the works preserved in the Cyprus Codex (*I-Tn* J.II.9), although none is directly attributed to him; he may also have played a prominent role in the compilation of that manuscript, including the copying of text and music.

BIBLIOGRAPHY

R. Bradley: *Musical Life and Culture at Savoy 1420–1450* (diss., CUNY, 1992), 535
K. Kügle: 'The Repertory of the Manuscript Turin, Biblioteca Nazionale J.II.9, and the French Tradition of the Fourteenth and Early Fifteenth Centuries', *The Cypriot-French Repertory of the Manuscript Torino J.II.9: Paphos 1992*, 151–81, esp. 170–74
A.E. Planchart: 'The Early Career of Guillaume Du Fay', *JAMS*, xlvi (1993), 341–68, esp. 357

KARL KÜGLE

Hanet, Jean-Baptiste. *See* ANET, JEAN-BAPTISTE.

Hanff, Johann Nicolaus [Nikolaus] (*b* Wechmar, Thuringia, 1665; *d* Schleswig, winter 1711–12). German composer and organist. Mattheson reported that for four years from the age of seven, in 1688, he studied keyboard performance and composition with Hanff in Hamburg. Before 1696 Hanff was appointed court organist to the Prince-Bishop of Lübeck at his residence at Eutin. When the court at Eutin was dissolved after the death of Bishop August Friedrich in 1705, he apparently returned to Hamburg; at least two of his sons were born there during the next few years, in 1706 and 1711 respectively (Mattheson was godfather on the latter occasion). Hanff was promised the post of cathedral organist at Schleswig, but the position did not become vacant until 1711; he took over the position on 26 August 1711 but died a few months later. Of his compositions only three church cantatas and six organ chorale preludes survive. The cantatas are good examples of those that follow north German models, with a typical reliance on contrasting performing groups (e.g. chorus–soloist–chorus) as well as on sections in different tempos. The chorale preludes, which exist in copies made by J.G. Walther, are generally in the style developed by Buxtehude with the chorale melodies expressively ornamented in the upper keyboard part. One example, however, *Erbarm dich mein, o Herre Gott*, has a two-part form concluding with a chorale fugue that is perhaps more typical of Hanff's middle German, Thuringian musical heritage (see *ApelG*).

WORKS
all in D-Bsb

Alleluja, der Tod ist verschlungen, cant., 3vv, 2 vn, bn, bc
Gott sey uns gnädig, cant., 4vv, 2 vn, 2 va, bc
Wolauff mein Herz, cant., 2vv, 2 vn, bn, bc
6 chorale preludes, org: Ach Gott, von Himmel sieh darein; Auf meinen lieben Gott; Ein feste Burg ist unser Gott; Erbarm dich mein, o Herre Gott; Helft mir Gott's Güte preisen; Wär Gott nicht mit uns diese Zeit; ed. in Masterpieces of Organ Music, lxi (New York, 1949)

BIBLIOGRAPHY

ApelG; *MatthesonGEP*
H. Schilling: *Tobias Eniccelius, Friedrich Meister, Nikolaus Hanff: ein Beitrag zur Geschichte der evangelischen Frühkantate in Schleswig-Holstein* (diss., U. of Kiel, 1934)

T. Holm: 'Neue Daten zur Lebensgeschichte Joh. Nicolaus Hanffs', *Mf*, vii (1954), 455–7

GEORGE J. BUELOW

Hangal, Gangubai (*b* Dharwar, 5 March 1913). Indian singer. She was born into a South Indian family and her mother was an accomplished Karnatak musician, but Gangubai studied North Indian music rather than South Indian. At the age of 13 she began formal training in Hubli at Krishna Acharya's music school. She became a disciple of Sawai Gandharva of the Kirana *gharānā*, but she was only able to study with him for 15 days a year when he returned to his village. After he settled there in 1938, Gangubai received three years of intensive training, then sporadic training until his death in 1942. It is remarkable that Gangubai managed to become a musician and to achieve success. She performed throughout India and broadcast for All-India Radio stations until 1945; her performances included lighter genres such as *bhajan*, *ṭhumrī* and Marathi songs, but she finally devoted her creative attention to *khayāl*. She received the Padma Bhushan from the Government of India and the President's Award for Hindustani Vocal Music from the Sangeet Natak Akademi.

Gangubai's voice was powerful and vigorous. She cultivated dramatic contrast through ornamentation and vocal production; with minimal use of textual material and little emphasis on rhythm, her style resembles that of the Kirana *gharānā*.

RECORDINGS

Gangubai Hangal, HMV 7 EPE1225 (1961) [*Khayāl* in rāgas *Asāvari, Chandrakauns*]
Gangubai Hangal, HMV 7 EPE 1232 (1961) [*Khayāl* in rāgas *Ābhogi, Yaman*]
Gangubai Hangal, HMV 7 EPE 1239 (1961) [*Khayāl* in rāgas *Devgiri, Jaijaiwanti*]
Gangubai Hangul, INRECO 2411 5091 (1981) [*Khayāl* in rāgas *Ahīr Bhairav, Mārwa*]
B.C. Wade: *Khyāl: Creativity within North India's Classical Music Tradition* (Cambridge, 1984/R)

BONNIE C. WADE

Hängende Traktur (Ger.). *See* SUSPENDED ACTION.

Hanke [Hancke], **Karl** (*b* Rosswald, Moravia [now Rudoltice, Czech Republic], 1750; *d* Flensburg, 10 June 1803). German composer. In his youth he was in the famous orchestra at Count Albert von Hoditz's Rosswald estates praised by Frederick the Great. Some time between 1772 and 1775 he was a pupil of Gluck at Vienna (as shown by the dedication in the vocal score of his Singspiel *Robert und Hannchen*); according to an obituary in the *Flensburgisches Wochenblatt* he was also taught by J.G. Graun. He led the Rosswald court orchestra from 1776 until it was disbanded in 1778 on the count's death; after visiting Italy he was successively musical director at theatres in Brno, Warsaw, Hamburg (from 1783) and Schleswig (from 1786). In 1792 he settled in Flensburg, where he was *Stadtmusikant*, a post comparable to that of Stadtpfeifer or *Kunstgeiger* at other German cities. About this time the increase of middle-class music-making had begun to undermine the earlier importance of the guild-orientated *Stadtmusikant*, but Hanke was able to retain some of the authority of his position by taking on the function of a Kantor; to this end he founded a Singschule (municipal choral society), patterned on recent models in other German cities, to replace the obsolete Kantorei. However, the regular public concerts which he instituted in 1792 (the first such series in Flensburg) soon became secondary in importance to those of middle-class musical societies and non-resident ensembles.

Hanke's comprehensive oeuvre (first catalogued in *GerberNL*) shows him to have been a skilled, versatile composer of *Gebrauchsmusik* to meet the changing requirements of his varied career. His most successful work was the Singspiel *Robert und Hannchen* (or *Der Wunsch mancher Mädchen*, as it was first produced in Warsaw); his other works, apart from two published symphonies and various lieder collections, are apparently lost.

WORKS

MSS lost unless otherwise stated

STAGE

Cassandra abbandonata (int), Rosswald, before 1781
Der Wunsch mancher Mädchen (Spl, 2, C. Plümicke), Warsaw, 1781, *B-Bc*; vs, as Robert und Hannchen (Hamburg, 1786)
Xaphire (romantisches Oper, 'A.B.C. d'Arien'), Hamburg, 1786
Doktor Fausts Liebgürtel (Spl, 2, 'd'Arien', after J.-J. Rousseau and W.C.S. Mylius), composed by 1786, perf. Flensburg, 1794
Hüon und Amande (romantisches Spl, 5, S. Seyler, after C.M. Wieland: *Oberon*), Schleswig, Hof, 1789
Ballets: Pygmalion, Rosswald, 1777; Die Spitzenputzerin, *c*1786; Cato; Die Jäger; Die Wassergötter; Phöbus und Daphne; Die Dorfschule
Incid music: Gesänge und Chöre zum lustigen Tag oder Die Hochzeit des Figaro (C. de Beaumarchais), vs (Hamburg, 1785), ?lost; entr'acte music for Fiesco (C.F. Schiller), Clavigo (J.W. von Goethe); choruses to Rollas Tod oder Die Spanier in Peru (A.F. von Kotzebue)

OTHER WORKS

Lieder: Gesänge beim Clavier für Kenner und Liebhaber, i–ii (Flensburg, Schleswig and Hamburg, 1790), iii–iv as Gesänge und Lieder welche bei Gelegenheit des Hohen Vermählungs-Festes (Schleswig and Hamburg, 1791); Gesänge und Lieder einheimischer Dichter für Kenner und Liebhaber (Altona, nr Hamburg, 1796–7); others in Einige auserlesene Klavier und Singstükke (Rinteln, 1789) and perhaps Winterblumen am Clavier (Berlin, *c*1795)
Other vocal: Die Feyer der Tonkunst (H. Harries), Flensburg, 1794, at Consecration of Concert Hall; Lob der Gottheit (Ps ciii, trans. Harries), text *D-FLa*; Am Geburtstag unseres Königs (Harries), *FLa*, possibly same as Heil dir, dem liebenden Herrscher, birthday lied for King Christian (Hamburg, *c*1796); many sacred cants. and other sacred pieces, 13 occasional cants. in Ger. or It., all cited in *GerberNL*, several texts in *FLa*
Inst: Serenate ou sinfonie, op.5 (Brunswick, 1797); Sinfonie, op.6 (Brunswick, 1797); syms., hn concs., other concs., sextets, qts, trios, duets [incl. *c*300 for 2 hn], solos for vn, fl, all cited in *GerberNL*

BIBLIOGRAPHY

EitnerQ; GerberL; GerberNL
A. Einstein: 'Ein Schüler Gluck's', *AcM*, x (1938), 48–50
H.P. Detlefsen: *Musikgeschichte der Stadt Flensburg bis zum Jahre 1850* (Kassel, 1961)

KLAUS RÖNNAU

Hanke, Martin. *See* HANCKE, MARTIN.

Hanlon, Kevin (Francis) (*b* South Bend, IN, 1 Jan 1953). American composer and guitarist. He studied composition at Indiana University, South Bend (BA 1976), the Eastman School of Music (MM 1978) and the University of Texas, Austin (DMA 1983). His principal teachers included Barton McLean, Samuel Adler, Warren Benson and Mario Davidovsky (at the Berkshire Music Center). He has taught at the University of Kentucky (1982–3), the University of Arizona (1983–8) and Southern Methodist University (from 1988). As a guitarist Hanlon has performed with, directed and helped to found a variety of ensembles. Indeed, these range from those focussed on contemporary concert music to those exploring rock and

inter-arts improvisation. He has also appeared as a singer and conductor. His honours include a Koussevitzky award (1981) and fellowships from the Fromm Foundation (1981) and the AMC (1982).

Hanlon's musical career began as a guitarist in rock bands. As his musical experience widened, he remained committed to the creative and expressive roots of progressive, improvisatory vernacular music. He has produced a broad spectrum of works, usually tonally focussed and rhythmically charged, and has created compelling unity from diverse styles. His orchestral music has been performed by the Chicago SO and other prominent American orchestras.

WORKS

Orch: Cumulus nimbus, 1977; Lullabye of my Sorrows, chbr orch, 1982; Sym. no.1, 1982; Stratae, 1983; Relentless Time, small orch, 1984; Kaleidoscopic Image, 1986; On an Expanding Universe, 1986; Chronological Variations, str, 1987; Nuit d'etoiles, 1987; The Lark of Avignon, wind ens, pf, 1993; Clarion, 1997

Chbr and solo inst: Second Childhood, s rec, a rec, ukulele, elec gui, pf, bells, toys, 1976; Variations, a sax, tape delay, 1977, rev. 1981; Toccata, pf, 1980; Str Trio, 1981; Clarion, trbn choir, 1982; Centered, chbr ens, tape, 1983; Prelude, org, 1990; Cripples, chbr ens, 1991

Vocal: Through to the End of the Tunnel, 1v, tape delay, 1975–6, rev. 1980; An die ferne Geliebte (A. Jeitteles), 1v, pf, 1980; A.E. Housman Song Cycle, 1v, chbr ens, 1982; 5 Choral Introits, chorus, ens, 1982

Principal publisher: Broude

LANCE W. BRUNNER

Hann, Georg (*b* Vienna, 30 Jan 1897; *d* Munich, 9 Dec 1950). Austrian bass. After study with Theodor Lierhammer in Vienna, he joined the Staatsoper in Munich in 1927. There he sang a wide variety of roles ranging from the deep bass of Sarastro to dramatic baritone parts such as Scarpia and Tonio. In 1942 he created La Roche in *Capriccio*. He also appeared at the Salzburg festivals of 1931, 1946 and 1947, and was a guest artist in Vienna and Berlin. At Covent Garden he sang in *Salome* in 1924 and reappeared there, with the Vienna Staatsoper, in 1947 as Leporello and Pizarro. His strong personality, vivid characterization and tendency to roughness and exaggeration are evident in many recordings of opera and lieder, some of them taken from wartime broadcasts; among the best is his Daland in *Der fliegende Holländer*.

J.B. STEANE

Hannay, Roger (Durham) (*b* Plattsburgh, NY, 22 Sept 1930). American composer. He studied composition at Syracuse University, Boston University and the Eastman School of Music (PhD 1956); his teachers included Howard Hanson and Lukas Foss. In 1966 he was made head of the department of theory and composition at the University of North Carolina, Chapel Hill, where he founded the New Music Ensemble, the Composer-Concert series and the electronic music studio. His awards include an NEA grant (1975) and a fellowship from the MacDowell Colony (1982).

Hannay's compositions fall into four distinct periods. His earliest works (1952–4) employ dissonant tonality, a musical language that expanded rapidly to an extensive use of the 12-note system. His music from 1955 to 1964 exhibits an alternation and mixture of serial techniques, free atonality and tonal elements. From 1966 to 1969 he was deeply involved in experimental electronic and percussion music, and mixed-media theatre works on social and political topics (*Marshall's Medium Message*, *Live and in Color!*). In 1970 his music took on a new lyricism, often involving re-interpretations of music of the past (*Listen*, *Tuonelan Joutsen*). His Third and Fourth Symphonies (1967–77, 1977), subtitled 'The Great American Novel' and 'American Classic' respectively, are collage works based on re-compositions of American symphonic music of the 19th and early 20th centuries. In 1983 he completed *The Journey of Edith Wharton*, a large 'dramatic-musical exploration'.

WORKS
(*selective list*)

for fuller list up to 1984 see GroveA

Stage and mixed-media: Two Tickets to Omaha (The Swindlers) (chbr op, 1, J. Lamb), 1960; America Sing!, tape, opt. visuals, 1967, collab. D. Evans; Live and in Color! (Hannay), 2 pfmrs, perc, tape, visuals, 1967; Glass and Steel, tape, opt. film, 1970; Cabaret Voltaire, female spkr, S, sax, perc, tape, visuals, 1971, rev. 1978; Tuonelan Joutsen, eng hn, 4-track tape, opt. film, 1971 [after Sibelius]; Arp-Dances, dance, film, 1977; The Journey of Edith Wharton (op, 2, R. Graves), 1982 [rev. as Scenes from a Literary Life (op, 1), 1990]; The Nightingale and the Rose (O. Wilde, Hannay), 1986

Vocal: Requiem (W. Whitman), S, chorus, orch, 1961; The Fruit of Love (E. St Vincent Millay), S, pf, 1964, arr. S, chbr ens, 1969; Marshall's Medium Message (Hannay), female spkr, 4 perc, 1967; Sayings for Our Time (Hannay), chorus, orch, 1968; Choral Fantasias I–II (Hannay), chorus, orch, 1970; Vocalise, S, tape, opt. brass, 1972, rev. S, inst ens, 1993; Songs from Walden (H.D. Thoreau), T, pf, 1980 [rev. as New Songs from Walden, S, pf, 1990]; Hold the Fort (Hannay), SATB, pf, 1989; Prologue to the Tales of Canterbury (G. Chaucer), SATB, pf, 1989; Dates and Names (monodrama, Slonimsky), S, pf, 1991; Make We Joy, carols, SATB, org, 1991

Orch: Sym. no.1, 1953, rev. 1973; Dramatic Ov. (Homage to Arnold Schoenberg), 1955, rev. 1981; Sym. no.2, 1956; Sym. no.3 'The Great American Novel', large orch, opt. chorus, 1967–77; Listen, 1971; Celebration, 1975, rev. 1980, 1993; Sym. no.4 'American Classic', solo vv, orch, opt. tape, 1977; The Age of Innocence, 1983 [suite from The Journey of Edith Wharton]; Sym. no.5, 1988; Rhapsody, pf, orch, 1991 [orch of Serenade, pf, synth, 1979]; Arriba! (Fiesta carribeana), 1992 [orch of Arp-Dances, 1977]; Sym. no.6, str, 1992; Vikingrwest, orch, 1993; Sym. no.7, 1996

Chbr: Rhapsody, fl, pf, 1952; Designs (Str Qt no.3), 1963; Structure, perc ens, 1965, rev. 1975; Elegy (Peace for Dawn), va, tape, 1970; Chanson sombre, fl, va, hp, 1972; Four for Five, brass qnt, 1973; Sphinx, tpt, tape, 1973, rev. 1993; Str Qt no.4, 1974; Pied Piper, cl, tape, 1975; Nocturnes, ww qnt, 1979; Suite, fl, cl, vc, pf, 1981; Addendum, ob, pf, 1982; Souvenir, fl, cl, vn, vc, perc, pf, 1984 [rev. as Souvenir II, 1986]; Trio-Rhapsody, fl, vc, pf, 1984; Sic transit spiritus, wind ens, 1984, rev. 1992; Consorting Together, viol consort, 1985 [arr. as Consortium, orch, 1994]; Ye Musick for the Globe Theater, brass, perc, 1985 [arr. brass qt, timp, 1986]; Duo concertante, 2 gui, 1986; Pavane, fl, ob, gui, 1986; Modes of Discourse, fl, vn, vc, 1988; A Farewell to Leonard Bernstein, chbr ens, 1990

Kbd (pf, unless otherwise stated): Abstractions, 1962; Pf Sonata, 1964; Sonorities, 1966, rev. 1991; The Episodic Refraction, pf, tape, 1971 [rev. as Pf Episodes, 1991]; Mere Bagatelle, pf 4 hands, synth, 1978 [arr. as 3 Bagatelles, prep pf 4 hands, inst octet, 1991]; Serenade, pf, synth, 1979; Dream Sequence, pf, tape, 1980 [arr. pf, 1991]; Luminiere, 1988, rev. 1991; Scarlatti on Tour, hpd, 1988, rev. 1991

MSS in *US-CHH*

Principal publishers: Galaxy, Media Press, Peters, Seesaw

BIBLIOGRAPHY

EwenD

J. Lambert: 'A Journey in Song; UNC Composer Roger Hannay', *Spectator* [Raleigh, NC] (2 Nov 1989)

DON C. GILLESPIE

Hannikainen. Finnish family of musicians.

(1) Pekka [Pietari] **(Juhani) Hannikainen** (*b* Nurmes, 9 Dec 1854; *d* Helsinki, 13 Sept 1924). Composer,

conductor, educationist and writer. The son of a cantor, he held a degree in chemistry but was almost entirely self-taught in music. In 1882 he formed and conducted the Helsinki student choir 'YL' to give Finnish-language performances, and from 1885 to 1887 was theatre and music critic for the newspaper *Uusi suometar* (now *Uusi suomi*). For 30 years from 1887 he pioneered musical education and taught choral singing at the training college (now university) in Jyväskylä, forming the men's Sirkat choir there in 1899 and directing it for 16 years. He was active in national song and music festivals, made collections of folk music from Finnish and Russian Karelia, and founded the first Finnish music journal, *Säveleitä* ('Melodies'), which he published for four years. Many of his school songs and other choral works became well known nationally, and he played a leading part in his country's musical growth. As well as writing more than 70 poems, he translated literary works into Finnish (including the libretto of *Lohengrin*). His wife Alli (Laura Alfhild) (*b* Helsinki, 21 June 1867; *d* Helsinki, 12 April 1949) was a singing teacher and choral conductor who founded the Vaput women's choir at Jyväskylä in 1909 and directed it until 1917.

(2) **(Toivo) Ilmari Hannikainen** (*b* Jyväskylä, 19 Oct 1892; *d* Kuhmoinen, 25 July 1955). Pianist, composer and teacher, son of (1) Pekka Hannikainen. He studied the piano and composition at the Helsinki Music Institute (1911–13), in Vienna with de Conne and Schreker (1913–14), and in Petrograd (St Petersburg) with Ziloti and Steinberg (1916–17), later continuing his studies in Paris with Cortot and in Antwerp with Ziloti, who was a significant influence on him. He made his début at a Helsinki concert in 1914 and began to tour abroad, appearing with the Queen's Hall Orchestra in London from 1921, and as a member of the Hannikainen Trio with his brothers (4) Arvo and (3) Tauno. He was regarded as one of Finland's leading pianists, especially in music by Sibelius and Rachmaninoff. After teaching at the Helsinki Music Institute, he became professor of the piano in 1939, the year the Music Institute was renamed the Sibelius Academy. He held this post until his death, and was an important influence on the younger generation of Finnish pianists. His compositions include a piano concerto, the lyric play *Talkootanssit* ('Harvest Dances'), and songs; they are Impressionistic and are marked by unaffected warmth of melody. He also compiled and made arrangements of folk music.

(3) **Tauno (Heikki) Hannikainen** (*b* Jyväskylä, 26 Feb 1896; *d* Helsinki, 12 Oct 1968). Conductor and cellist, son of (1) Pekka Hannikainen. He studied the cello under O. Forström in Finland, and in 1921 with Casals in Paris, having made his début in Helsinki the previous year. He also first appeared as a conductor in 1921, was engaged in this capacity at the Finnish Opera (1921–7), and was conductor of the Turku PO (1929–39). At the same time he continued to appear as a cellist, both in solo concerts and in the Hannikainen Trio with his brothers (2) Ilmari and (4) Arvo. He went to the USA in 1940, becoming music director of the Duluth SO (1942–7), and second conductor of the Chicago SO (1947–50). In 1951 he returned to Finland as conductor of the Helsinki City Orchestra and toured widely as a guest conductor, including appearances in South America and East Asia. He specialized in Sibelius's music, which he conducted with other contemporary Finnish works at London concerts with the LSO in 1952 and 1953. His recordings include Sibelius's second and fifth symphonies and his Violin Concerto.

(4) **Arvo (Sakari) Hannikainen** (*b* Jyväskylä, 11 Oct 1897; *d* Helsinki, 8 Jan 1942). Violinist, son of (1) Pekka Hannikainen. He studied the violin in Helsinki (1915–17), in Berlin and Weimar (1920–23), later with Thibaud, Ysaÿe and others in Paris, and in 1931 with Jacobsen in Berlin. Meanwhile he was engaged as a violinist with the Helsinki City Orchestra from 1917, making his début as a soloist in 1920 and becoming the orchestra's first violin in 1923. He also appeared at home and abroad in the Hannikainen Trio with his brothers (3) Tauno and (2) Ilmari. He taught the violin and ensemble playing at the Helsinki Music Institute, where he was conductor of the student orchestra from 1926. His wife Mary (Helena) (née Spennart) (*b* Helsinki, 12 Jan 1901; *d* Stockholm, 8 Feb 1974) was a singer and actor.

(5) **Väinö (Aatos) Hannikainen** (*b* Jyväskylä, 12 Jan 1900; *d* Kuhmoinen, 7 Aug 1960). Harpist and composer, son of (1) Pekka Hannikainen. He studied the harp at the Helsinki Music Institute (1917–20), with Max Saal in Berlin (1921–3) and also in Paris. In 1923 he was appointed principal harp with the Helsinki City Orchestra. He composed much music for the stage, and the ballet *Onnen linna* ('The Happy Castle'); he also made a collection of north Karelian songs and dances, including an arrangement of 42 published as *Kiihtelysvaarasta*.

BIBLIOGRAPHY

T. Haapanen: *Suomen säveltaide* [The art of music in Finland] (Helsinki, 1940; Swed. trans., 1956, as *Finlands musikhistoria*)
T. Mäkinen and S. Nummi: *Musica fennica* (Helsinki, 1965)
J. Creighton: *Discopaedia of the Violin* (Toronto, 1974, 2/1994) [on (4) Arvo Hannikainen]

TIMO MÄKINEN

Hannover (Ger.). *See* HANOVER.

Hannreither, Erasmus. *See* ROTENBUCHER, ERASMUS.

Hanon, Charles-Louis (*b* Renescure, 2 July 1819; *d* Boulogne-sur-Mer, 19 March 1900). French composer and writer of pedagogical works. Born into a devout Catholic family, he studied with a local organist. In 1846 he settled in Boulogne as a choirmaster and organist but was dismissed in 1853 and, together with his brother, taught singing and piano privately and also began to publish his own compositions. Except for playing the organ occasionally, he took little part in local musical life, which was dominated by Guilmant. As a Third-Order Franciscan and member of the Society of St Vincent de Paul, Hanon led a devotedly religious and charitable life; ultra-conservative in nature, he showed a marked aptitude for business.

All of Hanon's works have a didactic or popularizing purpose or are religious and moral in inspiration: he composed methods for the piano, organ, accompaniment etc., teaching pieces, and simple hymns and canticles for church use. But it is for *Le piano virtuose*, a set of 60 technical exercises, that he is chiefly remembered. Published in Boulogne in 1873 and approved for use at the Paris Conservatoire during his lifetime, this work has been frequently reprinted, translated into several languages (the English translation appeared in 1894), and arranged for piano by several authors. This method was

simpler than other methods existing at that time. Other piano works include *L'étude complète du piano*, a collection of 25 pieces of progressive difficulty, some taken from the earlier *Les délices des jeunes pianistes*; the insignificance of their content is matched only by the vacuity of their titles. He also arranged various Italian opera arias and, after the defeat of France in the Franco-Prussian war, works by German composers as easy salon pieces. His *Système nouveau ... pour apprendre à accompagner tout plain-chant à première vue sans savoir la musique et sans professeur* (Boulogne, *c*1859) is a primer on how to accompany church services on the harmonium, an instrument of growing popularity in small country churches; the harmonizations are rudimentary, but the method was so successful that the pope named him honorary *maestro* in composition of the Accademia di S Cecilia in Rome.

BIBLIOGRAPHY

J.-B. Joncquel: 'M. Charles Hanon', *La voix de Saint-Nicolas* (1900), May, 15–16
P. Rougier: 'Mais qui êtes-vous, Monsieur Hanon?', *Piano*, no.6 (1992), 112–13
C. Timbrell: 'Who was Hanon?', *Piano & Keyboards* (1995), May–June, 130–31

PHILIPPE ROUGIER

Hanot, François (*b* Dunkirk, 10 July 1697; *d* Tournai, 26 Feb 1770). French composer and violinist. He lived at first in his native town, then in Lille and finally in Tournai. Not to be confused with a namesake who was an *ordinaire de la musique royale*, he was active as a teacher of the violin and dancing in colleges and monasteries, in Rouen, Mons and elsewhere; he styled himself 'maître de danse et de violon, pensionné des Dames de Marquette pour y enseigner à danser aux demoiselles pensionnaires' and 'maître de ballets qui se font dans les tragédies des colleges des RR.PP. Jésuites et Augustins'. He seems to have followed this career both in Lille and in Tournai, where, after a petition of 1742, he is mentioned as a dancing and violin master. The town granted him a substantial pension which continued to be paid to his widow. Hanot's reputation seems to have reached Paris at the time of the publication of the 'Airs' which form part of the *Récréations de Polymnie*. His sonatas, which are in three or four movements, are still monothematic; compared with those of Jean-Marie Leclair, they appear distinctly weaker both in inspiration and in virtuosity. His works have a marked italianate accent, with clear and simple themes of little originality but much ornamentation.

WORKS

6 sonate, fl/vn, bc, op.1 (Lille and Rotterdam, ?1740)
6 sonates, vn/fl, bc, livre 2 (Tournai, 1745)
Les époux par chicaune: parodie d'Hypermnestre, en 2 actes, en vers libres, mêlée d'ariettes, 1–2vv, bc (Paris, 1759)
Airs in Récréations de Polymnie, 3e recueil (Paris, ?1763)
L'amour au village, romance, pubd in *Mercure de France* (1766)

BIBLIOGRAPHY

EitnerQ; FétisB; La LaurencieEF; MGG1 (L. Boulay); *VannesD*

PHILIPPE MERCIER

Hanover (Ger. Hannover). City in Germany, capital of Lower Saxony. It is first mentioned in about 1100. Duke Georg of Calenberg established a residence there in 1636; it soon became an important musical centre, particularly in the introduction of Italian opera to Germany. In 1692 Duke Ernst August of Brunswick-Lüneburg was granted the rank of elector and adopted the town as his capital; the court remained musically important up to 1918, despite a decline after 1714 when Georg Ludwig became King George I of England. The city was capital of the Kingdom of Hanover from 1815 until it was absorbed into Prussia in 1866.

1. Up to 1714. 2. 1714–1866. 3. Since 1866.

1. Up to 1714. In the Middle Ages Hanover belonged to the diocese of Minden and the archdiocese of Cologne, and presumably liturgical Offices used in Hanover were governed by Cologne. The main churches were the St Georg und St Jacobus (the Marktkirche), the Aegidienkirche and the Kreuzkirche. The Franciscans and several other monastic orders had settlements in the city, although none was of musical significance. The Marktkirche developed a musical tradition, and had an elaborate Easter procession dating back at least as far as 1441; the Good Friday ceremonies are described in a manuscript of 1506 in the Stadtarchiv. An organ in the Marktkirche is recorded in 1350, and between 1590 and 1593 it was rebuilt. At the Aegidienkirche an organ builder named Hans is mentioned between 1533 and 1537. In 1542 Harmen Maler was organist at the Aegidienkirche, and from 1547 to 1569 the position was held by Gerdt Schildt, grandfather of Melchior Schildt. Zacharias Funke succeeded him in 1569 and was followed by his son Vitus, previously organist at the Kreuzkirche, in 1614. Accounts for 1557 give details of a major rebuilding of the organ, and between 1574 and 1630 various repairs and conversions are recorded.

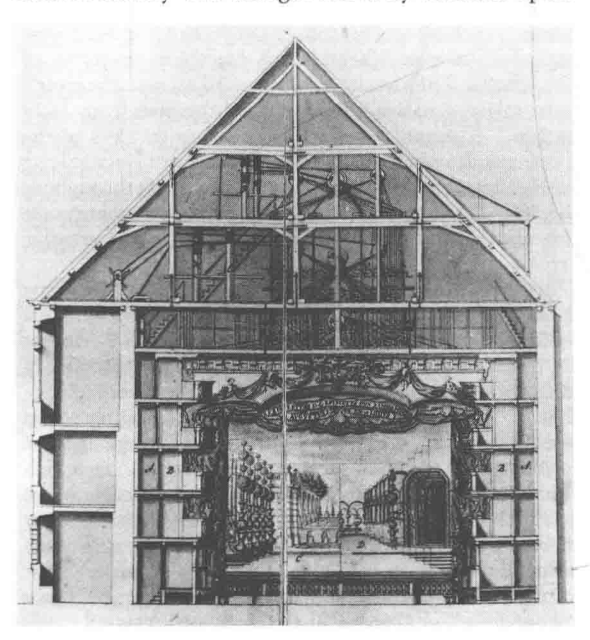
After the Reformation (1533) there is evidence of more intensive musical activity. Precise instructions for the use of music in worship are given in the church ordinances of Urbanus Rhegius in 1536: for example, those with little education sang hymns in German while the youth sang in Latin 'since there are many fine hymns in Latin'. The liturgy for Sundays and feast days was musically elaborate. The principal church for music was the Marktkirche, where the first notable Lutheran Kantor (1568–1616) was Andreas Crappius, also Kantor at the Ratsgymnasium. Antonius Schildt and his sons Ludolph and Melchior were organists at the Marktkirche; Melchior, a pupil of Crappius and of Sweelinck in Amsterdam and Hanover's most talented native musician, held the post from 1629 to 1667. A school Kurrende was set up in 1561 at the Lateinschule, where there had been a Kantor since at least 1546. Church music maintained its standards throughout the 17th, 18th and 19th centuries, although there were few church musicians who were important as creative artists.

Little is known of early secular music in Hanover apart from the existence of a city musician who, with his assistants, performed such traditional duties as *Turmmusik* from the Marktkirche. However, when Duke Georg of Calenberg established a residence at Hanover in 1636, the city's first Hofkapelle was formed, consisting of the lutenist J.P. Sponderino, the violinists Ernst Abel, Jobst Heider and S. Strohmeyer and two choirboys, to which could be added six trumpeters and a timpanist. From 1639 to 1641 Schütz acted as temporary Kapellmeister there. As early as the mid-17th century a definite French influence was evident in the Hofkapelle's music. Great improvements were made during the reign of Duke Johann Friedrich (1665–79): the Hofkapelle was enlarged, and in addition to Italian and French musicians C.H. Abel and N.A. Strungk were appointed; Johann Friedrich's Kapellmeister was Antonio Sartorio. After the duke's

conversion to Catholicism (1651) the ducal chapel was until 1680 a notable centre of Italian church music, with Vincenzo De Grandis (ii), Kapellmeister from 1674 to 1680, achieving a considerable reputation.

The first opera performance in Hanover was of Cesti's *Orontea*, produced in the Guelph's ducal castle, the Leineschloss, in 1678. In 1688 Duke Ernst August completed the building of the magnificent Grosses Schlosstheater in the Leineschloss which was opened in January 1689 with a performance of Steffani's *Henrico Leone* (fig.1). The opera was under the direction of Steffani from 1688 until Duke Ernst August died in 1698. There were also performances at the Gartentheater in Herrenhausen, built in 1689–91 and the oldest surviving garden theatre in Germany, which came to occupy an important place in the musical life of the court. Steffani wrote at least eight operas for Hanover, and with Leibniz, the court poet Ortensio Mauro and the Duchess Sophie, he was a member of an intellectual circle that might well stand comparison with that of Versailles. The Hofkapelle, modelled on French lines, was distinguished by its excellent oboists. Chamber music was composed by J.B. Farinel and Francesco Venturini; Telemann became familiar with Hanover's chamber music during his schooldays at Hildesheim, and Mattheson wrote a critical study on the subject. The number of chamber musicians employed reached a peak under the Elector Georg Ludwig, the successor of Ernst August. In about 1680 and again after 1695 Farinel was Kapellmeister; he was succeeded on 16 June 1710 by Handel, who had an orchestra of 18 musicians at his disposal. However, he stayed in Hanover only nine months; Farinel then held the appointment again until he was succeeded in 1713 by Venturini. After Georg Ludwig had become King George I of England in 1714, music at the Hanover court declined rapidly, although the post of Kapellmeister was not abolished.

2. 1714–1866. In the late 18th century a revival of musical activity was brought about by itinerant opera companies who performed Singspiele and operas. The Singspiel was introduced to Hanover by Seyler's company in 1769, but more significant productions of opera and Singspiel began in 1773 with F.L. Schröder; he produced works by J.F.G. Beckmann, F.G. Fleischer, Hiller, Grétry and Paisiello. Great success was achieved by Georg Benda's melodrama *Ariadne auf Naxos*. Schroeder produced 23 different operas and Singspiele, as well as numerous ballets. On 10 April 1787 G.F.W. Grossmann's theatre company presented its first production in Hanover; in the next decade, with mixed success, it staged 92 operas, of which 40 were German, 36 Italian and 16 French. The repertory included Holzbauer's *Günther von Schwarzburg*, Gluck's *La rencontre imprévue*, and Mozart's *Die Entführung aus dem Serail*, *Le nozze di Figaro* and *Don Giovanni*, the last two in German versions by Adolph von Knigge and his daughter Philine (1791). The musical director of Grossmann's company was B.A. Weber. Concerts began to flourish once more in about 1775. Performances by the small Hofkapelle under J.B. Vezin (Kapellmeister from 1765) alternated with amateur concerts of oratorios and cantatas. Handel's *Messiah* was first heard in 1775. In 1790 Grossmann founded a series of *concerts spirituels*; there were also private concerts by such virtuosos as G.J. Vogler, Luisa Todi and Carl Stamitz, and opera performances with the poorly paid members of the Hofkapelle constituting the orchestra. In 1795 the Duke of Cambridge, son of George III of England, took up residence at Hanover; he reorganized the Hofkapelle, engaging A.W. L'Evêque as director. It then consisted of nine chamber musicians, supplemented by ten of the garrison's best oboists.



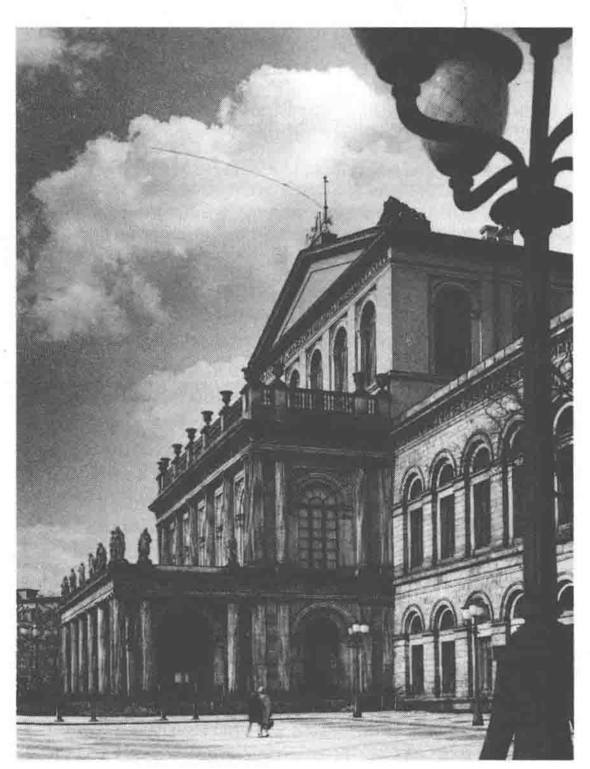
1. Grosses Schlosstheater, Hanover, inaugurated with Steffani's 'Henrico Leone', 1689: cross-section showing stage machinery (Historisches Museum am Hohen Ufer, Hanover)

With the formation of the Kingdom of Hanover in 1815, a particularly flourishing period began in the history of opera in Hanover. Wilhelm Sutor, the royal Kapellmeister, succeeded Lüders as musical director of the opera in 1818. In the same year Hanover had its first permanent opera and theatre, where the works of Spontini and Rossini featured prominently. Weber's *Der Freischütz* was received enthusiastically in 1822, and Beethoven's *Fidelio* was given in 1824. Sutor died in 1828, and was succeeded in 1829 by H.A. Praeger. Carl Kiesewetter was appointed Konzertmeister on 28 October 1814. Beethoven's music was first heard in Hanover when the Third Symphony was played in 1815. In 1817 a large-scale music festival took place in the Marktkirche, organized by the director of music in Hildesheim, G.F. Bischoff. Amateur concerts were given on a subscription basis on Sundays in the Ballhof, where Kiesewetter conducted the instrumental music and Sutor the vocal music; an innovation of Kiesewetter's was that symphonies were always performed without cuts. He relinquished his duties in 1822; his successor from 1824 to 1832 was Ludwig Maurer, who during the Kapellmeister's absence also directed the opera.

The Singakademie, a mixed choir founded some time after 1802, gave performances of oratorios. In March 1830 the Alte Hannoversche Liedertafel was founded, the first male-voice choir in Hanover. In 1831 Heinrich Marschner was appointed Kapellmeister, his *Der Vampyr* already having been successfully performed in Hanover in 1828. His works met with some success there, but French and Italian opera also remained popular under King Ernst August. The theatre was rebuilt and renamed the Hofoper in 1837, but the standard of opera fell

considerably between 1841 and 1846 because of inadequate finances and personnel, although there was an outstanding production of Flotow's *Alessandro Stradella* in 1845. Concerts changed in character between 1830 and 1850, under the Konzertmeister Maurer, Anton Bohrer, F.W. Lübeck and Georg Hellmesberger (ii): the orchestra of the Hofoper then consisted of about 40 musicians, and concert programmes came to include contemporary works alongside those of Haydn, Mozart, Beethoven and Weber. Choral music flourished after 1830, and in 1834 the Singakademie gave the first Hanover performances of Bach's *St Matthew Passion*, Mozart's Requiem and Haydn's *The Creation*. Two male-voice choirs were founded in 1850: the Union and the Neue Liedertafel, the latter conducted by Karl Klindworth. The Hannoverscher Männergesangverein was founded in 1851 and has continued to be active. Although church music declined in the 19th century, the tradition was maintained by the Schlosskirche choir founded in 1840 and the Verein für Kirchlichen Gesang founded at the Marktkirche in 1856.

The building of a new Hoftheater was commissioned by King Ernst August in 1843, but was completed in 1852 (fig.2) under his successor, the blind Georg V, a notable pianist and composer, who ratified Marschner's appointment as court Kapellmeister, and appointed C.L. Fischer from Mainz as Kapellmeister and Joachim as Konzertmeister in 1852. Music in Hanover flourished during his reign: *Tannhäuser* was performed there in 1855, followed by *Lohengrin*, *Der fliegende Holländer* and *Rienzi*. In 1859 Marschner was pensioned with the honorary post of Generalmusikdirektor. The new Kapellmeister ('assistant' until Marschner's death in 1861) was Bernhard Scholz; he resigned in 1865 and was succeeded by Spohr's pupil J.J. Bott. At that time the orchestra was enlarged to 75 members, while the opera chorus had 51 singers. In 1862 Gounod conducted his *Faust* with great success. From 1852 subscription concerts were given under Joachim's direction in the concert hall of the new Hoftheater. He gave the first performances in Hanover of works by Schumann and added variety to the symphonic programmes by including chamber music. Clara Schumann often appeared as a soloist at the subscription concerts. In 1856 the Joachim Quartet began to give regular recitals, including Beethoven's late quartets and the early chamber works of Brahms.



2. Hoftheater (now Niedersächsisches Staatstheater), Hanover, designed by Georg Ludwig Friedrich Laves, opened 1852, destroyed 1943, rebuilt by Werner Kallmorgen, 1950

3. SINCE 1866. In 1866 the Kingdom of Hanover became a province of Prussia and its music became strongly influenced by that of Berlin. Bülow succeeded Fischer as court Kapellmeister (1877–9), assuming responsibility for both theatre and concert music. Until World War I the Hoftheater remained in the hands of excellent administrators and Kapellmeister. The Stadthalle, built shortly before World War I, was the first in Hanover to accommodate public concerts; its two halls are the Kuppelsaal, whose great concert organ was destroyed in World War II, and the Beethovensaal for chamber music. In 1921 the Hoftheater's administration was transferred to the municipal authorities, and it became known as the Städtisches Opernhaus. Rudolf Krasselt was Generalmusikdirektor from 1924 to 1943, the zenith of the Hanover opera.

The opera house, severely damaged in 1943, was completely rebuilt and reopened as the Landestheater in 1950; in the interim the Galeriegebäude in Herrenhausen provided temporary accommodation. In 1970 the Landestheater was renamed the Niedersächsisches Staatstheater; its personnel comprises the Staatstheater company and the Staatsoper company. From 1945 to 1949 Franz Konwitschny was Generalmusikdirektor and conducted the operas and subscription concerts; he was succeeded by Johannes Schüler (1949–59), Günther Wich (1961–5) and G.A. Albrecht (1965–93) and Christoph Prick (from 1993). The theatre's centenary was celebrated in 1952 with the première of Henze's *Boulevard Solitude*; it was later renowned for its ballet productions under Yvonne Georgi (*d* 1975). In 1984–5 the theatre was renovated; the auditorium (cap. 1207) is modern in style, but with classical elements relating it to the external façade. The Staatsoper has an active education department which holds children's festivals and performs children's operas.

Hanover, a provincial capital from 1945, has followed far-sighted policies in encouraging music since the war. In this a number of institutions have played a significant part. The opera orchestra is of a high standard, as was the Niedersächsisches Symphonie-Orchester, conducted by Helmuth Thierfelder (*d* 1966), which ceased to exist in 1968. The Hanover RO (from 1992 the Radio Philharmonie Hanover) was formed in 1950; it plays principally for broadcasts but has also mounted subscription concerts. The city has numerous choirs, notably the Städtischer Chor, which gives regular performances of oratorios. A festival of contemporary music was established in 1958; more recently the Hanover Gesellschaft für Neue Musik, founded in 1987, has promoted concerts of new music and other events. Other festivals include music and theatre at Herrenhausen and an international organ festival in the Gartenkirche. The main centres of

Protestant church music are the Marktkirche and the Gartenkirche, both of which have notable organs.

The Hanover Konservatorium was founded privately in 1890. After World War I it established a comprehensive range of courses under the leadership of Walther Höhn (*d* 1953); it became the Städtisches Konservatorium in 1921 and the Landesmusikschule in 1943. It was known as the Akademie für Musik und Theater from 1950 until 1961, when it was renamed the Niedersächsische (later the Staatliche) Hochschule für Musik und Theater (rebuilt 1973). The Kammermusik-Gemeinde (1929) has had much influence on the city's musical life. Since World War I Hanover has been an important centre of the German organ movement, largely through the work of Christhard Mahrenholz and his colleagues. The firm of Furtwängler & Hammer (now Hammer-Orgelbau), one of its most important organ builders, has been internationally known since the 19th century; after 1945 the firms Gebrüder Hillebrand and Schmidt & Thiemann also built up fine reputations.

BIBLIOGRAPHY

MGG2 (A. Fischer and G. Katzenberger)
E. Bodemann, ed.: *Die Handschriften der königlichen öffentlichen Bibliothek zu Hannover* (Hanover, 1867)
H. Müller: *Das Königliche Hoftheater zu Hannover* (Hanover, 1884)
G. Fischer: *Opern und Concerte im Hoftheater zu Hannover bis 1866* (Hanover, 1899, 2/1903 as *Musik in Hannover*)
F. Schuster: 'Kunst und Künstler in Hannover zur Zeit des Kurfürsten Ernst August', *Hannoversche Geschichtsblätter*, vii (1904), 1–11, 49–86, 97–114, 145–240
A. Edigi: *Die Orgel in der Stadthalle zu Hannover* (Berlin, 1915)
K. Bauer: *75 Jahre Opernhaus Hannover, 1852–1927* (Hanover, 1927)
E. Rosendahl: *Geschichte der Hoftheater in Hannover und Braunschweig* (Hanover, 1927)
T.W. Werner: *Hannovers Musikleben* (Hanover, 1927)
T. Abbetmeyer: *Zur Geschichte der Musik am Hofe in Hannover vor Agostino Steffani 1636–1689* (diss., U. of Göttingen, 1931)
T.W. Werner: *Von der Hofkapelle zum Opernorchester* (Hanover, 1937)
G. Vorkamp: *Das französische Hoftheater in Hannover* (Göttingen, 1956)
G. Schnath: 'Die Geschichte des Leineschlosses 1636–1943', *Hannoversche Geschichtsblätter*, new ser., ix/4 (1956), 19–205
H. Sievers: *Die Musik in Hannover* (Hanover, 1961)
H. Schrewe and F. Schmidt: *Das Niedersächsische Staatsorchester Hannover* (Hanover, 1971, 2/1972)
R.E. Wallbrecht: *Das Theater des Barockzeitalters an den welfischen Höfen Hannover und Celle* (Hildesheim, 1974)
H. Sievers: 'Musik und Musiker in Herrenhausen', *Fünfundzwanzig Jahre Musik und Theater in Herrenhausen*, ed. K. Morawietz (Hanover, 1977)
H. Sievers: *Hannoversche Musikgeschichte: Dokumente, Kritieren und Meinungen* (Tutzing, 1979–84)
H. Sievers: *Kammermusik in Hannover: Historisches, Gegenwärtiges, Kritiken, Meinungen* (Tutzing, 1980)
S. Hammer, ed.: *Das Opernhaus in Hannover: Architektur und Theatergeschichte* (Hanover, 1985)
W. Konold, ed.: *Das Niedersächsische Staatsorchester Hannover, 1636 bis 1986* (Hanover, 1986)
S. Hammer, ed.: *Oper in Hannover: 300 Jahre Wandel im Musiktheater einer Stadt* (Hanover, 1990)
K. Mlynek and W.R. Rohrbein, eds.: *Geschichte der Stadt Hannover* (Hanover, 1992–4)
H. Bergmeier and G. Katzenberger, eds.: *Kulturaustreibung: die Einflussnahme des Nationalsozialismus auf Kunst und Kultur in Niedersachsen* (Hamburg, 1993) [exhibition catalogue]

HEINRICH SIEVERS/R

Hanover Band. English period-instrument orchestra. Formed by Caroline Brown, its artistic director, in 1980 on the Viennese Classical model, the orchestra was the first period orchestra to record the complete symphonies of Beethoven, Schubert and Schumann. Its repertory subsequently expanded, back to the Baroque and forward to Dvořák, Brahms and Sullivan. Directed initially by its leader, Monica Huggett, it has subsequently been conducted by Roy Goodman (1986–94), with whom it recorded a series of Haydn symphonies, and then by specialist guest directors. The orchestra makes regular tours in Europe and the USA.

GEORGE PRATT

Hanover Square Rooms. London concert room, opened in 1775; it was the site of the series of subscription concerts organized by J.C. Bach and C.F. Abel up to 1782, and of the Salomon concerts at which Haydn appeared between 1791 and 1795; *see* LONDON, §V, 2.

Hänsel, Peter (*b* Leipa, Silesia, 29 Nov 1770; *d* Vienna, 18 Sept 1831). German violinist and composer. He was educated and taught the violin by an uncle in Warsaw. In 1787 he played under Sarti in Prince Potemkin's orchestra at St Petersburg. He became Princess Lubomirsky's Konzertmeister in Vienna in 1791, and from 1792 he took composition lessons with Haydn for some years. He started to publish music in 1798. He was in Paris for six months from 1802 to 1803, and wrote his first string quintet there. Returning to Vienna, he continued in the princess's service until her death in 1817, after which he received a pension, and spent the summers at the castle of Prince Lubomirsky in Łańcut. His death was probably caused by the cholera epidemic.

Hänsel's autobiography (MS in *A-Wgm*) reveals an essential modesty which is reflected in his musical style, which developed from that of Haydn (he was not influenced by Beethoven), and his works were widely played, especially in Germany. His printed works include 58 string quartets, four string quintets, six string trios, 15 duos and 30 polonaises for strings.

BIBLIOGRAPHY

H. Unverricht: 'Musikalische Wechselbezeihungen zwischen Schlesien und Polen seit dem 18. Jahrhundert', *Schlesien: Land zwischen West und Ost* (Lorch, 1985), 117–20 [with Hänsel's autobiographical sketch]
H. Unverricht: 'Peter Hänsel als Kammermusikkomponist', *Studien zur Instrumentalmusik: Lothar Hoffman-Erbrecht zum 60. Geburtstag*, ed. A. Bingmann, K. Hortschansky and W. Kirsch (Tutzing, 1988), 325–42 [incl. list of works]
H. Unverricht: 'Polnische und französische Stileinflüsse in den Kammermusikwerken von Peter Hänsel', *Deutsche Musik im Wegekreuz zwischen Polen und Frankreich*, ed. C.-H. Mahling and K. Pfarr (Tutzing, 1996), 259–65

DAVID CHARLTON/HUBERT UNVERRICHT

Hänselt, (Georg Martin) Adolf (von). *See* HENSELT, (GEORG MARTIN) ADOLF (VON).

Hansen. Danish firm of music publishers. It was founded in Copenhagen in 1853 by Jens Wilhelm Hansen (1821–1904), and until 1988 was continuously owned and managed by his descendants. In 1847 he established himself as an engraver, printer and lithographer, and in 1853 began printing and publishing music from his home; in 1857 he opened a music shop that included a music hire library, and in 1874 he took into partnership his two sons, Jonas Wilhelm Hansen (1850–1919) and Alfred Wilhelm Hansen (1854–1923). The following year the publishing firm of C.E. Horneman (founded in 1861) was acquired and amalgamated with the Hansen firm. At first Hansen had published mainly educational and salon music, but it then began to issue new works by Danish

composers, including Niels Gade and J.P.E. Hartmann, thus establishing a practice that is still continued. In 1879 the firm acquired a leading position in Danish music by taking over, on 25 June, the two dominating music publishers and dealers, LOSE (founded in 1802) and HORNEMAN & ERSLEV (founded in 1846). Their numerous and valuable publications and their very extensive retail departments gave Hansen a virtual monopoly of the music trade in Denmark. In the following year the firm took over Lose's premises at Gothersgade 11, where it has remained.

Expansion continued with the incorporation of more Danish music publishing firms, and in 1887 a branch office was opened in Leipzig; this was very active until it was closed during World War II. In 1908 Hansen and the firm of Brødrene Hals in Oslo took over the house of Carl Warmuth (founded in 1843), and jointly established Norsk Musikforlag in Oslo (1 January 1909). When Hansen took control (1910) of the only competing Danish firm, Nordisk Musikforlag (begun in 1880 as Kgl. Hof-Musikhandel), the firm again acquired an exclusive status in Denmark. In 1915 a Swedish house, Nordiska Musikförlaget, was founded in Stockholm. After Alfred Wilhelm Hansen's death business was carried on by his sons Asger Wilhelm Hansen (1889–1976) and Svend Wilhelm Hansen (1890–1960), whose two daughters, Hanne Wilhelm Hansen (*b* 1927) and Lone Wilhelm Hansen (1929–94), subsequently took over the management. In 1951 a new German branch was established, Wilhelmiana Musikverlag in Frankfurt, and in 1957 the house of J. & W. Chester, London, became associated with the Copenhagen mother firm. A Finnish branch office was opened in 1986 in Helsinki.

Since 1879 Hansen has been the leading Scandinavian music publisher, promoting the music of most northern European composers. Through the Leipzig branch many Scandinavian works were brought to the attention of a receptive international public. Denmark was represented by Peter Heise and Emil Hartmann, and later by Carl Nielsen and the following generation, including Riisager, Tarp and Holmboe; Norway by Sinding, Backer-Grøndahl, Johan Svendsen and Halvorsen; Sweden by Alfvén, Stenhammar, Sjögren, and later Hilding Rosenberg and Sven-Erik Bäck; and Finland by Sibelius (the later symphonies), Kilpinen and Palmgren. The firm has also published progressive international works, including (in the 1920s) compositions by Schoenberg, Stravinsky, Honegger and Poulenc, and (more recently) works by Lutosławski and Antonio Bibalo. It reflects educational and national trends, and its programme includes critical editions by Knud Jeppesen and others.

In November 1988 the Hansen family sold the entire business, with the exception of Norsk Musikforlag in Oslo, to Music Sales, also disposing of its retail business and concert agency. Publishing continues in Copenhagen under the name of Edition Wilhelm Hansen with Tine Birger Christensen, the daughter of Lone Wilhelm Hansen, as managing director.

BIBLIOGRAPHY

Katalog over Wilhelm Hansen's Musik-Forlag (Copenhagen and Leipzig, 1902)

Katalog over samtlige Forlagsværker udkomne paa Wilhelm Hansen, Musik-Forlag (n.p., 1923)

A. Kjerulf: *Hundrede År mellem Noder: Wilhelm Hansen, Musik-Forlag 1857–1957* (Copenhagen, 1957)

D. Fog: *Musikhandel og Nodetryk i Danmark efter 1750* (Copenhagen, 1984) [incl. dated plate nos.]

DAN FOG

Hansen, Finn Egeland (*b* Århus, 13 March 1938). Danish musicologist. He studied musicology under Søren Sørensen and Finn Mathiassen at the University of Århus (MA 1964), gaining the university's gold medal in 1962 for a survey of the most important Western modal and tonal systems from classical antiquity to the 20th century. From 1968 he was assistant professor at Århus University, where he also took the doctorate in 1979 with a dissertation on Gregorian tonality. He was appointed professor of musicology at the Royal Danish School of Educational Studies in Copenhagen in 1978, then at the Department of Music and Music Therapy of the University of Ålborg in 1990. His research interests are wide-ranging: he has provided the basis for important studies in Gregorian tonality with his valuable edition of the 11th-century Tonary of St Bénigne, Dijon (Montpellier H 159), while with a research team at Århus (1972–7), he contributed to the development of one of the first purely digital sound synthesizers, the EGG synthesizer. He has also been active in the administration of governmental support for research and education in music as a member (1983–91) and chairman (from 1987) of the Danish Music Council. In 1990 he took the initiative for establishing the Foundation for the Publication of the Works of Niels W. Gade, of which he is the chairman. From 1980 to 1990 he was president of the Danish Musicological Society.

WRITINGS

'Editorial Problems Connected with the Transcription of H 159 Montpellier', *EG*, xvi (1977), 161–72

The Grammar of Gregorian Tonality (diss., U. of Århus, 1979; Copenhagen, 1979)

ed., with others: *Festskrift Søren Sørensen* (Copenhagen, 1990) [incl. 'Tropering: et kompositionsprincip', 185–205]

ed., with others: *Gads musikhistorie* (Copenhagen, 1990) [incl. 'Middelalderen', 'Ars Nova og Renaessancen', 14–73, 74–180]

MUSIK: kvalitet i uddannelse og undervisning [Music: quality in education and teaching] (Copenhagen, 1991)

'The Tristan Chord is Nothing but a Tritone Substitution of the Characteristic Subdominant', *Festskrift Jan Maegaard*, ed. M. Andersen, N.B. Foltmann and C. Røllum-Larsen (Copenhagen, 1996), 165–83

'"Trotz dem alten Drachen": mest om koralsatserne i J.S. Bachs *Jesu meine Freude*', *Festskrift til Finn Mathiassen*, ed. T.H. Hansen, B. Marschner and C.C. Møller (Århus, 1998), 31–54

EDITIONS

H 159 Montpellier: Tonary of St Bénigne of Dijon (Copenhagen, 1974)

Niels W. Gade: Works, II/i: *Octet, Sextet and Quintets* (Copenhagen, 1995); II/ii: *String Quartets* (Copenhagen, 1996)

JOHN BERGSAGEL

Hansen-Eidé, Kaja Andrea Karoline. *See* NORENA, EIDÉ.

Hans Jacob von Mailandt. *See* ALBUZIO, GIOVANNI GIACOPO.

Hanslick, Eduard (*b* Prague, 11 Sept 1825; *d* Baden, nr Vienna, 6 Aug 1904). Austrian music critic, aesthetician and historian. Sensing his vocation as a critic and writer on musical topics early on, he became one of the first widely influential music critics in the modern sense; he was also among the first to receive an official university appointment in music, as professor of the history and aesthetics of music at the University of Vienna, in 1861. His early treatise on questions of musical form and expression (*Vom Musikalisch-Schönen*, 1854) challenged




Hanslick and Wagner: silhouette by Otto Böhler

a long tradition of aesthetic thought that located the essence and value of music in a loosely defined 'expression of feelings', and it has remained a touchstone in musical-aesthetic debates to the present day. As a critic he covered a huge cross-section of musical life in the second half of the 19th century. His journalism – trenchant and entertaining in style – remains of great interest for the historical as well as critical insights it offers.

1. Life. 2. Aesthetics. 3. Criticism.

1. LIFE. Hanslick's father came from a family of German-speaking small landowners in Bohemia (Rakonitz/Rakovník). Having first trained for the priesthood, the senior Hanslick decided to devote himself to the study of philosophy, aesthetics and music. An accomplished pianist and singer, he earned a meagre living from giving lessons and working part-time for the university library. A winning lottery ticket enabled him to marry one of his pupils, the daughter of well-to-do Jewish merchant, Salomon Abraham Kisch. The daughter (Caroline, or 'Lotti') converted to Catholicism upon her marriage to Eduard's father. Her enthusiasm for French novels and for the theatre was passed on to her son, as were the father's combined scholarly and musical inclinations. The young Eduard Hanslick received a solid musical training from Tomášek, whom he described as the 'Dalai Lama' of musical Prague in the *Vormärz* era. Influential acquaintances from his school years included the philosopher Robert Zimmermann and the music historian and fellow-critic Ambros, both of whom, like Hanslick, were studying law in preparation for the civil service appointments that supported so many middle-class citizens of the Austrian empire. With Ambros, he soon came to devote much of his spare time to making music, studying classical and modern repertory and writing criticism. From 1844 Hanslick wrote occasional pieces for the journal *Ost und West* (and its literary supplement, *Prag*), from 1846 for the *Wiener Allgemeine Musik-Zeitung* (which featured his extensive and enthusiastic critique of Wagner's *Tannhäuser*), and from 1848 for the *Wiener Zeitung*, the *Sonntagsblätter* and other journals and papers both in and outside Vienna.

After receiving his law degree at the University of Vienna in 1849 he took up a temporary post in the state finance office in Klagenfurt (1850–52). This period he regarded as one of spiritual as well as geographical exile, but his cultured conversation and musical skills made him a welcome figure in local society ('I was the Liszt of Klagenfurt', he comments sardonically in his memoirs). In 1852 Hanslick obtained a transfer to the finance ministry back in Vienna, with a promotion, and soon thereafter moved to a still more sympathetic position in the ministry of education. These positions left him ample time to continue his activities as a music critic for the ('imperial') *Wiener Zeitung* and, from 1855, for the liberal-minded and more widely influential paper, *Die Presse*. When two sub-editors broke away to found the *Neue freie Presse* in 1864 Hanslick joined them; he remained the music critic for this paper to the end of his career. In the meantime he had been spending afternoons in the library and the occasional free evening at home studying a wide variety of scores as well as books on aesthetics and music history. This extensive reading, he claimed, provoked him to write his own reflections on the nature of 'the beautiful in music' (*Vom Musikalisch-Schönen*) as a corrective to so much loose thinking about music and 'feelings' and to the exaggerated philosophical and cultural pretensions of the writings by and about Wagner and Liszt beginning to proliferate around this time (see illustration). The cogent and pithy character of Hanslick's arguments quickly brought his book to the attention of the whole of German-speaking Europe. It generated a sizeable literature of reviews, rebuttals and revisions, as well as some significant commendations. Hanslick himself published no further books or essays on general questions of music aesthetics, although he did continue to revise and expand his one short treatise through numerous later editions.

Acknowledging *Vom Musikalisch-Schönen* as a *Habilitationsschrift* in 1856 led the University of Vienna to

appoint Hanslick to an external (unpaid) lectureship, and from then until the late 1890s he offered regular lectures on the history and 'appreciation' of music. In 1861 he was promoted to associate professor in the 'history and aesthetics of music', and was able to devote himself entirely to lecturing, scholarship and journalism. (Full professorship followed in 1870, and the awarding of the doctorate *in honoris causa*.) This official distinction and his high standing as a critic enabled Hanslick to travel throughout Europe as an adjudicator in competitions and exhibitions of instruments, as a representative to conferences on the normalization of concert pitch and other such practical issues, and of course as a reporter on musical affairs in other European capitals. Much of the latter half of the memoirs (*Aus meinem Leben*) is taken up with accounts of Hanslick's multiple visits to Paris, London, Milan, Rome, Berlin and other German cities. In Vienna, too, his advice was often sought in official matters relating to the musical life of the city, such as the building of the new opera house in 1866 (he claims to have argued broad-mindedly in favour of including a bust of Wagner among the musical luminaries to be honoured there). At the age of 51 he married the young singer Sophie Wohlmuth, whom he had coached for some time. She agreed to forgo a career on the stage (for which, Hanslick argued, her delicate voice and unworldly simplicity did not suit her), and limited her appearances to vocal illustrations for her husband's lectures and the occasional private soirée. In 1895, one year after completing his memoirs, he retired from regular service as a critic and lecturer, though he did still cover some notable premières up to the end of the century (Verdi's *Falstaff*, Strauss's tone poems up to *Zarathustra*, Mahler's *Gesellen* and *Wunderhorn* songs, and Zemlinsky's opera *Es war einmal*). Brahms and Theodor Billroth remained intimate friends through his later years.

2. AESTHETICS. Hanslick's early fame as the author of the contentious treatise, *Vom Musikalisch-Schönen*, was later overshadowed by his fame as the leading critical antagonist of Richard Wagner and the New German School in general, opposing their claims that programmatic instrumental music and the symphonically through-composed, naturalistically declaimed 'music drama' represented the way of the musical future. The roles of aesthetician and conservative critic have both played a part in his posthumous reputation, though that of aesthetician has received wider attention, while that of advocate for the continuity of a 'classical' tradition has tended to recede to a position of historical interest. The two roles are congruent, in any case, when Hanslick is viewed as an opponent of the radical dissolution of melodic and formal convention celebrated by the 'progressives' of the day as a means of achieving greater expressive truth or the articulation of an ideal or conceptual content – goals that would be judged specious by Hanslick's aesthetics.

The core of Hanslick's treatise is in its first three chapters. Here he lays out the logical deficiencies of the traditional 'aesthetics of feeling' that had dominated writing on music for at least 100 years (chapter 1) and presents his own 'negative thesis' that the expression or representation of distinct feelings cannot be considered the 'content' of music or the basis of its aesthetic value (chapter 2), which should instead be sought in the properties of its own 'sonically moving forms' (*tönend bewegte Formen*) – the alternative, 'positive thesis' expounded in chapter 3. Another positive thesis, or an important concession, is developed in chapter 2: that music will often possess the dynamic properties characteristic of different emotional states, while the correlation is not sufficiently direct or consistent to qualify as representation. Hanslick also argues that the lack of a distinct object or referent in the case of non-programmatic instrumental music renders the expression of distinct, specific feelings impossible. The discussion of the 'subjective impression' of music (chapter 4) anticipates modern reception theory in distinguishing between the nature of the musical work as aesthetic object and the activity of the listener. Hanslick upholds the postulate of aesthetic autonomy, asserting that 'aesthetic contemplation cannot be based on any circumstances existing outside the artwork itself'. The foundations of a formalist aesthetic present in chapters 3 and 4 are extended in the fifth chapter, which distinguishes between the active aesthetic contemplation of music as 'composition' and the passive, unreflective or 'pathological' reception of music as mere sound stimulus, associated with the aesthetics of feeling. (Subjective response to the basic acoustic and timbral qualities of music, Hanslick argues, is outside the bounds of aesthetic analysis proper.) Throughout the last three chapters, and most explicitly in the final one, Hanslick returns to the problem of identifying a 'content' in music independent of its detailed formal structure. Natural objects and literary or historical characters and events can no more constitute the objective 'content' of music than can emotions (or their representation). He allows that the 'thematic idea' might be construed as a specifically musical content that is elaborated within the larger form (chapter 7). The net result of the thematic idea as deployed in the overall structure will determine the aesthetic quality and value of the work, and can be identified as its 'spiritual/intellectual substance' (*geistiger Gehalt*). This alternative to traditional categories of content or subject matter is seen as better suited to the medium of music; it also represents an alternative to Hegel's view of music as the expression of 'pure subjectivity', un-individuated and lacking substantial traces of mind or spirit.

The torrent of responses to Hanslick's radical 'contribution to the revision of musical aesthetics' (as it is subtitled) began almost immediately and shows that he had struck a nerve in contemporary musical thought. While earlier Romantic critical theory prepared the way for an aesthetic of autonomous art, and while many philosophers and scholars of Hanslick's own generation shifted their allegiances from idealism toward positivist materialism, little of that is reflected in the reception of *Vom Musikalisch-Schönen* by musicians and critics. Many, like Lobe, Franz Brendel or Hanslick's long-time associate Ambros, worried that Hanslick's rigorous, unsentimental objectivity threatened music's precarious new status as a significant cultural product. Others, like Ferdinand Graf Laurencin (a Viennese acquaintance), wilfully ignored the logic of Hanslick's arguments, motivated by a blind sense of chivalrous duty to defend the honour of musical expression. Even though Hanslick was arguing in favour of a 'specifically musical' aesthetics that would be accountable to the technical specifications of the medium, his advocates came principally from the ranks of philosophers and writers rather than musicians; among them were Karl Köstlin, his childhood friend

Robert Zimmermann, Hermann Lotzte, F.T. Vischer, D.F. Strauss and the Englishman James Sully but also the music theorist Hauptmann and the acoustical researcher Helmholtz. By the end of the 19th century the combined influence of Wagner, Schopenhauer and Nietzsche on German aesthetic thought tended to prejudice even professional philosophers (such as E. von Hartmann) as well as aestheticians of music (F. von Hausegger, F. Stade, Arthur Seidl) against Hanslick, although he was eventually able to cite Nietzsche's later writings in defence of his own anti-Wagnerism. He is still routinely cited as the godfather of musical 'formalism', but if Hanslick's treatise may be said to provide a philosophical justification for 20th century 'formalist' analysis, it is not an activity he himself ever pursued or consciously promoted. His own position on music's capacity to represent the emotions or to exemplify character and other kinds of 'ideas' remains a matter of debate, since his treatise is neither dogmatic nor wholly systematic. Philosophers who consider Hanslick solely as the author of *Vom Musikalisch-Schönen* overlook the extent to which he came to view aesthetic arguments as ultimately subordinate to particularities of history and culture. Still, his demand for a more philosophically and musically responsible discourse of musical 'expression' continues to challenge writers of all kinds who seek to describe, analyse and interpret music.

3. CRITICISM. Throughout his adult life, Hanslick's principal metier was that of music critic. As a professor at the University of Vienna he did give regular lectures and serve as musical authority in various civic capacities, and he never ceased to immerse himself in music history and *belles lettres*; but apart from the aesthetic treatise and his chronicle of musical institutions and activities in Vienna (*Geschichte des Concertwesens in Wien*, 1869) he produced no scholarly work. From his student years in Prague and Vienna up almost until his death, Hanslick consistently reported on the musical life of his time, and it was in this capacity, rather than as aesthetician or academic, that he was regarded as such an influential figure in his own day. While one can observe in the course of his career the steady growth of a fixed canon of 'classics' in both the opera house and the concert hall, the majority of his criticism concerns new works, less often the revival of works from the 18th or earlier 19th centuries. Even so, his treatment of older repertory is instructive with respect to the evolving music-historical consciousness of his day (to which he made significant contributions). Unlike such musical 'antiquarians' as Kiesewetter, Winterfeld, Baini, Anton Thibaut or Ambros, Hanslick showed virtually no interest in repertory from before 1700, and his appreciation of Bach and Handel was at best highly qualified. (Robert Hirschfeld's 1885 pamphlet *Das kritische Verfahren E. Hanslicks* denounced this lack of receptivity for the 'old masters'.) For his own part, Hanslick was sceptical of those who made a pious display of respect for any music predating the Viennese classics; he viewed the scholarly efforts of Spitta, Chrysander and Jahn, for example, as tending toward special pleading, and made no secret of his low opinion of Gluck's 'specifically musical' talents and the dubiously 'puritanical' element of his operatic reforms. As a scholar and lecturer Hanslick did cultivate an interest in some aspects of pre-Classical repertory; but it was precisely his growing belief that 'the beautiful in music' is historically dependent, that is to say that musical style and expressive means are grounded in a broader cultural-historical context, that led him to distinguish between an older repertory of mainly antiquarian interest and what he considered a viable modern canon.

The role of the virtuoso instrumentalist and the international operatic star also grew considerably in Hanslick's lifetime, and (as he complains in the memoirs) lesser talents were constantly fishing for a 'good review in Vienna' to bolster a career teaching, singing, or playing in the provinces. Yet relatively little space in his reviews is devoted to the critique of specific performances. Among performers, singers naturally receive the most attention, instrumental soloists and chamber ensembles considerably less, while evaluation of orchestral performance, conductors and 'interpretation' is scarcely a concern at all. His activity as critic merged rather with that as professor in combining the educative and entertainment functions of criticism to promote a general cultural awareness among the concert- and opera-going public.

Posterity remembers Hanslick above all as the champion of Brahms and the antagonist of Wagner (along with Liszt and other self-identified progressives). His attitudes toward both composers were less one-sided than is generally supposed, and while it is true that by the end of his career Hanslick had become a conservative voice, his tastes and opinions were not as narrow, pedantic and backward-looking as Wagner's vengeful tribute in the figure of Beckmesser (in *Die Meistersinger*) would have one believe. Hanslick clearly appreciated the Romantic and 'modern' elements in Brahms as much as the perpetuation of Classical instrumental forms. Although he generally took the side of the average concert-goer in his reviews, he repeatedly defended the demanding, dense and intellectual qualities of Brahms's compositions and their right to repeated hearings before passing judgment. The 'charms' of the Fourth Symphony he admitted, for example, are not exactly 'of a democratic nature'. (He professed a private fondness for the Third.) It has often been noted that Hanslick relaxed his scruples about applying affective descriptions to music in his own reviews, and there is no shortage of evocative, even flowery metaphor even in his Brahms criticism. (There is nothing in *Vom Musikalisch-Schönen*, in fact, that would prohibit the use of interpretative metaphor in music criticism.) But it is also interesting to see how the music of Brahms prompted him to revise his thesis that the musical theme might be regarded as the essential 'content' of a composition: reviewing the F major Cello Sonata op.99 and the A major Violin Sonata op.100, he dismissed the utility of printing thematic examples in the fashion of 'English concert programmes' – 'what does one know of Brahms if one knows merely his naked themes?' (As if to reciprocate, when Brahms came to revise his op.8 Piano Trio later in life he omitted the prominent fugato episode in the first movement that Hanslick had described as a 'Latin schoolroom exercise interpolated into a love-poem'.) Above all Hanslick seems to have admired Brahms as the musical and 'spiritual' heir to Schumann, whose music lay closest to Hanslick's heart. For years he would play a Schumann piano piece before retiring to sleep, in order to compose his mind and 'cleanse his soul' from daily cares: the cult of Romantic poetic 'inwardness' became a kind of private religious devotion.

A rather different cult, that of the Wagnerian *Gesamtkunstwerk*, provoked Hanslick's unceasing opposition.

Indeed, in his later writing he tended to restyle his notorious opposition to Wagner's works as an opposition to the composer's exaggerated self-promotion and the dogmatic rhetoric of the 'Wagner cult' (the subject of a sarcastic essay written in the wake of the 1882 *Parsifal* première). The anti-Wagner stance evolved from mixed motives, critical and personal. On one hand he was firmly convinced that the 'naturalistic' dialogic principle that emerged in *Lohengrin* and governed the idiom of the *Ring* and later works was a fundamental mistake – that opera thrived precisely in its concessions to musical-formal artifice, in dynamic equilibrium with values of dramatic truth and poetic expression. On the other hand, it is possible that (as Eric Sams suggested) he took affront at Wagner's *Judaism in Music* (1850) even before, or apart from, the tracts on operatic-cultural reform and before getting to know *Lohengrin* and the subsequent music dramas. This affront became a directly personal matter with the famous reading of the *Meistersinger* draft at the home of Josef Standhartner in 1862 in Hanslick's presence (Beckmesser is styled at this point 'Veit Hanslich'), and with the egregious swipes at Hanslick and *Vom Musikalisch-Schönen* in the preface to the 1869 edition of the *Judaism* essay ('Aufklärungen über das Judenthum in der Musik'), where Wagner portrays the postulate of autonomous musical beauty as a kind of ideological conspiracy to promote the ideals of a 'Judaized' musical culture (the legacy of Mendelssohn and Schumann) against those of the *Gesamtkunstwerk*.

The original edition of Hanslick's treatise made only passing mention of Wagner's writings or his operas (comparing *Lohengrin* unfavourably with *Tannhäuser*, for instance). Disparaging remarks about Wagner's ideas and his works accumulated with later editions, the first of which coincided with Hanslick's first negative review of the composer (the first Viennese production of *Lohengrin* in 1858). Between that date and the 1862 'Beckmesser affair' in Vienna the antagonism between critic and composer solidified; the same period saw the debates over the 'music of the future' reaching their loudest and most acrimonious levels in the musical press. After this point it is difficult to know what Hanslick might have made of Wagner's output without the issue of personal animus (and his distaste for the rhetorical public persona). He clearly, and predictably, preferred *Die Meistersinger* to *Tristan und Isolde* (Beckmesser notwithstanding). He later regretted, privately, some of the disparaging criticisms he made of the former work at its première (attributing them to a short deadline and personal stress), yet he did not bother to revise those criticisms when reviewing *Die Meistersinger* in Vienna two years later. He defended himself against the Beckmesser caricature in asserting that he had never attacked Wagner on pedantic details of perceived harmonic or contrapuntal infractions but only on general principles of style and dramaturgy, or perhaps infractions of dramatic logic and plausibility.

The series of communications to the *Neue freie Presse* on the 1876 première of the *Ring* cycle in Bayreuth (reprinted in *Musikalische Stationen*) gives a good impression of Hanslick's views on Wagner, including his attempts to be even-handed and objective. The 'affected' poetic diction of the texts, the emphasis on symbol and obscure psychological suggestion at the expense of natural and 'logical' exposition, and the general atmosphere of worshipful, pseudo-religious awe surrounding the event (as with *Parsifal* later on) arouse more opprobrium than the actual musical setting of the tetralogy. Wagner's genius for effective musical-scenic 'pictures' elicits Hanslick's repeated admiration (he speaks of the composer as a great musical *regisseur*, as distinct from his failings as a dramatist). All the manifestations of a consciously theorized 'reform' of opera, on the other hand, provoke censure. The full-scale application of associative musical motifs is dismissed as an inartistic experiment (Hanslick seems to be the one who coined the popular image of Wolzogen's thematic indexes as 'musical Baedeker guides'). The forfeit of independently formed vocal melodies in favour of an 'endless' orchestral melody feeding off leitmotivic fragments is regarded as the cardinal sin of the Wagnerian 'music drama', together with the lack of ensemble and choral singing. He finds little to appreciate in Wagner's conception of dramatic monologue or dialogue as a freely evolving musical form supported by 'psychological' motivic commentary in the orchestra. In his later Wagner criticism Hanslick repeatedly resorted to metaphors of physical and mental 'pathology'. He denounced in Wagner symptoms of cultural sickness and decay, the atavistic and anti-rational side of modernism that he and many others regarded as a threat not only to tradition, but also to the healthy, pragmatic, properly 'progressive' aspect of modern bourgeois culture. (His resistance to Bruckner's symphonies is grounded in similar responses, and there can be little doubt that he was sensitive to precisely the qualities in Wagner and Bruckner that would eventually appeal to the nationalistically tinged mystical exaltations of the fascist ethos.)

It is easy to fault Hanslick for his wilful blindness to the symbolic and psychological dimensions of Wagner's works, their profoundly inventive approach to harmonic progression or their fluid conception of musical form. (Like most critics of musical 'progressives' in his day, Hanslick granted the virtuosity of orchestration, though in speaking of its 'fascinating fragrance' or 'demoniac charm' the praise is backhanded, at best.) Some of his criticisms, however, are more difficult to refute, such as the frequent opacity of the diction, rendered further inaccessible by the musical setting. And however wide of the mark his judgments often appear in hindsight, his prediction (from an 1883 'epilogue' to essays on *Parsifal* and on Wagner's passing) that 'a time not too distant from now will clearly recognize the unhealthy, overrefined, and corrupting qualities of his poetry and his music' was borne out accurately enough by the generation after World War I.

A logical corollary of Hanslick's critique of Wagner and Wagnerism was his resistance to the increasingly chauvinistic discourse of German music criticism in the latter half of the 19th century and his consistent defence of French grand opera and *opéra comique*, including the more successful works of Auber, Meyerbeer, Halévy, Thomas, Gounod and others. An early bias against the Italian bel canto repertory and the operas of Verdi softened with time, as some of these works entered the international canon. His sceptical position towards the nationalist cultural 'identity politics' of his native Bohemia in the later 19th century, on the other hand, reflects his own sense of identity as an Austrian citizen and a cosmopolitan. In most of these opinions, as in his attitude towards Wagner and the 'New Germans', Hanslick was

a representative spokesman for his audience in Vienna and beyond. He valued the qualities that made an opera or a concert work successful with the public, even while he was committed to educating the popular taste, and 'correcting' it (or at least taking issue with it) when he felt it necessary. His obvious pleasure in the effective coordination of music, drama and spectacle in opera, and his innumerable comments on the apt (or inapt) expression of poetic text and dramatic situations in the works he reviewed, belie the popular misapprehension of Hanslick as a purveyor of some modernist or formalist creed of 'pure music'. (Indeed, he explicitly and repeatedly spoke of opera as a 'hybrid' medium that must be evaluated accordingly.) On the other hand, his scepticism towards modern programme music – even by composers he championed, such as Dvořák – remains consistent with the views articulated in *Vom Musikalisch-Schönen* that instrumental music is not a representational medium, and that representational impulses are likely to distract both composer and listener from music's true nature as 'beautiful' (and freely or abstractly expressive) form. In this opinion he saw himself as aligned with the Romantic poetics of Robert Schumann rather than as the cold-blooded 'classical' pedant portrayed by his detractors. Altogether, Hanslick's affection for a Classical-Romantic tradition of recent vintage and his aim to speak for his audience, while also trying to educate them as to what was best (by his lights) in newer music, suggest a figure rather closer to Hans Sachs than to Beckmesser.

WRITINGS

Vom Musikalisch-Schönen: ein Beitrag zur Revision der Ästhetik der Tonkunst (Leipzig, 1854/*R*, 2/1858, 3/1865, 4/1874, 9/1896, 16/1966; Eng. trans., G. Payzant, 1986) [edns. 2–8 rev. and enlarged; see also Strauss, 1990]

Geschichte des Concertwesens in Wien, i (Vienna, 1869/*R*); ii: *Aus dem Concertsaal: Kritiken und Schilderungen aus den letzten 20 Jahren des Wiener Musiklebens, 1848–1868* (1870/*R*, 2/1896)

Die moderne Oper, i: *Kritiken und Studien* (Berlin, 1875/*R*); ii: *Musikalische Stationen* (1880/*R*); iii: *Aus dem Opernleben der Gegenwart* (1884/*R*); iv: *Musikalisches Skizzenbuch* (1888/*R*); v: *Musikalisches und Literarisches* (1889/*R*); vi: *Aus dem Tagebuch eines Musikers* (1892/*R*); vii: *Fünf Jahre Musik (1891–1895)* (1896/*R*); viii: *Am Ende des Jahrhunderts (1895–1899)* (1899/*R*); ix: *Aus neuer und neuester Zeit* (1900/*R*)

Suite: Aufsätze über Musik und Musiker (Vienna, 1884)

Concerte, Componisten und Virtuosen der letzten fünfzehn Jahre 1870–1885 (Berlin, 1886, 2/1886/*R*)

Aus meinem Leben (Berlin, 1894/*R*, 4/1911), ed. P. Wapnewski (Kassel, 1987)

H. Pleasants, ed., trans.: E. Hanslick: *Vienna's Golden Years of Music 1850–1900* (New York, 1950, rev. 2/1963/*R* as *Music Criticisms 1846–99*) [selected writings]

ed. D. Strauss: *Vom Musikalisch Schönen*, i: *Historisch-kritische Ausgabe*, ii: *Eduard Hanslicks Schrift in textkritischer Sicht* (Mainz, 1990)

ed. D. Strauss: *Sämtliche Schriften: Historisch-kritische Ausgabe*, i/1: *Aufsätze und Rezensionen 1844–1848* (Vienna, 1993); i/2: *Aufsätze und Rezensionen 1849–1854* (1994); i/3: *Aufsätze und Rezensionen 1855–1856* (1995)

BIBLIOGRAPHY

R. Zimmermann: 'Zur Aesthetik der Tonkunst: Vom Musikalisch-Schönen', *Österreichische Blätter für Literatur und Kunst*, xlvii (1854), repr. in *Kritiken und Studien zur Philosophie und Ästhetik*, ii (Vienna, 1870), 239–53

A.W. Ambros: *Die Grenzen der Musik und Poesie: eine Studie zur Ästhetik der Tonkunst* (Leipzig, 1855/*R*, 2/1872; Eng. trans., 1893)

F. Brendel: 'Zur Musikalischen Ästhetik', *NZM*, xlii (1855), 77–82, 89–91, 97–100 [review of *Vom Musikalisch-Schönen*]

H. Lotze: 'Eduard Hanslick: *Vom Musikalisch-Schönen*', *Göttingische gelehrte Anzeigen*, cxvii (1855), 1049–68; repr. in *Kleine Schriften*, iii (Leipzig, 1891), 200–14

A. Kullak: *Das Musikalisch-Schöne: ein Beitrag zur Äesthetik der Tonkunst* (Leipzig, 1858)

R. Zimmermann: *Geschichte der Ästhetik als philosophischer Wissenschaft* (Vienna, 1858)

F.P. Graf Laurencin: *Dr. Eduard Hanslicks Lehre vom Musikalisch-Schönen: eine Abwehr* (Leipzig, 1859)

R. Wagner: 'Aufklärungen über *Das Judenthum in der Musik*' (1869), *Gesammelte Schriften und Dichtungen*, viii (Leipzig, 1873, 2/1887/*R*), 238–60

F. Stade: *Vom Musikalisch-Schönen, mit Bezug auf Dr. E. Hanslicks gleichnamige Schrift* (Leipzig, *c*1871)

R. Hirschfeld: *Das kritische Verfahren Eduard Hanslicks* (Vienna, 1885)

A. Seidl: *Vom Musikalisch-Erhabenen: ein Beitrag zur Äesthetik der Tonkunst* (Leipzig, 1887, enlarged 2/1907)

R. Hirschfeld: 'Musikalische Kritik in der Wiener Zeitung', *Geschichte der kaiserlichen Wiener Zeitung* (Vienna, 1903), 197–235

F. Printz: *Zur Würdigung des musikästhetischen Formalismus Eduard Hanslicks* (Leipzig, 1918)

R. Schäfke: *Eduard Hanslick und die Musikästhetik* (Leipzig, 1922/*R*)

A. Heuss: 'Hanslick und die Gegenwart: Aus Anlass von Hanslicks 100. Geburtstag', *ZfM*, ix (1925)

S. Deas: *In Defence of Hanslick* (London, 1940/*R*1972 with new preface)

A. Wilhelmer: *Der junge Hanslick* (Klagenfurt, 1959)

R.W. Hall: 'On Hanslick's Supposed Formalism in Music', *Journal of Aesthetics and Art Criticism*, xxv (1966–7), 433–6

C. Dahlhaus: 'Eduard Hanslick und der musikalische Formbegriff', *Mf*, xx (1967), 145–53; repr. in *Klassische und Romantische Musikästhetik* (Laaber, 1988), 291–7

C. Dahlhaus: *Musikästhetik* (Cologne, 1967; Eng. trans., 1982)

J. Clapham: 'Dvořák's Relations with Brahms and Hanslick', *MQ*, lvii (1971), 241–54

V. Levi: 'Le recensioni wagneriane di Hanslick sulla *Neue freie Presse*', *Scritti in onore di Luigi Ronga* (Milan and Naples, 1973), 287–91

W. Abegg: *Musikästhetik und Musikkritik bei Eduard Hanslick* (Regensburg, 1974)

J. Střítecký: 'Eduard Hanslick und die tschechische Musik', *Česká hudba: problémy a metody hudební historiografie: Brno IX 1974*, 85–93

C. Dahlhaus: 'Über die "verottete Gefühlsästhetik"', *Beiträge zur musikalischen Hermeneutik* (Regensburg, 1975), 159–64; repr. in *Klassische und romantische Musikästhetik* (Laaber, 1988), 329–35

E. Sams: 'Eduard Hanslick, 1825–1904: the Perfect Anti-Wagnerite', *MT*, cxvi (1975), 867–8

C. Dahlhaus: *Die Idee der absoluten Musik* (Kassel, 1978; Eng. trans., 1989)

P. Gay: 'For Beckmesser: Eduard Hanslick, Victim and Prophet', *Freud, Jews and Other Germans* (Oxford, 1978), 257–77

N. Tschulik: 'Neues zur Ästhetik und Kritik Eduard Hanslicks', *ÖMz*, xxxiv (1979), 601–10

D. Altenburg: 'Franz Liszts Auseinandersetzung mit der Musikästhetik E. Hanslicks', *Ars musica, musica scientia: Festschrift Heinrich Hüschen*, ed. D. Altenburg (Cologne, 1980), 1–9

M. Budd: 'The Repudiation of Emotion: Hanslick on Music', *British Journal of Aesthetics*, xx (1980), 29–43; rev. in *Music and the Emotions* (London, 1985), 16–36

B. Sponheuer: 'Zur ästhetischen Dichotomie als Denkform in der ersten Hälfte des 19. Jahrhunderts: eine historische Skizze am Beispiel Schumanns, Brendels, und Hanslicks', *AMw*, xxxvii (1980), 1–31

G. Payzant: 'Hanslick, Sams, Gay and *tönend bewegte Formen*', *Journal of Aesthetics and Art Criticism*, xl (1981), 41–8

H. Grimm: 'Die Musikanschauungen F. Grillparzers und E. Hanslicks', *BMw*, xxiv (1982), 17–30

H. Grimm: *Zwischen Klassik und Positivismus: Zum Formbegriff Eduard Hanslicks* (Berlin, 1982)

W. Suppan: 'Franz Liszt zwischen Eduard Hanslick und F. von Hausegger: Ausdrucks contra Formästhetik', *SMH*, xxiv (1982), 113–31

P. Carpenter: 'Musical Form and Musical Idea: Reflections on a Theme of Schoenberg, Hanslick, and Kant', *Music and Civilization: Essays in Honor of Paul Henry Lang*, ed. E. Strainchamps, M.R. Maniates and C. Hatch (New York, 1984), 394–427

H. Lenneberg: '*Il Bismarck della critica musicale*: the Memoirs of Eduard Hanslick', *OQ*, ii (1984), 29–36
J. Ludvová: 'Zur Biographie E. Hanslicks', *SMw*, xxxvii (1986), 37–46
L. Braun: *A propos d'Edouard Hanslick: le fond et la forme en musique* (Strasbourg, 1987)
B. Sponheuer: *Musik als Kunst und Nicht-Kunst: Untersuchungen zur Dichotomie von 'hoher' und 'niederer' Musik im musikästhetischen Denken zwischen Kant und Hanslick* (Kassel and London, 1987)
G. Payzant: 'Hanslick, Heinse and the Moral Effects of Music', *MR*, xlix (1988–9), 126–33
P. Kivy: *Sound Sentiment: an Essay on the Musical Emotions* (Philadelphia, 1989)
G. Payzant: 'Eduard Hanslick and Bernhard Gutt', *MR*, l (1989), 124–33
G. Payzant: 'Hanslick on Music as Product of Feeling', *JMR*, ix (1989), 133–67
L. Schmidt: 'Arabeske: zu einigen Voraussetzungen und Konsequenzen von Eduard Hanslicks musikalischem Formbegriff', *AMw*, xlvi (1989), 91–120
G. Payzant: *Eduard Hanslick and Ritter Berlioz in Prague: a Documentary Narrative* (Calgary, 1991) [incl. trans. of essay 'Ritter Berlioz in Prague' (1846)]
F.C. Heller, ed.: *Biographische Beiträge zum Musikleben Wiens im 19. und frühen 20. Jahrhundert: Leopoldine Blahetka, Eduard Hanslick, Robert Hirschfeld* (Vienna, 1992)
F.E. Maus: 'Hanslick's Animism', *JM*, x (1992), 273–92
P. Kivy: *The Fine Art of Repetition: Essays in the Philosophy of Music* (Cambridge, 1993)
T. Grey: 'Eduard Hanslick on Wagner's *Beethoven*', *Wagner*, xv (1994), 51–7
A. Goldman: 'Emotions in Music: a Postscript', *Journal of Aesthetics and Art Criticism*, liii (1995), 49–57
T. Grey: *Wagner's Musical Prose: Texts and Contexts* (Cambridge, 1995)
R.W. Hall: 'Hanslick and Musical Expressiveness', *Journal of Aesthetic Education*, xxix (1995), 85–92
S. McColl: *Music Criticism in Vienna 1896–1897* (Oxford, 1997)
G. Rienäcker: 'Auseinandersetzung unter Gleichgesinnten? Hanslick über Brahms', *Brahms-Studien*, ii (Hamburg, 1997), 9–17
R. Scruton: *The Aesthetics of Music* (Oxford, 1997)
L. Goehr: *The Quest for Voice: Music, Politics, and the Limits of Philosophy* (Oxford, 1998)
T. Grey: 'Eduard Hanslick on Wagner's "Actors and Singers"', *Wagner*, xix (1998), 34–40

THOMAS GREY

Hanson, Howard (Harold) (*b* Wahoo, NE, 28 Oct 1896; *d* Rochester, NY, 26 February 1981). American composer, educator and conductor of Swedish ancestry. He studied at Luther College, Wahoo (diploma 1911), with Percy Goetschius at the Institute of Musical Art (1914) and at Northwestern University (BA 1916), where he was an assistant teacher in 1915–16. Subsequently he was a theory and composition teacher at the College of the Pacific in California (1916–19) and became dean of the Conservatory of Fine Arts in 1919. During his time in California, Hanson wrote his first important compositions, including the *Concerto da camera*, a Grieg-influenced work, and *California Forest Play of 1920*, which won the Rome Prize in 1921. Hanson became the first American winner of the prize to take up residence in Rome and during his three years in Italy he studied orchestration with Respighi and the work of the great Italian visual artists. These experiences were to play a crucial role in Hanson's later compositions; his post-1921 compositions frequently feature lush Respighi-like orchestrations, and his variation-form work *Mosaics* was acknowledged by the composer as having been directly influenced by his study of Italian mosaics over 35 years before.

Back in the USA in 1924, Hanson was appointed director of the Eastman School of Music, Rochester, a post he held until 1964. He built the institution into one of the finest university schools of music in the Americas, broadening its curriculum, improving its orchestras and attracting outstanding faculty members. Among Hanson's composition students were Beeson, Bergsma and Mennin. In 1964 Hanson founded the Institute of American Music at the Eastman School, making a substantial financial contribution to help the Institute in meeting its goal of publishing and disseminating American music and providing for research in the history of 20th-century styles. Hanson was also deeply involved with national music organizations, such as the National Association of Schools of Music, the Music Teachers National Association (president, 1930–31), and the Music Educators National Conference. He was also a founder and president of the National Music Council. His addresses at conferences of these organizations frequently dealt with advocacy issues in the performing arts. Among Hanson's numerous awards were 36 American honorary degrees, membership of the Swedish Royal Academy of Music, a Pulitzer Prize for Symphony No. 4, the Ditson Award, and the George Foster Peabody Award. He was elected to the National Institute of Arts and Letters in 1935 and to the Academy of the American Academy and Institute of Arts and Letters in 1979.

Hanson was also active for five decades as a conductor, making his American début in 1924, directing the New York SO in the première of his symphonic poem *North and West*, at the invitation of Damrosch. He subsequently conducted widely in both the US and Europe, his association particularly strong with the Boston SO, for which he wrote the *Elegy* and the Symphony No. 2. As a conductor, Hanson especially featured American compositions, and was an early champion of William Grant Still and John Alden Carpenter.

Hanson has generally been considered a neo-Romantic composer, influenced by Grieg and Sibelius, due in part to the success of the second symphony. However, he also took at times a more abstract approach to musical structure, as in the *Mosaics* and in the Concerto for piano and orchestra in G op.36, notable for its prevalence of short thematic fragments and traces of jazz and Tin Pan Alley. His multi-movement works also tend to be thematically cyclical. Hanson's combination of quotations from Gregorian chant and little-known chorales, sometimes biting bitonal harmonies and driving motor rhythms proved highly applicable to the concert band – a medium he explored from the mid-1950s to the 1970s, in such works as *Chorale and Alleluia* and *Dies natalis II*. His frequently performed *Serenade* for flute, harp, and strings op.35 and the *Fantasy* for clarinet and chamber orchestra (the second movement of the ballet suite *Nymph and Satyr*) of 1978 combine transparent textures with melodic and harmonic touches of Impressionism. Moreover, all Hanson's works display rhythmic vitality, frequently using tonally-based ostinatos and sensitivity towards timbral combination.

Hanson was the author of articles in professional journals, particularly related to music education and support for the performing arts in America. He contributed regularly to the *Rochester Times-Union* until the mid-1970s and wrote *Music in Contemporary American Civilization* (Lincoln, Nebraska, 1951). His most important publication, however, was *Harmonic Materials of Modern Music: Resources of the Tempered Scale* (New

York, 1960), a seminal work in what would later be termed pitch-class set theory.

WORKS
(*selective list*)

STAGE AND CHORAL

Stage: California Forest Play of 1920 (ballet, D. Richards), op.16, California State Redwood Park, 1920; Merry Mount, op.31 (op., 3, R.L. Stokes, after N. Hawthorne), op.31, 1933, New York, Met, 10 Feb 1934; Nymph and Satyr (ballet suite), lost, 2nd movt pubd as Fantasy, Cl, chbr orch, 3rd movt pubd as Scherzo, bn, orch

Choral: North and West (sym. poem, textless), op.22, chorus obbl., orch, 1923; The Lament for Beowulf (trans. W. Morris and A. Wyatt), op.25, chorus, orch, 1925; 3 Songs from Drum Taps (W. Whitman), op.32, Bar, chorus, orch, 1935; The Cherubic Hymn (Gk liturgy, trans. S. Hurlbut), op.37, chorus, orch, 1949; How Excellent Thy Name (Ps viii), op.41, female vv, pf, 1952; Song of Democracy (Whitman), op.44, chorus, orch, 1957; Song of Human Rights, op.49, chorus, orch, 1963; Ps cl, male chorus, 1965; Ps cxxi, Bar, chorus, orch, 1968 arr. mixed chorus, 1969; Streams in the Desert (Bible: *Isaiah*), chorus, orch, 1969; The Mystic Trumpeter (Whitman), nar, chorus, orch, 1970; New Land, New Covenant (orat., I. Watts, J. Newton, Bible, T.S. Eliot, Declaration of Independence)

ORCHESTRAL

Sym. Prelude, op.6, 1916; Sym. Legend, op.8, 1917; Sym. Rhapsody, op.14, 1918; Before the Dawn, sym. poem, op.17, 1919; Exaltation, sym. poem, op.20, with pf obbl., 1920, arr. 2 pf, small ens; Sym. no.1 'Nordic', e, op.21, 1922; Lux aeterna, sym. poem, op.24, with va obbl., 1923, arr. vc, pf; Pan and the Priest, sym. poem, op.26, with of obbl., 1926; Org Conc., op.27, 1926, rev. as Conc. for Org, Hp and Str, op.22 no.3, 1941; Sym. no.2 'Romantic', op.30, 1930; Sym. no.3, op.33, 1937–8, rev. with wordless choral finale; Merry Mount, suite, 1938; Fantasy, str, 1939 [based on Str. Qt, op.23]; Sym. no.4 'The Requiem', op.34, 1943; Serenade, op.35, fl, hp, str, 1945, arr. fl, pf; Pf Conc., G, op.36, 1948

Pastorale, op.38, ob, hp, str, 1949; Fantasy-Variations on a Theme of Youth, pf, str, op.40, 1951; Sym. no.5 'Sinfonia sacra', op.43, 1954; Elegy, op.44, 1956; Mosaics, 1957; Summer Seascape, 1958; Bold Island Suite, op.46, 1961 [incl. Summer Seascape]; For the First Time, 1963; Summer Seascape II, va, str qt, str, 1966; Dies natalis I, 1967; Sym. no.6, 1968; Rhythmic Variations on 2 Ancient Hymns, str, lost; see also Choral

OTHER WORKS

Wind ens: Chorale and Alleluia, op.42, band, 1954; Centennial March, band, 1967; Dies natalis II, band, 1972; Young Person's Guide to the Six-Tone Scale, pf, wind, perc, 1972; Laude: Chorale, Variations and Metamorphoses, band, 1976; Variations on an Ancient Hymn, 1977

Chbr: Conc. da camera, op.7, pf, str qt, 1917; 3 Miniatures, op.12, pf, 1918–19; Scandinavian Suite, op.13, 1918–19; Str Qt, op.23, 1923; Vermeland, pf, 1926, arr. org; Dance of the Warriors, pf, 1935; Enchantment, pf, 1935; Pastorale, op.38, ob, pf, 1949, arr. ob, hp, str, 1949; Elegy, va, str qt, 1966

Songs, pf pieces, arrs.

Principal publisher: Fischer

BIBLIOGRAPHY

EwenD; VintonD (N. Slonimsky)
B.C. Tuthill: 'Howard Hanson', *MQ*, xxii (1936), 140–51
M. Alter: 'Howard Hanson', *MM*, xviii (1940–41), 84–9
R.T. Watanabe: 'Howard Hanson's Manuscript Scores', *University of Rochester Library Bulletin*, v/2 (1950), 21–4
R.T. Watanabe: *American Composers' Concerts and Festivals of American Music*, 1925–1971 (Rochester, NY, 1972)
R.T. Watanabe: *Music of Howard Hanson* (Rochester, NY, 1966)
H. Gleason and W. Becker: 'Howard Hanson', *20th-Century American Composers* (Bloomington, IN, rev. 2/1980), 78–91 [incl. further bibliography]
R. Sutton: 'Howard Hanson: Set Theory Pioneer', *Sonus*, viii/1 (1987), 17–39
D.R. Williams: *Conversations with Howard Hanson* (Arkadelphia, AR, 1988)
W.M. Skoog: *The Late Choral Music of Howard Hanson and Samuel Barber* (diss., U. of Northern Colorado, 1992)
J.E. Perone: *Howard Hanson: a Bio-Bibliography* (Westport, CT, 1993)
A.L. Cohen: *Theory and Practice in the Works of Howard Hanson* (diss., City U. of New York, 1996)

RUTH T. WATANABE/JAMES PERONE

Hanson, Raymond Charles (*b* Sydney, 23 Nov 1913; *d* Sydney, 6 Dec 1976). Australian composer and music educator. Self-taught as a composer, except for one year of study with Alex Burnard at the NSW State Conservatorium of Music (1947–8), Hanson's understanding of virtuoso pianism is evident in the powerful Piano Sonata and Preludes, while the most consistent seam of his creativity appears in the Tagore settings for solo voice and for chorus, ranging from 1935 (*I dreamt that she sat by my head*) to the magisterial oratorio *The Immortal Touch*, completed in 1976. A concert of his works in 1941, comprising songs and the sonatas for piano, flute and violin, drew praise from Cardus, who observed in his music an originality that avoided anglocentrism. As a lecturer at the Sydney Conservatorium, Hanson developed new approaches to the teaching of aural training and composition, and was active in curriculum development and the introduction of the BMEd. He became a mentor to many Australian musicians, including composers Nigel Butterley, Barry Conyngham, Richard Meale and Larry Sitsky, pianist Roger Woodward and jazz musicians Don Burrows and Frank Smith. He was honoured with the Award of Merit in 1976.

WORKS
(*selective list*)

Dramatic: Dhoogor (ballet), 1945; Three in One (film score), 1955; The Lost Child (radio or TV op), 1958; Surfing (film score), 1958; Captain Cook (Cook's Voyage) (film score), 1959; Temptation (film score), 1960; Jane Greer (op), 1964; other film scores

Orch: Vn Conc., 1946; Novelette, 1947; Ov. for a Royal Occasion, 1948; Tpt Conc., 1948; Sym. 1952; Trbn Conc., 1955; Gula, 1968; Movt 'Homage to Alfred Hill', 1969; Pf Conc., 1972; Fanfare, 1973

Vocal: I dreamt that she sat by my head (R. Tagore), Mez/Bar, pf, 1935; Fallen Veils (D.G. Rossetti), S, pf, 1938; This is my delight (Tagore), S, pf, 1941; Spindrift (M. Memory), Mez/Bar, pf, 1946; Do not keep to yourself (Tagore), v, pf, 1952; My love, once upon a time (Tagore), T, pf, 1960; The Web is Wove (T. Gray), SATB, pf, 1968; Fern Hill (D. Thomas), 1v, orch, 1969; The Immortal Touch (Tagore), solo vv, orch, 1976; many other songs

Chbr and solo inst: Sonata, pf, 1938–40, rev. 1963; Procrastination, pf, 1939; Sonata, vn, pf, 1939; Quizzic, pf, 1940; Preludes, pf, 1941; Sonata, fl, pf, 1941; Idylle, D, pf, 1942; Pf Qnt, 1944; Fancies, vn, pf, 1946; Legende, vn, pf, *c*1946; Episodes on Tarry Trowsers, pf, 1948; 5 Portraits, pf, 1948; Sonatina, pf, 1949; Seascape, vn, pf, 1953; Sonatina, va, pf, 1956; Still Winds, fl, gui, db, vib, 1956; Str Qt, 1967; An Etching, vn, pf, 1969; Divertimento, wind qnt, 1972; Dedication, 2 fl, cl, 1973

BIBLIOGRAPHY

M. John: 'Raymond Hanson', *Australian Composition in the Twentieth Century*, ed. F. Callaway and D. Tunley (Melbourne, 1978)
G. Hardie: 'Raymond Hanson', *Oxford Companion to Australian Music*, ed. W. Bebbington (Melbourne, 1997)
G. Hardie: *The Music of Raymond Hanson: a Catalogue Raisonné* (Sydney, 1998)

GRAHAM HARDIE

Hanson, Sten (Håkan) (*b* Klövsjö, 15 April 1936). Swedish composer and administrator. He is self-taught as a composer, and since the early 1960s has worked within a wide range of artistic activities in experimental music, literature and the arts. As a lecturer and performer of his own works, he has made extensive worldwide tours. He directed the language group of the concert organization Fylkingen from 1968, and for many years was responsible

for its text-sound festival. His several administrative roles include that of chairman of Fylkingen (1982–4) and President of the Society of Swedish Composers (1984–93). He is a member of the executive committees of ISCM, ICEM and the Electronic Music Studio (from 1984). In 1982 he became a member of the Collège de compositeur de GMEB.

After working with happenings and instrumental theatre he became, towards the close of the 1960s, one of the pioneers of text-sound composition in Sweden. He first composed works that alternated between burlesque diction experiments, as in *Coucher et souffler*, *How Are You* and *The Flight of the Bumblebee*, and provocative social criticism, as in *Che (hommage à Guevara)*, *Western Europe* and *Revolution*. Later he created wholly electro-acoustic works such as *Fnarp(e)*, *Oips* and *Ouhm*, as well as instrumental and vocal music. The voluminous *John Carter Song Book* (1979–85), based on texts by Edgar Rice Burroughs, concerns adventures among little red men on Mars. The ingenious *Wiener-Lieder* (1986) seems to be a summation of all his experiences to that date.

WORKS
(*selective list*)

Music theatre and intermedia: Somnambulistique fugue, 6 dancers, tape, 1961; Visual & Conceptual Music, various performers, 1962–75; Robespierre's Last Night, intermedia-opera, 1975; Take the Cage-Train, 1978, collab. N. Monostra; Nature morte avec le portrait d'une jeune fille inconnue, 1980, collab. I. Flis; The Heavyweight Sound Fight, 1981, collab. C. Morrow, C. Santos; The John Carter Song Book, 1979–85; New York, New York, 1985, collab. P.R. Meyer; Musique Montgolfier, 1988, collab. Morrow; Portrait of the Composer as an Unrestrainable Genius, 1990; … und so weiter, 1990; Am strengsten verboten, 1990

Text-sound compositions: Che, 1968; Coucher et souffler, 1968; Don't Hesitate, 1969; Western Europe, 1969; How Are You, 1969; La destruction de votre code génétique par drogues, toxines et irradiation, 1969; The Glorious Desertion, 1969; Fnarp(e), 1970; Double Extension, 1970, collab. H. Chopin; Railroad Poem, or Kaffe i Hackås, 1970; Revolution, 1970; Subface, 1970; L'Inferno de Strindberg, 1971; Oips, 1972; Ouhm, 1973; Tête à tête, 1973, collab. Chopin; Double Extension, 1973, collab. Chopin; The New York Lament, 1981; For Fylax with Love, 1986; Little Mama and Big Papa Turtle, 1993; After John, 1993; Soundings, 1993, collab. Morrow; La aile, la taupe, 1995; Pronto pronto, 1998

El-ac: A Living Man, elec music sym., 1972; Au 1970, ballet music, 1976; Computer Music Sym., 1980; The Flight of the Bumble Bee, 1982; Le vol d'Icare, 1983; Suite brasileira, 1993; Requiem, 1987; Le torche cul, 1994; Elektronischer Nachtgesang, 1994; Hymne à la beauté, 1994; Peckos, 1995; Longhorns, 1996; Les sabots du bouc, 1997; A Postcard from Jurassic Park, 1997; Pierre chemin de fer, 1997; Das grosse Kuckkucksuhr – Pingpong Rondo, 1998

Vocal: Lamentatio, S, tape, 1973; Extrasensory Conceptions II, S, chbr ens, 1973; Naked Software, SATB, elec, 1976; 5 Frantic Lullabies, S, vc, pf, synth, perc, 1977; Sens interdit 1789–1989, 8vv/chorus, 1989; Wiener-Lieder (G. Rühm, E. Jandl), female v, 3 spkrs, pf/toy pf, tape, 1986; Korfu-Suite, reciter, 2 S, SATB, 1996

Chbr: Extrasensory Conceptions I–VI, various ens, elec/tape, 1964–73; Play Power I–IX, various solo insts, tape, 1964–90; Nightwoods I–IV, various inst groups, tape, 1981–97; Es ist genug, org, 1985; Pf Sonata I, for D.T., 1990; 5 Stones in the River, taegum/a fl, tape, 1992; Fasabrass till Hillborglied, brass qnt, tape, 1994; Elégie septentrionale, fl, cl, vn, va, pf, 1994; 8 Variations on a Polska from Hammerdal, perc, tape

WRITINGS

'Elektronmusikens heroiska tid', *Artes*, ix/4 (1983), 62–8

'Text/ljud-komposition under 60-talet, en genres framväxt', *Nutida musik*, xxxi/6 (1987–8), 23–6

Poetry collections

ROLF HAGLUND

Hanson-Dyer, Louise. *See* OISEAU-LYRE, L'.

Hanssens. Flemish family of musicians.

(1) Joseph-Jean Hanssens (*b* Ghent, *c*1770; *d* Amsterdam, 6 Oct 1816). Conductor. He was city musical director at Ghent and moved later to Amsterdam, where in 1808 he became assistant musical director of the Dutch theatre.

(2) Charles-Louis(-Joseph) Hanssens [l'aîné] (*b* Ghent, 4 May 1777; *d* Brussels, 6 May 1852). Violinist, conductor and composer, brother of (1) Joseph-Jean Hanssens. He was taught the violin by Wauthier, first violin at the Ghent theatre, and composition by Verheym, choirmaster at the cathedral. After over a year in Paris studying harmony with Henri-Montan Berton he returned to Ghent and completed his studies with his brother Joseph and the violinist Ambroise Femy. He began his career in 1802 as conductor of a theatre for amateurs in Ghent, the Théâtre de Rhétorique; soon he left to conduct a French company performing in Amsterdam, Utrecht and Rotterdam. In 1804 he went to Antwerp as conductor of the theatre, but returned to Ghent, where he was conductor of the theatre until 1825. In that year he succeeded Charles Borremans at the Théâtre de la Monnaie in Brussels. In 1827 King William of the Netherlands chose Hanssens as his musical director and later in the same year he became inspector at the school of music (forerunner of the conservatory). During the Revolution in 1831 he fell under suspicion and was arrested. On being released he remained in obscurity until 1835 when he returned to direct the orchestra at La Monnaie. He was dismissed in 1838 but took over a third time in 1840, at the same time taking a financial interest in the theatre: this speculation was a failure and he spent the last years of his life in poverty.

WORKS

4 ops: Les dots (oc), Ghent, 1804; Le solitaire de Formentera (2, after A. von Kotzebue), Ghent, 1807, *B-Bc*; La partie de trictrac, ou La belle-mère (oc, 2), Ghent, 1812; Alcibiade (grand opéra, 2, E. Scribe), Brussels, Monnaie, 1829, *Bc*

6 motets, 4vv, orch, incl. TeD, 1833, *Bc*; 6 masses; cantata

(3) Charles-Louis Hanssens (*b* Ghent, 12 July 1802; *d* Brussels, 8 April 1871). Cellist, conductor and composer, son of (2) Charles-Louis Hanssens. By the age of ten he was already a cellist in the orchestra of the Stadsschouwburg in Amsterdam; at 20 he was assistant conductor. In 1824, after a disagreement with the theatre management, he went to Brussels and became a cellist and, before long, assistant conductor at La Monnaie. He was appointed professor of harmony at the school of music in 1827, but left both positions during the Revolution and returned to Holland. In 1834 he went to Paris, becoming successively solo cellist, composer and conductor at the Salle Ventadour, but the bankruptcy of that theatre soon sent him to The Hague. Back in Paris in 1835 he could not find a position and went to Ghent, where he conducted at the theatre until 1848 when he became conductor at La Monnaie. He retired in 1869. As a composer he was, Fétis noted, not strikingly original; his avowed sympathy with German music and distaste for contemporary French musical fashions inhibited his success.

WORKS

8 ops, incl.: Le siège de Calais (4, E. Wacken), Brussels, Monnaie, 20 March 1861; Marie de Brabant, not perf.

15 ballets, incl.: Le 5 juillet (1), Brussels, 9 July 1825; Le château de Kenilworth; Pizarre (3), not perf.
Requiem, 4 solo vv, 4vv, orch, 1837 (Brussels, *c*1850); 2 masses
Le sabbat (orat), solo vv, 4vv, orch, Brussels, 1870, vs (Paris, *c*1875)
4 cants.; several unacc. choruses
Orch: 9 syms.; 26 ovs.; fantasies; 5 concs., cl, cl, pf, vn, vc; Concertino, cl, *US-Bp*
Band music; str qts

BIBLIOGRAPHY

EitnerQ; FétisB
L. de Burbure: *Notice sur Charles-Louis Hanssens* (Brussels, 1872)
L. Bärwolf: *C.-L. Hanssens: sa vie et ses oeuvres* (Brussels, 1894)

JOHN LADE

Hänssler. German firm of music publishers. Founded in 1919 by Friedrich Hänssler in Stuttgart, it quickly built up a reputation for scholarly yet practical editions of Lutheran church music including cantatas, motets and instrumental settings. In particular, Hänssler has issued collections of the motets of Calvisius, Crüger, Gumpelzhaimer, Hammerschmidt, Raselius, Selle and Vulpius in its series Das Chorwerk Alter Meister. The series Die Motette contains many individual motets by such composers as Melchior Franck, Giovanni Gabrieli, Praetorius, Rosenmüller and Scheidt. Apart from building up a catalogue of modern German composers, the firm has started publishing the collected Stuttgarter Schütz-Ausgabe under the general editorship of Günter Graulich, as well as practical performing editions to accompany the series. In addition the Stuttgarter Ausgabe series contains editions of J.S. Bach, Bach's sons, Buxtehude, Eccard and Telemann. The company has become the sole German agent for publications of the American Institute of Musicology and the scholarly publications of Friedrich Gennrich as well as agent for numerous other foreign publishers.

ALAN POPE

Hans von Basel. Alternative name of HANS TUGI and of Johannes Gross.

Hans von Bronsart. *See* BRONSART VON SCHELLENDORF, HANS.

Hans von Wurms. *See* FOLZ, HANS.

Hanták, František (*b* Planá nad Lužnicí, 19 June 1910; *d* Prague, 23 Sept 1990). Czech oboist. He attended the military music school in Prague (1924–7) and then played in a regimental band in Valašské Meziříči (until 1931). While still a student at the Prague Conservatory, where he graduated from Skuhrovský's class in 1936, he joined the Czech PO as first oboist. He then moved to the Czech RSO and from 1956 to 1970 was soloist with the State PO in Brno. He was a member of the Czech Nonet (1937–46, 1950–56) and from 1960 of the wind quintet of the Philharmonic. Hanták worked as a soloist from 1927, his repertory including works by Handel, Telemann, Bach, Haydn, Mozart and the Czech Franz Krommer (Kramář); his interpretations displayed a virtuoso control of oboe technique and of the instrument's wide dynamic possibilities, and stimulated discussion on the individuality of his approach, which made notable use of agogic accentuation. His fine recording of the Concerto in F by Krommer attracted attention in Britain. Hanták also devoted himself to the modern oboe repertory and his masterly playing inspired many Czech composers (including Jaroslav Kvapil, Jan Novák, Sláva Vorlová, Jan Hanuš, Miroslav Kabeláč, Viktor Kalabis and Petr Eben) to dedicate works to him. He gave concerts in many European countries and toured in China, Korea and Mongolia (1956).

BIBLIOGRAPHY

ČSHS
J. Kratochvíl: 'Padesátka Františka Hantáka' [František Hanták's 50th birthday], *HRo*, xiii (1960), 612 only
P. Skála, ed.: *Čeští koncertní umělci: instrumentalisté* [Czech concert artists: instrumentalists] (Prague, 1983)

ALENA NĚMCOVÁ

Hantke [Handke], **Mořic** (*b c*1723; *d* Kroměříž, bur. 13 June 1804). Czech composer. He devoted himself intensively to composition while working in the accounts department of the archiepiscopal estate at Kroměříž (1769–90), and was perhaps engaged in the bishop's orchestra or at the church of St Mořic. In 1769 and 1777 he applied, unsuccessfully, for the position of Kapellmeister at the Olomouc Cathedral, stressing in his applications that he had studied composition according to Fux's principles. He spent the rest of his life in retirement in Kroměříž.

Hantke's compositions (mostly in manuscripts in *CZ-Bm* and *KRa*) include ten masses, a Requiem, a litany, 25 pairs of graduals and offertories and 20 smaller sacred works, as well as two organ concertos and a parthia for wind quintet. The sacred works are predominantly for four voices, doubled by violins and trombones; only in the masses is the accompanying ensemble enlarged to the proportions of the Classical orchestra. The pieces have simple phrase structures and an impersonal style, the severity of which contrasts with contemporary secularized church music; perhaps because of these qualities they remained in the Moravian church-choir repertories to the mid-19th century. The organ concertos are in three movements and are pre-Classical in both melody and expression. The solo parts are not particularly idiomatic, but like other Viennese-influenced organ concertos contain writing more associated with the harpsichord.

BIBLIOGRAPHY

J. Sehnal: 'Die Musikkapelle des Olmützer Erzbischofs Anton Theodor Colloredo-Waldsee (1777–1811)', *Haydn Yearbook 1978*, 132–50, esp. 137
J. Sehnal: *Hudba v olomoucké katedrále v 17. a 18. století* [Music in Olomouc Cathedral during the 17th and 18th centuries] (Brno, 1988), 171

JIŘÍ SEHNAL

Hantzsch, Andreas (*d* after 1610). German printer, son of Georg Hantzsch. He took over his father's press in 1583 and printed in Mühlhausen until 1599, when he was invited to become city printer at Hildesheim. He started there in 1600 with an ambitious list, but production fell away and he was back in Mühlhausen in 1609. His last recorded edition is dated 1611; all the music that survives from his press appeared before 1600, with the exception of a treatise by Martin Scheffer, printed in 1603. The rest comprises, almost exclusively, volumes dedicated to works by Burck, several of which are editions of music first printed by his father.

BIBLIOGRAPHY

J.H. Gebauer: 'Das Buchgewerbe in der Stadt Hildesheim', *Niedersächsisches Jb*, xviii (1941), 223–58
W. Hartmann: 'Hildesheimer Drucke der Zeit vor 1650', *Alt-Hildesheim*, xxxi (1960), 1–36 [catalogue with illustrations]
J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts im deutschen Sprachgebiet* (Wiesbaden, 1963, 2/1982)

STANLEY BOORMAN

Hantzsch, Georg (*b* ?*c*1520; *d* Mühlhausen, 1583). German printer, father of Andreas Hantzsch. When he was accorded citizenship of Leipzig in 1545 he was already called a printer. In 1550 he married the widow of Michael Blum, a local printer, and acquired his press. At Leipzig he printed some theoretical writings, editions of Zanger, and of Heinrich Faber, Figulus and Listenius that had appeared elsewhere. In 1560 he went to Weissenfels and by 1567 to Mühlhausen, where he printed several volumes of music, including most of the work of Burck, and some music by Eccard and others. He also reprinted some of Faber's works and other titles. When he died his press passed to his son.

BIBLIOGRAPHY

J. Rodenberg: 'Alte Leipziger Druckereien', *Graphische Nachrichten*, xiii (1934), 420
E. Sägenschnitte: 'Buchdruck und Buchhandels in Weissenfels', *25 Jahre Städtisches Museum Weissenfels* (Weissenfels, 1935), 79
H. Koch: 'Regesten zur Leipziger Buchdruckergeschichte im 16. Jhdt', *Gutenberg-Jb 1955*, 174–8
J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts im deutschen Sprachgebiet* (Wiesbaden, 1963, 2/1982)

STANLEY BOORMAN

Hanuš, Jan (*b* Prague, 2 May 1915). Czech composer. He studied composition with Otakar Jeremiáš (1932–40) and at the Prague Conservatory (1940), where he also studied conducting with Pavel Dědeček. After further studies at a business school, he joined the music publishers F.A. Urbánek & Sons and in 1963 became director of the publishers Panton, a post he held until 1970. Hanuš played an important role in the commissions overseeing the complete editions of Dvořák, Fibich and Janáček. In 1960 he received the Gottwald State Prize for his ballets *Otello* and *Sůl nad zlato* ('Salt More Precious than Gold'), and in 1965 and 1988 respectively he was created Outstanding Artist and National Artist; he relinquished all these awards, however, in 1989 in protest at the politically motivated prosecution of students. In 1985 he was appointed honorary vice-president of the International Society of A. Dvořak in Great Britain, and after 1990 he served as honorary president of the Union of Czech Composers. In his stage and vocal works Hanuš draws on esteemed poetry such as that of the Nobel prizewinner Jaroslav Seifert, who was a friend of his. Besides remarkable chamber music with high musical and technical demands, his output contains instructive works for laymen and young persons; a particular aim of his is to provide childrens' choirs with suitable and worthy repertory. Though based on the tradition of Smetana, Dvořák and Janáček, his music continually explores new directions in composition and instrumentation.

WORKS
(*selective list*)

Stage: Plameny [Flames] (Spl-rhapsody, 2, J. Pokorný and Hanuš), op.14, 1944, Plzeň, Tyl, 8 Dec 1956
Sůl nad zlato [Salt More Precious than Gold] (ballet, after B. Němcová) op.28, 1953, Olmütz, Kreistheater, 13 May 1956
Othello (ballet, Hanuš, after W. Shakespeare), op.36, 1956, Prague, Nationál
Sluha dvou pánů [The Servant of 2 Masters] (op, 5, Pokorný, after C. Goldoni), op.42,1958, Plzeň, Tyl, 18 April 1959
Pochodeň Prométheova [Prometheus's Torch] (op-ballet, 3, Pokorný, after Aeschylus), op.54, 1961–3, Prague, National, 30 April 1965
Pohádka jedné noci [The Story of One Night] (op, Pokorný, after *The Thousand and One Nights*), op.62, 1965–8
Labyrint [The Labyrinth] (ballet, Hanuš and Pokorný, after Dante), op.98, 1982
Spor o bohyni [The Quarrel over the Goddess] (TV op, 1, Hanuš, J.F. Fischer and A. Moskalyk, after Aristophanes), op.105, 1983–4, Czech TV, 13 July 1986
Vocal: 8 Choral masses: op.13, 1943; op.25, 1950, rev. 1983; op.33, 1954; op.44, 1959; op.60, 1966; op.77, 1973; op.106, 1985; Messa da Requiem, op.121, 1994; Ecce homo (orat), op.97, 1980
Songs, 1v, pf/org
Instrumental: 7 syms.: op.12, 1942; op.26, 1951; op.38, 1957; op.49, 1960; op.58, 1965; op.92, 1978; op.116, 1990
Orch: Sinfonia concertante, op.31, org, hp, timp, str, 1954; Petr a Lucie, op.35, 1955; Double Conc., op.59, ob, hp, orch, 1965; Musica concertante, op.67, vc, pf, wind, perc, 1970; Notturni di Praga, op.75, chbr orch, 1973; 3 eseje, sym. triptych, op.86, 1976; 3 Dante Preludes, op.98a, 1983; Variations and Collages, op.99, 1983; Vn Conc., op.112, 1987; Conc. fantaisia, op.117, vc, orch, 1991
Chbr: Sonata rapsodia, op.9, vc, pf, 1941, rev. 1988; Suite, op.22, vn, pf, 1946 [after paintings by Manes]; Sonatine, op.37, va, pf, 1956, arr. op.37a, vn, pf, 1984; Fresken, op.51, vn, vc, pf, 1961; Suita domestica, op.57, wind qnt, 1964; Sonate quasi una fantasia, op.61, ob, pf, 1968; Sonata quasi una serenata, op.73, fl, pf, 1971; Sonata seria, op.80, vn, perc, 1974; Divertimento in pensieri, op.82, 2 vc, 1974; Partita pastorale, op.83, fl, ob, vc, hpd, 1975; Sonata variata, op.87, cl, pf, 1976; Praise of the Chamber Music, op.94, fl, ob, vn, va, vc, hpd, 1979; Sonata capricciosa, op.96, bn, pf, 1980; Passacaglia concertante, op.102, 2vc, cel, str, 1985; Sonata piccola, op.107, db, pf, 1985; Divertimento notturno, op.111, 2 str trios, 1987; Lyrical Triptychon, op.114, str qt, 1985
Principal publishers: Dilia, Panton, Supraphon

BIBLIOGRAPHY

ČSHS; *GroveO* (*H. Havlíková*)
J. Šeda: 'Jan Hanuš: symfonické dílo' [Hanuš: symphonic works], *HRo*, xi (1958), 664–9
J. Berkovec: 'Hanušovo taneční drama "Othello"', *HRo*, xii (1959), 154–7
L. Šip: *Česká opera a její tvůrči* [Czech opera and its creators] (Prague, 1983), 269–78
K. Mlejnek: 'Jan Hanus – tvorba z let 1980–1985' [Hanuš – works, 1980–85], *HRo*, xxxix (1986), 178–82
J. Hanuš: *Labyrint svet* [Life and work] (Odeon, 1996) [incl. work-list by H. Müller]

HARALD MÜLLER

Happy Mondays, the. English rock group. It was formed in Manchester in 1985 by Shaun Ryder (*b* Little Hulton, Lancs., 23 Aug 1962; vocals), Paul Ryder (*b* Manchester, 24 April 1964; bass guitar), Gaz (Gary Whelan; *b* Manchester, 12 Feb 1966; drums), Paul Davis (*b* 7 March 1966; keyboards) and Bez (Mark Berry; *b* Manchester, 1964; percussion and dancing). The Happy Mondays made an important contribution to the development of popular music in the UK. They were one of the first indie groups to recognize the potential in contemporary dance music, and fused the rhythms of hip hop and acid house with minimal rock grooves. Ryder's half-spoken, sneering Mancunian accentuation was instantly recognizable on songs such as *Wrote for Luck* (1988), which became an instant classic in the independent charts. By 1990 the band was one of the most successful UK indie acts with its seminal album, *Pills 'n' Thrills and Bellyaches* (Factory). With such bands as the Stone Roses, the Happy Mondays encapsulated the early 1990s 'Madchester' rave scene – a hedonistic, creative environment that produced some of the most resonant music of the decade and whose sounds were echoed later by groups such as Oasis. The band split up in 1992, and after a brief hiatus Ryder and Bez formed the equally intriguing Black Grape with rappers Kermit and Jed (of the Ruthless Rap Assassins), and guitarists Wags and Craig Gannon. Their 1995 album *It's Great when You're Straight. . . Yeah* (Radioactive), a fusion of rap and contemporary rock styles, brought Ryder his biggest commercial success. In 1999 the Happy

Mondays reformed for live dates to promote their retrospective album *Happy Mondays' Greatest Hits*.

DAVID BUCKLEY

Hapsburg. *See* HABSBURG.

Haquinius, Johan Algot (*b* Stockholm, 30 July 1886; *d* Stockholm, 6 Feb 1966). Swedish composer, pianist and teacher. He studied the piano with Thegerström and Lundberg at the Swedish Royal Academy of Music (1898–1906), where he later studied composition with Ellberg and Lindegren. Thereafter he continued his piano studies with Moszkowski in Paris and Friedmann in Berlin. He established himself as one of the finest pianists in Sweden, performing both as a soloist and in chamber ensembles, and he was also an appreciated teacher. In 1941 he was elected to the Swedish Academy of Music. His music has an intimate, individually coloured, Scandinavian Romantic tone, which moved gradually towards impressionism. In some of his songs of the 1940s he developed a harsh, expressionist style with strong dramatic accents. (B. Sjögren: *Algot Haquinius, 1886–1966: svensk pianist, tonsättare och pedagog*, diss., U. of Stockholm, 1990)

WORKS
(*selective list*)

Orch: Offerlunden, Paris, 1923; Romance, e, vn, orch, 1918–31; Pf Conc., b, 1940s; suites
Chbr: 3 str qts, a, 1916–28, e, 1931, A, n.d.
Pf: 2 sonatas, g, 1906, f, 1906–7; 6 Preludes, 1935–8
*c*150 songs

BERTIL WIKMAN

Hara, Kazuko (*b* Tokyo, 10 Feb 1935). Japanese composer. She studied with Ikenouchi and later with Dutilleux in Paris (1962) and with Alexander Tcherepnin. She also studied singing with I.A. Corradetti at the Venice Conservatory (1963) and Gregorian chant on her return to Japan, both experiences that greatly expanded her creative horizons. She made her début as an opera composer in 1981 with a chamber opera, *Shārokku Hōmuzu no jikenbo*; her second opera, *Iwai-uta ga nagareru yoru ni* (1982–3), an anti-war drama describing the downfall of a rich and traditional family, was a sensational success in Tokyo, establishing her name and winning a Giraud Opera Prize as well as a prize for its libretto. She wrote a dozen more operas in quick succession, including a revision of an early work, *Chieko-shō* (1978, revised 1984), describing the mutual devotion of the poet-sculptor Kōtarō and his wife Chieko, *Sute-hime* (1986), for which Hara received another Giraud Opera Prize, and *Sonezaki shinjū* (1986), her version of a well-known puppet play by Chikamatsu. *Nōshi o koete* (1987) created another sensation for its topical subject matter of organ transplants as well as its Expressionistic music; it won a Ministry of Education Prize at the National Art Festival. After 1990 Hara started to write a series of operas for provincial towns; *Iwanaga-hime*, based on another classic by Chikamatsu, was commissioned by the city of Amagasaki.

Hara is particularly skilled at depicting character in her music, which is spare, never Romantic and always well controlled, creating tension with minimal material. Her melodies are usually simple and expressive, the rhythms pulsating and effective, and each note is placed with care.

WORKS

Stage: Cheiko-shō [A Selection for Cheiko] (op. J. Maeda), 1978, rev. 1984; Shārokku Hōmuzu no jikenbo: kokuhaku [The Casebook of Sherlock Holmes: the Confession] (chbr op, 2, Maeda, after A. Conan Doyle), 1981; Iwai-uta ga nagareru yoru ni [On the Merry Night] (op, 2 Hara, after I. Kikamura), 1982–3; Sute-hima: shita o kamikitta onna [Princess Sute: the Woman who Bit off her Tongue] (op, 2, Hara, after S. Murō), 1985; Sonezaki shinjū [A Love Suicide at Sonezaki] (op, 4, Hara, after M. Chikamatsu), 1986; Nōshi o koete [Beyond Brain Death] (chbr op, 1, Hara, after S. Fujimura), 1987; Yosakoi-bushi kien [The History of Yosakoi-bushu] (op, 2, Hara, after F. Tosa), 1988; Iwanaga-hime [Princess Iwanaga] (op, 2, B. Yoshida, after Chikamatsu), 1990; Nasu-no-Yoichi (op, 3, Y. Narushima), 1991; Petro Kibe (op, 2, Hara), 1991; Tonēru no fushigi no ki [Tonnerre's Miraculous Tree] (operetta, 1, Hara), 1992; Maria no shōgai [The Life of the Virgin Mary] (orat), 1993; Otowa no tsubaki (op, 4, S. Nakamura), perf. 1995; Sanshō-day ū [Lord Sanshō] (op, 2, H. Hasegawa), 1995; Nukata-no-ōkimi [Princess Nukata] (op, 4, Hara), 1996; Taki Rentarō (op, 2, Hara), 1997; Tsumi to batsu [Crime and Punishment] (op, 2, Maeda, after F.M. Dostoyevsky], 1998
Vocal: Yūgatō-Eika (C. Nakahara), S, T, fl, vn, va, vc, 1966; Shōmyō-Jion, S, Bar, cl, bn, hn, tpt, trbn, vn, vc, perc, 1972; Psyche, a ballade (Kimura), S, Bar, orch, 1979; 2 Songs on Poems by Jean Cocteau, 1989; No no Maria [Mary in the Field], S, shakuhachi, pf, 1997
Inst: Concertino, fl, hpd, str, 1966; Frammento, orch, 1969; several chamber pieces

MASAKATA KANAZAWA

Harahap [Oe'Harahap], **Irwansyah** (*b* Medan, Sumatra, 21 Dec 1962). Indonesian composer. He taught himself the guitar at the age of seven and played the bass guitar in a band at school; after leaving school he played in several pop bands around Medan and developed an enthusiasm for jazz. Harahap's interest in ethnomusicology, beginning in 1983, arose from his involvement with local musical traditions in Medan as well as with the varieties of world music he encountered during his academic training. The instruments he studied exemplify this cultural diversity: bass guitar, *gambus*, *'ud* (Turkish lute), *setār* (Persian lute), *tablā* (Indian pair drum), *taganing* (Toba Batak drum-chime), *gondang hasapi* (Toba Batak string and xylophone ensemble), *gordang sambilan* (Mandailing Batak 9-drum set) and *qawwālī* (Pakistani singing style that he studied with Nusrat Fateh Ali). These experiences influenced his work as a composer, which began in 1985, in both a theoretical and practical way; his compositions have been described as neo-traditional, cross-cultural and as ethnic jazz. The themes he most often deals with are those concerning humanity, community, the environment and the deepening of personal spirituality. Harahap studied ethnomusicology at the University of Washington in Seattle (MA 1994) and at the University of North Sumatra in Medan, where he subsequently became a teacher. He founded and became director of the group Gaung Sumatera Utara ('Echoes of North Sumatra') in 1995, bringing together various performance traditions and fostering the development of a cross-cultural approach to contemporary music, dance and drama.

WORKS
(*selective list*)

Inst: Playing Gambus, Malaysian gambus, tablā, ṭār, 1986, rev. 1998; Dikr, gambus, ṭār, rebana, 1993; Bahtara, female v, sruti-box, darbuka, 1994; Fajar di Atas Awan, vv, gui, sruti-box, rebana, cymbals, 1994; Nyanylan Kekasih [Poetry Song], male v, gambus, rebana, ṭār, 1994; Acoustic Gig, gui, ṭār, jembe, snare drum, cymbal, 1996; Niesya, solo db, gui, Toba Batak gordang bolon, snare drum, cymbals, perc, 1996; I've Got Ya, jazz band, 1998; Path Finder, jazz band, 1998; Dream-Drums, Mandailing gondang bulu, jembe, Javanese drum, Mandailing mong-mongan, 1999; Inter-Modes, elec sitār, 1999; Jembatan Waktu, elec sitār, fretless b gui, jembe, accdn, snare drum, cymbal, perc, 1999; Jembatan Waktu, elec sitar, fretless b gui, jembe, accdn, snare

drum, cymbal, perc, 1999; Sound of the Beauty, 9-str gambus, 1999

Vocal: Lobulayan Sulta, female v, fretless b gui, kbd, Mandailing drum, Brazilian perc, 1985; Sang Hyand Guru, male v, gui, tablā, sruti-box, Toba Batak gordang bolon, 1985; Silang Bertaut Bunyi, chorus, gui, ṭār, snare drum, cymbals, 1993; Hijrah, chorus, gambus, ṭār, rebana, 1995; Lullaby for Niesya, female v, gui, perc, 1995; Tong-Poceng-Kong (Ghazal Kota), male v, chorus, gambus, Sundanese gamelan, snare drum, cymbals, 1995; Zapin Shirat-Ghazal Ingatan Diri, male v, chorus, gambus, rebana, tablā, ṭār, 1995; Habibulah, male v, male chorus, 'ud, ṭār, rebana, 1996; Kidire (Take Seven), gui, db, Toba Batak gordang bolon, snare drum, perc, 1996; Lebah, female v, male chorus, 'ud, ṭār, shaker, 1996; Zappa-Zappina (Zapin Rindu), vv, gambus, tār, rebana, 1996; Merangkai Warna, female v, male chorus, 'ud, tablā, Javanese and Sundanese kendang, snare drum, cymbal, sapulidi, percussion, 1997; Journey, vv, 9-str gambus, ney, darbuka, sruti-box, snare drum, cymbal, 1999

JODY DIAMOND

Harant z Polžic a Bezdružic, Kryštof (*b* Klenové Castle, nr Klatovy, 1564; *d* Prague, 21 June 1621). Czech composer and writer. He came from the lower Czech nobility attached to the Habsburg monarchy. At the age of 12 he was sent to be educated at the court of Archduke Ferdinand II at Innsbruck. Here, as a page, he received an all-round education, studying music with Gerard van Roo and Alexander Utendal and mastering the technique of Netherlandish polyphony. On his father's death in 1584 he returned to Bohemia and with his brother took over the management of the family estates. He was in the emperor's army, taking part in the Turkish wars from 1593 to 1597, and for this he was awarded an allowance for life. In 1597 he set out with the knight Heřman Černín z Chudenic on a pilgrimage to the Holy Land and Egypt. He described his experiences in a book which contains his six-part motet *Qui confidunt in Domino*, written in September 1598 on his visit to Jerusalem.

When he returned to Bohemia he became valet to the Emperor Rudolf II in Prague and in 1603 was ennobled. He served Rudolf until the latter's death in 1612 and he continued for a time as valet to his successor, Matthias. In 1615 he was unexpectedly released from his court duties and he went to live in seclusion at Pecka Castle, where, on the evidence of an inventory, he kept a musical establishment. Although he had been brought up from childhood as a Catholic, he was converted, by 1618 at the latest, to neo-Utraquism. In the rebellion of the Czech Estates he sided with the rebels and as commander of their artillery in 1619 ordered the imperial palace in Vienna to be bombarded while the Emperor Ferdinand II was inside. The Elector Palatine Friedrich V (the 'Winter King') named him court and chamber adviser and president of the Czech chamber. On 25 July 1620 a mass by him was performed with great show in – surprisingly – the Catholic church of St Jakub, Prague. He did not take part in the Battle of the White Mountain in 1620, but in spite of his plea for mercy to the emperor for his part in the uprising he was arrested in his castle at the beginning of March 1621 and taken to Prague, where he was condemned to death and to the sequestration of his property. On 21 June he was beheaded in the Old Town square with the other 26 leaders of the uprising.

According to his contemporaries he was a good singer and instrumentalist and his compositions were performed not only at the emperor's court but also at those of German noblemen. The seven pieces that survive are predominantly contrapuntal and conservative, with only occasional up-to-date touches where melodic writing takes precedence over polyphony.

WORKS

Edition: *Harant z Polžic a Bezdružic, Kryštof: Opera musica*, DHM, ii (1956)

Mass, 5vv, 1602[10] [based on *Dolorosi matir* by Marenzio]

Maris Kron (motet), 1604[7]

Qui confidunt in Domino (motet), 6vv, Sept 1598, in *Putowanj, aneb Cesta z Kralowstwj Czeského do Města Benátek* [Wandering, or Journey from the Bohemian kingdom to the city of Venice] (Prague, 1608), 400–05

4 other sacred pieces, 3–8vv, *CZ-Pnm* (inc.)

BIBLIOGRAPHY

J. Berkovec: *Kryštof Harant z Polžic hudební skladatel český* [Kryštof Harant z Polžic, Czech composer] (diss., Prague U., 1951)

R. Quoika: 'Christoph Harant von Polschitz und seine Zeit', *Mf*, vii (1954), 414–29

J. Berkovec: Introduction to *Harant z Polžic a Bezdružic, Kryštof: Opera musica*, DHM, ii (1956)

J. Racek: *Kryštof Harant z Polžic a jeho doba* [Harant z Polžic and his time] (Brno, 1970–73)

JIŘÍ SEHNAL

Harapi, Tonin (*b* Shkodra, 4 June 1928; *d* Tirana, 30 July 1992). Albanian composer and teacher. From the age of six he was a member of the choir of the Franciscan church in Shkodër, where he was introduced to music by Filip Mazreku and Gjoka. In *c*1936–41 he studied the clarinet, theory and solfège in the children's band of the Francisian society Antoniana, under Jakova, later he studied the piano at the Jordan Misja Art Lyceum, Tirana (1946–51), and after a period working in Shkodra, studied composition with Chulaki at the Moscow Conservatory (1959–61). His studies there having been cut short by the breach between Albania and the USSR, he enrolled at the newly founded Tirana Conservatory, where his teachers included Zadeja and Daija (1962–4). He taught composition there from 1964 until his death.

In spite of his studies in Moscow, there is not a hint of Russian or Soviet influence in Harapi's output. His music shuns grandiloquent statement, displaying an instinctive elegance of proportion and a miniaturist's attention to detail, though with no loss of emotional depth. His melodies often betray the influence of Shkodran folksongs and their modal inflections. Harapi's skill in choosing texts enabled him to excel in larger vocal forms, such as oratorios and cantatas. His opera *Zgjimi* ('Awakening', 1976, rev. 1986) is striking for its lyrical inventiveness and exquisite choral passages. Harapi wrote a number of songs in the romancat genre, and was also one of the pioneers of Albanian chamber music, composing four string quartets and a piano trio.

WORKS
(*selective list*)

DRAMATIC

Kufitarët [Frontier Guards], (children's melodrama, 3, Harapi), ?1953; Mësimi i pyllit [The Lesson of the Forest], (children's operetta, 3, Harapi), 1953; Djali guximtar [The Dauntless Lad], (children's fairy tale), 1955; Lugina e pushkatarëve [The Valley of the Gunmen] (film score, dir. T. Bozo), 1970; Zgjimi [Awakening] (op, 2, M. Markaj, after N. Prifti: *Mulliri i Kostë Bardhit* [Kosta Bardhi's Watermill]), Tirana, Theatre of Opera and Ballet, 15 Feb 1976, rev., Tirana, 9 May 1986; Mësojmë dhe punojmë [We Teach and We Work] (choreographic scene, A. Aliaj), Tirana, 1980; Mira e Mujsit/Mira prej Mujsit [Mira of the Muji Clan/Mira, Daughter of Muji] (op, 2, Markaj), 1983–4, only one aria perf.; Kush e fitoj garën [Who Wins the Game?] (choreographic scene for children, R.H. Bogdani), 1987, unperf.

VOCAL

Choral: Fletë Lavdie [Pages of Glory] (orat, L. Qafezezi], nar, S, A, T, mixed chorus, orch, 1954; Elegji për Luigj Gurakuqin [Elegy for Luigj Gurakuqi] (F. Noli), Bar, female chorus, orch, 1962; Qielli yt i dlirë [Your Sky is Clear] (cant.), 1963; Choral suite (on Kossovan Wedding Songs), 1963; Choral suite, 1963; Kënga e maleve [The Song of the Mountains] (orat, Ll. Siliqi), Mez, B, mixed chorus, orch, 1964; Kënga e planit IV pesëvjeçar [The Song of the Fourth 5-Year Plan], vv, orch, c1966; Vullnëtarët [Volunteers] (suite, various), S, mixed chorus, orch, 1966; Tunde, Parti, tunde [Thunder, O Party, Thunder] (folksong of Lezha), 5-pt mixed chorus, ?orch, 1968; Luftetarë të një kolonë [Fighters of the Same Column] (suite, Siliqi), chorus, 1969;

Maleve bie boria [Blares the Trumpet on the Mountains], suite, chorus, 1969; Poema e dritës [The Poem of Light] (cant., Siliqi), T, Bar, mixed chorus, orch, c1970; Choral suite (folksongs of Shkodër), 1971; Choral suite (folksongs of Berat), 1972; Mendohem për një plis të tokës sime [A Clod of Albanian Earth] (cant., D. Agolli), mixed chorus, orch, 1988; Kohë të reja [A New Era] (cant., Xh. Spahiu), S, mixed chorus, orch, 1989; 10 Songs (Albanian Renaissance poets and others), mixed chorus, 1989–90; Deus in adjutorium intende (Ps lxix), S,A,T,B, org/hmn, 1990; Rini, më e bukur se pranvera [Youth, Fairer than Spring] (cant. A. Mamaqi), mixed chorus, orch, 1990; Requiem (Lat., verse only, orchd by Gj. Simoni), S, Mez, T, B, chorus, orch, 1992; transcrs. of folksongs for chorus, orch

19 romancat, 1v, pf/orch (composed before 1979), incl.: Tregimi i peshkatarit [The Fisherman's Narration], 1945 or after; Biri [Son] (Agolli); Djaloshare [Youthful] (Agolli); E mora Shoqezën për krahu [I walked with the little comrade arm in arm] (L. Poradeci); Ku po shkon ashtu? [Where do you walk in such a way?] (Poradeci); Fyell [Shepherd's Flute] (N. Frashëri); Gjithmonë [Always] (Siliqi); I tretuni [Exhausted] (N. Mjeda); Këngë për dritat [Song about Lights] (I. Kadare); Syrgjyn vdekur [Dead in Exile] (Noli); Tingjellim [Resounding] (Asdreni)

Other songs (1v, pf/orch unless otherwise stated): Kur bije nata/Baladë për Skënderbeun [Night is coming on/Ballad for Scanderbeg] (Kadare), B, pf/orch, 1961; Trimat që s'harrohen [Unforgettable Heroes], 6 songs (Siliqi), before 1982; Burimi [The Fountain-Head], 10 songs (V. Ujko), c1983–7

INSTRUMENTAL

Orch: Rhapsody no.1, f♯, pf, orch, 1967 [after Shkodran folksongs]; Pf Conc., D, 1969; Gëzimi i çilter [Genuine Joy], children's suite, 1970; Sym. Poem, 1972; Pf Concertino, 1973; Suite [?no.1], str, Këngë për rinine [A Song for Youth], suite, 1970; 1974 [after folksongs]; Rondo-Conc., pf, orch, 1978; Rhapsody no.2, pf, orch, 1981; Suite [?no.2], str, 1985 [after folksongs]; Suite [?no.3], E♭, str, 1990; Suite [?no.4], orch, 1990

Chbr: Vallë [Dance], wind qnt, 1958; Vallë-poema, str qt, 1961; Dance on Folksongs of Berat, vn, pf; Str Qt no.1, D, 1964; Str Qt no.2, d, 1981; Pf Trio, c, 1984–7; Str Qt no.3, g, 1986; Vallë, pf trio, 1986; Str Qt no.4, c, 1987; Lirikë, pf trio, 1988 [? mvt of Pf Trio, c]; 10 Pieces, vc, pf, 1989–90

Pf: Album, 15 short pieces for beginners, c1954–6; Një ditë shkolle [A Day in School], 12 short pieces, 1958; Një ditë në fshatin i ri [A Day at the New Village], short pieces, 1959; Sonatina, c, 1961; Theme and [6] Variations, 1962 [on Shkodran folksong Delja rude]; Tingujit e parë [The First Sounds], children's album, 1969; Waltz (Ampleforth, 1993)

BIBLIOGRAPHY

R. Sokoli: *Figura e Skënderbeut në muzikë* [The figure of Scanderbeg in music] (Tirana, 1958)

Sh. Vani: *Kur dëgjomë opëren* [Listening to opera] (Tirana, 1979), 232–42 [on *Zgjimi*]

S. Kalemi: *Arritjet e artit tonë muzikor: vepra dhe krijues të musikës Shqiptare* [Achievements in our musical art: creations and creators of Albanian music] (Tirana, 1982)

T. Daija: 'Bisedë me Toninin' [Conservation with Tonin], *Drita* (16 Aug 1992)

S. Kalemi and S. Cefa: *Historique muzikës Shqiptare: Analiza e veprave* [A history of Albanian music: analysis of works] (Tirana, 1979)

GEORGE LEOTSAKOS

Harašta, Milan (*b* Brno, 16 Sept 1919; *d* Brno, 29 Aug 1946). Czech composer. As a child he was strongly impressed by a stay in Transcarpathian Ukraine; the influence of this experience is evident in such works as *Poloninkské tance* ('Polonina Dances') and the opera *Nikola Šuhaj*. He studied musicology with Helfert at Brno University from 1938 until the closure of the Czech universities by German occupying forces. Then until 1942 he studied composition under Kaprál and conducting under Quido Arnoldi and Antonín Balatka at the Brno Conservatory. He earned his living through music criticism and teaching at music schools; the additional strain of wartime duties undermined his health, and he died from tuberculosis.

At the age of 14 he began composing in the Czech Romantic tradition, but within four years he was writing atonally. He was markedly influenced by the modality and block construction of Janáček's music – particularly in his Second Symphony (1942–3) and the orchestral *Cocktaily* – and, despite the isolation caused by the war, was able to adopt other advanced techniques. Harašta and Haas were the only composers to make progress from Janáček's style, which it had been thought impossible to imitate or pursue. The great development that Harašta achieved in his short life is most evident in the orchestral works. Dramatic works on subjects and texts from Rolland, Eluard, Tzara, Březina and Soviet writers were planned, but only the opera *Nikola Šuhaj* was completed.

WORKS
(*selective list*)

Stage: Nikola Šuhaj (op., F. Mikulica, after I. Olbracht), op.9, 1941–4

Orch: Sym. no.1, op.1, 1940–41; Dech smrti [The Breath of Death], op.4, 1941; Poloninské tance [Polonina Dances], op.5, 1940–42; Cocktaily, 5 musical jokes, op.6, 1942; Sym. no.2, op.7, 1942–3; Suite, op.11, 1944

Chbr, pf: Str Qt, op.2, 1940–41; Sonatina, op.8, vn, pf, 1942; Sonety [Sonnets], pf: nos.1–5, op.3, 1940–41, nos.6–9, op.10, 1944–5; Klavírní skladby [Pf Pieces] (Fantasie a Sonata, C♯), op.15

Male choruses, incl. op.12 (P. Bezruče), 1939–45; several songs

BIBLIOGRAPHY

ČSHS

M. Barvík: *Milan Harašta* (Prague, 1956)

J. Trojan: 'Nad dílem Milana Harašty' [On the work of Harašta], *HRo*, xix (1966), 712–14

J. Fukač: 'The Continuity of Janáček's Style and Czech Music', *Leoš Janáček et musica europaea*[*: Brno III 1968*], 57–66

R. Smetana, ed.: *Dějiny české hudební Kultury, 1890–1945*, ii (Prague, 1981), 280, 356

JIŘÍ FUKAČ (text, bibliography), KAROL STEINMETZ (work-list)

Haraszti, Emil (*b* Nagyvárad, Hungary [now Orádea, Romania], 1 Nov 1885; *d* Paris, 27 Dec 1958). Hungarian musicologist. After studying the piano with Albert Geiger, composition with Edmund von Farkas and musicology in Leipzig and Paris, he taught musicology at Budapest University (from 1917) and served as music critic of several newspapers and journals (*Pesti Hirlap*, *Zenevilág*). He was director of the music section of the Budapest National Library (1917) and head of the Budapest Conservatory (1918–27), which he reorganized with Aurelian Kern. In the choral and orchestral concerts that he revived he conducted the first Hungarian performances of works by Janequin, Rameau, Lully and Grétry. In 1928 he was sent as an embassy official to Paris, where he settled after the war, doing research in archives and libraries there and elsewhere.

Haraszti's main areas of research were Liszt, Hungarian music history and French music; he was particularly interested in the relation between Hungarian and European music during the Renaissance and 19th century. His research on Liszt brought much new thought and information to the subject; in *Franz Liszt* (published

posthumously) he claimed that French Romanticism, rather than Austro-German culture, was the determinant influence on Liszt – a view that he attempted to justify with detailed documentation of Liszt's relationships with Marie d'Agoult and Carolyne Sayn-Wittgenstein. Bartók was dismissive about Haraszti's biography of him.

WRITINGS

'A faji elem Grieg zenéjében' [The race element in Grieg's music], *Revue Budapesti szemle*, no.146 (1911), 79–109
Hubay Jenő élete és munkái [Jenő Hubay: his life and works] (Budapest, 1913)
'Liszt à Paris', *Revue de Hongroie*, xi/2 (1913), 370–78; see also *ReM*, nos.162–5 (1936), 241–58
Wagner Rikárd és Magyarország [Wagner and Hungary] (Budapest, 1916)
ed., with A. Kern: *Daliás idők muzsikája* [The old Hungarian soldier's music] (Budapest, 1918)
'Le problème du Leit-motiv', *ReM*, iv/10 (1922–3), 35–87
Schallnachahmung und Bedeutungswandel in der Instrumentenkunde mit Rücksicht auf die ungarische Organographie (Budapest, 1928) [also in Hung.]
'Un grand luthiste du XVIe siècle: Valentin Bakfark', *RdM*, x (1929), 159–76
A zenei formák története [The history of musical structure] (Budapest, 1930)
Bartók Béla (Budapest, 1930; Eng. trans., 1938)
'La question tzigane-hongroise dans l'histoire de la musique', *IMSCR I: Liège 1930*, 140–45
'Marie de Hongrie et son Ungarescha', *RdM*, xi (1930), 176–94
'Sigismond Bathory, Prince de Transylvanie, et la musique italienne d'après un manuscrit de 1595 à la BN de Paris', *RdM*, xii (1931), 190–213
'Fétis, fondateur de la musicologie comparée', *AcM*, iv (1932), 97–103
'Les Esterházy', *ReM*, nos.127–30 (1932), 85–94
La musique hongroise (Paris, 1933)
'Les rapports italo-transylvains de *Il Transilvano* de Girolamo Diruta', *Mélanges de musicologie offerts à M. Lionel de La Laurencie* (Paris, 1933), 73–84
'Jean-Benjamin de Laborde', *ReM*, nos.157–60 (1935), 109–16
A tánc története [The history of dance] (Budapest, 1938)
'Die Autorschaft der literarischen Werken Franz Liszts', *Ungarische Jahrbücher*, xxi (1940), 173–236
'Zene és ünnep Mátyás és Beatrix idejében' [Music and festivities in the time of Matthias and Beatrix], 'Mátyás kiraly az énekes szinpadon' [King Matthias on the lyric stage], *Mátyas Király emlekkönyv születésének ötazázéves fordulójára*, ed. I. Lukinich (Budapest, 1940), ii, 289–412, 489–522
'Franz Liszt, écrivain et penseur: histoire d'une mystification', *RdM*, xxii/2 (1943), 19–28; xxiii (1944), 12–24
Berlioz et la Marche hongroise d'après des documents inédits, avec six lettres de Berlioz (Paris, 1946)
'Chopin'; 'François Liszt', *La musique des origines à nos jours*, ed. N. Dufourcq (Paris, 1946, 3/1959), 292–6, 297–302
'Franz Liszt, Author despite himself', *MQ*, xxxiii (1947), 490–516
with B. Paillard: 'Franz Liszt and Richard Wagner in the Franco-German War of 1870', *MQ*, xxxv (1949), 386–411
'Deux agents secrets de deux causes ennemies: Wagner et Liszt', *Revue d'histoire diplomatique*, lxvi (1952), 223–44
'Les origines de l'orchestration de Franz Liszt', *RdM*, xxxi (1952), 81–100
'Genèse des Préludes de Liszt qui n'ont aucun rapport avec Lamartine', *RdM*, xxxii (1953), 111–40
'Un romantique déguisé en Tzigane', *RBM*, vii (1953), 26–39, 69–94
'Les musiciens de Mathias Corvin et de Béatrice d'Aragon', *La musique instrumentale de la Renaissance: Paris 1954*, 35–59
'La technique des improvisateurs et de langue vulgaire et de latin au Quattrocento', *RBM*, ix (1955), 12–31
'Les lettres de Liszt à Marie Hohenlohe', *RdM*, xxxvii (1955), 93–101
'Pierre-Louis Dietsch und seine Opfer (Arcadelt, Bellini, Liszt, Verdi, Wagner und Weber)', *Mf*, viii (1955), 39–58
'Une fête de paon à Saint-Julien de Tours', *Mélanges d'histoire et d'esthétique musicales offerts à Paul-Marie Masson* (Paris, 1955), 127–45
'L'élément latin dans l'oeuvre de Chopin', *Chopin Jb 1956*, 36–84
'La cause de l'échec de Prométhée', *CHM*, ii (1956–7), 227–36
'Trois faux documents sur Franz Liszt', *RdM*, xlii (1958), 193–216
[letters from Liszt to Franck, Musorgsky, Schumann]
Franz Liszt (Paris, 1967) [completed in 1950]

BIBLIOGRAPHY

F. Lesure: 'Emile Haraszti (1885–1958)', *AcM*, xxxi (1959), 48–50
J. Demény, ed.: *Bartók Béla levelei* (Budapest, 1948–71, enlarged 2/1976; Eng. trans., 1971, as *Béla Bartók Letters*)

AGNES GÁDOR

Harbison, John (*b* Orange, NJ, 20 Dec 1938). American composer. Born into an intellectually and culturally vigorous environment, his earliest significant musical impressions were of jazz (he was the pianist in his own jazz band by the age of 11) and Bach. Together with Stravinsky they were to remain his chief musical influences. Harbison has written that the Bach cantatas were formative for him in the way that the Beethoven quartets are for most musicians. He studied with Piston at Harvard, winning honours in both composition and poetry (BA 1960). Later studies were with Blacher at the Berlin Musikhochschule (1961) and Sessions and Earl Kim at Princeton (MFA 1963). Very decisive for Harbison was a summer (1963) spent at the Santa Fe Opera Co. at the invitation of Sessions, where the complete operas of Stravinsky were being rehearsed and performed in the presence of the composer. He has been composer-in-residence with the Pittsburgh SO (1981–3) and the Los Angeles PO (1985–8), and was the recipient of the 1987 Pulitzer Prize for *The Flight into Egypt*, a MacArthur Fellowship (1989) and the Heinz Award (1997). In 1969 he became a professor at the Massachusetts Institute of Technology, receiving the honorific position of Institute Professor in 1996.

The works from his earliest period show the dual influences of serialism and Stravinskian neo-classicism. Jazz, too, is apparent in such early works as the *Duo* for flute and piano. From a conflict between serial segmentation and a concern for pitch centres at the opening, the work moves towards a more defined tonality in the uninhibited jazz impulses of the neo-classical final movement. Harbison went through a period of intense engagement with serialism before finding his own distinctive voice. *Confinement*, for large chamber ensemble, is structured so that the pervasive serial procedures themselves become restraints against which the emotional thrust of the music must pit itself. Jazz elements, as typified by the saxophone, are present throughout. In the operas *Winter's Tale* and *Full Moon in March*, with librettos adapted by the composer from Shakespeare and W.B. Yeats, the element of ritual, implicit in Harbison's earlier work, becomes overt in the hieratic nature of scene construction. The operas are psychological in the sense that archetypal situations are explored, but the focus is on using the music to reveal the universal rather than the personal utterance of the texts. An abhorrence of the notion of composition as an emotional diary informs Harbison's music, making it all the more striking when a deeply personal note sounds, as in the darkly turbulent Symphony no.2 or the harrowing lament of the final movement of the Piano Quintet.

Exceptional in Harbison's prolific output are his many song cycles, and the most significant of these is the work with which he consolidated his mature style, *Mottetti di Montale*, an engagement with Eugenio Montale's love poems that recalls the Müller cycles of Schubert. He establishes tonal centres by various means, employs jazz-derived chords without imparting the flavour of jazz and unifies the cycle with linear planning. Magical effects are accomplished with an economy of means reminiscent of Stravinsky or Britten. The music achieves its effect in part

through a subtle allusion to stylistic elements which remain suggestively or provocatively in the background. His conducting commitments have included the Cantata Singers and the new music group Collage and his active involvement with Emmanuel Music in Boston has prompted the composition of a body of choral works that includes the remarkable motets *Ave verum corpus* and *Concerning Them which are Asleep*. Unconnected with Emmanuel but of great significance is *Emerson* for double chorus, an intense, radiant meditation on two excerpts from Emerson's *Essays*, almost Schütz-like in its text specificity and in the remarkable way that Harbison carves a powerful dramatic structure out of meaning and syntax in Emerson's prose.

Central to his extensive chamber music output are the three string quartets, which are studies in contrast: the first austere and determinedly self-referential, the second spacious and refulgent and the third warmly mysterious. Among the most frequently played of Harbison's chamber works are the Piano Quintet and the Wind Quintet. Of the concertos, which figure prominently in Harbison's work, the most important is that for violin; it was written for his wife, the violinist Rose Mary Harbison, who has been the inspiration for many of his important works. In 1995 the Metropolitan Opera commissioned him to write a full-scale opera, enabling Harbison to fulfil an ambition to set F. Scott Fitzgerald's novel *The Great Gatsby* as a stage work. Jazz accents inform the music at all levels, ranging from freshly composed pop songs to the darker inflections of Gatsby's monologues.

Harbison has defined his artistic credo as an attempt 'to make each piece different from the others, to find clear, fresh, large designs, to reinvent traditions'. His work is eclectic, ever open to fresh sources of development in the music of any style or period, and always rigorously self-disciplined. Revelling in ambiguities of all kinds, it reveals further levels of meaning upon repeated listening.

WORKS
(*selective list*)

DRAMATIC

Winter's Tale (op, Harbison, after W. Shakespeare), 1974, San Francisco, 20 Aug 1979, rev. 1991
Full Moon in March (op, 1, Harbison, after W.B. Yeats), 1977, Cambridge, MA, 30 April 1979
Ulysses (ballet, 2), 1983
The Great Gatsby (op, 2, Harbison and M. Horwitz, after F. Scott Fitzgerald), 1999, New York, Met, 20 Dec 1999

INSTRUMENTAL

Orch: Sinfonia, vn, orch, 1963; Diotima, 1976; Pf Conc., 1978; Vn Conc., 1980, rev. 1987; Sym. no.1, 1981; Conc., ob, cl, str, 1985; Remembering Gatsby: Foxtrot for Orch, 1985; Sym. no.2, 1987; Conc., double brass choir, orch, 1988; Va Conc., 1989; Ob Conc., 1991; Sym. no.3, 1991; Fl Conc., 1993; Vc Conc., 1993; The Most Often Used Chords (Gli accordi più usati), 1993
Band: Music for 18 Winds, 1986; Three City Blocks, 1991; Olympic Dances, 1996
4–12 insts: Confinement, 12 insts, 1965; Die Kürze, fl, cl, vn, vc, pf, 1970; Snow Country, ob, str qt, 1979; Wind Qnt, 1979; Pf Qnt, 1981; Str Qt no.1, 1985; Magnum mysterium, brass qnt, 1987; Str Qt no.2, 1987; Christmas Vespers, spkr, brass qnt, 1988; November 19, 1828, pf qt, 1988; Str Qt no.3, 1993
1–3 insts: Duo, fl, pf, 1961; Parody Fantasia, pf, 1968; Pf Trio, 1969; Bermuda Triangle, amp vc, t sax, elec org, 1970; Amazing Grace, ob, 1972; Variations, cl, vn, pf, 1982; 4 Songs of Solitude, vn, 1985; Twilight Music, hn, vn, pf, 1985; Pf Sonata no.1, 1987; Fantasy Duo, vn, pf, 1988; 14 Fabled Folksongs, vn, mar, 1992; Suite, vc, 1993; San Antonio, a sax, pf, 1994

VOCAL

Choral: 5 Songs of Experience on Poems of William Blake, SATB, 2 perc, str qt, 1971; The Flower-Fed Buffaloes, Bar, chorus, fl, cl, t sax, vn, vc, db, perc, 1976; The Flight into Egypt (sacred ricercar), S, Bar, chorus, org, orch, 1986; Ave verum corpus, SSATB, opt. str qnt/str orch, 1990; Concerning Them which are Asleep (Bible), SSATBB, 1994; Juste judex, Bar, A, chorus, orch, 1994 [movt 5 of Requiem der Versöhnung, collab. Berio, Cerha, Dittrich and others]; Emerson (R.W. Emerson), double chorus, 1995; 4 Psalms, S, Mez, T, B, chorus, orch, 1999
Solo vocal: Elegiac Songs (E. Dickinson), Mez, chbr orch, 1974; Book of Hours and Seasons (J.W. von Goethe), Mez/T, fl, vc, pf, 1975; 3 Hp Songs, T, hp, 1975; Moments of Vision (T. Hardy), S, T, Renaissance ens, 1975; Mottetti di Montale, Mez, pf/ens, 1980, 1998, 1990; Mirabai Songs, S, pf/ens, 1982; The Natural World, S/Mez, fl, cl, vn, vc, pf, 1987; Simple Daylight (M. Fried), S, pf, 1988; Words from Paterson (W.C. Williams), Bar, fl, ob, va, vc, hp, pf, 1989; Between Two Worlds (R. Bly, J. Boehme), S, 2 vc, 2 pf, 1991; The Rewaking (Williams), S, str qt, 1991; Chorale Cant. (M. Luther, Fried), S, ob, str qt, db, 1995

Recorded interviews in *US-NHoh*

Principal publisher: Associated

BIBLIOGRAPHY

J. Peyser: 'Harbison's Continuing Ascent', *New York Times* (16 Aug 1981)
J. Tassel: 'A Homecoming for John Harbison', *Boston Globe* (26 Feb 1984)
J. Harbison: 'Six Tanglewood Talks', *PNM*, xxiii/2 (1984–5), 12–22; xxiv/1, (1985–6), 46–60
J.R. Spittal: *'Three City Blocks' by John Harbison* (diss., U. of Cincinnati, 1995)
C.O. Vangelisti: *John Harbison's 'Mirabai Songs': a Poetic and Musical Analysis* (diss., U. of Texas, 1997)
B.M. Ciechowski: 'John Harbison: Streichquartett Nr. 3', *Untersuchungen zum Streichquartettschaffen amerikanischer Komponisten nach dem Zweiten Weltkrieg* (diss., Mainz U., 1998), 87–106

DAVID ST GEORGE

Harburg, E(dgar) Y(ipsel) [Yip] [Hochberg, Isidore] (*b* New York, 8 April 1896; *d* Brentwood, CA, 5 March 1981). American lyricist and librettist. Born of poor Russian immigrant parents on the East Side of Manhattan, he started writing light verse in high school and attended City College where he worked on the college newspaper and submitted comic pieces to the city's newspaper columnists. After graduation Harburg went into business but his electrical supply firm failed with the Wall Street Crash of 1929 so he started writing full-time. His first of many collaborators was composer Jay Gorney and some of their songs were seen in Broadway revues as early as 1929. In *Americana* (1932) their song 'Brother, Can You Spare a Dime?' was featured and it subsequently swept the nation, becoming the theme song of the Depression. Throughout the 1930s and 40s Harburg contributed to several Broadway musicals, most memorably *Finian's Rainbow* (1947), which he wrote with composer Burton Lane, and films, including *The Wizard of Oz* (1939) with composer Harold Arlen, which became the peak of both their careers. During the 1950s Harburg was blacklisted from Hollywood because of his political ideas but he did write a handful of Broadway musicals, few of them successful. His last stage work was the commercial failure *The Darling of the Day* (1968) with composer Jule Styne.

Harburg was one of the very few American lyricists with a political agenda. Although his works are musical comedies and fantasies, he tackled such subjects as racial prejudice, government corruption, the atom bomb, women's rights and the ravages of war. Ironically, his shows, for which he usually wrote the librettos as well as the lyrics, were unusually sprightly and his satire was often light-footed. Harburg's lyrics are known for their sly wit, clever wordplay and short, terse phrasing.

WORKS
(*selective list*)

lyrics by Harburg unless otherwise stated; names of composers given in parentheses

STAGE

dates are those of the first New York performance

Americana (revue, J. Gorney), 5 Oct 1932 [incl. Brother, can you spare a dime?]

Walk a Little Faster (revue, V. Duke), 7 Dec 1932 [incl. April in Paris]

Life Begins at 8:40 (revue, H. Arlen), 27 Aug 1934 [incl. You're a builder upper, What can you say in a love song?]

Hooray for What! (musical, Arlen), 1 Dec 1937 [incl. Moanin' in the Mornin', Down with love]

Hold On to Your Hats (musical, B. Lane), 11 Sept 1940 [incl. There's a great day coming mañana]

Bloomer Girl (musical, Arlen), 5 Oct 1944 [incl. Right as the Rain, The eagle and Me]

Finian's Rainbow (musical, Lane), 10 Jan 1947 [incl. If This isn't Love, How are things in Glocca Morra?, Look to the rainbow, Old Devil Moon, When I'm Not near the Girl I Love]; film, 1968

Flahooley (musical, S. Fain), 14 May 1951 [incl. Here's to your illusions]

Jamaica (musical, Arlen), 31 Oct 1957 [incl. Ain't it de truth, Cocoanut Sweet, Napoleon]

The Happiest Girl in the World (musical, J. Offenbach), 3 April 1961 [incl. Adrift on a Star]

The Darling of the Day (musical, J. Styne), 27 Jan 1968 [incl. Sunset Tree]

FILMS

Follow the Leader [collab. R. Rainger] (A. Schwartz), 1930 [incl. Brother just laugh it off]; The Wizard of Oz (Arlen), 1939 [incl. Over the Rainbow, Ding dong! the witch is dead, We're off to see the wizard, If I only had a brain, If I were king of the forest]; At the Circus (Arlen), 1939 [incl. Lydia the Tattooed Lady]; Babes on Broadway (Lane), 1941 [incl. Anything can happen in New York]; Cabin in the Sky (Arlen), 1943 [incl. Happiness is a thing called Joe]; Can't help singing (J. Kern), 1944 [incl. Can't help Singing]; Gay Purr-ee (Arlen), 1962 [incl. Paris is a lonely town]

BIBLIOGRAPHY

L. Engel: *Their Words are Music: the Great Theatre Lyricists and their Lyrics* (New York, 1975)

P. Furia: *The Poets of Tin Pan Alley: a History of America's Great Lyricists* (New York, 1990)

T. Hischak: *Word Crazy: Broadway Lyricists from Cohan to Sondheim* (Westport, CT, 1991)

H. Meyerson and E. Harburg: *Who Put the Rainbow in The Wizard of Oz? Yip Harburg, Lyricist* (Ann Arbor, 1993)

THOMAS S. HISCHAK

Hard, Johann Daniel. *See* HARDT, JOHANN DANIEL.

Hardanger fiddle [Harding fiddle] (Nor. *hardingfela*, *hardingfele*). A folk violin of western Norway, generally having four melody strings above the fingerboard, four or five wire sympathetic strings below, and characteristic national decoration. The earliest known example, which has only six strings altogether, is by Ole Jonsen Jaastad of Hardanger and controversially dated 1651 (see illustration). The next ones known to survive are from *c*1750, by Isak Nielsen Skar (1663–1759) and his son Trond Isaksen (1712–72), who popularized the instrument. These fiddles are narrower than the ordinary violin, often with deeper ribs and more pronounced arching of the belly and back. The neck is short, as the music is normally played in the first position, but the pegbox is long and surmounted by a carved head. The fingerboard is flat and the bridge only slightly curved, to facilitate double stops and droning.);

During the 19th century the instrument's shape became nearer to that of the violin, owing mainly to the work of



Hardanger fiddle by Ole Jonsen Jaastad, 1651 (Historisk Museum, University of Bergen)

Eric Johsen Helland (1816–68), one of a celebrated fiddle-making family in Telemark. A recent addition is the chin rest: the fiddle nowadays is often bowed at the shoulder, whereas before it was usually held at the chest of the performer.

Over 20 tunings are known, the most usual being *a–d′–a′–e″* (melody strings) and *d′–e′–f♯′–a′* (sympathetic strings). The repertory consists of folksongs, dances (*slåtter*) such as the *halling*, *gangar* and *springar*, and bridal marches, often embellished. In some districts, especially the coastal provinces north of Bergen, most tunes are straightforward bipartite dances. Elsewhere, notably in and near the province of Telemark, an 'organic building technique' prevails: two-bar blocks are each repeated several times, with each repetition adding small changes which are cumulatively quite dramatic. Torgeir Augundson (1801–72), a miller's son of Telemark, fired

the enthusiasm of the violinist OLE BULL; the traditional melodies have subsequently been collected and they were much used by Grieg.

In the late 20th century both the Hardanger fiddle and the conventional violin have flourished in a nativistic folk revival centred on contests. Competitors are required to play the type of instrument, the tunes and the styles of music peculiar to their own region, thus reflecting the local essence of Norwegian nationalism. Although the conventional violin is somewhat more common than the Hardanger fiddle, the latter is more frequently used to symbolize Norway, both to Norwegians and to outsiders. (*See also* NORWAY, §II, 3, and fig.3.)

BIBLIOGRAPHY

T. Hannaas: 'Hardingfela', *Bergens museums årbok 1916–17* [with Eng. summary]
S.B. Osa: *Hardingfela* (Oslo, 1952)
O. Gurvin, ed.: *Hardingfelaslåttar*, Norske folkemusikk, i–v (Oslo, 1958–67)
A. Bjørndal and B. Alver: *'og fela ho lét'* (Bergen, 1966, 2/1985) [with Eng summary]
O. Gurvin: 'The Harding Fiddle', *SMN*, i (1968), 10–19
R. Sevåg: 'The Harding Fiddle', *From Bone Pipe and Cattle Horn to Fiddle and Psaltery*, ed. M. Müller (Copenhagen, 1972), 18–24
P. Hopkins: *Aural Thinking in Norway: Performance and Communication with the 'Hardingfele'* (New York, 1986)
B. Aksdal and S. Nyhus, eds.: *Fanitullen: innføring i norsk og samisk folkemusikk* (Oslo, 1993)

MARY REMNANT/CHRIS GOERTZEN

Hard bop. A substyle of BOP dating from the mid-1950s. It stands in opposition to cool jazz and particularly to West Coast jazz in its re-emphasis on the African-American roots of bop and its reaffirmation of forthright musical and emotional qualities. Its leading practitioners were based in New York, but an oppositional stylistic label, East Coast jazz, is a literary conceit that never acquired wide currency. As practised by the Clifford Brown-Max Roach quintet (which, ironically, was organized while they were working in the heart of the West Coast jazz movement in Los Angeles), the Miles Davis quintet and Sonny Rollins's small groups of the mid-1950s, hard bop is largely indistinguishable from the parent style, bop. However, other exponents, most notably Horace Silver, Art Blakey, Jimmy Smith, Charles Mingus and Cannonball Adderley, introduced elements of greater simplicity and tunefulness, linking hard bop to the swing era through the use of riff themes, and at the same time linking it to African-American gospel music through the incorporation of melodic devices that served as an instrumental parallel to preaching. This latter tendency was developed into a further substyle that was initially called funky jazz and later came to be known as soul jazz.

BIBLIOGRAPHY

M. Williams: 'The Funky–Hard Bop Regression', *The Art of Jazz: Essays on the Nature and Development of Jazz* (New York, 1959/R as *The Art of Jazz: Ragtime to Bebop*), 233–7
M. James: 'Drum Roles', *JazzM*, vi/6 (1960), 9–11
J. Cooke: '8 Years in 8 Minutes: an Outline of the Hard Bop Era', *JazzM*, xiii/2 (1967), 2–7
D.E. Rosenthal: *Hard Bop: Jazz and Black Music* (New York and Oxford, 1992)

BARRY KERNFELD

Hardebeck, Carl (*b* London, 10 Dec 1869; *d* Dublin, 11 Feb 1945). Irish composer of English birth. He moved to Belfast in 1893 as a partner in a music business. When this venture failed, he taught and served as the organist at St Peter's Cathedral (1904–19). He later assumed the mastership of the Cork School of Music and held the Cork Corporation chair of Irish music at Cork University. These appointments proved controversial however, causing him to resign the latter post after only one year. He returned to Belfast in 1923.

Hardebeck became one of the strongest advocates for a distinctly Irish music. He dedicated his life to the preservation and propagation of Irish folk music and produced a substantial number of arrangements of Irish airs. Despite the blindness which afflicted him at an early age, he was indefatigable in his role as a musical pioneer, trusting that his work would inspire future generations of Irish composers. His own compositions, which include two Irish Rhapsodies, *Meditation on an Irish Lullaby* and *Seoithín Seó* (Lullaby), are faithful to his interpretation of the Irish idiom, but do not stand out as his primary contribution to Irish music.

BIBLIOGRAPHY

A. Fleischmann, J. Larchet, F. May and others: 'Hardebeck', *The Capuchin Annual* [Dublin] (1943), 226–31
S. O'Boyle: 'Hardebeck', *The Capuchin Annual* [Dublin] (1948), 80–87

JOSEPH J. RYAN

Hardel [Hardelle, Hardelles, Ardel]. French family of instrument makers and musicians. They were active in France from 1611 at the latest, when Gilles Hardel is recorded as a 'maître facteur d'instruments'. His son Guillaume (*d* 1676) became a master lute maker and had two children, Françoise (*b* 1642) and Jacques (*d* March 1678), who in 1663 was old enough to be a godfather. Guillaume is mentioned in 1673–4 as harpsichord teacher of the daughter of Philippe d'Orléans and in 1676 as an officer of the Duchess of Orleans. An inventory of his belongings after Jacques' death shows him to have been a wealthy musician; it includes a two-manual harpsichord by Philippe Denis, a spinet, harpsichord parts, various viols, lutes and other instruments.

In 1680 Le Gallois referred to Jacques as 'the late Hardel', placing him at the head of all the pupils of Chambonnières whose pieces, especially the last ones, Hardel took down by dictation, thus becoming their 'sole possessor'. His own pieces 'delighted the court and particularly the king, who ... took special pleasure in hearing them played every week by Hardel himself in concert with the lutenist Porion'. He bequeathed all his music (and possibly that of Chambonnières too) to a pupil, an unidentified 'Gautier', with whom he had lived for several years in 'very close friendship'. His surviving output amounts to only eight short pieces, all but one for harpsichord; the exceptional lute piece may be a transcription of a lost harpsichord work. Their quality, however, confirms Le Gallois's judgment. It was Hardel, rather than Louis Couperin or d'Anglebert, who inherited Chambonnières' strong sense of line. No piece by either of those composers achieved the popularity of Hardel's Gavotte in A minor, to which Couperin (?Louis) composed a *double* and which is found in many manuscript collections into the 18th century, sometimes in versions for lute and voice. But while Chambonnières concentrated his talent on the melody, Hardel also gave direction to the bass, thereby tightening the harmonic logic and making a more modern sound. Six of his pieces – an allemande, three courantes, a sarabande and a gigue, all in D minor – constitute a very early example of the fully 'classical' French harpsichord suite (*see* SUITE, §§2 and 6 (iii)).

BIBLIOGRAPHY

J. le Gallois: *Lettre ... à Mademoiselle Regnault de Solier touchant la musique* (Paris, 1680/R)
H. Quittard: 'Un ancien claveciniste français: Hardelle', *RHCM*, vi (1906), 519–21
D. Fuller: 'French Harpsichord Playing in the 17th Century: after Le Gallois', *EMc*, iv (1976), 22–6
B. Gustafson: Preface to *Handel: The Collected Works* (New York, 1991)
D. Herlin: Preface to *Jacques Handel: Pièces de clavecin* (Monaco, 1991)

DAVID FULLER/BRUCE GUSTAFSON

Hardelot, Guy d' [Rhodes (née Guy), Helen M.] (*b* Château Hardelot, nr Boulogne, *c*1858; *d* London, 7 Jan 1936). French composer, pianist and singing teacher. She was the daughter of an English sea captain and the singer Helen Guy. At the age of 15 she was taken to Paris, where she studied at the Conservatoire under Renaud Maury, and success came in her early 20s with the song *Sans toi* (words by Victor Hugo). Gounod and Massenet were among those who encouraged her in composition, and those who introduced her songs included Nellie Melba, Victor Maurel and Pol Plançon, as well as Emma Calvé, with whom she went to the USA in 1896 as accompanist. After marrying an Englishman she settled in London, where she continued to produce sentimental songs, about 300 in all, notable for their easy melody and typical dramatic climax. They include *Three Green Bonnets* (H.L. Harris; 1901), *Because* (E. Teschemacher; 1902), *The Dawn* (Teschemacher; 1902), *I know a lovely garden* (Teschemacher; 1903) and the song cycle *Elle et lui* (F.E. Weatherly; 1895). She was also a singing teacher, her pupils including Miriam Licette.

ANDREW LAMB

Hardenberger, Håkan (*b* Malmö, 27 Oct 1961). Swedish trumpeter. He studied the trumpet with Bo Nilsson (1969–78) and then at the Paris Conservatoire with Pierre Thibaud (1978–81); he subsequently studied with Thomas Stevens in Los Angeles and Edward Tarr in Basle. In 1981 he won the Toulon Competition and was joint first prizewinner in the Geneva Competition. Hardenberger has pursued an exclusively soloistic career, and has recorded extensively. Although he performs the entire repertory, his particular contribution has been to contemporary music. He frequently performs the concertos by Maxwell Davies and Zimmermann, and has given the first performances of works by Birtwistle (*Endless Parade*, 1987), Blake Watkins, Börtz (the concerto *Songs and Dances*, 1992), Ligeti (*Mysteries of the Macabre*, 1992), Henze (*Requiem*, 1993), Pärt (*Concerto piccolo on B–A–C–H*, 1994 version) and Takemitsu. Hardenberger also performs with the pianist Roland Pöntinen. In 1995 he became professor at the Malmö Conservatory and was appointed honorary Prince Consort Professor at the RCM.

EDWARD H. TARR

Harder, August (*b* Schönerstedt, nr Leisnig, 17 July 1775; *d* Leipzig, 22 Oct 1813). German composer and teacher. He received his basic musical training from his father, a schoolteacher in Schönerstedt, and completed his secondary education in Dresden. He then studied theology at the University of Leipzig, but his aptitude as a teacher, apparently inherited from his father, led him to give up theology for music. He settled in Leipzig as a composer, singer, guitarist and pianist.

Known today only for the melody to Paul Gerhardt's hymn *Geh aus, mein Herz*, Harder was one of the most popular composers of songs and guitar music of his time. The esteem he met with in the professional world, as a composer of the petite bourgeoisie, is documented amply by reviews of his works in the *Allgemeine musikalische Zeitung* and by the publication of several songs both there and in the *Zeitung für die elegante Welt*, then a widely circulated periodical, as well as in song collections and almanacs. He was praised for 'his talent for inventing appropriate, flowing, songful melodies and his simple, natural good taste'. In keeping with the ideals of the Berlin lieder composers, Harder preferred the simple strophic song, although he occasionally used alternating strophes or the alternation of the major and minor modes in his settings, as well as harmonic or melodic variants from strophe to strophe. He kept his piano and guitar accompaniments simple, in accordance with the abilities of players 'of moderate training' for whom he wrote them; it was for such circles that he wrote his pedagogical works for the guitar (the 'poor man's piano') and arranged various songs by Himmel, Righini, Reichardt and Zumsteeg for voice and guitar. Noteworthy, too, is his contribution to the development of the folksong arrangement and to school songs and children's songs; the emphasis on moral and religious intentions in his prefaces to Kühne's folksong collections and to his settings of texts from Krummacher's *Sonntag* is evidence that Harder himself strove 'to further simple singing in schools, in institutions and at home'.

WORKS

Geh aus, mein Herz, und suche Freud (cant., P. Gerhardt), solo vv, chorus, insts
Partsongs: Gesänge und Lieder aus dem Sonntage (F.A. Krummacher), 1–4vv, pf (Duisburg, 1807); 6 Gedichte (E. von der Recke), 1–4vv, pf, op.31 (Leipzig, *c*1810); 3 dreystimmige Lieder, 2 T, B, op.34 (Berlin, 1811); Lenzgespräch (A. Kuhn), 2vv, pf (Berlin, 1811); Gesänge und Lieder aus dem Christfeste (Krummacher), 1–4vv, pf (Duisburg and Essen, 1811); Vierstimmige Gesänge für Schulen und Singchöre, op.39 (Berlin, *c*1812); Wein und Liebe in Liedern (G.E. Lessing), 3–4vv, pf acc. ad lib, op.46 (Leipzig and Berlin, 1812)
Numerous songs: 1v, pf; 1v, gui; 1v, pf/gui
Pieces and didactic works, gui

BIBLIOGRAPHY

F. Buek: *Die Gitarre und ihre Meister* (Berlin, 1926, 3/1952)
L. Gelber: *Die Liederkomponisten August Harder, Friedrich Heinrich Himmel, Friedrich Franz Hurka, Carl Gottlieb Hering: ein Beitrag zur Geschichte des musikalischen Liedes zu Anfang des 19. Jahrhunderts* (Berlin, 1936)

GUDRUN BECKER-WEIDMANN

Harding, Daniel (*b* Oxford, 31 Aug 1975). English conductor. In 1994, while still a student at Cambridge University, he made his professional début conducting the CBSO, for which he won the Royal Philharmonic Society's 'Best Début' award. After assisting Rattle at the CBSO in 1993–4 he was Abbado's assistant at the Berlin PO in 1995–6, making his début with the orchestra at the 1996 Berlin Festival. In 1996 Harding also became the youngest conductor to appear at the Proms. The following year he became principal conductor of the Trondheim SO and in 1999 was appointed music director of the Deutsche Kammerphilharmonie, Bremen, with which he has recorded a disc of Beethoven overtures. He is also principal guest conductor of the Norrköping SO in Sweden, and of the Mahler Chamber Orchestra, and has appeared with the Leipzig Gewandhaus Orchestra, the Los Angeles PO, the LPO, the LSO and other leading orchestras. His major operatic début was at the Aix-en-Provence Festival in

1998, when he conducted *Don Giovanni* and *Jenůfa*. Harding's other recordings include music by Lutosławski and an award-winning disc of works by Britten.

RICHARD WIGMORE

Harding, James [Harden, Jeames] (*b* c1550; bur. Isleworth, 28 Jan 1626). English flautist and composer of French extraction. He was appointed flautist at the English court on 22 May 1575, holding the post until his death. His son Edward was also a court musician. In the 1590s the family moved from Holy Trinity Minories (where James was at one time churchwarden) to Isleworth.

The few compositions by Harding that survive show him to have been a competent composer. Two sturdy fantasias for keyboard (ed. in MB xlv, 1979–88; lv, 1989) probably originated as consort pieces. Undoubtedly his most popular work was the five-part galliard, which Byrd arranged for keyboard (*Cfm*, Fitzwilliam Virginal Book no.122) and which is found in several manuscript sources. A mutilated arrangement of it was published in Zacharias Füllsack's *Ausserlesener Paduanen und Galliarden erster Theil* (RISM 1607[28]). His other surviving compositions are a six-part almain for wind (*Cfm* Mus.24.E.13–17), seven incomplete five-part pavans and galliards (*US-NH* Filmer 2) and a canonic-style duo (ed. in MB, xlv, 1979–88).

BIBLIOGRAPHY

AshbeeR, iii, iv, vi; *BDECM*
P. Holman: *Four and Twenty Fiddlers: the Violin at the English Court 1540–1690* (New York, 1993)

ANDREW ASHBEE

Hardingfele [hardingfela] (Nor.). A folk violin of western Norway. *See* HARDANGER FIDDLE and NORWAY, §II, 3.

Hardouin, Henri (*b* Grandpré, Ardennes, 7 April 1727; *d* Grandpré, 13 Aug 1808). French composer. In 1735 he entered the boys' choir of Reims Cathedral. He later entered the seminary and took low orders, prematurely, in 1748. Soon after he became a sub-deacon and by 1749 he was *maître de musique* of the *maîtrise*. The appointment at such an early age may have been caused by an attempt to end the rapid turnover of imported musicians in that position; Hardouin remained for 42 years. In 1751 he was received into the priesthood and in 1776 he became a canon.

Apart from his duties at the cathedral, Hardouin directed weekly concerts in the Reims town hall for the Académie de Musique from 1752 until 1773; he was often the conductor, impresario, programme director and composer. Surviving programmes indicate that he was well acquainted with Rameau's works. Hardouin's music was known outside Reims: works by him were performed at Lyons (1759 and 1760) and at the Paris Concert Spirituel (1765).

Hardouin apparently revised and embellished the plainchant in the *Breviarie du diocèse de Reims* (1759). His *Méthode nouvelle pour apprendre le plainchant* (1762) was commissioned by the Archbishop Jules de Rohan. In 1772 he published six unaccompanied masses in four parts and in 1775 he collaborated with the king's musicians Giroust and François Rebel on a *Messe solennelle* to celebrate the coronation of Louis XVI.

During the Revolution Hardouin lost both his canonry and his position in the *maîtrise*. His whereabouts between 1792 and 1795 are uncertain; Leflon has suggested that he hid with his niece and her husband. Simon mentioned a farm in Cléville that fugitive priests visited for the illegal celebration of Mass. Among these was a 'M. Hardouin, Curé of Cantalou'. After the death of Robespierre (1794), Hardouin resumed his duties in the *maîtrise*. On retirement in 1801 he donated his manuscripts to Reims Cathedral and returned to Grandpré.

WORKS

Sacred: Lauda Jerusalem, in La musique de l'église (?Paris, 1760); 6 missae, 4vv (Reims, 1772): 1 Incipite Domino in tympanis, 2 Cantate Domino in cymbalis, 3 Jucundum sit ei eloquium, 4 Exaltate et invocate nomen ejus, 5 Laudate nomen Domini, 6 Collaudate canticum; MSS at Reims Cathedral before World War I (some destroyed in war): 22 masses, acc. orch, 24 masses unacc., 5 Requiem, masses for Advent, masses for Lent, 91 hymns, 85 motets, 6 TeD, 9 Mag, other works for Advent, Lent, Holy Week, Easter; Musique du sacre, 4vv, incl. 6 motets and Messe solennelle, 1775 [for the coronation of Louis XVI]; masses in Méthode nouvelle pour apprendre le plainchant

Pedagogical: Méthode nouvelle pour apprendre le plainchant (Charleville, 1762, 3/1790, rev. 1818, 1828); Principes de la musique, frag., *I-Mc*; Leçons de musique suivies de duos, *Mc*

BIBLIOGRAPHY

J. Leflon: *Henri Hardouin et la musique du chapitre de Reims au XVIIIe siècle* (Reims, 1933)
G.A. Simon: *Une belle figure de prêtre ... l'abbé Pierre-François Jamet* (Caen, 1935), 84

DAPHNE SCHNEIDER

Hardouin, Pierre(-Jean) (*b* Paris, 9 Aug 1914). French musicologist. He was an organ pupil of Brunold and studied classics (diplôme d'Etudes Supérieures 1937; agrégation, 1939) and musicology with Pirro and Masson at the Sorbonne. After teaching arts subjects at schools in Paris, he was successively general editor of two reviews devoted to the organ, *Renaissance de l'orgue* (1968–70) and *Connaissance de l'orgue* (1971). He became vice-president of the French Association for the Preservation of Ancient Organs in 1968, the year of its foundation.

Hardouin is a specialist in the French classical organ, its music, history and in particular its structure and technique. He has written many important general articles, monographs on the organ and biographies of organ makers, organists and composers. The value of his work lies in his careful scholarship, marked by continual return to the sources, exhaustive use of archives and first-hand investigation.

WRITINGS

Le grand orgue de Saint Gervais (Paris, 1949, 3/1975)
'Le grand orgue de Notre-Dame de Paris à l'époque classique', *L'orgue*, nos.66–9 (1953), 26–7; 47–51; 74–82; nos.70–73 (1954), 15–22
'La composition des orgues que pouvaient toucher les musiciens parisiens aux alentours de 1600', *La musique instrumentale de la Renaissance: Paris 1954*, 259–68
'André Silbermann à Paris', *Tribune de l'orgue*, viii/4 (1956), 1
with F.T. Hubbard: 'Harpsichord Making in Paris', *GSJ*, x (1957), 10–29; xii (1959), 73–85; xiii (1960), 52–8
'Notes biographiques sur quelques organistes parisiens des XVIIe et XVIIIe siècles: F. Bienvenu, S. Bierman, C. Pillet', *L'orgue*, nos.82–4 (1957), 1–7, 7–8, 25–9
'François Roberday', *RdM*, xlv (1960), 44–62
'Essai d'une sémantique des jeux de l'orgue', *AcM*, xxxiv (1962), 29–64
'Les flottements du diapason', *Musique de tous les temps*, no.23 (1963)
'Notes biographiques sur les organistes parisiens du XVIIe siècle: les Racquet', *RMFC*, iv (1964), 41–53
'Jeux d'orgues au XVIe siècle', *RdM*, lii (1966), 163–84
'De l'orgue de Pépin à l'orgue médiéval', *RdM*, lii (1966), 21–54
'Les orgues de Saint-Germain l'Auxerrois à Paris: XIVe–XVIIIe siècles', *RMFC*, vi (1966), 117–31

with P. Williams and H. Klotz: 'Pour une histoire du plein-jeu', *Renaissance de l'orgue*, no.1 (1968), 21–4; no.2 (1969), 6–11; no.3 (1969), 3–9; no.4 (1969), 6–8; nos.5–6 (1970), 31–4; no.7 (1970), 9–11, 17–18; no.8 (1970), 17–20
'Les trois périodes d'éclat de la famille Clicquot', 'Mort et transfiguration des Clicquot', *Renaissance de l'orgue*, nos.5–6 (1970), 3–4, 6–14
'Working Hypotheses for a History of the Tierce', *Organ Yearbook*, i (1970), 42–7
with P. Williams and H. Klotz: 'Pour une histoire du plein-jeu', *Connaissance de l'orgue*, no.1 (1971), 4–7; nos.2–3 (1971), 6–11; no.4 (1971), 8–13 [suppl. to articles in *Renaissance de l'orgue*, 1968–70]
'La registration de la pédale dans la musique d'orgue française classique du temps de Louis XIV', *Tribune de l'orgue*, xxiii (1972), no.4, p.5; no.5, p.7
Le grand orgue de Notre-Dame de Paris (Tours, 1973)
'Twelve Well-Known Positive Organs', *Organ Yearbook*, v (1974), 20–29
Le grand orgue de Saint-Nicolas-des-Champs (quatre siècles de factures d'orgue) (Paris, 1977)
'Naissance et élaboration de l'orgue français classique d'après sa composition', *ReM*, nos.295–6 (1977), 7–34
'Germain Pilon, constructeur de buffets d'orgues', *Connaissance de l'orgue*, nos.26–32 (1978–9)
with C. Noisette de Crauzat: 'Les grandes orgues de la basilique St-Denis en France', *Connaissance de l'orgue* (1979–80) [special issue]
'Les variations d'équilibre dans l'orgue français classique', *L'orgue à notre époque: Montreal 1981*, 169–77
'Le grand orgue de la cathédrale de Rouen', *Connaissance de l'orgue*, nos.43–4 (1982), 15–52
'Les pleins-jeux classiques français', *L'orgue français classique: Souvigny 1983*, 83–136
'Facteurs d'orgues flamands en France sous Henri IV et Louis XIII: Les Dubois, Jean de Villers', *Connaissance de l'orgue*, nos.55–6 (1985), 18–26
'Réflexions théoriques sur la conservation et les restaurations des orgues du patrimoine', *Brussels Museum of Musical Instruments Bulletin*, xv (1985), 109–23
'L'orgue du XVe siècle: naissance et explosion de l'orgue a "voix"', *Musique ancienne*, no.22 (1987), 85–98
'Relecture de quelques documents des orgues d'Allemagne au XVIe siècle', *Organ Yearbook*, xviii (1987), 34–45
'Facteurs parisiens du XVIIIe siècle: La maison Lefèvre-Ferrand, I–III', *Connaissance de l'orgue*, nos.66–8 (1988), 23–8, 32–9; no.69 (1989), 5–10; no.73 (1990), 26–32
'La manufacture d'orgues Cavaillé-Coll avenue du Maine', *Connaissance de l'orgue* (1988) [special issue]
with J.-M. Baffert and A. Anselm: 'Orgues de chapelles royales', *Connaissance de l'orgue*, no.70 (1989), 22–32
'Facteurs parisiens du XVIIIe siècle: François Deslandes', *Connaissance de l'orgue*, no.74 (1990), 51–62
ed., with K. Lueders: *Orgues à Paris* (Paris, 1993)

CHRISTIANE SPIETH-WEISSENBACHER

Hard rock. An imprecise term, partly co-extensive with heavy metal, referring to a group of styles originating in the late 1960s as a response to and development of the prevailing counter-culture. Dominant techniques include deep-tuned drums and ringing cymbals played with a marked absence of local syncopation, and declamatory vocals inherited from Mick Jagger. The characteristic and frequent use of organs can be heard in the works of Deep Purple, the Doors and Steppenwolf, along with guitar riffs, power chords and boogie patterns largely from the blues-based playing of Cream, the Groundhogs and Led Zeppelin. Slower ballads mix these features with ringing arpeggios. Gary Moore's *Victims of the Future* (1984) encapsulates many of these techniques.

The subject matter of the songs emphasizes a misogynistic, macho sexuality and an unfocussed but often environmentally aware liberal politics. Hard rock, however, avoids heavy metal's leanings towards madness, violence and the occult. Steppenwolf's early *Born to be Wild* (1967), which popularized the term heavy metal, typifies hard rock's crucial connotations of rootlessness and individual autonomy. Like heavy metal, the style has found worldwide exponents. Leading performers include: Deep Purple, Whitesnake and Def Leppard in Britain; Meatloaf, Bon Jovi and Aerosmith in the United States; Bryan Adams and Rush in Canada; the Scorpions and Running Wild in Germany; StageDolls in Norway; Ōtokogumi in Japan and AC/DC in Australia.

BIBLIOGRAPHY

T. Jasper and D. Oliver: *The International Encyclopedia of Hard Rock and Heavy Metal* (London, 1983, 3/1991)
M. Hale: *Headbangers* (Ann Arbor, 1993)

ALLAN F. MOORE

Hardt [Hard, Hart], **Johann Daniel** (*b* Frankfurt, 8 May 1696; *d* after 1755). German bass viol player and composer. Details of his early life are obscure, but von Uffenbach evidently met him at Strasbourg in 1714 (see Preussner). Hardt then spent five years as treasurer and viol player to King Stanislas during his residence at Zweibrücken. In 1720 he entered the service of the Bishop of Würzburg, and when this Kapelle was disbanded in 1724 he found employment at the court of Württemberg. He remained there for the rest of his career, serving first as an ordinary member of the orchestra and later as Konzertmeister and Kapellmeister. When Charles Alexander died (1737) severe economies were made at the Stuttgart court and Hardt was one of the few musicians retained. In 1738 he was listed as Kapellmeister (under Brescianello) with a basic salary of 400 gulders and gifts in kind to the value of 300 gulders. On the accession of Charles Eugene (1744) the Kapelle was enlarged and figures of international repute were attracted to the court. Hardt thus served under both Ignaz Holzbauer (from 1751) and Nicolò Jommelli (Oberkapellmeister from 1753). In 1755 Hardt's name appears among the list of pensioners. He wrote several pieces for bass viol which are now lost (see Pauls). A keyboard sonata was published by Haffner in 1761; it is in four movements and exhibits the melodic grace of the *galant* style.

BIBLIOGRAPHY

EitnerQ; MGG1 (K.H. Pauls); *NewmanSBE*
J.W. von Wasielewski: *Das Violoncell und seine Geschichte* (Leipzig, 1889, enlarged 3/1925/*R*; Eng. trans., 1894/*R*), 30–31
J. Sittard: *Zur Geschichte der Musik und des Theaters am württembergischen Hofe*, ii (Stuttgart, 1891/*R*), ii, 6, 8, 10, 58
E. van der Straeten: *History of the Violoncello* (London, 1915/*R*), 81–2 [with reproduction of contemporary portrait of composer]
E. Preussner, ed.: *Die musikalischen Reisen des Herrn von Uffenbach* (Kassel, 1949), 46

PIPPA DRUMMOND

Hare. English family of music publishers and violin makers. The business was founded by John Hare (*d* London, bur. 9 Sept 1725), who by July 1695 was established in London as a printer and publisher. In August that year he acquired additional premises in London which he probably took over from John Clarke (the 11th edition of *Youth's Delight on the Flageolet*, earlier editions of which had been issued by Clarke, was one of Hare's first publications). He gave up these two premises for new ones in April 1706 and remained in business alone until December 1721. His son Joseph Hare (*d* London, bur. 17 July 1733) joined him in January 1722, and they published jointly until John's death in September 1725. Joseph then carried on the business in his name, probably on behalf of his mother Elizabeth Hare ('the elder') (*d* Islington,

London, bur. 8 July 1741), until June 1728 when he formed his own business. Elizabeth apparently continued her late husband's business with JOHN SIMPSON until July 1734, when it was sold and she retired to Islington; Simpson then took over her sign and set up on his own account. Joseph Hare's concern was continued after his death by his widow Elizabeth Hare ('the younger'), who was active as a publisher at least until July 1752.

The number of independent publications by the Hare family is comparatively small. From 1695 until about November 1730, however, John, and later Joseph, Hare had close ties, perhaps family ones, with JOHN WALSH (i), and a great number of Walsh's publications bear their names in conjunction with his own. John Hare was also associated with Henry Playford for a time. The Hares presumably supplied the Walshes with the instruments sold to the royal court. Several Hare instruments have survived, those by Joseph indicating that he was among the first to adopt Stradivarian design in London.

BIBLIOGRAPHY

Humphries-SmithMP; KidsonBMP
W.C. Smith: *A Bibliography of the Musical Works Published by John Walsh during the Years 1695–1720* (London, 1948, 2/1968)
W. Henley: *Universal Dictionary of Violin and Bow Makers* (Brighton, 1959–60)
W.C. Smith and C. Humphries: *A Bibliography of the Musical Works published by the Firm of John Walsh during the Years 1721–1766* (London, 1968)
B.W. Harvey: *The Violin Family and its Makers in the British Isles* (Oxford, 1995), 105–6

WILLIAM C. SMITH/PETER WARD JONES, DAVID HUNTER

Harelava, Halina Kanstantsinawna (*b* Minsk, 5 March 1951). Belarusian composer. In 1977 she graduated from Smol'sky's composition class at the National Conservatory in Minsk, and since 1980 has taught theory and composition there. She first attracted attention with her Violin Concerto (1979), which while displaying the influence of Shostakovich is notable for its emotive expression and richness of melodic development. In the chamber and vocal works of the early 1980s, she developed themes of the love and life of woman in a Schumannesque vein while employing contemporary modal techniques and modern interpretations of Belarusian folk idioms. Works written at the beginning of the 1990s, especially *Tïsyacha let nadezhdï* ('A Thousand Years of Hope') – noted for its impressionistic oriental colouring – and *Anno mundis ardentis* (for which she received the State Prize of Belarus' in 1992), have been regarded as important phenomena in the history of Belarusian music. In the concertos written from the second half of the 1980s onwards, she finds new reserves of timbre through the imitation of practices specific to folkmusic performance traditions, yet still relies on orthodox forms. Her achievements in the field of children's music are significant and many of her programmatic works – such as *Pėsazhï* ('Landscapes') and *Alyoshin ugolok* ('Alyosha's Corner') – feature regularly in many repertories. Her musical style shares affinities with that of both Sviridov and Bartók. At the same time it is distinguished by its lyricism, poetic spirituality and peculiarity of instrumental colour.

WORKS

Vocal orch: Liricheskaya kantata [Lyrical Cant.] (trad. Belarusian texts), female chorus, orch, 1979; Anno mundis ardentis (P. Antokol'sky, G. Appolinaire, L. Aragon, V. Bryusov, S. Kirsanov, A. Rimbault, A. Tarkovsky), Mez, Bar, orch, 1989; Tïsyacha let nadezhdï [A Thousand Years of Hope] (poets of the 10th–20th centuries), female v, orch, 1990
Orch: Vn Conc., 1979; Ob Conc., 1984; Bandarowna, sym. poem, 1986; Balalaika Conc., 1991; Tpt Conc., 1992; Gui Conc., 1994; Pėsazhï [Landscapes], sym. poem; Alyoshin ugolok [Alyosha's Corner], sym. poem
Chbr and solo inst: Ballade, vc, pf, 1987; Sonata, vn, pf, 1987; Legenda, tbn, pf, 1990; Sonata 'Al fresco', db, pf, 1995; Pf Sonata, 1996; Sonata, cl, 1996
Song cycles: Dzyavochiya pesni [Girls' Songs] (M. Bogdanovich), 1979; Grustnïye pesni [Sad Songs] (A. Akhmatova), 1980; Khvala bednyakam [In Praise of the Poor] (P. Béranger), 1991
Incid music

BIBLIOGRAPHY

R. Aladova: 'Tïsyacha let nadezhdï' [A Thousand Years of Hope], *MAk* (1992), no.4, pp.65–6
R. Sergiyenko: 'Shtrikhi k tvorcheskomu portretu Galinï Gorelevoy' [Sketches for a creative portrait of Galina Gorelava], *Voprosï kul'turï i iskusstva Belorussii*, x (Minsk, 1991), 46–54
M. Akhverdava: '"Tsishïnyu planetï yak mne zberagchi?" Natatki pra vakal'nïya tsïklï Halinï Harelavay' ['How am I to save the silence of the planet?' Notes on Harelava's vocal cycles], *Mastatstva* (1995), no.11, pp.32–4

RADOSLAVA ALADOVA

Harelbecanus, Sigerus Paul (*fl c*1590). Flemish composer. In 1590 he was living in Cologne. His only known work is *Psalmodia Davidica* (Cologne, 1590), 50 psalms translated into German and set in three to six parts, so written that they could be either sung or played on various instruments.

LAVERN J. WAGNER

Harepa. Neo-traditional musical style found among Pedi-speaking peoples of South Africa. The *harepa* style is named after the German autoharp which was introduced to the Pedi by Lutheran missionaries in the 19th century. The instrument was adapted to indigenous musical forms, with the strings plucked individually to accompany singing. The style draws on African call-and-response patterns, but also includes uncharacteristic descending lines. Among the principal post-1970s musicians performing *harepa* is Johannes Mohlala, who recorded for the Gallo label. R. Allingham discusses *harepa* in 'Township Jive', *World Music: the Rough Guide* (London, 1994), 373–90.

GREGORY F. BARZ

Harewood, 7th Earl of [Lascelles, George Henry Hubert] (*b* London, 7 Feb 1923). British administrator and writer. Educated at Eton and Cambridge, he began writing opera criticism for the *New Statesman* and *Ballet and Opera* in 1948; in 1950 he founded the periodical *Opera*, which he edited until 1953. The following year he brought out a revised edition of *Kobbé's Complete Opera Book* (further revised and enlarged editions, 1976 and, with much new material, 1987 and 1998). His own entries are mastery in delineating plot and its musical treatment. He was a director of the Royal Opera House, Covent Garden (1951–3, 1969–72), and an administrative assistant there (1953–60), and was also a director of the Edinburgh Festival (1951–5) and Leeds Festival (1958–74). He was managing director of English National Opera (Sadler's Wells Opera until 1974) from 1972 to 1985, where he oversaw the many positive changes in policy of that period, and held the same post at English National Opera North (1978–81). His musical tastes show a particular leaning to Slavonic music and the operas of Verdi; his years as the head of the ENO were marked by their imaginative artistic policy. He is an acknowledged expert on vocal recordings of which he has a large and discerning

collection. He was, for a time, chairman of the advisory committee of the NSA. His memoirs, *The Tongs and the Bones*, were published in London in 1981.

HAROLD ROSENTHAL/ALAN BLYTH

Harfa (i) (It.; Ger. *Harfe*). *See under* HARP.

Harfa (ii). *See under* ORGAN STOP.

Harfenett (Ger.). *See* ARPANETTA.

Harfen-Zither (Ger.). *See* HARP ZITHER.

Harich-Schneider, Eta (*b* Oranienburg, Berlin, 16 Nov 1897; *d* Vienna, 16 Oct 1986). German harpsichordist, musicologist and authority on Japanese music. After studying the piano and musicology (under Kurt Sachs and others), she made her début as pianist in Berlin in 1924 (when she gave the first performance of Hindemith's *1922 Suite*), and the following year was awarded the City of Frankfurt Kulturpreis. Attracted by the harpsichord, she studied with Günther Ramin (1928–9) and Landowska (1929–35), making her concert début on this instrument in Berlin in 1931. She had already formed an ensemble for early music; in 1934 she won acclaim for the first complete performance in Berlin of Bach's *Goldberg Variations*. She became a professor at the Berlin Hochschule für Musik, but in 1940 was dismissed after refusing to join the Nazi party and fled to Tokyo, where she lived until 1949; in 1945 she directed the music department of the US Army College there, and for two years from 1947 taught Western music to the musicians of the imperial court, becoming herself increasingly interested in Japanese music.

In 1949 Harich-Schneider moved to New York, and pursued her Japanese studies at Columbia University. After taking the MA in sociology at the New School for Social Research in 1955, she received research fellowships from the Guggenheim Foundation (1955–7) and Bollingen Foundation (1962–6); meanwhile she held a post as professor of the harpsichord at the Vienna Academy (1955–61). She was a guest lecturer in Japanese music at the universities of Chicago, London, Paris, Utrecht, Amsterdam and Leiden, and in 1968 she was decorated by the Austrian government for her services to musical scholarship.

Harich-Schneider's writings on harpsichord playing form a thorough and concise introduction to matters of technique and style. Besides performances of music by Rameau, Bach and Scarlatti, and a complete recording of Couperin's keyboard works, she recorded commentaries on sacred music of the Tenri cult and, for UNESCO, Shintō music and Buddhist music (which won a Grand Prix du Disque in 1967). Her writings on Japanese music dealt mainly with art music rather than folk music. Her first major work (1954) was devoted to the court music of Japan (*gagaku* and *bugaku*). The later *History of Japanese Music* (1973) dealt not only with court music and dance, but also with Noh, Buddhist and Shintō music, and brought to light much previously unavailable source material on these subjects.

WRITINGS

ON JAPANESE MUSIC

Gendai ongaku to Nippon no sakkyokusha [Contemporary music and Japanese composers] (Tokyo, 1950)

'Koromogae, one of the Saibara of the Imperial Court of Japan', *Monumenta nipponica*, viii (1952), 398–406

'The Present Condition of Japanese Court Music', *MQ*, xxxix (1953), 49–74

The Rhythmical Patterns in Gagaku and Bugaku (Leiden, 1954)

'The Earliest Sources of Chinese Music and their Survival in Japan', *Monumenta nipponica*, xi/2 (1955), 85–103

The Relations of Foreign and Native Elements in the Development of Japanese Music (New York, 1955)

'Regional Folksongs and Itinerant Musicians in Japan', *JAMS*, x (1957), 132–3

'The Remoulding of Gagaku under the Meiji Restoration', *Transactions of the Asiatic Society of Japan*, 3rd ser., v (1957), 84–105

'Die letzten Goze', *Sociologus*, i/16 (Berlin, 1958), 57–72

'The Last Remnants of a Mendicant Musicians' Guild: the Goze in Northern Honshu', *JIFMC*, xi (1959), 56–9

'Saibara', *DJbM*, vii (1962), 63–73

'Die frühesten erhaltenen Quellen der Kagura-Lieder', *DJbM*, x (1965), 113–26

Rōei, the Medieval Court Songs of Japan (Tokyo, 1965)

A History of Japanese Music (London, 1973) [with 3 accompanying sound discs]

'Renaissance Europe through Japanese Eyes', *EMc*, i (1973), 19–25

ON EUROPEAN MUSIC

with R. Boadella: *Anmut und Kunst beim Clavichordspiel* (Leipzig, 1937, 2/1962) [trans. of chaps.13–20 of T. de Santa María: *Libro llamado Arte de tañer fantasia para tecla, vihuela y todo instrumento de tres o quatros ordenes*, Valladolid, 1565]

with R. Boadella: 'Zum Klavichordspiel bei Tomás de Santa Maria', *AMf*, ii (1937), 243–5

Die Kunst des Cembalo-Spiels (Kassel, 1939, 3/1970; Eng. trans., 1953, as *The Harpsichord*)

Zärtliche Welt: François Couperin in seiner Zeit (Berlin, 1939)

Kleine Schule des Cembalospiels (Kassel, 1952; Eng. trans., 1954/*R*)

'Über die Angleichung nachschlagender Sechzehntel an Triolen', *Mf*, xii (1959), 35–59

BIBLIOGRAPHY

Charaktere und Katastrophen: Augenzeugenberichte einer reisenden Musikerin (Vienna, 1978) [autobiography]

LIONEL SALTER

Harington, Henry (*b* Kelston, Somerset, 29 Sept 1727; *d* Bath, 15 Jan 1816). English physician, author and composer. He came of a landed Somerset family, and entered Queen's College, Oxford, on 17 December 1745, graduating BA in 1749 and MA in 1752. While there he sang and played the flute, and joined the Club of Gentlemen Musicians directed by William Hayes. Instead of taking orders, as he had originally intended, he studied medicine, and on leaving Oxford in 1753 he began to practise as a physician at Wells. In 1762 he took the degrees of MB and MD at Oxford. In 1771 he moved to Bath, where he continued to practise, and became a well-known and well-loved local personality. He was in turn alderman, magistrate and mayor. He was appointed physician to the Duke of York, and in 1784 'composer and physician' to the Harmonic Society of Bath on its foundation by Sir John Danvers.

Though an amateur, Harington (like Lord Mornington) established a position as one of the leading glee writers of the day. He published four collections between about 1780 and 1800, as well as many single glees, catches, duets and so on. Many of his glees also appeared in the anthologies of the period. One of them, *Retirement* ('Beneath the silent rural call', *c*1775) was converted by Thomas Williams into a hymn tune, still well known under the alternative names 'Harington' and 'Retirement'. Otherwise his most popular pieces were two duets, *How sweet in the woodlands* (for two sopranos), first published in the *London Magazine* for October 1774, and *Damon and Clora* (soprano and tenor), composed 1745, published in about 1770. He was particularly successful in satirical

catches, such as *The Stammerers*, *The Alderman's Thumb* and *Dame Durden*; in lyrical or sentimental vein his music is pleasing, though hardly profound. He also produced a few sacred pieces, similar in style to his serious glees. His hymn *Eloi! Eloi!* was sung on Good Friday in Bath Abbey for many years. He wrote a good deal of unimportant poetry, *A Treatise on the Use and Abuse of Music*, and some theological works.

WORKS

SECULAR VOCAL

46 glees, catches and trios, and *c*30 songs and duets pubd singly, in 18th-century anthologies, and in Harington's collections: A Favorite Collection of Songs, Glees, Elegies and Canons, 1–5vv (London, *c*1780); 3 Remarkable Admir'd Catches, 3vv (Dublin, *c*1780); A Second Collection of Songs, Glees, Elegies, Canons and Catches, 1–36vv (London, *c*1785); A Third Collection of Trios, Duetts, Single Songs & Rotas, 1–3vv (Bath, *c*1790); Songs, Duetts, and other Compositions ... never before published (London, *c*1800)

Lucy, or Fixt Air, a Cantata set to music by l'Abbate Burletti on the Model of the Ancient Chromatic System (London, *c*1780)

SACRED VOCAL

I Heard a Voice from Heaven (A Requiem), 3vv (London, *c*1775)

Eloi! Eloi! or, The Death of Christ, chorus, orch (Bath, *c*1800)

4 anthems and 1 hymn pubd singly and/or in 18th-century anthologies

BIBLIOGRAPHY

DNB (G. Goodwin); *SainsburyD*

Memoir, *The Harmonicon*, viii (1830), 225

J. Murch: *Biographical Sketches of Bath Celebrities* (London, 1893), 143

D. Baptie: *Sketches of the English Glee Composers* (London, 1896), 16

M. Frost, ed.: *Historical Companion to Hymns Ancient and Modern* (London, 1962), 604, 673

NICHOLAS TEMPERLEY

Harjanne, Jouko (*b* Rauma, 21 June 1962). Finnish trumpeter. He studied with Raimo Sarmas at the Tampere Conservatory from 1976 to 1983 and subsequently with Henri Adelbrecht and Timofey Dokshitser. After serving as co-principal trumpeter with the Tampere PO from 1978 to 1984, he became principal in the Finnish RSO; in 1989 he was appointed to the Sibelius Academy.

Very active as a soloist, Harjanne made his début on 14 November 1978 with the Finnish RSO. He has given the first performances of concertos by Segerstam (1984), Gruner (1987, 1992), Linkola (1988, 1993), Wessman (1991) and Bashmakov (1992). He also gave the European première of Shchedrin's Concerto (Moscow, October 1995). Harjanne has recorded concertos by Haydn, Hummel, Shostakovich, Jolivet, Goedicke, Harut'unyan, Vasilenko, Tamberg and B.A. Zimmermann, as well as works by Finnish composers. He won second prize in the Prague Spring International Competition in 1987. In 1996 he became artistic director of the Lieksa Brass Week.

EDWARD H. TARR

Harline, Leigh (*b* Salt Lake City, 26 March 1907; *d* Long Beach, CA, 10 Dec 1969). American composer and conductor. He studied music at the University of Utah and took private piano and organ lessons with the conductor of the Mormon Tabernacle Choir, J. Spencer Cornwall. After working for radio stations in his native city, he moved to California (1928), where he arranged music and conducted for radio stations in Los Angeles and San Francisco. From 1932 to 1941 he worked for Walt Disney, writing for the Silly Symphony series and many other short films. He also composed for Disney's first two animated feature films: *Snow White and the Seven Dwarfs* and *Pinocchio*; for the latter he won Academy Awards for best original score and best song (*When You Wish Upon a Star*). After leaving Disney he worked at various studios (mainly RKO and 20th Century-Fox), composing, conducting and arranging for more than 120 feature films and several television programmes. Although sometimes typecast as a scorer of comedies, Harline was a skillful, imaginative and often original craftsman, whose best work reveals a genuine dramatic flair. Two of his Disney scores, *The Pied Piper* (1933), a miniature operetta, and *The Old Mill* (1937), in its lyrical expression, musical unity, use of 'symphonic' scoring and textless female chorus, must be considered among his most agreeable and imaginative works.

WORKS

(*selective list*)

Film scores: Silly Symphonies, 1932–9 [incl. The Pied Piper, 1933, Music Land, 1935, The Country Cousin, 1936]; The Old Mill, 1937; Snow White and the Seven Dwarfs, 1937, collab. P.J. Smith, F. Churchill; Pinocchio, 1940; Mr. Bug Goes to Town, 1941; The Pride of the Yankees, 1942; Tender Comrade, 1943; China Sky, 1945; Isle of the Dead, 1945; Johnny Angel, 1945; Man Alive, 1945; A Likely Story, 1947; The Farmer's Daughter, 1947; The Boy with Green Hair, 1949; They Live by Night, 1949; Perfect Strangers, 1950; Broken Lance, 1954; Good Morning, Miss Dove, 1955; The Enemy Below, 1957; The Wayward Bus, 1957; Ten North Frederick, 1958; Seven Faces of Dr. Lao, 1964

Orch: Civic Center Suite, 1941; Centennial Suite, 1947

BIBLIOGRAPHY

R.V. Steele: 'Fairyland Goes Hollywood', *Pacific Coast Musician*, xxvi/22 (1937), 10 only [interview]

R. Care: 'The Film Music of Leigh Harline', *Film Music Notebook*, iii/2 (1977), 32–48 [incl. complete list of film scores]

FRED STEINER

Harman, Carter (*b* Brooklyn, NY, 14 June 1918). American critic and composer. He studied composition with Sessions at Princeton University (BA 1940) and with Luening at Columbia (MA 1949), having taught at Princeton from 1940 to 1942. Babbitt introduced him to the possibilities of film soundtrack manipulation, and in 1954 he made his first experiments in tape composition. He held positions as a music critic with the *New York Times* (1947–52) and *Time* (1952–7), and has written many journal articles as well as *A Popular History of Music* (New York, 1956, rev. 2/1969). He has worked as a recording engineer as well as a location sound engineer for such films as *Lord of the Flies*. He served as president of the West Indies Recording Corporation in Puerto Rico (1960–69); in 1967 he became executive vice-president and producer for CRI and from 1976 to 1984 its executive director. His compositions are lyrical and expressive, and his vocal works demonstrate an ability to set words naturally and attractively. He sees himself principally as an advocate for contemporary music, both as a writer and as a producer of recordings, for which services he received in 1981 both the Commendation of Excellence from BMI and the Laurel Leaf Award of the ACA.

WORKS

Stage: Blackface (ballet), 1947, arr. orch suite, 1948; The Tansy Patch (musical fantasy, 2, N. Hallanan), 1949, renamed The Food of Love, 1951; Circus at the Opera (children's op, D. Molarsky), 1951

Orch: 3 Episodes, 1949; Music for Orch, 1949

Vocal: From Dusk to Dawn (e.e. cummings), S, str qt, 1951; A Hymn to the Virgin (anon.), vv, 1952; You and I and Amyas (anon., Oxford Book of English Verse), round, 3 vv, 1952; Castles in the

Sand (Molarsky), song cycle, female v, 1952; many children's songs, 1947–52
Other: several ens works, incl. Variations, str qt, 1950; pf pieces; Alex and the Singing Synthesizer, elec, 1974–7

BARBARA A. RENTON

Harmat, Artúr (*b* Nyitrabajna [now Bojna, Slovakia], 27 June 1885; *d* Budapest, 20 April 1962). Hungarian composer, conductor and writer on music. He completed training as a schoolmaster in Esztergom, where he took lessons in composition and church music with Ferenc Kersch. Then he settled in Budapest, graduating in composition from the High School of Musical Art in 1908. His studies of church music were continued in Prague, Berlin and Beuron, and concluded under Dominicus Johner in 1927. Harmat was professor of liturgy and Gregorian chant at the High School of Musical Art (1924–50). In the 1920s he directed the Palestrina Kórus, which he developed into a leading ensemble, and in 1926 he was appointed principal of the Budapest St Cecilia Society. He was director of music at St Stephen's Cathedral, Budapest, from 1938, receiving the Papal Order of St Gregory in 1942. Apart from his work in Catholic church music, he took an interest in the music of other Christian faiths, in religious folk music and in church music education, on all of which he published numerous articles in Hungarian music periodicals. His autobiography and a full list of works appear in J. Marosné Harmat: *Harmat Artúr: Emlékkönyv születésének* (Budapest, 1985).

WORKS
(*selective list*)

Te Deum I, chorus, org, 1913; Missa in honorem Beatae Margaritae Belae IV regis Hungariae filia, solo vv, chorus, org, small orch, 1918; Missa in honorem Sancti Gerardi episcopi martyriae, solo vv, chorus, org, orch, 1924; Missa di Sancti Stephani regis, solo vv, chorus, org, 1941; Star of Bethlehem (cant.), T, chorus 3vv, small orch; Ecce sacerdos, chorus, org, small orch; Psalm cl, chorus, org, brass, perc; Szép Ilonka (cant.), chorus, 1955; numerous other masses, motets and other church works
Edns.: Lyra coelestis (Budapest, 1926); Szent vagy Uram [Holy art Thou my Lord] (Budapest, 1931); Liturgikus zenénk válogatott remekei [Choice selections from our liturgical music] (Székesfehérvár, 1943)

WRITINGS

'Vegyeskarok' [Mixed choruses], *Magyar muzsika könyve*, ed. I. Molnár (Budapest, 1936)
'Egyházi zenénk ezer éve' [The 1000 years of our Catholic church music], *A magyar muzsika hőskora és jelene* (Budapest, 1944)
Ellenponttan [Counterpoint treatise] (Budapest, 1948–56)

JOHN S. WEISSMANN/R

Harmonia (i) (Gk., pl. *harmoniai*; Lat. *harmonia*). A term with various meanings in ancient Greek literature and philosophy, and specifically in the tradition of ancient Greek music theory. In its most general sense it signifies a joining together or adjustment of parts. PLATO, in his *Timaeus*, follows the Pythagorean tradition by investing the term with metaphysical and ethical meaning when he defines the perfect proportional ordering of the cosmos as *harmonia*; but he also uses the term in the *Republic* in the more technical musical sense of an octave consisting of eight tones, a definition perhaps derived from the scale of PHILOLAUS. The term is also regularly applied to one of the three basic genera, the enharmonic (*see* GREECE, §I, 6(iii)(c)); to each of the seven octave species (*see* GREECE, §I, 6(iii)(d)); to a 'style' of music associated with one of the ethnic types or *tonoi* (*see* GREECE, §I, 6(iii)(e)); and, in its adjectival form (*harmonikos, -ē, -on*), to musical science and those who study the science (*see* GREECE, §I, 6(ii)). This breadth of meaning enabled writers to draw elaborate parallels in which music could be viewed as a paradigm for any number of orders ranging from the socio-political to the structure of the cosmos.

THOMAS J. MATHIESEN

Harmonia (ii). *See under* ORGAN STOP.

Harmonia Mundi. French classical record company, later divided into two separate companies, Harmonia Mundi France and Deutsche Harmonia Mundi. Harmonia Mundi was founded in 1958 in Saint-Michel de Provence by Bernard Coutaz; the firm moved to Arles in 1986. Early recordings were devoted to organ music played by Michel Chapuis and others. A series of recordings was also licensed from Balkanton. From 1966 until his death Alfred Deller made over 50 recordings for the label; initially these were identified on the label as Deller Recordings. In the USA Deller's recordings were briefly licensed to RCA Victor, while other French productions were licensed to Columbia's Odyssey label. Later HNH Recordings issued the French productions using the original cover art. The roster of performers grew with the addition of René Clemencic, the countertenor (and later conductor) René Jacobs with Concerto Vocale, Les Arts Florissants directed by William Christie, the Ensemble Clément Janequin, the conductor Philippe Herreweghe, Marcel Pérès with Ensemble Organum (in medieval music), and others. In 1976 the firm established its own distribution, adding other labels; a year later, separating from its German affiliate, the label became Harmonia Mundi France. In the early 1980s the firm established branches in Britain, the USA, Germany (Helikon Harmonia Mundi), Spain (HM Iberica) and the Netherlands and Belgium (HM Nandi). The US branch has a sizable recording programme with the vocal ensemble Anonymous 4 (in medieval music), the conductor Nicholas McGegan (in several Handel operas and oratorios) and others.

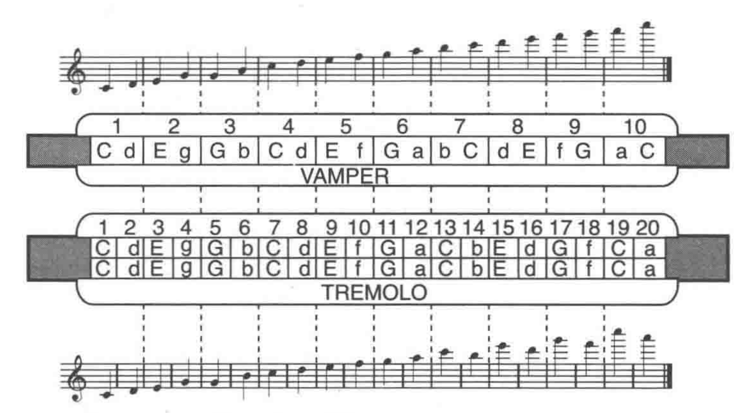
The German branch of Harmonia Mundi was opened under the direction of Rudolf Ruby in 1959. The producer Alfred Krings built up a catalogue of music of the Classical, Baroque and earlier periods using Collegium Aureum, a period-instrument ensemble from Cologne. Cooperative ventures with Angelicum and Vanguard soon followed. In the USA the German productions were briefly licensed to RCA Victor. In 1971 the German company, along with others, was bought by BASF, but in 1977 the two businesses were separated as Harmonia Mundi France and Deutsche Harmonia Mundi. When BASF dispersed its record holdings, EMI acquired Deutsche Harmonia Mundi and continued to operate it as a separate label. Günter Wand recorded the symphonies of Beethoven, Schubert, Brahms and Bruckner; Sequentia Ensemble and the Schola Cantorum Basiliensis provided recordings of medieval music. At the end of 1989 the label was sold to BMG, still under Ruby's direction. The firm remained in its offices at Freiburg until 1993.

JEROME F. WEBER

Harmonica (i) [mouth organ] (Fr. *harmonica à bouche*; Ger. *Mundharmonika*; It. *armonica a bocca*). An instrument consisting of a small casing containing a series of free reeds in channels leading to holes on the side of the instrument (for illustration, *see* REED INSTRUMENTS). It is placed between the lips and played by inhalation and exhalation, unwanted holes being masked by the tongue.

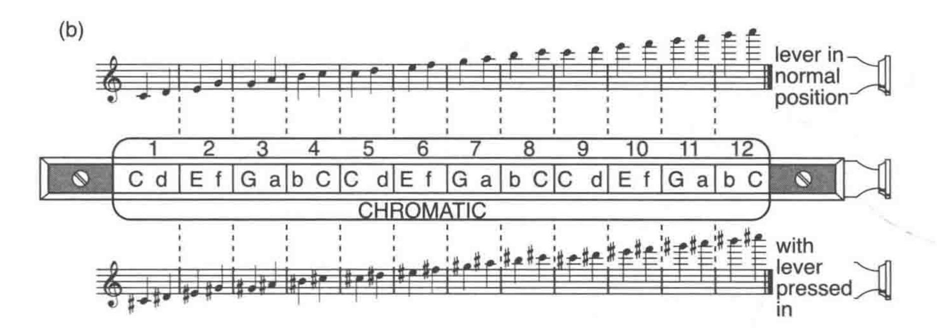
1. *Harmonica tuning charts*

(a)



20-double hole, 40-reed "Tremolo' or 'Wiener' model in C

(b)

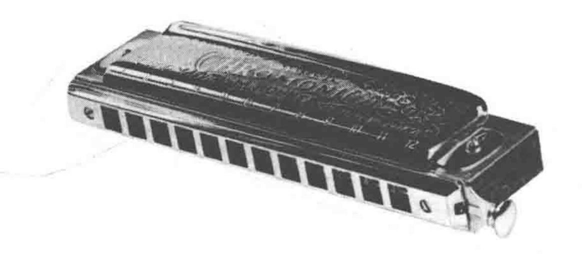


By moving the instrument to and fro, the varying notes available are brought into play.

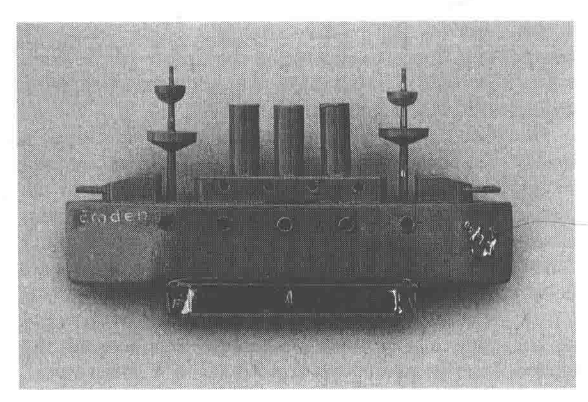
There are two main types of harmonica – the diatonic and the chromatic. Basically, the diatonic harmonica is designed to produce the notes of the tonic chord of the key in which it is tuned by exhalation and the other notes of the diatonic scale by inhalation. On this type of instrument only the middle octave of the three-octave range is complete, the lower and upper octaves having a 'gapped' scale (fig.1*a*). This applies to both the 'Richter' or 'Vamper' type and the so-called 'Tremolo' or Wiener type which has two reeds for each note, one reed being slightly off-tuned to create a 'voix céleste' or vibrato effect. The chromatic harmonica consists basically of two harmonicas in keys a semitone apart, and originally was based on the 'Vamper' system, two reed plates being fitted, one tuned in C, the other in C♯ (or D♭), with a slide mechanism operated by a small hand-lever enabling the player to change from one set to the other. This early type of chromatic instrument (10 holes, 40 reeds) was soon superseded by the 12-hole instrument with 48 reeds (fig.2) in which the tuning of the middle octave of the previously mentioned types was adopted throughout the three-octave range (fig.1*b*). This type of instrument is now virtually standard, although a larger model (16 holes, 64 reeds) with a range of four octaves is also available. Many other types of harmonica exist, designed for special purposes, and include bass and chord accompaniment instruments for use in group and band performance.

The introduction of the Chinese *sheng* into Europe in 1777 led to many experiments in the use of the free reed. In the 1820s a succession of free-reed instruments were invented (*see* ACCORDION; CONCERTINA; and REED ORGAN), including Anton Haeckl's Physharmonika (1821) and Christian Friedrich Ludwig Buschmann's Handäoline (1822). In the wake of these developments the harmonica came into being in Vienna in the mid-1820s. Although it is not known for certain who invented it, a possible candidate is Georg Anton Reinlein who took out an early patent in February 1824 'for the fabrication of a harmonica in the "Chinese manner"'. Early harmonicas were hand-made, the wooden body-work carved and the reeds beaten from brass wire and fitted individually into the brass or bell metal reed-plates. Soon a second reed-plate, which produced notes by sucking the air in, was added below the original one, greatly expanding the harmonica's potential.

Originally perceived as a novelty instrument, the harmonica was first sold as a children's toy at markets and by door-to-door peddlers. It later became popular with adults as an instrument for private use, played for entertainment on walks or at indoor parties. It spread



2. *Modern chromatic harmonica with 12 holes by M. Hohner, Trossingen*



3. Harmonica in the shape of a World War I battleship, c1915 (Harmonikamuseum, Trossingen)

rapidly all over Europe and beyond. By the early 1830s the harmonica was already known from England to Australia. Four more production centres arose at that time, in the small towns of Trossingen (where the firm of HOHNER was founded in 1857) and Knittlingen in south-west Germany, Klingenthal in Saxony and Graslitz (now Kraslice), Bohemia. The instrument sold well and became widely popular because it was inexpensive, small and easily portable, and relatively easy to play. Because it had fixed notes it demanded little prior musical knowledge, and no tuning was necessary. As a result of mechanization in the 1880s it became an instrument of mass production and was soon played in almost every country in the world. It reached its peak in the late 1920s when the German harmonica industry, which by then had gained a world-wide monopoly, was producing more than 50 million instruments a year. 22·8 million were exported to the USA, 5·4 million to Great Britain, 3·1 million to India and 1·3 million to Italy. German harmonicas were also sold in Argentina, Canada, Romania, the Netherlands, Mexico, South Africa, Brazil and Turkey.

Harmonica manufacturers increased their sales by adopting new advertising methods. Catalogues and leaflets flooded the shops and retailers, while posters, whirling display stands and complete shop window decorations were also on offer. Instructors travelled thousands of miles visiting schools, youth groups and scout camps to introduce young people to the instrument and to form harmonica bands. Mail order companies made the instrument available in even the most isolated areas. Famous movie stars such as Buster Keaton were hired for big screen advertisements, harmonica players gave recitals and talent contests were organized for children. In America, in 1925, the Christmas tree in the White House was decorated with 50 harmonicas which prompted huge media interest. In New York a weekly radio programme, the 'Hohner Harmony Hour', taught people how to play. The designs of the instruments and their boxes also boosted sales. They were an ideal medium for reaching specific social groups and manufacturers reacted quickly to changes in politics (fig.3), technology, fashion and culture (fig.4). A harmonica was produced in the shape of a boomerang for the Australian market which proved a big success (fig.5). In Britain an instrument in the shape of a bombshell named the 'Cartridge Harp' was sold during the Boer War. Images of politicians, kings and queens on the boxes, as well as national symbols and important events, were also used as a marketing ploy.

The USA became the heartland of the harmonica. Nearly all styles of popular music embraced the instrument. It was played in hillbilly and gospel music, but the blues became its real domain, the bent notes and whimpering sounds produced by the harmonica adding emotion to the guitar players' vocals. Musicians such as Sonny Terry, the two Sonny Boy Williamsons and Little Walter developed distinctive styles of playing, sometimes imitating the sound of trains and fox hunts. In the 1920s and 30s harmonica bands, pioneered by the Borrah Minevitch Harmonica Rascals, became popular on the vaudeville circuit. This kind of band reached a peak in the years of the recording ban from 1942 to 1944, when harmonica players substituted for all the other instrumentalists who were on strike. At that time players were not granted membership of the musicians' union because the harmonica was not recognized as 'a real musical instrument'.

In the 1920s the chromatic harmonica was developed; it was brought into prominence by Larry Adler in the late 1930s, followed later by Tommy Reilly. But despite the fact that serious works were writen for it by composers such as Darius Milhaud, Ralph Vaughan Williams, Malcolm Arnold and Arthur Benjamin, the harmonica was never fully accepted in the classical field. In jazz the harmonica gained respect through Jean 'Toots' Thielemans, who collaborated with Benny Goodman, Ella Fitzgerald and Oscar Peterson. At the end of the 20th century Howard Levy was exploiting its potential even further. The harmonica also regularly featured in pop



4. Packaging of Hohner's Beatles harmonica, mid-1960s (Harmonikamuseum, Trossingen)



5. 'Boomerang De Luxe' harmonica and box (Harmonikamuseum, Trossingen)

music from the 1960s onwards. It was used by bands such as the Beatles, the Rolling Stones and the Yardbirds, as well as by singers such as Bob Dylan, Neil Young and Bruce Springsteen.

BIBLIOGRAPHY

J. Zepf: *Die goldene Brücke* (Trossingen, 1956)

Hundert Jahre Hohner 1857–1957 (Trossingen, 1957)

H. Herrmann: *Einführung in die Satztechnik für Mundharmonikainstrumente* (Trossingen, 1958)

A. Baines, ed.: *Musical Instruments through the Ages* (London, 1961, 2/1966/*R*)

M. Häffner: *Harmonicas: die Geschichte der Branche in Bildern und Texten* (Trossingen, 1991)

K. Field: *Harmonicas, Harps and Heavy Breathers: the Evolution of the People's Instrument* (New York, 1993)

M. Häffner and C. Wagner: *Made in Germany, Played in the USA: the History of the Mouth Organ in the USA/Die Geschichte der Mundharmonika in den USA* (Trossingen, 1993)

C. Wagner, ed.: *Die Mundharmonika: ein musikalischer Globetrotter* (Berlin, 1996)

H. Berghoff: *Zwischen Kleinstadt und Weltmarkt: Hohner und die Harmonika 1857–1961*(Paderborn, 1997)

IVOR BEYNON, G. ROMANI/CHRISTOPH WAGNER

Harmonica (ii). *See* MUSICAL GLASSES.

Harmonic degree. A not wholly adequate English rendering of the Schenkerian term STUFE.

Harmonichord. *See* SOSTENENTE PIANO, §3.

Harmonic rhythm. Literally, the rhythm or rhythmic pattern of harmonic progression in a musical passage; that is, the rhythm articulated by the chords that make up the progression. Usually, however, the term refers simply to the rate of change of chords, which could equally well be called 'harmonic tempo'.

See HARMONY and RHYTHM.

Harmonics. Sets of musical notes whose frequencies are related by simple whole number ratios. A harmonic series is a set of frequencies which are successive integer multiples of the fundamental (or first harmonic). For example, the set of frequencies 100, 200, 300, 400, 500 Hz ... is a harmonic series whose fundamental is 100 Hz and whose fifth harmonic is 500 Hz. In general, the *n*th harmonic of a series has a frequency which is *n* times the fundamental frequency.

1. General. 2. Wind instruments. 3. Strings

1. GENERAL. The importance of harmonics in various branches of music theory and practice derives ultimately from the way in which sound is perceived by the human ear and brain. The pressure fluctuations at the eardrum of a listener, which give rise to the sensation of sound (musical or otherwise), normally have a complex pattern or waveform. In 1822 the French mathematician Fourier showed that any waveform, however complex, could be decomposed into a set of simple sine wave components. If the waveform is periodic, corresponding to a regularly repeating pattern of pressure variation, then its sine wave components are members of a harmonic series. In this case it is difficult to perceive the components separately; they are fused into a single sound with a definite musical pitch. In contrast, a sound which has a set of components which are not harmonics (or close approximations to harmonics) will not normally be perceived as having a clear pitch, and the components can be heard separately. The pitch associated with a harmonic series is that of the fundamental or first harmonic; the frequency spectrum, which describes the relative strengths of the frequency components, helps to determine the timbre of the note, with an increase in the strength of upper harmonics giving an increased brightness to the sound.

The 19th-century acoustician Helmholtz developed a theory which related the dissonance of a musical interval to the degree of beating between the harmonics of the different notes forming the interval. Notes whose fundamental frequencies are related by small whole number ratios have reduced beating because of coincidences between the frequencies of the harmonics concerned (*see* INTERVAL); this may at least partially explain why several of the intervals between successive members of the harmonic series are of great importance in Western music. The intervals between the first 25 harmonics, to the nearest cent, are shown in Table 1, which also gives the pitches of the harmonics for a series whose fundamental pitch is C.

2. WIND INSTRUMENTS. A wind instrument, conventionally blown, generates a continuous pitched note corresponding to a periodic waveform and a harmonic set of frequency components. Usually several different pitches can be obtained for a fixed pattern of fingering or valve depression; these pitches are described as the natural notes of the instrument. The fundamental frequency of a natural note is determined by a complex interaction between the tone generator (air jet, reed or lips) and the air column of the instrument (*see* ACOUSTICS, §IV).

In most wind instruments, the air column has a series of resonances whose frequencies are close to being members of a harmonic series. It is important to realize, however, that in real wind instruments the air column resonances are never perfectly harmonic. The fundamental frequency of the sounded note is usually close to one of the air column resonances; to move from one resonance to another the player modifies the tone generator (for example, by changing the lip pressure on a reed), sometimes also opening a register key to modify the air column. When a new air column resonance has been selected, a new note is established, for which the fundamental frequency is close to the new air column resonance. Associated with the new note will be an exactly harmonic set of frequency components, since the new vibration pattern is periodic; but whether the interval between the new note and the old corresponds to an exactly harmonic interval will depend on the skill with which the instrument maker tuned the air column resonances, and the extent to which the player 'pulls' the note by adjusting the method of blowing.

Despite the fact that the natural notes obtained in the way described above are not necessarily exact harmonics, the term 'harmonic' is customarily used as a synonym for 'natural note', and this usage will be followed in the remainder of the article. On the flute, the second air column resonance is approximately an octave above the first, so that an octave harmonic can be obtained; subtle adjustment of blowing pressure and angle can correct the intonation as required. On the clarinet the second air column resonance frequency is approximately three times that of the first, so the second register is a 12th above the first, corresponding to the third harmonic. In the harmonic flute organ pipe, a small hole is bored approximately half way along the tube, at a point which is a pressure antinode for the first resonance of the air column. This effectively

TABLE 1

Harmonic	Interval from fundamental	Note	Interval between harmonics
1		C	1200 cents (octave)
2	1 octave	*c*	701·96 cents (perfect 5th)
3	1 octave + 701·96 cents	*g*	498·04 cents (perfect 4th)
4	2 octaves	*c′*	386·31 cents (major 3rd)
5	2 octaves + 386·31 cents	*e′*	315·64 cents (minor 3rd)
6	2 octaves + 701·96 cents	*g′*	266·87 cents
7	2 octaves + 968·83 cents		231·17 cents
8	3 octaves	*c″*	203·91 cents (major tone)
9	3 octaves + 203·91 cents	*d″*	182·40 cents (minor tone)
10	3 octaves + 386·31 cents	*e″*	165·00 cents
11	3 octaves + 551·32 cents		150·64 cents
12	3 octaves + 701·96 cents	*g″*	138·57 cents
13	3 octaves + 840·53 cents		128·30 cents
14	3 octaves + 968·83 cents		119·44 cents
15	3 octaves + 1088·27 cents	*b″*	111·73 cents (diatonic semitone)
16	4 octaves	*c‴*	104·96 cents (used by J. Wallis)
17	4 octaves + 104·96 cents		98·95 cents (used by J. Wallis)
18	4 octaves + 203·91 cents	*d‴*	93·60 cents (used by J. Wallis)
19	4 octaves + 297·51 cents		88·80 cents (used by J. Wallis)
20	4 octaves + 386·31 cents	*e‴*	84·47 cents
21	4 octaves + 470·78 cents		80·64 cents
22	4 octaves + 551·32 cents		76·96 cents
23	4 octaves + 628·27 cents		73·68 cents
24	4 octaves + 701·96 cents	*g‴*	70·67 cents (chromatic semitone)
25	4 octaves + 772·63 cents	*g♯‴*	

kills the first resonance, encouraging the pipe to sound at the second harmonic, an octave above the first.

On brass instruments, with their longer and narrower tubes, a greater number of harmonics is obtained by tightening the lips; these harmonics provide the only basic notes on the natural (i.e. slideless, keyless and valveless) trumpet and horn. Bach regularly wrote for the trumpet notes between the 3rd and 18th harmonics and once, in Cantata no.31, wrote for the 20th harmonic. Mozart wrote for the horn from the 2nd harmonic to the 24th (12 Duos for two horns K487/496*a*).

It can be seen from Table 1 that harmonics which are multiples of prime numbers above 5 (e.g. nos.7, 11, 13 and 14) do not correspond to recognized notes in the equal-tempered scale. However, on a C trumpet nos.7 and 14 can fairly easily be lipped up to *b♭*, and skilled trumpeters can lip no.11 down to *f″* or up to *f♯″* and no.13 up to *a″*; composers regularly wrote these notes. Some trumpeters were more skilled at this than others, as can be seen in the writings of 18th-century music historians. The problem was solved by means of hand-stopping on the horn and the use of a slide on the trumpet, before the invention of valves made it unnecessary to use these particular harmonics. Harmonics nos.17 and 19 are good approximations of *c♯‴* and *d♯‴*, but composers do not seem to have used them.

The timbral effects of harmonics have long been used in organ building. Although organ pipes possess a wide harmonic range, the effect can be heightened without forcing by adding further pipes whose fundamentals are the harmonics of the foundation or 'diapason' ranks. Since the 15th century these extra ranks have been made to draw separately, and the organist can synthesize a variety of tone qualities by combining stops corresponding to the 1st to 6th harmonics and compound stops of pre-set combinations of harmonics such as nos.6, 8, 12 and 16 (Mixture), 3, 4 and 5 (Cornet), 3 and 5 (Sesquialtera) or even occasionally nos. 5, 6, 7 and 8 ('harmonics'). Harmonics nos.1, 3 and 5 on flute-toned stops, for example, synthesize quite a good imitation of a clarinet. Some keyboard ELECTRONIC INSTRUMENTS also use this principle to synthesize various tone-colours, a technique known as additive synthesis. For further discussion of the acoustical basis of harmonics *see* SOUND, §6(ii).

3. STRINGS. It was noted in the previous section that the resonance frequencies of the air column in a real wind instrument are never exact harmonics; the same is true of the resonance frequencies of a real musical instrument string. An ideal, completely flexible string with absolutely rigid supports would have an exactly harmonic set of resonances; in practice these conditions are never met, and the resonance frequencies are usually slightly further apart than a true harmonic series (*see* INHARMONICITY). This results in an interesting distinction between plucked and bowed notes. Bowing a string in the normal manner gives a periodic vibration of the string, and the sound therefore has a frequency spectrum containing exact harmonics (neglecting some minor transient effects). When a string is plucked or struck, in contrast, each resonance of the string radiates sound at its own frequency, giving a slightly inharmonic frequency spectrum. The inharmonicity is usually negligible for violin and guitar strings, but is of considerable significance in pianos.

A bowed string normally vibrates at a frequency very close to that of the first string resonance. The mode of vibration corresponding to this resonance has a displacement antinode (point of maximum amplitude of vibration) at the centre of the string. Touching the string lightly at this point kills the vibration of the first mode, but leaves the second mode unscathed, since it has a node at the centre; the string then establishes a new vibration pattern, with a vibration frequency corresponding to the second string resonance. Neglecting the very small inharmonicity

of the string resonances, this new note is described as the second harmonic of the string.

Upper harmonics are often used for special effects on string instruments and on the harp. In the violin family, the use of harmonics of open strings, 'natural' harmonics ('flageolet tones'), was introduced by Mondonville in *Les sons harmoniques: sonates à violon seul avec la basse continue* op.4 (*c*1738). In his preface he explained how to obtain harmonics nos.2, 3, 4, 5, 6, 8 and above by lightly fingering at a node on any string. The sonatas make considerable use of harmonics nos.2, 3, 4 and 5. For the 2nd harmonic, the note is fingered in its normal position but only lightly. For the 3rd, 4th and 5th harmonics, the player fingers lightly as if to play a perfect 5th, 4th or major 3rd above the open string (or at other nodal points: at any multiple of an *n*th of the distance along the string for an *n*th harmonic); harmonics sounding a 12th, two octaves and a 17th above the open string are obtained. In ex.1*a* the special sign above each notehead



indicates that the player fingers in the positions of the lower notes on the *g* string and the upper notes (only) are sounded. The passage in ex.1*b* sounds as in ex.1*c*, assuming that both written notes are played as harmonics, the upper line on the *d′* string and the lower on the *g*. Mondonville also used 2nd (octave) harmonics on the *G* and *d* strings of the cello in the same sonatas. In modern notation there is either a small circle over the actual note or a diamond-headed note in the position of the nodal point to be touched (e.g. Ravel: *Ma mère l'oye*).

The most commonly used 'artificial' harmonics are 4th harmonics of the written fingered notes, which sound two octaves above those notes; they are obtained by fingering the written note and lightly touching the string a perfect 4th above, and are notated by writing diamond-headed notes a perfect 4th above the main note.

With a long string strongly bowed as many harmonics may be obtained as on the trumpet. This was the principle of the one-string TRUMPET MARINE, which could play trumpet music with a characteristic out-of-tune effect on the 4th and 6th of the scale.

On the harp 2nd harmonics, sounding one octave above, are obtained by plucking the upper half of the string with the side of the thumb and lightly touching the mid-point of the string with the ball of the thumb. Harp harmonics are designated by a small circle above the written normal note of the string.

BIBLIOGRAPHY

H.L.F. Helmholtz: *Die Lehre von den Tonempfindungen* (Brunswick, 1863, 4/1877; Eng. trans., 1875, 2/1885/*R*, 6/1948, as *On the Sensations of Tone*)
C.A. Taylor: *The Physics of Musical Sounds* (London, 1965)
A.H. Benade: *Fundamentals of Musical Acoustics* (New York, 1976, 2/1990)
M. Campbell and C. Greated: *The Musician's Guide to Acoustics* (London, 1987/*R*)
N.H. Fletcher and T.D. Rossing: *The Physics of Musical Instruments* (New York, 1991, 2/1998)

GUY OLDHAM/MURRAY CAMPBELL, C. GREATED

Harmonic seventh. A term used by Euler and others for the interval between the fourth and seventh harmonic partials of a note. *See* SEPTIMAL SYSTEM.

Harmonie (i) (Fr., Ger.). *See* HARMONY.

Harmonie (ii) (Fr., Ger.). A term used extensively in Germany and elsewhere to mean wind instruments or a small wind band (oboes, horns, bassoons etc.) employed by the aristocracy (and others) from the mid-18th century or a small military band (*see* BAND (i), §I, 2); the repertory for such a band is known as HARMONIEMUSIK (Fr. *musique d'harmonie*). In France, *harmonie* is distinct from *fanfare*, a band of brass and percussion players.

Harmonie Gesellschaft (Ger.). *See* HARMONY SOCIETY.

Harmonielehre (Ger.). The study, teaching or theory of HARMONY.

Harmoniemusik. In its widest sense, music for wind instruments. Within its ambit have come a variety of musical styles: for instance, the French commonly use the term 'harmonie militaire' to refer to military bands, even the massed wind bands of the Napoleonic era: Elgar wrote *Harmony Music* for his domestic wind quintet; the Germans refer to the wind quintet as the 'Harmonie-Quintett'. The title of Haydn's *Harmoniemesse* (1802) is explained by the prominence of wind instruments in that work. Mendelssohn's *Harmoniemusik* op.24 (1824) is for 23 wind instruments and percussion. In its more limited sense the term was fully current only from the mid-18th century until the 1830s when it was primarily applied to the wind bands (Harmonien) of the European aristocracy and the music written for them, and secondarily to their popular imitations in street bands (Mozart told in a letter to his father, 3 November 1781, of being serenaded by a street band containing two clarinets, two bassoons and two horns with his Serenade K375) and small military bands without heavy brass instruments or percussion. To translate 'Harmonie' simply as 'wind band' is vague, and as 'military band' generally wrong.

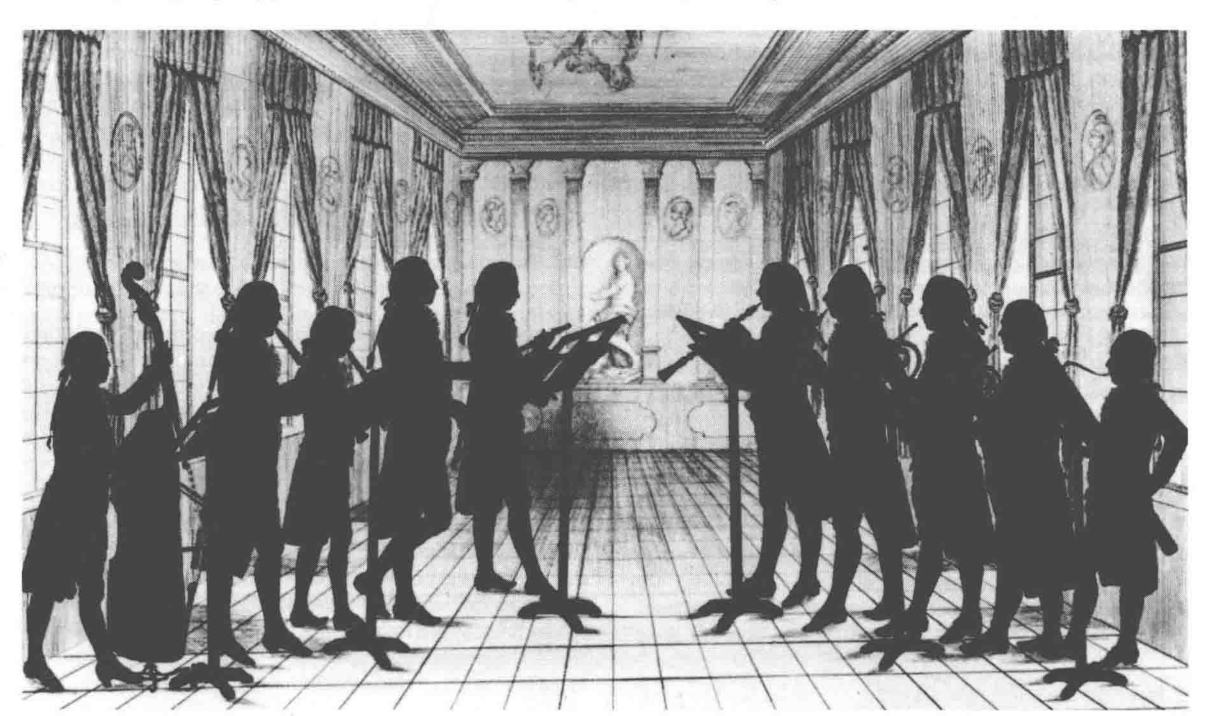
The nucleus of the Harmonie was a pair of horns, beneath which were bassoons (in early Harmoniemusik where there was only a single part two players would commonly play in unison) and above a pair of treble instruments, usually oboes or clarinets; by the 1780s it was standard practice to employ both oboes and clarinets in an octet Harmonie. Flutes, english horns and basset-horns were also occasionally used as alternatives, or in addition. The trombone, serpent, double bass and double bassoon were variously employed to give a 16′ quality: the instrument used depended upon availability, and such parts were often optional. The principal function of Harmonien, the only sources of musical entertainment for some patrons, was to provide background music at dinners and for social events, but they also performed in public and private concerts, where they occasionally accompanied a soloist.

Wind bands of clarinets, horns and bassoons were employed in France by the 1760s, and of clarinets and horns even before that. The Duke of Orléans, the Prince of Condé and the Prince of Monaco retained the three best known, and these were probably the first to give public performances, appearing frequently at the Concert Spirituel during the 1760s and 1770s. French military bands of the period were modelled on the court Harmonien, and in general remained no larger than a sextet even as late as the Revolution. English Harmoniemusik existed at a popular level in public performances given, for instance, in the open air at St James's by one of the small

military bands (of clarinets, horns and bassoons) and at Ranelagh Gardens in the 1790s; pairs of horns were often played in the pleasure gardens. At the court, only the Prince of Wales retained a *Tafelmusik*, during the 1780s. The repertory of French and English Harmoniemusik also differed: the French used *pièces d'harmonie*, which were a group of six or so short pieces normally selected and arranged from opera originals, whereas the English developed a peculiarly individual repertory of 'military divertimentos', long sequences of short movements which were a mixture of original, dance and military movements, sometimes with pieces taken from the works of other composers. Somewhat rarer was the sonata type, best exemplified by J.C. Bach's six sinfonias and four quintets or 'Military Pieces'.

In central Europe, the traditions of employing a wind band go back at least to the beginning of the 18th century: a band of oboes and horns was employed at the Prussian court in 1705 and bands of oboes, tenor oboes and bassoons were known even earlier. Harmoniemusik became more widespread in the second half of the century. Prince Paul Anton Esterházy retained a sextet *Feldmusik* from 1761, and the divertimentos for pairs of oboes, horns and bassoons recently written by the new Kapellmeister Haydn probably formed part of its repertory. When Emperor Franz I visited Prince Philipp Carl of Wallerstein in 1764 he heard French horns and clarinets play at table. Dinner music was written by Mozart for the Archbishop of Salzburg in the mid-1770s, and a wind band played such music in Albert's tavern in Munich in 1777.

The octet, or 'full Harmonie' was introduced in central Europe by Prince Schwarzenberg, who in about 1776 gathered together a group of oboe, english horn, horn and bassoon players. But it only came of age when in 1782 Emperor Joseph appointed a Harmonie consisting of the finest available performers on oboe, clarinet, horn and bassoon. This ensemble founded a Viennese tradition, its characteristics later mirrored by the ensembles of several other aristocrats, including Prince Esterházy and Prince Liechtenstein. The performers were first-class professional musicians, not liveried servants such as had often been employed for this kind of domestic music previously. The emperor's Harmonie, for example, originally consisted of Georg Triebensee and Went (oboes), the Stadler brothers (clarinets), Rupp and Eisen (horns) and Kauzner and Drobney (bassoons), all members of the Burgtheater orchestra. Their repertory was technically and musically more advanced than anything written earlier; there can be little doubt, for instance, that Mozart's two serenades, K375 and 388/384*a*, and Krommer's 13 Harmonien were composed for one of the Viennese Harmonien. The greater part of it, and that which they used principally as dinner music, was something completely new, although it undoubtedly had strong connections with the French *pièces d'harmonie* of the 1760s and 1770s. This consisted of full-length transcriptions of opera and ballet scores. It was normal for these to contain 12 or more near-complete movements, and sometimes even the recitative was included. It was rare for a composer to make such arrangements himself (although Mozart undertook such a task with *Die Entführung aus dem Serail*; letter to his father, 20 July 1782); usually it was the work of the director of the Harmonie that played it. Thus Went made many transcriptions for the emperor's Harmonie, and Joseph Triebensee and his successor, Sedlak (who was responsible for the authorized transcription of Beethoven's *Fidelio*), still more for Prince Liechtenstein's Harmonie. The emperor's library acquired many of their transcriptions. The influence of this Viennese practice was widespread throughout Europe; Maximilian Franz, in taking his Viennese Harmonie to Bonn when he



Wind band of the Prince of Oettingen-Wallerstein, c1783: silhouette on gold ground, 1791 (Neues Schloss, Wallerstein)

became Elector of Cologne in 1784, pioneered the new vogue in Germany and the Lobkowitz Harmonie was probably the leading exponent of the Viennese tradition in Prague. Many Harmonie transcriptions were published throughout Europe during the next half-century, and many more existed in manuscript in various court and monastery libraries. Probably the best-known of all transcriptions is Mozart's of 'Non più andrai' from his *Le nozze di Figaro* (along with music by Sarti and Soler) as dinner music in *Don Giovanni*; he also used a Harmonie ensemble for a serenade in the garden scene of *Così fan tutte*.

The privations caused by the Napoleonic wars forced most of the Viennese aristocracy to discontinue patronage of their Harmonien, though those of the emperor and Prince Liechtenstein apparently survived with little interruption even into the 1830s. In Germany the Duke of Sondershausen retained his until 1835 when it was replaced by a full orchestra. References to Harmoniemusik beyond this date are rare.

European Harmoniemusik was imported by emigrant Moravians into the USA, where it remained in vogue well into the 19th century. It became a custom to play Harmoniemusik in the evenings from the roof of the Single Brethren's House at Bethlehem, Pennsylvania, and 14 Parthien for clarinets, horns and bassoons were written by the Moravian composer David Moritz Michael for this purpose. He was also responsible for the Harmoniemusik which accompanied a peculiar local event at Bethlehem every Whit Monday (*c*1809–13), a boat trip down the Lehigh River to a whirlpool and back. The music was planned to reflect the moods of each phase of the journey.

BIBLIOGRAPHY

BurneyGN; SchillingE; SchillingES
V. Röser: *L'essai d'instruction à l'usage de ceux qui composent pour la clarinette et le cor avec des remarques sur l'harmonie à deux clarinettes, deux cors et deux bassons* (Paris, 1764/R)
J.F. von Schönfeld: *Jb der Tonkunst von Wien und Prag* (Prague, 1796/R)
A.F.C. Kollmann: *An Essay on Practical Musical Composition* (London, 1799/R), 94ff
L.J. Francoeur: *Traité général des voix et des instruments d'orchestre* (Paris,1813)
E. Holmes: *A Ramble among the Musicians of Germany* (London, 1828/R)
E. Hanslick: *Geschichte des Concertwesens in Wien*, i (Vienna, 1869/R)
R.A. Grider: 'Music in Bethlehem', in J.H. Martin: *Historical Sketch of Bethlehem in Pennsylvania* (Philadelphia, 1872/R, 2/1873), 157
S. Sadie: 'The Wind Music of J.C. Bach', *ML*, xxxvii (1956), 107–17
D. Whitwell: 'The Incredible Vienna Octet School', *The Instrumentalist*, xxiv (1969), no.3, pp.31–5; no.4, pp.40–43; no.5, pp.42–6 (1970), no.6, pp.38–40; no.7, pp.31–; no.8, pp.31–3
R. Hellyer: '"Fidelio" für neunstimmige Harmonie', *ML*, liii (1972), 242–53
D.N. Leeson and D. Whitwell: 'Mozart's "Spurious" Wind Octets', *ML*, liii (1972), 377–99
R. Hellyer: *Harmoniemusik: Music for Small Wind Band in the Late Eighteenth and Early Nineteenth Centuries* (diss., U. of Oxford, 1973)
R. Hellyer: 'Mozart's Harmoniemusik', *MR*, xxxiv (1973), 146–56
R. Hellyer: 'The Transcriptions for Harmonie of Die Entführung aus dem Serail', *PRMA*, cii (1975–6), 53–66
R. Hellyer: 'The Harmoniemusik of the Moravian Communities in America', *FAM*, xxvii (1980), 95–108
R. Hellyer: 'Mozart's Harmoniemusik and its Publishers', *MT*, cxxii (1981), 468–72
R. Hellyer: 'The Wind Ensembles of the Esterházy Princes, 1761–1813', *Haydn Yearbook 1984*, 5–92
B. Blomhert: *The Harmoniemusik of Die Entführung aus dem Serail by Wolfgang Amadeus Mozart: a Study of its Authority and a Critical Edition* (The Hague, 1987)
W. Suppan: 'Die Harmoniemusik: das private Repräsentations-und Vergnügungsensemble des mitteleuropäischen Adels zwischen Kunst- und gesellschaftlichem Gebrauchswert', *Musica privata: die Rolle der Musik im privaten Leben: Festschrift zum 65. Geburtstag von Walter Salmen* (Innsbruck, 1991), 151–65
J. Sehnal: 'Populární hudba na Morave na pocátku 19. století' [Popular music in Moravia at the beginning of the 19th century], *OM*, xxiv/3 (1992), 82–7
For further bibliography *see* DIVERTIMENTO and BAND (i).

ROGER HELLYER

Harmonika. *See under* ORGAN STOP (*Harmonia, Physharmonika*).

Harmonium. The name given by ALEXANDRE-FRANÇOIS DEBAIN to a small REED ORGAN patented in 1842. This original instrument had a three-octave keyboard, one set of reeds and a single blowing pedal. The name was later extensively used in England and on the Continent to refer to all reed organs, of whatever size or construction. Larger instruments in Germany were sometimes called 'Kunstharmonium'.

Such instruments were widely disseminated, especially by the colonial powers, in Africa and India, where they came to play an important role in local traditions. The harmonium was introduced into India by French missionaries, probably around the middle of the 19th century (Indian terms for it are hārmo ṇiam, hārmoṇiā, ārmoṇiā). Though upright models are found, the most common is a small portable instrument set in a box. Models are made in various sizes with a range of stops and couplers. The instrument is usually played while sitting on the floor, the player fingering the keyboard with one hand and pumping a bellows at the back with the other. Its use is widespread in the provision of heterophonic contrapuntal texture for vocal music (where it is often played by the singer himself) in a wide range of classical and urban popular styles. It is less frequently found in village music contexts. It has for a long time been manufactured in India and Pakistan; Palitana, in Gujarat, is regarded as a centre of manufacture of the reeds.

As it is a fixed-pitch instrument, its use in Indian music has been criticized (and was banned on Indian radio for some years) on the grounds that it does not conform to the traditional flexible intonation.

BIBLIOGRAPHY

N.A. Jairazbhoy: *The Rags of North Indian Music* (London and Middletown, CT, 1971/R)
B.C. Deva: *Musical Instruments of India* (Calcutta, 1978)

BARBARA OWEN, ALASTAIR DICK

Harmony (from Gk. *harmonia*). The combining of notes simultaneously, to produce chords, and successively, to produce chord progressions. The term is used descriptively to denote notes and chords so combined, and also prescriptively to denote a system of structural principles governing their combination. In the latter sense, harmony has its own body of theoretical literature.

1. Historical definitions. 2. Basic concepts: (i) The chord (ii) Chordal inversion (iii) Dissonance (iv) Constructional technique and note relationships. 3. Historical development: (i) To the end of the Baroque (ii) The Classical era (iii) The Romantic era (iv) Early 20th century (v) Late 20th century. 4. Theoretical study. 5. Theory since 1950. 6. Practice.

1. HISTORICAL DEFINITIONS. In Greek music, from which derive both the concept and the appellation, 'harmony' signified the combining or juxtaposing of

disparate or contrasted elements – a higher and a lower note. The combining of notes simultaneously was not a part of musical practice in classical antiquity: *harmonia* was merely a means of codifying the relationship between those notes that constituted the framework of the tonal system. In the course of history it was indeed not the meaning of the term 'harmony' that changed but the material to which it applied and the explanations given for its manifestation in music.

According to the conception of classical writers, taken over by medieval theorists, harmony was a combining of intervals in an octave scale – a scale understood not as a series but as a structure. Consonances based on simple, 'harmonic' numerical proportions – the octave (2:1), the 5th (3:2) and the 4th (4:3 – form the framework of a scale (*e′–b–a–e*), and in addition to the octave structure resulting from the interlocking of consonances, the consonance itself also qualifies as harmony, as a combining agent (*see* CONSONANCE, §1).

In the Middle Ages the concept of harmony referred to two notes, and in the Renaissance to three notes, sounded simultaneously. An anonymous writer of the 13th century (*CoussemakerS*, i, 297) defined the *concordantia* (the simultaneity employed in polyphonic music, and not merely used to test out the relationship between notes) as 'the harmony [*harmonia*] of two or more sounds produced simultaneously [*in eodem tempore prolatorum*]'. Gaffurius and Zarlino spoke of three-note harmonies, though Gaffurius (A1496, bk 3, chap.10) considered only combinations of octaves, 5ths and 4ths. Zarlino (A1558, bk 3, chap.31) was the first also to include in his concept of harmony triads consisting of 5ths and 3rds; this he was able to do because, besides perfect consonances, he defined imperfect ones – the 3rds – by means of simple, 'harmonic' numerical proportions (5:4 and 6:5) rather than by the complicated Pythagorean proportions.

In addition to the simultaneous sounding of two or three notes in isolation, the concept of harmony takes in the relationships between such sounds. In 1412 Prosdocimus de Beldemandis designated the regulated alternation of perfect and imperfect consonances as 'harmony' (*CoussemakerS*, iii, 197); in the 17th century, among other prerequisites for the composition of *contrappunto moderno*, Christoph Bernhard (ed. Müller-Blattau, A1926, p.40) described 'harmonic counterpoint' as an articulated sequence of 'well-juxtaposed consonances and dissonances' and d'Alembert, Rameau's commentator and popularizer, defined *harmonie*, in contradistinction to *accord* (three or four notes sounded simultaneously, forming a unit), as a progression of simultaneously sounded notes intelligible to the ear: 'l'harmonie est proprement une suite d'accords qui en se succédant flattent l'organe' (1766, pp.1–2).

The word 'harmony' has thus been used to describe the juxtaposition of the disparate – of higher and lower notes – both in the vertical (in the structure of chords or intervals) and in the horizontal (in the relationship of intervals or chords to one another). There is a widespread tendency, probably too deep-rooted to be corrected, to take harmony as meaning no more than the vertical aspect of music, disregarding the fact that chordal progression is one of the central categories dealt with in the teaching of harmony. This tendency entails a bias that not only misrepresents the terminology but can also influence the listener's way of hearing, which is not wholly independent of a verbal understanding of what is involved in music.

Moreover, the concept of harmony refers less to actual musical structures than to the structural principles underlying intervals and their combinations or chords and their relationships. (In Riemann's theory of harmonic function, a harmony is the essence of all chords having a like function and thus exists at a much more abstract level than chords with their inversions and notes 'foreign to the harmony'.) However, harmony considered as a structural principle is just as much an intrinsic part of ancient and medieval music as it is of the tonal system of modern times. The two-note consonance constituted the foundation of the old tonal system, the three-note consonance that of the new. From the 18th century onwards, the scale of any key has been explained as being the result of a reduction of the three principal chords, the tonic, dominant and subdominant: C–E–G + G–B–D + F–A–C = C–D–E–F–G–A–B–C.

2. Basic concepts.

(i) The chord. The harmonic theory of recent times, which evolved gradually between the 16th and the 18th centuries, is based on the idea that a chord – three or four notes sounded simultaneously – is to be taken as primary, as an indivisible unit. While in earlier counterpoint two-part writing was regarded as fundamental (with four-part writing as a combination of two-part counterpoints), in the later study of harmony a chord was regarded as a primary element rather than as an end-product and was indeed considered as such regardless of the difference between homophonic and polyphonic style. (J.S. Bach's counterpoint, despite the complexity of its polyphony, was undoubtedly based on harmony and not merely regulated by it: the harmonic aspect arises as a foundation, not as a resultant.)

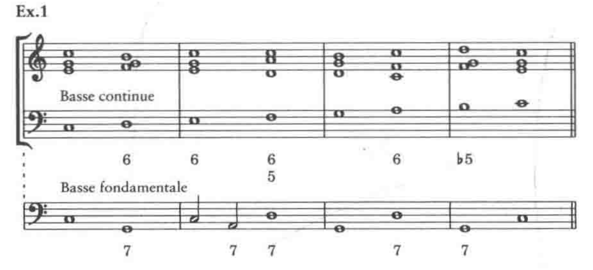
In the idea of the chord as a given entity, it is necessary to distinguish between two aspects: that of psychology and that of musical logic. Stumpf defined or characterized the psychological entity as a 'fusion' of the notes in a consonant triad (and to a lesser extent in the chord of a 7th too). The logical factor, however, is to a large extent independent of the psychological, although the conception of a chord as a logical entity could not have arisen in the first place without the psychological phenomenon of fusion. Whether, in terms of logic, a chord presents an entity, and not merely a combination of intervals, depends on the function it fulfils in the musical context. A chord each of whose notes is resolved in contrapuntal fashion will nevertheless be conceived as a primary element in the mind of the composer if – for example as a supertonic preceding the dominant and the tonic – it is intrinsic to the harmonic continuity.

(ii) Chordal inversion. The doctrine of chordal inversion, namely the proposition that the root-position chord C–E–G, and 6-3 chord E–G–C and the 6-4 chord G–C–E are different manifestations of an identical harmony and that the bass note of the 5-3 form (C–E–G) must count as the fundamental note, the basis and centre of reference (*centre harmonique*) of the other notes, was for a long time thought to be the remarkable and epoch-making discovery of Rameau; on the basis of this theorem he was held to have been the founder of harmonic theory. The concept of the inversion had in fact been anticipated by a number of theorists of the 17th and early 18th centuries

– by Lippius (A1612) and his follower Baryphonus (A1615), by Campion (A*c*1613), by Werckmeister (A1702) and also by the ingenious dilettante Roger North (*c*1710). It was not anticipated, as Riemann claimed, by Zarlino. What was decisively new in Rameau was not the theorem as such but its incorporation into a comprehensive theory of musical coherence, in which the conception of the chord as a unit, primary and indivisible, the concept of the root note, the doctrine of the fundamental bass (*basse fondamentale*) and the establishment of a hierarchy between the fundamental degrees were interdependent elements, complementing and modifying each other.

The roots of chords (which are no longer their bass notes when the chords are inverted) link together to give the *basse fondamentale*. The latter is a purely imaginary line, in contrast to the basso continuo, which is the sequence of actual bass notes. It is a construction designed to explain why a progression can become a compelling, intelligible coherence rather than a mere patchwork of separate chords. According to Rameau (whose theories were further developed in the 19th century by Simon Sechter) the cohesive principle is the fundamental progression, from root to root; in fact, the 5th is reckoned a primary, stronger fundamental progression, the 3rd a secondary, weaker one. A fundamental progression or apparent progression of a 2nd (according to Rameau the 2nd, which as a simultaneity is a dissonance, is also not self-sufficient as a bass progression) is reduced to progressions of a 5th: in the chord sequence G–C–D minor, C is indeed a tonic degree (I), related to G as the dominant (V), but it is also a fragment of the 7th on the submediant (VI⁷), related to the supertonic (II) – the root A being introduced for the sake of the 5th progression A–D: see ex.1 (Rameau, B1722, p.204). For similar reasons, the

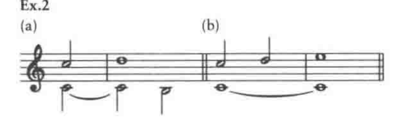
Ex.1



chord F–A–C–D in C major is considered as a triad of F major with added 6th (*sixte ajoutée*) provided that it is followed by the C major triad (fundamental 4th progression); on the other hand it is considered an inversion of the 7th on D if it moves on to G major (fundamental 5th progression): F–A–C–D is a chord with two applications (*double emploi*).

(iii) Dissonance. The idea that a chord presented not a mere combination of intervals but a unit, primary and indivisible, was associated with a far-reaching change in the concepts regarding the nature and the functions of dissonances. In counterpoint before 1600, a dissonance in strict writing was a relation between two voices; and the dissonant note was regarded as being the one that had to advance to the resolution of the dissonance, hence in ex.2*a* the lower note, in ex.2*b* the upper. (The second, or

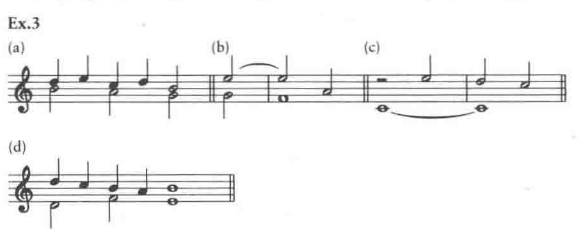
Ex.2



'reference', voice could either remain on the same note or move to a new one at the resolution.) A suspension on the strong beat is produced by a step in the 'reference' voice (ex.2*a*), and a dissonant passing note on a weak beat by a step in the voice making the dissonance (ex.2*b*).

From the 17th century the formation of dissonances in strict counterpoint was complemented by new approaches that extended the system of contrapuntal writing without violating any of its fundamental characteristics. But at the same time it was confronted with phenomena grounded in basic principles of a different kind, relating to other categories of musical listening. Among the new approaches to dissonance that merely extended the system were some that characterized the modern counterpoint of the 17th century, the *seconda pratica*: for example, changing note quitted by downward leap (ex.3*a*), the

Ex.3



suspension resolved by downward leap (ex.3*b*), and the accented passing note (ex.3*c*), which in Palestrina's style was permitted only in a rudimentary form as a weakly accented passing note of the duration of a *semiminima* (ex.3*d*).

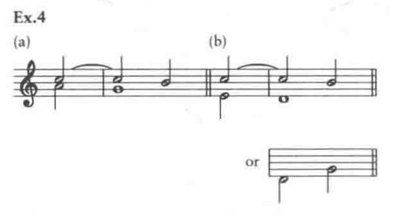
These dissonances, which are to be found in contrapuntal practice, in no way invalidate the strict rules of counterpoint. They require, if their intended effect is to be understood, an awareness of the norms with which they conflict. It is precisely as exceptions to the conventional rule, which they infringe and in so doing confirm as valid, that they gain their expressive or symbolic meaning: the downward-leaping suspension (ex.3*b*) owes its character of pathos to its very deviation from the normal resolution by step.

The modern counterpoint of the *seconda pratica* may seem in consequence an accumulation of licences, of artificial infringements of earlier rules. On the other hand, the distinction between dissonant chords and notes foreign to the chord (or to the harmony) involved a fundamentally new conception of dissonances. It was this differentiation that gradually came to permeate compositional practice from the 17th century onwards and theory from the 18th. Not only was the stock of approaches to dissonance changed, but at the same time so was the basic idea of what a dissonance actually was.

In harmonically based writing a dissonance is accounted a dissonant chord – that is, a chord of which the dissonance is an essential component – if two conditions apply: if, in the first place, the dissonant chord can be meaningfully explained as a piling up of 3rds ('meaningfully' because at a stretch it is possible to reduce absolutely any chord to piled-up 3rds); and if, in the second place, the resolution of the dissonance is associated with a change of harmony (a change of root, which moreover will be in some part the result of the dissonance's pull towards resolution). Thus, according to the modern conception (Kurth, C1920), the dissonance factor is not so much a note (F as an adjunct to the harmony G–B–D) or an interval (the dissonance G–F as distinct from the

consonances G–B and G–D) as rather the chord, which as a whole is permeated by the character of dissonance, originally a property of individual intervals.

Notes foreign to the chord (or to the harmony) are distinguished from fundamentally dissonant chords in that, in the first place, they appear as dissonant adjuncts to the chords (Kirnberger spoke of 'incidental' dissonances) and, in the second place, their resolution is not dependent on a change of harmony (ex.4). In 16th-



century counterpoint there was no essential difference between a suspended 4th (ex.4*a*) and a suspended 7th (ex.4*b*). In the 18th and 19th centuries, however, the suspended 4th was regarded as a note foreign to the chord: it is neither intelligible as a result of piling up 3rds (unless one accepts the sort of far-fetched explanation propounded by Sechter in 1853), nor does the resolution of the dissonance correlate with a change of harmony. However, the note C in ex.4*b* is not free from ambivalence: if, either in the imagination or in musical reality, the root notes D and G are inserted underneath, a fundamental discord (II^7) results; but if the C is merely conceived as a suspension to a 6-3 chord on D the dissonance is a note foreign to the chord.

(iv) Constructional technique and note relationships. In a composition whose structure is determined by rules governing the progress of the *basse fondamentale* and the treatment of dissonances, two factors can be distinguished, just as in counterpoint at an earlier date. These factors are in themselves abstract, but their combined effect forms the basis from which actual composition proceeds. One of these is constructional technique, the other the regulation of relationships between the notes.

In earlier, more precise musical terminology, it was the regulated note relationships, as distinct from constructional technique or counterpoint, that were covered by the term 'harmony' (in keeping with the ancient and medieval meaning of the term). From the 18th century onwards both aspects of composition became subsumed in the concept of harmony – that is, in addition to the note relationships, the chord progressions built on a *basse fondamentale*, for which the expression 'harmony' was used in an attempt to distinguish it from 'counterpoint'. This constitutes a linguistic confusion and produces a blurring of the distinction between constructional technique and harmony, in the narrower sense of the word, that has marred many methods of teaching harmony.

The rules of early counterpoint refer not to precise, diastematically defined intervals such as major or minor 3rds but to classes of intervals – 3rds in general. And a distinction must be made between the rules of counterpoint, which are exclusively concerned with abstract musical construction, without regard to the difference between minor, major and augmented 6ths, or between perfect 4ths and tritones, and the directions for a harmonic (in the stricter sense of the word) arrangement of the composition – directions formulated as rules governing the use of *mi* and *fa*: a diminished 5th appearing in the place of a perfect 5th did not count as a dissonance, for whose legitimate application there were constructional rules, but as a 'non-harmonic note relationship' (*relatio non harmonica*) which was supposed to be avoided (though could not always be avoided in fact; many of the controversial problems of accidentals are insoluble). Tinctoris spoke of a *falsa concordantia* in contradistinction to a *dissonantia* (*CoussemakerS*, iv, 124*b*) in order to indicate the discrepancy between the contrapuntal (*concordantia*) and the harmonic (*falsa*) import of the interval. The essence of the 'true concords' (*verae concordantiae*), the *relationes harmonicae*, is represented by the hexachord that excludes both the chromatic intervals and the tritone.

Constructional technique and note relationships, which normally work together in perfect agreement, can sometimes get out of proportion with one another: in technical terms, the mannerism of Gesualdo depends on the device of clothing what is in abstract thoroughly regular, even conventional, counterpoint in an excess of chromaticism. A similar divergence between simplicity of constructional technique and complexity of note relationships can occasionally be observed in late Baroque tonal structure, in sequences of 5ths in the bass: for instance, the C major chord progression I–IV–VII–III–VI–II–V–I can be realized chromatically as C major–F major–B major–E minor–A major–D major–G♯ major–C♯ minor; and it is to the simplicity of the *basse fondamentale*, made up of steps of a 5th, that the tonally extremely complicated chord progression (a headlong modulation from C major via E minor and D major to C♯ minor) owes its compelling, intelligible effect.

Since the 17th century, keys have been constituted by note relationships as well as by constructional means. Taken in itself, a major or minor scale is not sufficient to define a key; the fact that a chord progression remains within the bounds of a major scale in no way precludes the possibility of its remaining tonally indeterminate. Conversely, as has already been demonstrated, a sequence of 5th steps (which in its tonally self-contained form is often spoken of in German parlance as a 'Sechter cadence') can lead into remote and alien areas of tonality rather than circumscribe a particular key. It is only by correlating a given scale with a fundamental bass relying primarily on steps of a 5th that a key can be unmistakably defined.

The cadence I–IV–V–I, or tonic–subdominant–dominant–tonic, relies first on the wholeness of the scale, second on the clear effect of the 5th progressions in the fundamental bass and third on the effect of 'characteristic dissonances' (Riemann) in establishing continuity: these would include the 7th on V and also the 6th on IV (related to I, the 6-5 chord is a subdominant with *sixte ajoutée*, and with respect to V it is an inversion of II^7, in which the 6th emerges as the root and the 5th as a dissonance requiring resolution). Individual features, since they alone do not define the cadence, may be altered or even omitted without the sense of the whole being lost; the scale may be chromatically altered, the subdominant replaced by a double dominant or a Neapolitan 6th, and the characteristic dissonances may be dropped.

Rival theories maintain either that the key is founded on the scale or that the scale is founded on the key. What is known as the theory of *Stufen*, or degrees, ascribes intrinsic importance to the scale. It asserts that seven

chord degrees coalesce into a key by virtue of the fact that they form a unique scale. It sees the sequence of 5ths (I–IV–VII–III–VI–II–V–I), which passes through all the degrees of the scale, as a paradigm of the comprehensive realization of a key. (The emphasis on the gamut as the foundation of a key would have impeded the explanation of chromatic alterations as tonal phenomena if the theory of *Stufen* had not been linked by Sechter with a theory of fundamental steps; the alteration of the supertonic degree to a chord of the Neapolitan 6th, which does not fall within the scale, is accordingly justified by the fact that the altered degree, like the unaltered one, is usually associated with a step of a 5th leading to the dominant, thereby integrating the degree into the tonality.)

In contrast to the theory of *Stufen*, Riemann's theory of function starts from the tonic–subdominant–dominant–tonic cadence in order to establish the key, and deduces the scale by analysing the three principal chords (C–E–G, F–A–C, G–B–D = C–D–E–F–G–A–B–C). The chords and their relationships to each other are taken as given; the scale results from them. Furthermore, as the derived phenomenon, the secondary product, the scale is susceptible to virtually unlimited alteration without the key becoming unrecognizable; by interpolations and chromatic inflections in the chords, hence by modifications whose consequence is an extension of the scale, the cadence is in no way restricted in its function of defining the key, but rather it is aided.

(v) Tonality and key. The term 'tonality' has now become widespread in addition to the older term 'key'. It was first used by Choron in 1810 to describe the arrangement of the dominant and subdominant above and below the tonic. In 1844 it was defined by Fétis as the essence of the 'rapports nécessaires, successifs ou simultanés, des sons de la gamme'. Its currency during the long and complex history of the concept is due to a variety of causes. In the first place the expression 'tonality' designates the intrinsic governing principle of key (Fétis: 'le principe régulateur des rapports') as distinct from its outward aspect, the individual key. In the second place, the concept of key is usually associated with the idea of a given diatonic scale; but tonality also covers chords with notes foreign to the scale (and even with roots foreign to the scale) provided that they are integrated into the tonal context and do not bring about any impression of a change of key. And in the third place, tonality can be taken to mean a complex of several related keys, a broad key-area.

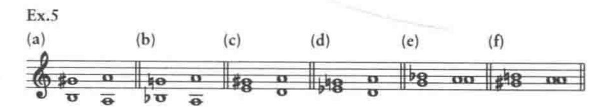
Thus on the one hand the term refers to the principle that governs a key from within, instead of to the key's audible exterior. On the other hand it refers to broader relationships, the consequence of carrying the intrinsic principle a stage further and transcending the bounds of the key as it is defined in material terms. Thus Réti (1958), in order to emphasize the specific relation of the notes to a centre, a basic note or chord, in place of the general 'rapports des sons', distinguished between the concept of tonality and that of 'tonicality' (*see* TONALITY).

3. HISTORICAL DEVELOPMENT.

(i) To the end of the Baroque. That modern tonal harmony began about 1600 has been a commonplace since Fétis, who extolled certain spectacular dissonances in Monteverdi's madrigal *Cruda Amarilli* as the beginning of the modern era in music. The standard account of this as the replacement of a contrapuntal 'horizontal' style by a harmonic 'vertical' way of writing, however, is unsatisfactory.

It was not that counterpoint was supplanted by harmony (Bach's tonal counterpoint is surely no less polyphonic than Palestrina's modal writing) but that an older type both of counterpoint and of vertical technique was succeeded by a newer type. And harmony comprises not only the ('vertical') structure of chords but also their ('horizontal') movement. Like music as a whole, harmony is a process. (For discussion of the principles of consonance underlying medieval counterpoint *see* DISCANT; *see also* ORGANUM and COUNTERPOINT.)

To be understood from a historical point of view, tonal harmony must be seen in the context of compositional technique in the 15th and 16th centuries, a technique founded first on the opposition between imperfect and perfect consonances, second on the principle of the semitone as a means of connecting consonance with consonance (the leading note), and third on the treatment of dissonances as relationships between two voices. The progression from an imperfect to a perfect consonance – from a 6th to an octave, or from a 3rd to a 5th or unison – was experienced as a tendency comparable to that 'instinctual life of sounds' of which Schoenberg spoke in tonal harmony. And intervallic progressions that contain movement by a semitone in one of the voices were reckoned specially intelligible or compelling (ex.5).



As a means of effecting semitone steps, chromatic alteration, or MUSICA FICTA, often (though not always) led to progressions that in retrospect look like anticipations or prefigurations of tonal harmony. The consonance with the leading note (ex.5*a*) can be heard as a dominant. But the Phrygian cadence (ex.5*b*) was understood as a self-contained progression and not as a fragment (subdominant–dominant) of a D minor cadence; and the fact that in spontaneous chromatic alteration the Dorian (and also the Aeolian) form of the progression 6th-to-octave (ex.5*a*) could be exchanged for the Phrygian (ex.5*b*) is just as alien to tonal feeling (which tends towards harmonic unambivalence) as the alteration of the 3rd before the 5th (ex.5*c–d*). (*See also* MODE, §III, 5.)

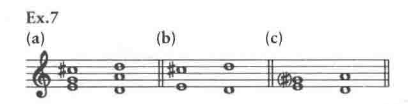
That dissonances were treated as relationships between two voices means that they were neither integrated into chords nor contrasted with chords as notes foreign to the harmony. The 7th, C, in ex.6 is neither a component of a



chord (II^7) which is in itself dissonant nor a dissonant suspension preceding a 6–3 chord on the seventh degree of the scale; it is a dissonance in relation to D and a consonance in relation to F.

Tonal composition using chords, as it gradually evolved during the 17th and 18th centuries, can be distinguished from modal composition using intervals, first (as already mentioned) by its conception of the chord as a primary, indivisible unit, second by its referral of every chord to a single tonal centre and third by its segregation of intervallic

dissonances into the categories of dissonant chords and notes foreign to the harmony. In modal composition using intervals the penultimate chord of the Dorian cadence (ex.7*a*) was conceived as a secondary combination of two



intervallic progressions (ex.7*b–c*); and the progression could be specified as cadential by altering the 3rd, G, to G♯. In tonal harmony the chord of the 6th (ex.7*a*) presents itself as an indivisible unit and as a fragment of a dominant 7th chord on A, whose root has to be supplied by the imagination if the tonal coherence (dominant–tonic) is to become discernible. The 3rd, G, thus becomes a dissonant 7th which is resolved downwards on to the 3rd of the tonic chord.

The change in quality between the penultimate chord and the final chord, perceived tonally, no longer lies in the antithesis of imperfect and perfect consonances but in the contrast between the chord of the 7th and the triad. This change is experienced not merely as a juxtaposition but as a logical sequence in which the second chord forms the goal of the first.

The integration of all the chords, and not merely some of them, in a tonal context related to a single centre was a new principle in the 17th century. While in the modal use of intervals in the 15th and 16th centuries the cadence points (properly clausulas) represented one of the means of defining a modal centre, the intervallic progressions that occurred elsewhere in the context than at cadence points remained on the whole modally neutral.

The relationship of the practice of figured bass to the development of tonal harmony was an ambivalent one. On the one hand, figured bass encouraged the conception of the chord as the primary unit by designating vertical structures; the simultaneity was thought of as a tactile gesture rather than as the result of interwoven melodic parts. On the other hand, the experiencing of chords as based on roots, and the perceiving of the relationships between roots that build harmonic cohesion, were obstructed by the practice of figured bass: the emphasis on the actual basso continuo discouraged the awareness of the imaginary fundamental bass that was essential to the harmonic logic. Those theorists who in the 17th century formulated the principle of chordal inversion and root (Lippius in 1612 and Baryphonus in 1615) did not indeed concern themselves with figured bass but rather with the technique of Lassus; and Rameau's decisive establishment of the concept of inversion is more a symptom of the end of the figured-bass era than a manifestation that is typical.

The relationship of *contrappunto moderno* ('licentious' counterpoint) to tonal harmony was similarly complex in the 17th century. The dissonant structures that deviate from the norms of classical counterpoint can certainly often be interpreted from the point of view of tonal



harmony, though by no means always. The 7th on the subdominant (ex.8*a*) soon became established as a dissonant chord that did not have to be prepared in order to be understood. (In Monteverdi, IV^7 is an even more frequent 7th than V^7.) But the irregularity at the downward-leaping suspension (ex.8*b*) does not give it independent status as a harmonic phenomenon; it is rather a case of a dissonant figure which is understood in terms of intervallic writing and whose pathos derives from the fact that it forms a striking exception to the conventional resolution.

The old and the new ways of conceiving music were inextricably interlinked in the minds of many contemporaries. Bernhard, who sought to codify 'licentious' counterpoint about 1660 (ed. in Müller-Blattau, A1926, pp.84–5), described in his explanation of the passage in ex.9*a* the dissonant 4th (*c–f″*) as the result of an 'ellipsis'



– an omission of the preparatory consonance *d–f″* on the first beat. Thus, in keeping with the 16th-century way of listening, *f″* is a dissonant suspension leading to a resolution on the consonance *c–e″*. However, Bernhard made his own reduction (ex.9*b*), intended to demonstrate the real sense behind the unreal outward manifestation. This shows how the traditional interpretation has become coloured, or even overshadowed, by an interpretation based on tonal harmony. Since the underlying progression II–V–I, consisting of two steps of a 5th, is stronger and more intelligible than II–I–V–I, the bass note *c* should be heard as a passing note (and is thus omitted in the reduction). Thus *f″*, as the 3rd on the supertonic, is a consonance and *e″* a dissonant passing note; and the fact that it forms a consonance with the equally dissonant transitional *c* in the bass is secondary.

By about 1600 chromaticism had reached a culmination that it is difficult to distinguish from excess. During the 17th century this became both simplified and tonally integrated, the simplification being a necessary part of the integration. Gesualdo's technique, which in historical terms represents an end and not a beginning, was virtually without consequence for the development of tonal harmony. It relied on the use of extreme chromaticism to render a contrapuntal sequence 'strange' while completely obeying the rules of traditional intervallic writing by, for instance, displacing a 'reference note' chromatically by a semitone in the course of resolving a dissonance over it.

Chromaticism can qualify as being tonally integrated when the directional pulls of the leading notes, which arise through chromatic alteration, are in agreement with the fundamental progression. The sense of the plagal cadence in a major key (IV–I) is underlined by chromatic alteration of the subdominant chord to a minor triad, just as the sense of the perfect cadence in a minor key (V–I) is underlined by converting the dominant chord to a major triad. And the indeterminate direction of the 5th on the chord of the dominant can be resolved by raising or lowering (G–B–D♯–F or G–B–D♭–F) or by both at once

(what Kurth termed *Disalteration*: G–B–D♭–D♯–F; ex.11 below). Chromatic alteration gives the note a directional tendency.

(ii) The Classical era. Among the most striking features that distinguish harmony after about 1730 from that of the Baroque era are the slowing down of harmonic rhythm, the change in function of the bass and the presence of a formally constructive harmonic technique leaning on the principle of correspondences. The fact that the rate of harmonic rhythm (measured as the average distance between changes of harmony) became slower was associated with the stylistic ideal of *noble simplicité* as opposed to Baroque ostentation; at the same time, it was necessary if the tonal outline of larger-scale form was to be accessible to a public comprising more ordinary music lovers than connoisseurs. In instrumental music above all, where the music's unity had to be conveyed without the assistance of a text, it was necessary to provide a view of the tonal layout of any movement that was intended to be a closed form, so that it should not appear to be a mere jumble of ideas.

The music of the Baroque era was undoubtedly tonal, but it evolved a type of tonal harmony different from the Classical or Romantic. In contrast to Rameau's doctrine, the real basso continuo could by no means always reasonably be reduced to a *basse fondamentale*; many of the harmonic procedures were determined by genuine melodic movement in the bass rather than by an imaginary fundamental progression. (In the 17th-century bass formulae the melodic formula itself appears as the primary factor, and the harmonic elaboration, which is variable, as the secondary factor.) On the other hand, after the decline of figured bass, which represented not only an aspect of performing practice but also a form of musical thought in its own right, it was the tonal functions that established harmonic continuity serving in the background of the music as an abstract regulative force. It was only in the pre-Classical and Classical eras that harmony was moulded into the system that Riemann described. The bass, expressed with emphasis, took the guise of an audible signal of the intended tonal functions, and not, or only occasionally, that of a part on whose individual progress the harmonic sequence depends.

The harmony of the Viennese Classical composers, if it is to be properly understood rather than merely identified by chord names, must be analysed in relation to metre, syntax (i.e. the laws by which musical phrases combine to make larger units) and form. The metrical relationship between anacrusis and termination, or between weak and strong beats, and also the syntactical relations between statement and answer, or between antecedent and consequent, are all relationships of tonal harmony: syntax is founded on, or partly determined by, harmony, and conversely harmony derives its meaning from the syntactical functions it fulfils. Tonal functions do not exist in their own right. They arise as a result of chords of differing tonal strengths – some prominent, some fleeting. And the strength with which a chord fulfils the function of, for example, the dominant depends on its position within the surrounding metrical and syntactic schemes. These factors determine whether it is simply a passing chord or a half-close marking the end of an antecedent phase. The fact that musical forms spanning hundreds of bars are sustained in their effect as a unity primarily through a comprehensible layout of keys was well known to 19th-century theorists such as A.B. Marx. But harmonic theory has still not really accepted the idea that Classical harmony, whose theory it purports to be, cannot be adequately understood other than in relation to musical form.

The meaning of any sequence of chords must depend on where, formally, it occurs. The widespread theory that in Classical music all harmonic relationships can be seen as expansions or modifications of the cadence is thoroughly mistaken. It is necessary to distinguish between closing sections, whose harmony constitutes a cadence, and opening and middle sections. The astonishing harmony at the beginning of Beethoven's Waldstein Sonata op.53, for example, would be out of place at the end of a movement: its effect as a beginning is compelling and forward-driving. And harmonic sequences characteristic of development sections cannot convincingly be traced to the cadence; nor could they be used as beginnings or endings.

Moreover, the force of a harmonic model is not independent of the formal level on which it appears. The cadence I–IV–V–I, taken as a sequence of chords, cannot be reversed to form I–V–IV–I without some loss of effect; yet as an arrangement of keys, a harmonic outline for an entire movement, the reversed form is commoner than the original. The fact that the dominant key must be arrived at and established in spite of the conflicting pull of the dominant chord back towards the tonic – a goal generally achieved via the dominant of the dominant – imbues the harmonic process with a tension that it would not have if it were merely a reiteration of the same cadential model on different levels of formal organization.

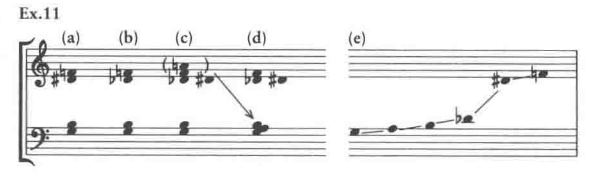
(iii) The Romantic era. The development of harmony in the 19th century reflected in its ideas the thinking of the age as a whole: the idea of continuous progress, the postulate of originality and the conception of an organism as a self-contained network of functions. In the 17th and 18th centuries the proportion of chromaticism and unusual dissonant figures that seemed admissible or adequate for any one composition depended largely, together with the emotional content of a text, on the genre to which the work belonged. The notion that harmony at any one point was in a single 'general state of evolution' is a 19th-century idea that has been applied retrospectively to earlier times. Theatrical style was in reality sustained by criteria different from those applicable to ecclesiastical or chamber style, and the harmony of a recitative or of a fantasia was hardly comparable with that of an aria or a sonata movement. In contrast to this, it is possible (as shown by Kurth, C1920) to describe the history of harmony in the 19th century as a totally interconnected development, propelled by the conviction that every striking dissonance and every unusual chromatic nuance was another step forward in musical progress, towards freedom, provided that the discovery could somehow be successfully integrated into a musical structure. What was of decisive importance about the 'Tristan chord' was not the simultaneity as such, which as II^7 in D♯ minor would have been a mere trifle, but Wagner's clever discovery that it could be interpreted as an inversion of a chord of the 7th on the dominant of the dominant (B), with a lowered 5th (F♮) and a suspended 6th (G♯) leading to the 7th (ex.10*a*).

The idea of originality, which imposed itself as the dominant aesthetic principle in the late 18th century,



combined the demand that in 'authentic' music the composer should express the emotions of his inner self with the postulate of novelty. Alongside melodic ideas, what the 19th century valued most as 'inspirations' were chords that were surprising and yet at the same time intelligible. Such chords were felt to be expressive – the word 'expression' being used in a strong sense to refer to the representation of out-of-the-ordinary inner experience by the use of unusual means – and were expected to take their place in the historical evolution of music, an evolution that was seen as a chain of inventions and discoveries. Thus, for instance, the chord of the dominant 7th with raised 5th (see ex.11*a*), otherwise viewed as the transferring of the augmented triad to the chord of the 7th, provoked as its antithesis the construction of a chord of the dominant 7th with lowered 5th (ex.11*b*); later the two chords were combined to form a 7th with doubly altered (*disalteriert*) 5th that could be complemented with a 9th (ex.11*c*); and finally, by a transposition (forbidden in harmonic doctrine) of the 9th to a lower octave (ex.11*d*), the tonal phenomenon of the chromaticized dominant chord was transformed into a metatonal phenomenon, the whole-tone scale (ex.11*e*).

Ex.11



The interpretation of a musical structure as an organism was one of the arguments used to justify the principle of aesthetic autonomy, that is the claim of music to be listened to for its own sake. The orientation to the organism model means that the harmonic as well as the motivic structure of a work represents a self-contained network of functions in which, ideally, there is not a single superfluous note. One particular problem arose for the composer: if he accepted the principle of autonomy, he committed himself to finding new ways of refining the chords on the various degrees of the scale, the types of chromaticism and the uses of dissonance, such as was demanded by the idea of originality and progress, and at the same time to making all these elements appear integrated increasingly closely into the tonal context. The multiplicity of chords on the degrees of the scale that Schoenberg praised in Brahms was intended to consolidate rather than to loosen the tonal articulation. The more comprehensive a supply of chords a key has, the more emphatically must its gravitation round a tonal centre be experienced. Thus the opening of Brahms's G minor Rhapsody op.79 no.2 for piano contains in its first four bars (ex.12) the harmonies D minor–E♭–C–F–C–D^9–G. The underlying key of G minor is implied but never explicitly stated; and yet it is the common denominator among the fragmentary key centres of D minor (I–II♭ Neapolitan), F major (V–I) and G major (IV–V–I), in that the listener, because of the thematic character and the formal position of the opening bars, feels impelled to look for tonal unity among so many harmonic steps.

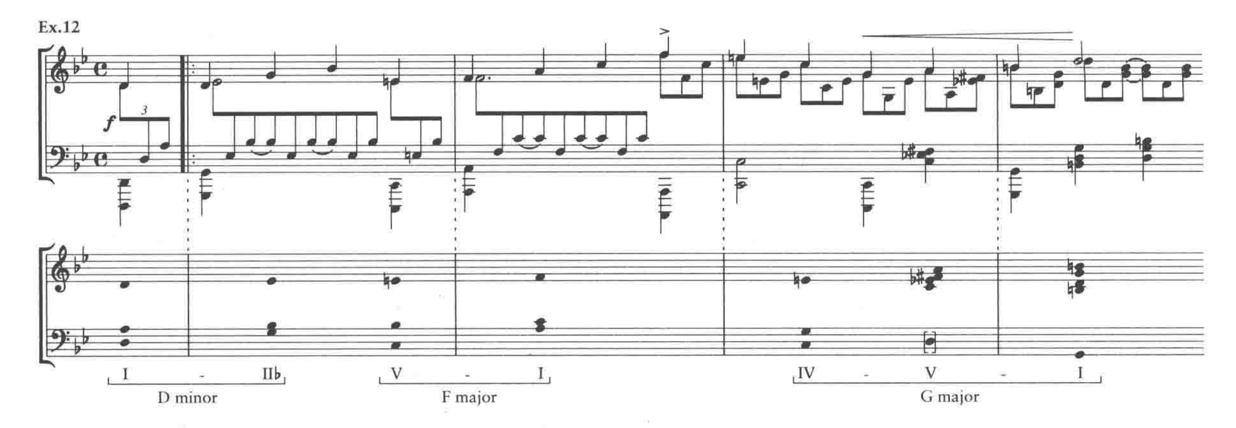
Similarly, Wagner's chromaticism was not designed to achieve merely momentary effects of harmonic colour. It also served to link chords more closely together. For example, the progression in the opening bars of *Götterdämmerung* may at first seem wayward, but even though it cannot be heard as a basic tonal progression the ear can (if it is not prejudiced) recognize it as a strong harmonic movement (ex.10*b*).

(iv) Early 20th century. Since the 19th century there has been an alternative to chromatic harmony as a means of extending tonality, namely modal harmony. It arose as part of a general interest in the past, in folk music and in oriental music and served to introduce 'foreign' elements into tonal harmony by drawing from other historical and cultural areas. It was not so much a system of harmony in itself as a way of deviating from the normal functions of tonal harmony to achieve particular effects. It was unlike the modality of the 16th century in that it was the relationships between chords, rather than melodic considerations, that determined the key centre. In the 19th century the modes came to be thought of as variants of major and minor, and this is implied by phrases such as 'Mixolydian 7th' and 'Dorian 6th'. The Mixolydian 7th, with the chords of D minor and F major, for example, in the key of G major, is not 'modal in character' in the medieval and Renaissance modal system (where the 3rd and 4th were just as much determinants of the modal centre as was the 7th); only against the background of major and minor did it become significant. Modal harmony, for all its apparent dependence on the past, was thus a 19th-century innovation.

The most significant aspects of 20th-century harmony (if indeed harmony is still the appropriate term) include, first, its decline in importance as a factor in composition; second, the 'emancipation' of the dissonance, leading directly to atonality; and third, the construction of individual systems.

Whereas in the 19th century harmony appeared to be the central factor by whose evolution the progress of music as a whole was measured, in the new music of the 20th century rhythm, counterpoint and timbre came to the fore, since the structural function of harmony was either too indistinct or too difficult to perceive for it to be capable of establishing musical continuity for long stretches. Harmony, which in a good deal of 20th-century music is regulated solely by negative rules (instructions about what to avoid), became both more intractable and less significant.

Ex.12



Ex.13



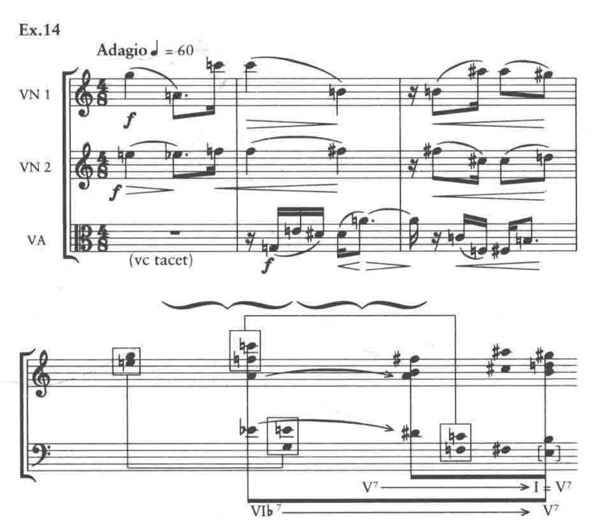
The emancipation of the dissonance was something that Schoenberg resolved upon in the years 1906–7 – not in any spirit of iconoclasm, in fact rather reluctantly but with a sense of inner inevitability. What is meant by it is that a dissonance no longer needed to be resolved since it could be understood in its own right; it no longer needed to rely on a consonance as its goal and its justification. The obverse of this was that the dissonance became isolated; its pull towards resolution and forward movement may indeed have been a restraining force, but it had also been a force for coherence, for the relationship of parts. Schoenberg felt the inconsequentiality of the emancipated, self-sufficient dissonance as a deficiency. To counter this isolation he adopted in particular two procedures: the principle of complementary harmony, and the conception of a chord as a motif. By complementary harmony is meant the procedure of relating chords to one another through the number of notes by which they differ. Thus in ex.13 (no.5 of *Das Buch der hängenden Gärten* op.15) the two four-note chords in bar 1 of the accompaniment have only one note in common, and those in bar 2 no note at all (with the exception of the second bass note, sounded a beat later). The conception of a chord as a motif means that it can present in vertical form a configuration of notes or a structure that can also be presented in horizontal form without losing its identity. The fact that that configuration exists as a common denominator between the different presentations establishes a musical coherence that brings the chord – the emancipated dissonance – out of its isolation. Inherent in the techniques that provide a solution to the problem of emancipation is the change to dodecaphony: complementarity tends towards the 12-note principle; equivalence of horizontal and vertical is a basic feature of serial technique.

In free atonality and 12-note writing the borderline between consonance and dissonance was considerably higher than in tonal music. The emancipation of the dissonance by no means implies, however, that the degrees of dissonance between different intervals had lost their significance. On the contrary, the combining of sounds continued to be governed by what Hindemith called the 'harmonic fluctuation' (i.e. the graph of harmonic intensity from chord to chord in a progression).

12-note harmony moves between two extremes: at one extreme, the principle of 'combinatoriality' (Babbitt), the bringing together of fragments from the different forms of a row that make up the material of the 12-note system, so that any undue predominance of individual notes (which might suggest tonality) is avoided; at the other, overt or latent association with tonal chord structures and progressions, such as is found in Berg's Violin Concerto and the beginning of the Adagio of Schoenberg's Third String Quartet op.30 (ex.14). The idea of stating all or part of a row in vertical form presents problems: in simultaneous presentation the notes of a row are interchangeable, because the vertical order of the row (upwards or downwards) has to follow not only the succession of pitch classes of that row, which are fixed, but also their octave register, which is not.

Harmonic tonality, which broke down about 1910, had dominated the scene for three centuries. It had been a universal system of reference, marking out the boundaries within which a composition had to move in order to correspond with the European concept of what music was. In contrast, none of the systems projected in the

Ex.14



early 20th century, apart from the 12-note technique as such, extended beyond specific validity for any individual composer. Skryabin based his later works on a central sound that determined both vertical and horizontal structures – the 'mystic chord', which has been interpreted first as a piling-up of 4ths (C–F♯–B♭–E–A–D), second as a chord of the 9th with lowered 5th (C–E–G♭–B♭–D) with unresolved suspension of the 6th (A), and third as a section of the natural harmonic series (upper partials 8–11 and 13–14 imprecisely pitched). The first interpretation is prompted by Skryabin's way of using the chord in his late works, the second has regard for the chord's historical provenance, and the third adopts the premise on which scientific rationalizations of harmonic phenomena were based during the 18th and 19th centuries.

Stravinsky frequently used the technique of overlaying triads, for example the chords of C major and E♭ major in the third movement of the *Symphony of Psalms* (ex.15*a*). By this means (a manifestation of his wider use of the OCTATONIC collection) he created bitonal effects and an ambiguity between major and minor (C major and C minor) and gained the possibility of further transformations by interchanging major and minor 3rds, so that, for example, C♯–E–G♯ may appear in place of C–E–G. ex.15*b*, from the same movement, shows D major and F major alternately superimposed on C♯ major/minor.

Bartók, continuing certain ideas explored by Liszt, developed a harmonic system based primarily on the principle of symmetrical octave division (*C–f♯–C′*, *C–e–g♯–C′*, *C–e♭–f♯–a–C′*): a region of harmony that had lain at the edge of traditional tonality or beyond it was established as the centre by Bartók and subjected to systematic organization. The tonal organization that Hindemith developed from the natural harmonic series (using methods that were sometimes idiosyncratic) was intended as a comprehensive system equally valid for Machaut and Bach as for Schoenberg. Seen in perspective



it was a projection of Hindemith's own stylistic peculiarities into a natural scheme that did not have the universality that Hindemith claimed for it. Nonetheless, it was in principle one that sought to measure dissonance level in complex chords and make possible the controlled gradation of dissonance in chord progressions. It used a type of abstracted fundamental bass comparable, though not identical, with that of Rameau.

(v) Late 20th century. By the mid-20th century many composers and commentators no longer regarded harmony as a discrete musical category in its own right, independent of more general questions of pitch organization. Certainly it seemed difficult, above all in 12-note and serial music, to conceive of harmony in diachronic terms, as regulating the succession of simultaneities over time. But still there was a recognition among a number of postwar serial composers that Schoenbergian 12-note technique, in which pitch classes had been ordered at least predominantly in the horizontal dimension, had left the vertical dimension underdetermined. Two possible ways of compensating for this perceived arbitrariness were widely explored: on the one hand, techniques that sought to assert more direct control over the construction of chords or pitch-class simultaneities; and, on the other, attempts to create greater harmonic definition through the distribution of pitches in register.

Stravinsky's sensitivity to questions of harmony and intervallic polarity by no means lessened with his turn to serialism in the 1950s. In a number of later works, including the *Variations (Aldous Huxley in memoriam)* for orchestra, he employed the technique of hexachordal rotation pioneered by Krenek in his *Lamentatio Jeremiae prophetae*, which involves splitting the 12-note row into two hexachords each of which is then successively rotated, the rotations being transposed each time back onto the same initial pitch (*see* TWELVE-NOTE COMPOSITION, §7). By forming successions of chords from the homophonic superimposition of these rotated forms, Stravinsky created a highly personal form of serially generated harmony, often incorporating the split octaves and simultaneous major and minor 3rds which had been prominent features of his middle period. These rotation techniques have been adapted by a number of younger composers, including Wuorinen and Knussen.

Boulez, likewise convinced of the inadequacy and arbitrariness of complementary harmony, developed from 1951 onwards the technique of multiplication. This involves partitioning the series into unequal segments (*blocs sonores*), each of which is then taken and in turn transposed onto each of the component pitch classes of another segment, the product of the 'multiplication' consisting of all the pitches of each of these transpositions combined (*see* BOULEZ, PIERRE, §3). In practice the distinctiveness of the harmonic results obtained from multiplication depends on the intervallic constitution, and above all the density, of the harmonic objects in question. Where the sonorities being multiplied share a concentration of the same interval class, that concentration will be reinforced in the sonority that results. Elsewhere, however, multiplication results in dense aggregates approaching full chromatic saturation, in which such individual intervallic characteristics are neutralized.

The products of multiplication are groups of pitch classes whose articulation in both time and in register remains unspecified. Hence Boulez, along with other

composers of his generation such as Stockhausen and Berio, also explored the potential of pitch register for creating a sense of harmonic definition within a chromatically saturated texture. The device, observable in Webern's late works, of fixing each pitch class in a single registral position over a substantial number of bars, features in a number of serial works of the 1950s and beyond (such as Stockhausen's *Kontra-Punkte*), while the third cycle of Boulez's *Le marteau sans maître* (see L. Koblyakov, *Pierre Boulez: a World of Harmony*, Chur, 1990) systematically exploits the transposition of a 'vertical row', in which the 12 notes are ordered in register rather than time. Within these fixed-register 'harmonic fields' the hard and fast distinction between horizontal and vertical textures is transcended. Such a field can be articulated as pure simultaneity (12-note chord), pure succession (12-note row) or as part-simultaneity and part-succession. While a row or similar ordering might regulate the horizontal dimension (the temporal succession of pitches), the vertical dimension (the registral distribution of pitches) can be structured according to quite different criteria: such pitch fields, for instance, might display the kind of inversional symmetry around a central pitch or interval found earlier in the century in works of Bartók (*Music for Strings, Percussion and Celesta*, Piano Concerto no.2) and Webern (Symphony op.21, Cantata no.2, op.31), where its function had often resided in the harmonic control of canon or other forms of imitative polyphony.

Often associated with this kind of symmetrical harmony is the attempt to give 12-note chords or pitch fields a distinctive harmonic identity by restricting the number of interval types occurring between registrally adjacent pitches. Such limited interval (or interval class) construction had been adumbrated by Schoenberg (B1911, p.454), who had not only observed that the chord of 4ths employed to notable effect in the *Kammersymphonie* no.1 could be extended to produce a 12-note chord, but had created further 12-note chords whose adjacent intervals consisted solely of major and minor 3rds (ibid., 456–7). Textures dominated by such 'characteristic intervals' interested both Pousseur and Stockhausen in the mid-1950s, while independently Lutosławski developed his own rich vocabulary of 12-note chords based on limited interval-class construction. Many of these chords restrict themselves to just two adjacent interval types (such as perfect 4ths and minor 3rds, or tritones and semitones). Other composers meanwhile have gravitated to all-interval chords, in which the 11 pitch intervals within the octave each occur only once between pairs of registrally adjacent pitches. In the music of Elliott Carter, these prove ideally suited to controlling the vertical superimposition of separately evolving musical layers, enabling each to be defined by its own tessitura and limited repertory of intervals.

The global effect created by such fixed-register distributions is that of a static articulation of space rather than a dynamic movement through time. This view of harmony as an essentially synchronic phenomenon was not restricted to composers of a serialist persuasion. A similar sense of stasis is provided by harmonic fields based on the omnipresence not of the total chromatic but of a more limited pitch-class collection. What Slonimsky termed 'pandiatonicism', the free, non-functional employment of diatonic modes as neutral pitch 'collections' rather than as scales with a hierarchy of degrees, had been a prominent feature of mid-century neo-classicism, but it equally came to characterize the minimalist works of Reich, Glass and later Adams. The harmonic consequence of Reich's phasing processes, in which unison statements of diatonic (but generally non-triadic) melodic fragments move gradually out of synchronization, is often this kind of static modal field. Likewise the later works of Pärt, while often homophonic in texture, are characterized by unpredictable harmonic encounters generally within a closed modal or diatonic collection.

The reintegration of consonance was, from around 1970, perhaps the most noticeable harmonic development in the work of composers of almost any stylistic persuasion. The harmonic taboos characteristic of serial music (such as the avoidance of octaves and triadic formations) started to be abandoned in the 1960s even by such composers as Berio and Pousseur who still saw their work as belonging broadly within the serial tradition. Many composers reintroduced the materials of functional tonality in the context of non-functional syntaxes: the use of triads linked by conjunct motion between voices (a combination of common tones and stepwise progession by tone or semitone) characterizes works as diverse in sound and aesthetic as John Adams's *Phrygian Gates* and Scelsi's *Anahit*. In the work of neo-Romantic composers such as Rihm or Holloway, the rehabilitation of consonance involved explicit reference to Romantic harmony, even at times outright quotation, but often in a way that fostered a sense of historical distance from the model, resulting in a sense of rupture and dislocation rather than an overarching harmonic unity. In his symphonic works of the 1970s onwards Peter Maxwell Davies has attempted to reinvent a directional harmonic syntax capable of sustaining large-scale tonal structures: such attempts, however, encounter the problem of adequately affirming points of harmonic arrival in the absence of communally recognized criteria of tonal stability.

Electronic transformation has proved an especially fruitful way of exploring the continuum between acoustic consonance and dissonance. In each of the 13 cycles of Stockhausen's *Mantra* the sounds of the two pianos are ring-modulated by sine tones whose frequency corresponds to the 'fundamental' of that cycle. The degree of dissonance of the modulated complex consequently depends on the dissonance of each piano note in relation to the fundamental note. The simulation of techniques of ring-modulation in the instrumental domain became just one of the techniques associated with SPECTRAL MUSIC, especially in the 1980s. This movement evolved under the influence of the work of Messiaen and Stockhausen, as well as the new possibilities opened up by the computer analysis of timbre. Murail, a leading spectralist, compared the many dense harmonic complexes found in Messiaen's later work to inharmonic resonances of bell sounds, whose spectra can be replicated by means of frequency modulation. Spectral music takes such complex inharmonic spectra as a unifying model for both harmonic and temporal structuring. At the end of a century in which harmonic theory had been sparing in its appeals to science or 'nature', spectral music seemed to revive, in principle at least, the acoustic rationalizations that had been central to harmonic thinking from its very beginnings.

4. THEORETICAL STUDY. The difference between the theoretical and the practical study of harmony consists

not so much in a divergence between the reasons for rules and their application but rather in dissimilarities that arise out of the differing historical origins of the two disciplines. The theoretical study of harmony owes its inception to a remodelling of *musica theoretica* – that is, of mathematical speculations on the foundations and structures of the tonal system. The practical study of harmony proceeded from the doctrine of figured bass, which was expanded at the beginning of the 18th century and elevated into a theory of free composition, as opposed to counterpoint, the theory of strict composition (see §6 below). Part of the legacy of *musica theoretica* is the claim of harmonic theory to be scientific, a claim that has constantly shifted its ground but has never been abandoned. Harmonic theory affects to be a 'theory' in the strongest sense of the word instead of being merely a collection of rules for musical craftsmanship.

On the philosophical assumption that numbers and numerical proportions, conceived of in the Platonic sense as ideal numbers, represent founding principles and not mere measurements, the numerical demonstration of intervals and intervallic complexes was taken to be the mathematical basis of musical phenomena up to the 17th century (and in peripheral traditions up to the present day). Zarlino (A1558, bk 3, chap.31), who took 'harmonic proportion' (15:12:10) as the basis of the major triad and 'arithmetical proportion' (6:5:4) as that of the minor triad (from measurements of string lengths), propounded the musical priority of the major triad by virtue of the mathematical and philosophical prestige of the concept of 'harmonic'. The same result, the exalting of the major triad, was arrived at two centuries later by Rameau but in a different way. First, his measurements were made by reckoning vibrations instead of string lengths, so the proportion 4:5:6 shifted from the minor triad to the major and the proportion 10:12:15 shifted from the major to the minor. Second, following contemporary natural science rather than humanism, he gave precedence to the simple (hence the proportion 4:5:6) rather than the ancient (the term 'harmonic', which was saturated in ideas). Third, he sought to discover the scientific foundations of musical actualities not in Platonically interpreted mathematics but in physics, the most advanced discipline of his times: the Platonic idea of number had lost its force and had sunk from a scientific status to a poetic or sectarian one. The basis of musical phenomena was henceforth discovered in the physically determinable nature of the note, that is, in the natural harmonic series. There was one fundamental fact which from the 18th century on was invoked by authors of textbooks on harmony in order to claim scientific legitimacy: this was that the major triad is contained within, or prognosticated by, the natural harmonic series (in the upper partials 1–6, *C–c–g–c–e′–g′*, notably as partials 4–6).

As opposed to a physical foundation for musical theory, Hauptmann (B1853) presented a foundation that was dialectical and idealistic. He construed such phenomena as the triad or the cadence as instances of the Hegelian model of thesis, antithesis and synthesis. According to Hauptmann, in the cadence I–IV–I–V–I the tonic is first 'set up as a direct entity' (as if it were being stated unquestioningly rather than being argued); it is then 'divided in itself' (as the dominant of IV and sub-dominant of V), finally to be 'reinstalled as a result' and thus confirmed (retrospectively, IV and V appear no longer as tonics to which I relates but as subdominant and dominant of I: I's 'existence as dominant' turns to 'possession of dominant'). This dialectic, which he evolved in detail, Hauptmann thought of as an active dialectical process, an intellectual process in the subject matter itself, not a mere mode of description. He saw dialectical construction as a valid theoretical representation of a principle that was active in music and that established it as 'logic in sound' and to that extent as a science.

Riemann made various attempts to forge a link between the physical explanation and the dialectical. He gradually came to minimize the importance of the former and finally almost to deny it altogether. In accordance with the philosophical tendencies of his times, he transformed Hauptmann's Hegelianism into a kind of Kantianism in his later writings, above all in the 'Ideen zu einer "Lehre von den Tonvorstellungen"' of 1914–15. But the prevailing means by which the theory of harmony was given a scientific basis in much of the 20th century was the explanation of harmonic phenomena in historical terms. It was no longer Nature (physically definable) but History that constituted the final court of appeal. After mathematics, physics, Hegelian dialectics and psychology (Kurth, B1913, C1920), it was the role of history to guarantee the scientific character of music theory. The next step, in recent years, has been a psychological approach dealing with musical cognition and perception (see §5 below). The mathematical, physical and idealistic dialectical theorems have indeed not been forgotten; but, in spite of important efforts to restore them (Handschin's 'Pythagoreanism', 1948), they have become peripheral.

Since Rameau there has been a constant endeavour to explain the historical phenomenon of tonal harmony during the 17th, 18th and 19th centuries by reference to the physical properties of the single note, and thus to establish harmonic theory as a strict science. This has involved music theory in problems that would have been less difficult to solve were it not for this fixation on the natural harmonic series. Above all, the minor triad presented this approach through physics with a challenge that it expanded to meet only with difficulty and with some questionable theorizing.

None of the endeavours to discover an acoustical explanation for the minor triad analogous to the rationalization of the major triad (by means of the natural harmonic series) met with success. Significantly, the one physicist among music theorists, Hermann von Helmholtz, forwent any reduction to physical terms. The repeated attempts that were made, persistently and futilely, from Rameau's postulation (B1737) of a sympathetically vibrating *f* and *A♭* beneath *c″* through to Riemann's idea of a series of lower partials (as a symmetrical inversion of the series of upper partials) all started with certain assumptions. They took for granted on the one hand that the major triad derived from the physical properties of the single note, and on the other that the minor triad enjoyed a status equal to that of the major; from these it followed logically that there must be a physical explanation for the minor triad. The notion that the minor was a shading of the major, an artificial variant of the natural triad (Helmholtz), was not really taken as a satisfactory explanation. It was regarded as no more than a description, and an admission of defeat in the face of the impossibility of explanation.

A third hypothesis, or group of hypotheses, proceeded from the idea that the 5th and the major 3rd were the only 'directly intelligible' intervals, that is, intervals essential for note relationships. The major triad C–E–G would thus be a combination of C–G and C–E with C as the common point of reference (*centre harmonique*) of the intervals, and the minor triad C–E♭–G would be a combination of C–G and E♭–G with G as the common point of reference (Hauptmann, B1853) or with C and E♭ as a double root. The assertion that the minor triad must be read from the top downwards contradicts the musical fact that it attempts to rationalize. The division of the root, if it is to be empirically valid, must be perceived as an ambivalence and not as a simultaneous appearance of two roots: in other words, as the possibility of allowing either C or E♭ to become alternately the *centre harmonique* (Helmholtz, E1863). A variant of Hauptmann's theory of the minor triad appears in Oettingen's thesis (C1866) that the unity of the chords resides in the fact that the notes of a major triad (*c′–e′–g′*) have a 'tonic' root (C) and those of a minor triad (*c–e♭–g*) have a 'phonic' overtone (*g″*) in common. As a rationalization of the unity of sound the principle of 'tonicity' is complemented by the principle of 'phonicity'.

According to Kurth (B1913), who substituted psychological for physical explanations, the major and minor triads are to be regarded not as stable, self-contained structures but as states of tension: the 3rd, E, in the (dominant) major triad on C pushes towards F (as the root of the major triad on F), while the 3rd, E♭, of the (subdominant) minor triad on C pulls towards D (as the 5th of the G major triad). Rationalization is sought no longer in the nature of things, definable in physical terms, but in the nature of people, interpretable in psychological terms.

The understanding of a theory does not merely mean the grasping of the principles from which it derives. It also particularly means the apprehension of the questions that prompted it in the first place. The difficulty of explaining the minor chord through physical premises – the conviction that acoustics must form the foundations of music theory – represents one of the challenges that harmonic 'dualism', most clearly exemplified in Riemann's theory of harmonic functions, set out to meet. A second objective that was in Riemann's mind was to formulate a theory of the secondary degrees II, III and VI which would establish their differences from the primary degrees I, IV and V more precisely than had the theory of degrees. The term 'mediant' is not an explanation but merely a descriptive label without any theoretical content; and the idea that primary degrees are connected to the tonic by direct relationships of a 5th whereas secondary degrees are indirectly so connected may do justice to some applications of the secondary degrees (for example, their role in the sequence of 5ths, I–IV–VII–III–VI–II–V–I, the prime harmonic model in the early 18th century) but cannot do justice to all their functions.

Riemann proceeded from the observation that the secondary degrees can sometimes appear as 'representatives' of primary degrees. Thus, in major keys II can fulfil the function of IV, III that of V or I, and VI that of I or IV. (VII, except in sequential passages where the bass moves by 5ths, is an incomplete form of the dominant 7th.) Riemann failed to take into account, or else his system led him to suppress, the affinity or intrinsic proximity of II to the dominant of the dominant. Impressed by the musical experience of functional similarities between the degrees, Riemann attempted to rationalize them through his theory of 'apparent consonances' or 'understood dissonances'. Here, IV can be represented by II (so that II appears as a relative minor to the subdominant – *Subdominantparallele*, abbreviated as 'Sp') since II has its basis in IV, having arisen from it by a substitution of the 5th on the subdominant (in C major, C) by the 6th (D). The note D, regarded by the theory of fundamental progressions as the root of the chord on the supertonic, is according to Riemann only apparently a consonance. For its true importance for the harmonic context to be recognized it must be perceived as a dissonant adjunct to the subdominant. Thus in Riemann's system the terms 'consonance' and 'dissonance' refer less to phenomena of actual perception than to categories in musical logic. Indeed it might be asked whether the speculative theory of 'apparent consonances', which flatly contradicts the usual empirical perception of the supertonic degree, is necessary at all in order to explain the functional similarity between degrees II and IV: that two structures fulfil the same or an analogous function in no way presupposes that the one must be materially derivable from the other.

The theories of function and of fundamental progressions, which are generally presented as alternatives, can in large part be understood as contrary but complementary. In the first place the distinction made by the theory of fundamental progressions between primary and secondary steps is certainly not stated as such by proponents of functional theory, but neither is it ignored or actively denied. And modern proponents of the fundamental progression, like Kurth, have not found the explanations attempted by functional theory superfluous; rather they find them too speculative on the one hand and too narrow on the other to do justice to all the functional differentiations between the degrees of the scale. In the second place it is obvious that the theory of fundamental progressions is primarily orientated to early 18th-century harmony (namely to the harmonic model of the sequence of 5ths), while the theory of functions, in common with Riemann's doctrine of metre and rhythm, is developed from the music of Beethoven. It is thus to some degree not a case of competitive theories dealing with the same matter in hand, but of theses concerning different stages of a historical development. Third, the fundamental progressions described or reconstructed by that theory and the direct and indirect relationship of chords to the tonic conceptualized in the theory of functions are factors in composition that are perfectly capable of existing side by side. The description of the degree of relatedness between individual chords and the tonal centre, and the delineation of the path followed by the *basse fondamentale* within the chord sequence, are not mutually exclusive but complementary. Similarly, the different stages of historical development mentioned above represent not a total change of principles but merely a shift of emphasis between progression from chord to chord, and the relationship of chord to tonal centre.

5. Theory since 1950. Since the mid-20th century theoretical approaches to harmony have developed in several new directions, particularly in the anglophone world. Of primary importance is the inflence of Heinrich Schenker, whose theory of harmony is ultimately

absorbed into a thorough-going account of tonal structure (*see* ANALYSIS and TONALITY). Schenker assigns to a vertical formation the status of a harmony only if it is heard to represent a *Stufe* (scale-step, from Sechter) that is prolonged through a (finite) span of time. Formations that fail this criterion are interpreted as an amalgam of conjunct melodic lines, whose interaction is constrained by principles of counterpoint rather than harmony. Furthermore, a vertical formation that achieves the status of a harmony when considered within the context of its own time-span of prolongation dissolves into linear motion when considered beyond those boundaries. With a single exception, every formation thus ultimately fails the *Stufe* criterion and reverts to prior linear and contrapuntal processes. The exception is the *Ursatz*-generating tonic triad, whose time-span of prolongation is co-extensive with the entire piece. It alone is generated by harmonic rather than contrapuntal principles. Thus although harmony, represented by the tonic triad, is the foundation of the Schenkerian view of tonality, the status of individual harmonic structures is nonetheless attenuated. Those aspects of music that traditionally count as harmonic – chord and chord progression – are subsumed by, and inseparable from, the broader concept of tonality. In this sense, 'harmony' reclaims the earlier sense of the Greek *harmonia* (see §1 above).

A similar absorption of harmony is evident in recent analytic approaches to atonal repertories, but for entirely different reasons. Once the diatonic gamut gives way to the set of 12 equal-tempered pitch classes, the distinction between the diatonic step and leap that underwrites the dichotomy of tonal melody and harmony is altered. Harmonic formations are composed of the same materials and relationships as pitch categories (scales, melodies, motifs, contrapuntal conjunctions) from which they are traditionally held distinct. Each of these categories is considered, rather, as a specific mode of projecting (or formatting) a more abstract category, the pitch-class set, the properties, potentials and interrelations of which exist independently of its realization in time and in register. Consequently, although atonal theory, in the tradition of Forte, Perle and Morris, furnishes a descriptor for all harmonic formations, the study of harmony now warrants different treatment. It is for this reason that there is no distinction in subject matter between books entitled *Harmonic Materials of Modern Music* (Hanson, D1960), *The Book of Modes* (Vieru) or *The Structure of Atonal Music* (Forte, D1973), although each of these works pursues its subject in a different way.

Where 'harmony' (as a category designating the description and interpretation of simultaneously attacked or perceptually fused pitches) most retains its categorical integrity is in the analysis of the chromatic repertories of the later 19th century, specifically those connecting consonant triads and dominant-7th and half-diminished-7th chords via semitonal part-writing. While some such chromatic events elaborate or replace diatonic ones and are readily interpreted in terms of linear generation along Schenkerian lines, others resist a determinate diatonic interpretation, and are a hybrid of tonality and atonality. They maintain the leap/step and hence harmony/melody distinction of diatonic tonality, but reinterpret it in reference to the tempered 12-note gamut that also underlies atonal music: semitones are melodic, all other intervals harmonic. In this larger, symmetric gamut, tonics are mercurial and *Stufen* lack identity, so the distinction between prolonged and prolonging events is occluded. Vertical formations are thus safeguarded against absorption into a linear-generated framework at higher structural levels. At the same time, the leap/step and harmony/melody demarcation protects harmony from subsumption under the context-free pitch-class-set umbrella of atonal theory: because harmony and melody are made up of different intervals, each retains its categorical autonomy.

In 12-note triadic and 7th-chord chromaticism, then, harmony retains the primary cognitive status that it bears in the approaches of Rameau and Riemann to classical tonality. Yet the ontology and behaviour of harmonic objects in a symmetric, tempered chromatic universe are different from those in a (conceptually) just or Pythagorean diatonic universe, and these differences warrant distinct interpretative strategies. The tonal indeterminacy of chromatic harmony leads to two classes of interpretation: individual harmonies are orientated either towards multiple tonics simultaneously or towards no tonics at all. The first approach (multiple tonics) traces its origin to early 19th-century notions of *Mehrdeutigkeit* (Vogler, Weber), leads through Schoenberg's notion of hovering tonality, and is represented by theories of double tonality (Bailey, C1977–8) and functional extravagance (Smith, C1986). The second approach (no tonics) traces its origin to Fétis's observation (B1844) that diatonic sequences suspend a listener's sense of tonality; leads through writings of Capellen (C1902) and Kurth (C1920); is represented by more recent work (e.g. Proctor, C1978) on transposition and symmetric division, and has achieved a particularly systematic synthesis in the neo-Riemannian transformational theory arising from the writings of David Lewin.

The fundamental insight of neo-Riemannian theory is that the relationships of the harmonic structures of 12-note chromaticism are direct, unmediated by the tonal centres inherent to both functional and *Stufen* theories. The connection to Riemann is not through his influential theory of harmonic functions but rather to his development, in *Skizze einer neue Methode der Harmonielehre* (1880), of the system of *Schritte* (triadic transpositions) and *Wechsel* (exchanges of major for minor triads) first introduced by von Oettingen in 1866. Initially conceived in the context of just intonation, the *Schritte* and *Wechsel* are translated by neo-Riemannian theory into equal temperament, with particular attention to the characteristic 19th-century transformations that maximize common tones and semitonal motion. The Table of Tonal Relations developed by Leonhard Euler (E1739) and appropriated by Oettingen and Riemann furnishes an elegant geometric model for triadic progressions consisting of such transformations. When conceived in equal temperament, the geometry of the table is circularized in multiple dimensions, yielding a torus. Analogous transformations and geometrical representations are available for progressions involving various species of 7th chords.

The torus, as a model of harmonic relations, also turns up in empirical studies of musical cognition and perception, a branch of scholarship with a methodological and conceptual legacy quite independent from that of music theory. Recent work in these areas merges the traditional concerns of *Tonpsychologie* (Helmholtz, Stumpf) with the epistemology of contemporary cognitive science, which emphasizes learning and memory and hence affords

a role for style and culture as well as for phenomena characteristically associated with 'nature'. Cognitive and perceptual work includes psychoacoustic studies of harmonic similarity; strategies for modelling assignments of tonal centres to harmonic progressions and for assessing their closural strengths; and probes of the psychological reality of concepts of historical significance to music theorists. Harmony figures heavily as a primary category in such studies, which are generally more concerned than analytically orientated approaches with well-defined atomic musical relationships, and less with their absorption into an integrated vision of the artistic masterwork. (*See* PSYCHOLOGY OF MUSIC, §II, 1.)

6. PRACTICE. Writings on harmony are practical rather than speculative if they satisfy purposes other than the theorist's passion for explanation. The distinction is porous, if not flimsy: there is a clear pragmatic value when 'laws' of harmony are pressed into service as aesthetic filters in support of political or nationalist agendas (as in post-Revolutionary France or Stalinist Russia), for example. In standard usage, however, 'harmonic practice' refers more narrowly to writings that place harmonic knowledge at the service of the education of performers and composers. It has an unbroken history whose origin roughly coincides with that of harmonic tonality, reinforced, during the 19th and 20th centuries, by a robust institutional framework of conservatories, universities and preparatory academies that continue to place harmony at the core of the elementary training of performers, composers and musical amateurs.

All works of practical musicianship project, perhaps only implicitly, a theory of *harmonia* (in its original sense – see §1 above). If the focus is limited to the subset of writings that take 'chord' and 'chord progression' as primary lexical and syntactic categories, the boundary that divides theory from practice is still difficult to locate. Explicitly speculative tomes such as Lippius's *Synopsis* (A1612) offer compositional instruction in part-writing, while classroom primers develop concepts that eventually migrate into the mainstream of speculative writings (e.g. the seminal treatments, in the *Lehrbücher* of E.F. Richter (B1853) and Mayrberger (B1878), of passing chords, which were to become conceptually crucial to Schenker's theories of *Schichten* and *Ursatz*).

Practical harmony has served largely as preparatory training for three activities – improvisation, composition and analysis – that are distinct in principle but frequently overlap. Most practical works on harmony in the 17th century were aimed primarily at training continuo players in the improvisational art of thoroughbass realization, while the greatest thoroughbass treatise of the 18th century, by Heinichen, was entitled *Der General-Bass in der Composition*. On the other hand, the most influential of all practical writings in the years between Rameau and Riemann, Gottfried Weber's *Versuch einer geordneten Theorie der Tonsetzkunst* (B1817–21), has a primarily analytical purpose, despite its title ('Attempt at a systematic theory of composition'): to give the reader a means 'to conceive and communicate a rational idea of the good or ill effect of this or that combination of tones and of the beauty or deformity of this or that musical passage or piece'.

The origins of practical training in harmony may be traced to Italian and German counterpoint treatises of the early 16th century that enumerate the combinations usable in four-voice composition. A century later, the concept of triadic invertibility stimulated an emerging awareness of such combinations as primary categories. Although this awareness is adumbrated in German composition manuals (e.g. Baryphonus, A1615) that focus on principles of four-part writing, it is in contemporary improvisation primers that chords are first fully hypostasized. The new chordal autonomy is more evident in guitar treatises from the Iberian peninsula (notably Amat, A1639) than in the better-known thoroughbass manuals of central and southern Europe, which only began to integrate principles of traidic invertibility around the mid-17th century.

In 18th-century Germany, thoroughbass realization was increasingly cultivated not only by continuo players but also as part of composition training. C.P.E. Bach reported that his father's composition pupils 'had to begin their studies by learning pure four-part thorough bass. From this he went to chorales; first he added the basses to them himself, and they had to invent the alto and tenor. Then he taught them to devise the basses themselves'. The more advanced of these tasks required understanding not only of part-writing but also of harmonic syntax, a topic that had first been addressed in thoroughbass manuals of the late 17th century dealing with the realization of unfigured basses (e.g. Penna, A1672). As the role of the basso continuo waned in the later 18th century, improvisation ceased to be a primary goal of harmonic training. Although isolated passages on 'preluding' (e.g. Friedrich Wieck, B1853) attest that a thorough understanding of harmony was prerequisite to the improviser's art in the 19th century, there is no continuing tradition of improvisation primers again until the 1950s, when jazz musicians began to codify their methods.

Rameau's theory of fundamental bass, which has constituted a nearly universal foundation of harmonic training since 1800, was initially disseminated in his own writings for composers and accompanists. It was only after Rameau's death in 1764 that his ideas became the basis of a standard pedagogical practice. During the second half of the 18th century several other core concepts of harmonic teaching began to appear in a form resembling current usage. In the 1750s, Marpurg developed a taxonomy of non-harmonic tones. In his *Two Essays*, published in 1766, John Trydell indicated fundamentals as scale degrees in relation to a tonic, representing them by Arabic numerals; this system subsequently reappeared, with Roman numerals, in Vogler's writings. Perhaps most importantly, the composition treatises of Kirnberger (B1771–9) and H.C. Koch (B1782–93) began to consider the role of harmony as a formal articulator on the scale of phrases and movements. Each of these concerns (non-harmonic tones, scale-degree root representation, and form) was put to analytical as well as compositional purposes in the following century. (*See also* ANALYSIS.)

Harmonic analysis, in the form of fundamental basses laid under existing compositions, is already present, albeit sparsely, in the writings of Rameau and Kirnberger. Vandermonde (1778) advocated fundamental bass analysis as part of preparatory training in composition, and by the turn of the 19th century analysis had become a central concern of writings on music. In the empirical compendia of Momigny, Weber and Reicha, fragments from 18th-century works provide exemplars of all manner of musical phenomena, and stimulate nuanced formula-

tions of harmonic principles in place of the coarse normative pronouncements that often dominated composition pedagogy of the era. Harmonic analysis is recommended to students as a fruitful activity for its own sake. Reicha suggests the following procedure:

First, all the inessential notes of the piece are eliminated, and the essential notes alone are entered; then the fundamentals of the chord are entered on a separate staff; the piece in its original form is compared with that giving just the essential notes; then the succession of fundamentals is examined so as to see how the chord successions form progressions.

Reicha's procedure has endured since, although the fundamentals entered on a staff were soon replaced by Roman numerals, which were disseminated in Weber's influential treatise and put to more scholasticist ends in the didactic harmony writings of Jelensperger (E1830) in France, Sechter (B1853–4) in Austria and Richter (B1853) in Germany, Richter's *Lehrbuch der Harmonie* staying in print for a full century, through 36 editions, and being translated into ten European languages. These three textbooks are among the earliest or most influential representatives of a stream, eventually a raging torrent, of prescriptive, ahistorical harmony textbooks created to fill the demand created by the institutionalization of advanced musical training during the first half of the century in northern and western Europe and the British Isles, and by 1860 in North America and Russia. Such primers typically offered lessons in figured-bass realization and Roman-numeral analysis of synthetic examples, without reference to any particular repertory.

Roman-numeral analysis was challenged at the end of the 19th century by Riemann, who proposed the theory of dual principles, together with the theory of tonal functions, in a series of pedagogical writings. In 1917 Riemann wrote that 'the Roman numeral method is being more and more marginalized as outmoded', and that dualism and functional theory 'ever more certainly takes its place'. His vision of universal monopoly, however, failed to materialize. After Riemann's death, functional theory was divorced from dualism, which has found few advocates among modern writers (an exception is Levarie, E1954). The theory of harmonic functions has dominated harmonic pedagogy in Germany, Scandinavia and eastern Europe, but even there it has not totally supplanted the Roman numeral method. Riemann's influence in southern Europe and in the anglophone world has been minimal.

The *Harmonielehren* of Schenker (B1906) and of Louis and Thuille (C1907) marked the revival of a thoroughly empirical attitude toward practical harmony for the first time since Weber. These are not exclusively, or even primarily, works of practical harmony, despite their titles: each presents an original conceptual synthesis, bolstered by presentation and discussion of abundant examples from the German tradition since 1700. The repertorial orientation represented by these writings soon took hold in didactic works, particularly in the United States. Of central importance are the harmony textbooks of Mitchell (E1939) and Piston (B1941), both of which are explicitly empirical and analytical rather than normative and pre-compositional. Almost every page of Piston's *Harmony* includes at least one illustrative score fragment from the musical canon, while Mitchell's *Elementary Harmony*, the first harmony text influenced by Schenker's theory of tonality, leads the reader through a set of rudimentary linear-graphic analyses of movements from Beethoven's sonatas.

Since the mid-20th century, Schenker's influence on tonal theory in North America has had an increasing impact on practical harmony. Sessions (E1951) analyses a progression from Brahms's Violin Concerto, which uses a variety of diatonic harmonies, as an 'elaboration of a tonic triad', and suggests that the prolongational attitude behind this claim is broadly applicable. Forte's *Tonal Harmony* (E1962) advances a view of harmonic progression as dynamic motion towards a cadential goal, and generates local harmonic formations via linear motion or temporal displacement. The first page of the ambitious and widely used textbook of Aldwell and Schachter (E1978) reproduces the opening of a Mozart piano sonata; its second page introduces a two-voice reduction that serves as a platform from which to explore and express some rudimentary observations. And in Gauldin (E1997), linear reduction of examples from the literature sits alongside Roman numeral analysis as an activity that develops the student's sense for the inner workings of tonality.

In retrospect, the most significant articulation point in the history of practical harmony was its separation from contemporary compositional practice in the early 19th century, a development that roughly coincided with the rise of harmonic analysis and institutional musical training, the waning of improvisational primers and the consolidation of the western musical canon. The first stage of this isolation was marked by a synthetic, scholastic and arepertorial approach to elementary compositional training; the second stage, a century later, sought to overcome the limitations of the first by reorientating harmonic knowledge towards the development of an analytical practice directed at classical repertories, and whose explanatory power wanes as chromatic writing is liberated from diatonic tonality. Several developments in the late 20th-century academy – notably a suspicion of historicizing teleologies and the re-evaluation of the distinction between classical and vernacular – stimulated a recognition of diatonic tonality as a living tradition. Perhaps the most important trend in practical harmony at the beginning of the 21st century is the reintroduction of contemporary music, in the form of folk music, jazz, show-tunes, rock and so on into manuals of practical harmony, in both Europe and North America, in the service of compositional and improvisational as well as analytical training.

BIBLIOGRAPHY

A Harmony before 1700. B Diatonic and functional tonality. C Triadic and post-Tristan chromaticism. D Harmony in 20th-century music. E Speculative, empirical, pan-historical and pedagogical writings.

A: HARMONY BEFORE 1700

F. Gaffurius: *Practicae musicae* (Milan, 1496, 2/1497; Eng. trans., in MSD, xx 1968)

G. Zarlino: *Le istitutioni harmoniche* (Venice, 1558/*R*, 3/1573/*R*; Eng. trans. of pt iii, 1968/*R*, as *The Art of Counterpoint*; Eng. trans. of pt iv, 1983, as *On the Modes*)

J. Lippius: *Synopsis musicae novae omino verae atque methodicae universae* (Strasbourg, 1612); ed. and trans. B.V. Rivera (Colorado Springs, CO, 1977)

T. Campion: *A New Way of Making Fowre Parts in Counter-Point, by a most Familiar, and Infallible Rule* (London, *c*1613)

H. Baryphonus: *Pleiades musicae* (Halberstadt, 1615, rev. 2/1630 by H. Grimm)

J.C. Amat: *Guitarra española* (Valencia, 1639/*R*)

L. Penna: *Li primi albori musicali* (Bolgona, 1672, 4/1684/*R*, 5/1696)

A. Werckmeister: *Harmonologia musica, oder Kurtze Anleitung zur musicalischen Composition* (Frankfurt and Leipzig, 1702/*R*)

G. Adler: *Studie zur Geschichte der Harmonie* (Vienna, 1881)

K. Jeppesen: *Palestrinastil med saerligt henblik paa dissonansbehandlingen* (Copenhagen, 1923; Eng. trans., 1927, 2/1946, as *The Style of Palestrina and the Dissonance*)

J.M. Müller-Blattau, ed.: *Die Kompositions lehre Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard* (Leipzig, 1926, 2/1963)

F.T. Arnold: *The Art of Accompaniment from a Thorough-Bass* (London, 1931/*R*)

G. Haydon: *The Evolution of the Six-Four Chord* (Berkeley, 1933/*R*)

R.O. Morris: *Figured Harmony at the Keyboard* (London, 1933/*R*)

H. Besseler: *Bourdon und Fauxbourdon: Studien zum Ursprung der niederländischen Musik* (Leipzig, 1950, rev., enlarged 2/1974 by P. Gulke)

J. Smits van Waesberghe: 'Zur Entstehung der drei Hauptfunktionen in der Harmonik', *GfMKB, Lüneburg 1950*, 209–10

H. Besseler: 'Tonalharmonik und Vollklang', *AcM*, xxiv (1952), 131–46

H. von Zingerle: *Die Harmonik Monteverdis und seiner Zeit* (Zürich, 1952)

G. Reaney: 'Fourteenth-Century Harmony and the Ballades, Rondeaux and Virelais of Guillaume de Machaut', *MD*, vii (1953), 129–46

A. Machabey: *Genèse de la tonalité musicale classique des origines au XVe siècle* (Paris, 1955)

C. Dahlhaus: 'War Zarlino Dualist?', *Mf*, x (1957), 286–90; xi (1958), 91

A. Haigh: 'Modal Harmony in the Music of Palestrina', *Essays on Music in Honor of Archibald Thompson Davison* (Cambridge, MA, 1957), 111–210

E.E. Lowinsky: *Tonality and Atonality in Sixteenth-Century Music* (Berkeley, 1961/*R*)

E. Apfel: 'Die Klangliche Struktur der spätmittelalterlichen Musik als Grundlage der Dur-Moll-Tonalität', *Mf*, xv (1962), 212–27

R. Crocker: 'Discant, Counterpoint, and Harmony', *JAMS*, xv (1962), 1–21

L. Finscher: 'Tonale Ordnungen am Beginn der Neuzeit', *Musikalische Zeitfragen*, x (1962), 91–6

R. Hoppin: 'Tonal Organization in Music before the Renaissance', *Paul A. Pisk: Essays in his Honor*, ed. J.M. Glowacki (Austin, 1966), 25–37

C. Dahlhaus: *Untersuchungen über die Enstehung der harmonischen Tonalität* (Kassel, 1968; Eng. trans., 1990)

C. Dahlhaus: 'Tonsystem und Kontrapunkt um 1500', *JbSIM 1969*, 7–18

B. Meier: 'Alte und neue Tonarten: Wesen und Bedeutung', *Renaissance-muziek 1400–1600: sonum natalicium René Bernard Lenearts*, ed. J. Robijns and others (Leuven, 1969), 169–77

D. Randel: 'Emerging Triadic Tonality in the Fifteenth Century', *MQ*, lvii (1971), 73–86

G. Nutting: 'The Logic of Renaissance Harmony', *IRASM*, v (1974), 251–63

T.J. Mathiesen: 'Problems of Terminology in Ancent Greek Music Theory': APMONIA', *Festival Essays for Pauline Alderman*, ed. B.L. Karson (Provo, UT, 1976), 3–17

S. McClary: *The Transition from Modal to Tonal Organization in the Works of Monteverdi* (diss., Harvard U., 1976)

M. Bent: 'Some Factors in the Control of Consonance and Sonority: Successive Composition and the Solus Tenor', *IMSCR XII: Berkeley 1977*, 625–34

R. Isgro: 'Sixteenth-Century Conception of Harmony', *College Music Symposium*, xix/1 (1979), 7–52

B.V. Rivera: 'Harmonic Theory in Musical Treatises of the Late Fifteenth and Early Sixteenth Centuries', *Music Theory Spectrum*, i (1979), 80–95

J. Caldwell: 'Some Aspects of Tonal Language in Music of the Fifteenth and Sixteenth Centuries', *PRMA*, cx (1983–4), 1–24

B.V. Rivera: 'The Seventeenth-Century Theory of Triadic Generation and Invertibility and its Application in Contemporaneous Rules of Composition', *Music Theory Spectrum*, vi (1984), 63–78

S. Fuller: 'On Sonority in Fourteenth-Century Polyphony: some Preliminary Reflections', *JMT*, xxx (1986), 35–70

B.J. Blackburn: 'On Compositional Process in the Fifteenth Century', *JAMS*, xl (1987), 210–84

B.V. Rivera: 'The Two-Voice Framework and its Harmonization in Arcadelt's First Book of Madrigals', *MAn*, vi (1987), 59–88

H.M. Brown: 'Verso una definizione dell'armonia nel sedicesimo secolo: sui "madrigali ariosi" di Antonio Barrè', *RIM*, xxv (1990), 18–60

E. Randi: 'Armonia: Musica e teodicea fra XIII e XIV secolo', *Le verità dissonanti: Aristotele alla fine del Medioevo*, ed. L. Bianchi and E. Randi (Rome, 1990), 151–81

W. Beierwaltes: 'Der Harmonie-Gedanke im frühen Mittelalter', *Zeitschrift für philosophische Forschung*, xlv (1991), 1–21

E. Chafe: *Monteverdi's Tonal Language* (New York, 1992)

T. Christensen: 'The Spanish Baroque Guitar and Seventeenth-Century Triadic Theory', *JMT*, xxxvi (1992), 1–42

S. Fuller: 'Tendencies and Resolutions: the Directed Progression in Ars Nova Music', *JMT*, xxxvi (1992), 229–58

M. Jans: 'Modale "Harmonik": Beobachtungen und Fragen zur Logik der Klangverbindungen im 16. und frühen 17. Jahrhundert', *Basler Jb für historische Musikpraxis 1992*, 167–88

C.C. Judd: 'Modal Types and Ut, Re, Mi Tonalities: Tonal Coherence in Sacred Vocal Polyphony from about 1500', *JAMS*, xlv (1992), 428–67

H. Powers: 'Is Mode Real? Pietro Aron, the Octenary System, and Polyphony', *Basler Jb für historische Musikpraxis 1992*, 9–52

M. Bent: 'The Grammar of Early Music: Preconditions for Analysis', *Tonal Structures in Early Music*, ed. C.C. Judd (New York, 1998), 15–59

S. Fuller: 'Exploring Structure in French Polyphonic Song of the Fourteenth Century', *Tonal Structures in Early Music*, ed. C.C. Judd (New York, 1998), 61–86

B: DIATONIC AND FUNCTIONAL TONALITY

J. Mattheson: *Das neu-eröffnete Orchestre* (Hamburg, 1713/*R*)

J.-P. Rameau: *Traité de l'harmonie réduite à ses principes naturels* (Paris, 1722; Eng. trans., 1971)

J.-P. Rameau: *Nouveau système de musique théorique* (Paris, 1726/*R*)

J. Heinichen: *Der General-Bass in der Composition* (Dresden, 1728/*R*)

J.C. Pepusch: *A Treatise on Harmony* (London, 1730, 2/1731/*R*)

J.-P. Rameau: *Génération harmonique, ou Traité de musique théorique et pratique* (Paris, 1737/*R*)

J. Le Rond d'Alembert: *Elémens de musique théorique et pratique suivant les principes de M. Rameau* (Paris, 1752/*R*, enlarged 2/1762)

J.-A. Serre: *Essais sur les principes de l'harmonie* (Paris, 1753/*R*)

G. Tartini: *Trattato di musica secondo la vera scienza dell'armonia* (Padua, 1754/*R*); Eng. trans. in F.B. Johnson: *Tartini's 'Trattato di musica secondo la vera scienza dell'armonia* (diss., Indiana U., 1988)

J. Riepel: *Anfangsgrunde zur musikalischen Setzkunst*, ii: *Grundregeln zur Tonordnung insgemeun* (Frankfurt and Leipzig, 1755)

F.W. Marpurg: *Handbuch bey dem Generalbasse und der Composition mit zwey-drey-vier-fünf-sechs-sieben-acht und mehreren Stimmen* (Berlin, 1755–81/*R*, suppl., 1760/*R*; 2/1762/*R* [vol.i only])

F.W. Marpurg: *Systematische Einleitung in die musicalische Setzkunst, nach den Lehrsätzen des Herrn Rameau* (Leipzig, 1757)

J. Trydell: *Two Essays on the Theory and Practice of Music* (Dublin, 1766)

J. Kirnberger: *Die Kunst des reinen Satzes in der Musik, aus sicheren Grundsätzen hergeleitet und mit deutlichen Beyspielen erlaütert*, i (1771/*R*; with new title-page, Berlin and Königsberg, 1774); ii (Berlin and Königsberg, 1776–9/*R*); both vols. (2/1793; Eng. trans., 1982, as *The Art of Strict Musical Composition*)

J.B. Mercadier de Belesta: *Nouveau système de musique théorique et pratique* (Paris, 1776)

G.J. Vogler: *Tonwissenshcaft und Tonsetzkunst* (Mannheim, 1776/*R*)

H.C. Koch: *Versuch einer Anleitung zur Composition* (Rudolstadt, 1782–93/*R*)

J.-J. Momigny: *Cours complet d'harmonie et de composition* (Paris, 1803–5)

E.A. Forster: *Anleitung zum General-Bass* (Vienna, 1805)

A.F.C. Kollmann: *A New Theory of Musical Harmony, according to a Complete and Natural System of that Science* (London, 1806)

G. Weber: *Versuch einer geordneten Theorie der Tonsetzkunst* (Mainz, 1817–21, 3/1830–32; Eng. trans., 1851)

A. Reicha: *Cours de composition musicale, ou Traité complet et raisonné d'harmonie pratique* (Paris, 1818; Eng. trans., 1854)

A.B. Marx: *Die Lehre von der musikalischen Komposition, praktisch-theoretisch*, i (Leipzig, 1837, rev., 10/1903; Eng. trans., 1852; ii (Leipzig, 1838, rev. 7/1890); iii (Leipzig, 1845, 5/1879); iv (Leipzig, 1847, 5/1888; Eng. trans., 1910)

S.W. Dehn: *Theoretisch-praktische Harmonielehre* (Berlin, 1840, 2/1860)
F.J. Fétis: *Traité complet de la théorie et de la pratique de l'harmonie* (Paris and Brussels, 1844, 20/1903)
M. Hauptmann: *Die Natur der Harmonik und der Metrik* (Leipzig, 1853, 2/1873; Eng. trans., 1888/*R*)
E.F. Richter: *Lehrbuch der Harmonie* (Leipzig, 1853, 36/1953; Eng. trans., 1912)
F. Wieck: *Clavier und Gesang: Didaktisches und Polemisches* (Leipzig, 1853/*R*; Eng. trans., 1875/*R*)
S. Sechter: *Die Grundsätze der musikalischen Komposition* (Leipzig, 1853–4)
F. Hiller: *Uebungen zum Studium der Harmonie und des Contrapunkts* (Cologne, 1860, 16/1897)
J.C. Lobe: *Vereinfachte Harmonielehre* (Leipzig, 1869)
M. Mayrberger: *Lehrbuch der musikalischen Harmonie* (Leipzig, 1878)
O. Hostinsky': *Die Lehre von den musikalischen Klängen: ein Beitrag zur aesthetischen Begründung der Harmonielehre* (Prague, 1879)
C. Kistler: *Harmonielehre* (Munich, 1879, 2/1898)
Y. Kurdyumov: *Klassifikatsiya garmonicheskikh soyedineniy* (St Petersburg, 1896)
F.-A. Gevaert: *Traité d'harmonie théorique et pratique* (Paris and Brussels, 1905–7)
H. Schenker: *Neue musikalische Theorien und Phantasien*, i: *Harmonielehre* (Stuttgart, 1906/*R*; Eng. trans., 1954/*R*)
R. Münnich: 'Von der Entwicklung der Riemannschen Harmonielehre und ihren Verhältnis zu Oettingen und Stumpf', *Riemann-Festschrift* (Leipzig, 1909/*R*), 60–76
A. Schoenberg: *Harmonielehre* (Vienna, 1911, 3/1922; Eng. trans., abridged, 1948, complete, 1978)
E. Kurth: *Die Voraussetzungen der theoretischen Harmonik und der tonalen Darstellungssysteme* (Berne, 1913/*R*)
H. Schenker: 'Vom Organischen der Sonatenform', *Das Meisterwerke in der Musik*, ii (Munich, 1926; Eng. trans., 1996), 45–54
H. Schenker: *Neue musikalische Theorien und Phantasien*, iii: *Der freie Satz* (Vienna, 1935, rev. 2/1956 by O. Jonas; Eng. trans., 1979)
K. Jeppesen: 'Zur Kritik der klassischen Harmonielehre', *IMSCR IV: Basle 1949*, 23–34
A. Dommel-Diény: *L'harmonie vivante*, i: *L'harmonie tonale* (Neuchâtel, 1963)
E. Seidel: 'Die Harmonielehre Hugo Riemanns', *Beiträge zur Musiktheorie des 19. Jahrhunderts*, ed. M. Vogel (Regensburg, 1966)
R. Imig: *Systeme der Funktionsbezeichnung in den Harmonielehren seit Hugo Riemann* (Düsseldorf, 1970)
P. Williams: *Figured Bass Accompaniment* (Edinburgh, 1970)
C. Rosen: *The Classical Style: Haydn, Mozart, Beethoven* (New York, 1971, rev.2/1997)
D.W. Beach: 'The Origins of Harmonic Analysis', *JMT*, xviii (1974), 274–307
M. Wagner: *Die Harmonielehren der ersten Hälfte des 19. Jahrhunderts* (Regensburg, 1974)
P. Rummenhöller: 'Eine Bezeichnungsweise tonaler Harmonie', *Zeitschrift für Musiktheorie*, vi/1 (1975), 28–47
B. Simms: 'Choron, Fétis, and the Theory of Tonality', *JMT*, xix (1975), 112–38
D. de la Motte: *Harmonielehre* (Kassel, 1976; Eng. trans., 1991)
H.M. Krebs: *Third Relation and Dominant in Late 18th- and Early 19th-Century Music* (diss., Yale U., 1980)
D.M. Thompson: *A History of Harmonic Theory in the United States* (Kent, OH, 1980)
M. Federhofer: *Akkord und Stimmführung in den musiktheoretischen Systemen von Hugo Riemann, Ernst Kurth und Heinrich Schenker* (Vienna, 1981)
A. Keiler: 'Music as Metalanguage: Rameau's Fundamental Bass', *Music Theory: Special Topics*, ed. R. Browne (New York, 1981), 83–100
R. Groth: *Die französische Kompositionslehre des 19. Jahrhunderts* (Wiesbaden, 1983)
F. Lerdahl and R. Jackendoff: *A Generative Theory of Tonal Music* (Cambridge, MA, 1983/*R*)
C. Deliège: *Les fondements de la musique tonale: une perspective analytique post-schenkerienne* (Paris, 1984)
R.W. Wason: *Viennese Harmonic Theory from Albrechtsberger to Schenker and Schoenberg* (Ann Arbor, 1985)
F.K. and M.G. Grave: *In Praise of Harmony: the Teachings of Abbé Georg Joseph Vogler* (Lincoln, NE, 1987)
T. Christensen: 'Nichelmann Contra C.Ph.E. Bach: Harmonic Theory and Musical Politics at the Court of Frederick the Great', *Carl Philipp Emanuel Bach und die europäische Musikkultur: Hamburg 1988*, 189–220
E. Narmour: 'Melodic Structuring of Harmonic Dissonance: a Method for Analysing Chopin's Contribution to the Development of Harmony', *Chopin Studies* (Cambridge, 1988), 77–114
C.M. Gessele: *The Institutionalization of Music Theory in France, 1764–1802* (diss., Princeton U., 1989)
J. Lester: *Between Modes and Keys: German Theory, 1592–1802* (Stuyvesant, NY, 1989)
J. Lester: *Compositional Theory in the Eighteenth-Century* (Cambridge, MA, 1992)
T. Christensen: *Rameau and Musical Thought in the Enlightenment* (Cambridge, 1993)
B. Hyer: 'Sighing Branches: Prosopopoeia in Rameau's *Pigmalion*', *MAn*, xiii (1994), 7–50
E. Agmon: 'Functional Harmony Revisited: a Prototype-Theoretic Approach', *Music Theory Spectrum*, xvii (1995), 196–214
C. Schachter: 'The Triad as Place and Action', *Music Theory Spectrum*, xvii (1995), 149–69
T. Christensen: 'Fétis and Emerging Tonal Consciousness', *Music Theory in the Age of Romanticism*, ed. I. Bent (Cambridge, 1996), 37–56
C. Schachter: *Unfoldings: Essays in Schenkerian Theory and Analysis*, ed. J.N. Straus (Oxford, 1999)

C: TRIADIC AND POST-TRISTAN CHROMATICISM

G.J. Vogler: *Handbuch zur Harmonielehre und für den Generalbass* (Prague, 1802)
C.F. Weitzmann: *Der übermässige Dreiklang* (Berlin, 1853)
C.F. Weitzmann: *Der verminderte Septimen-Akkord* (Berlin, 1854)
H.J. Vincent: *Die Einheit in der Tonwelt* (Leipzig, 1862)
A.J. von Oettingen: *Harmoniesystem in dualer Entwicklung: Studien zur Theorie der Musik* (Dorpat and Leipzig, 1866, enlarged 2/1913 as *Das duale Harmoniesysteme*)
B. Ziehn: *Harmonie- und Modulationslehre* (Brunswick, 1888, 2/1910; Eng. trans., 1907, as *Manual of Harmony*)
G. Capellen: *Ist das System Simon Sechters ein geeigneter Ausgangspunkt für die theoretische Wagnerforschung?* (Leipzig, 1902)
R. Louis and L. Thuille: *Harmonielehre* (Stuttgart, 1907, 10/1933 by W. Courvoisier and others); Eng. trans. in R.I. Schwarz: *An Annotated English Translation of 'Harmonielehre' of Rudolf Louis and Ludwig Thuille* (diss., Washington U., 1982)
G. Capellen: *Fortschrittliche Harmonie- und Melodielehre* (Leipzig, 1908)
R. Mayrhofer: *Die organische Harmonielehre* (Berlin, 1908)
B. Ziehn: *Fünf- und sechsstimmige Harmonien und ihre Anwendung* (Milwaukee and Berlin, 1911)
E. Kurth: *Romantische Harmonik und ihre Krise in Wagners 'Tristan'* (Berne, 1920, 2/1923/*R*); partial Eng. trans. in *Ernst Kurth: Selected Writings*, ed. L.A. Rothfarb (Cambridge, 1991), 97–147
D.F. Tovey: 'Tonality', *ML*, ix (1928), 341–63
S. Karg-Elert: *Polaristische Klang- und Tonalitätslehre (Harmonologik)* (Leipzig, 1931)
T.W. Adorno: *Versuch über Wagner* (Berlin and Frankfurt, 1952, 2/1964; Eng. trans., 1981)
A. Schoenberg: *Structural Functions of Harmony* (New York, 1954, rev. 2/1969 by L. Stein)
W.J. Mitchell: 'The Study of Chromaticism', *JMT*, vi (1962), 2–31
M. Vogel: *Der Tristan-Akkord und die Krise der modernen Harmonie-Lehre* (Düsseldorf, 1962)
C. Dahlhaus: *Zwischen Romantik und Moderne: vier Studien zur Musikgeschichte des späteren 19. Jahrhunderts* (Munich, 1974; Eng. trans., 1980)
R.P. Morgan: 'Dissonant Prolongation: Theoretical and Compositional Precedents', *JMT*, xx (1976), 49–91
R. Bailey: 'The Structure of the Ring and its Evolution', *19CM*, i (1977–8), 48–61
G. Proctor: *Technical Bases of Nineteenth-Century Chromatic Tonality* (diss., Princeton U., 1978)
R.R. Subotnik: 'Tonality, Autonomy and Competence in Post-Classical Music', *Critical Inquiry*, vi (1979), 153–63
L. Kramer: 'The Mirror of Tonality: Transitional Features of Nineteenth-Century Harmony', *19CM*, iv (1980–81), 191–208

D. Lewin: 'A Formal Theory of Generalized Tonal Functions', *JMT*, xxvi (1982), 23–60
E. Lendvai: *Workshop of Bartók and Kodály* (Budapest, 1983)
D. Lewin: 'Amfortas's Prayer to Titurel and the Role of D in Parsifal: the Tonal Spaces of the Drama and the Enharmonic C♭/B', *19CM*, vii (1983–4), 336–49
R. Taruskin: 'Chernomor to Kaschei: Harmonic Sorcery or, Stravinsky's "Angle"', *JAMS*, xxxviii (1985), 72–142
M. Brown: 'The Diatonic and the Chromatic in Schenker's Theory of Harmonic Relations', *JMT*, xxx (1986), 1–33
C.J. Smith: 'The Functional Extravagance of Chromatic Chords', *Music Theory Spectrum*, viii (1986), 94–139
C. Lewis: 'Mirrors and Metaphors: Reflections on Schoenberg and Nineteenth-Century Tonality', *19CM*, xi (1987–8), 26–42
L. Rothfarb: *Ernst Kurth as Theorist and Analyst* (Philadelphia, 1988)
R.W. Wason: 'Progressive Harmonic Theory in the Mid-Nineteenth-Century', *JMR*, viii (1988), 55–60
J. Blume: 'Analysen als Beispiele musiktheoretischer Probleme: auf der Suche nach der angemessenen Beschreibung chromatischer Harmonik in romantischer Musik', *Musiktheorie*, iv (1989), 518–39
B. Shamgar: 'Romantic Harmony through the Eyes of Contemporary Observers', *JM*, vii (1989), 518–39
J. Maegard: 'Zur harmonischen Analyse der Musik des 19. Jahrhunderts: eine theoretische Erwägung', *Musikkulturgeschichte: Festschrift für Constantin Floros*, ed. P. Petersen (Wiesbaden, 1990), 61–86
P. McCreless: 'Schenker and Chromatic Tonicization: a Reappraisal', *Schenker Studies*, ed. H. Siegel (Cambridge, 1990), 125–45
D.W. Bernstein: 'Symmetry and Symmetrical Inversion in Turn-of-the-Century Theory and Practice', *Music Theory and the Exploration of the Past*, ed. C. Hatch and D. Bernstein (Chicago, 1993), 377–407
I. Bent, ed.: *Music Analysis in the Nineteenth-Century*, i: *Fugue, Form, and Style* (Cambridge, 1994)
D. Harrison: *Harmonic Function in Chromatic Music: a Renewed Dualist Theory and an Account of its Precedents* (Chicago, 1994)
B. Hyer: 'Reimag(in)ing Riemann', *JMT*, xxxix (1995), 101–38
D. Kopp: *A Comprehensive Theory of Chromatic Mediant Relations in Mid-Nineteenth-Century Music* (diss., Brandeis U., 1995)
R. Cohn: 'Maximally Smooth Cycles, Hexatonic Systems, and the Analysis of Late-Romantic Triadic Progressions', *MAn*, xv (1996), 9–40
W. Kinderman and H. Krebs, eds.: *The Second Practice of Nineteenth-Century Tonality* (Lincoln, NE, 1996) [incl. P. McCreless: 'An Evolutionary Perspective on Nineteenth-Century Semitonal Relations', 87–113]
M.K. Mooney: *The 'Table of Relations' and Music Psychology in Hugo Riemann's Harmonic Theory* (diss., Columbia U., 1996)
R. Cohn: 'Neo-Riemannian Operations, Parismonious Trichords, and their Tonnetz Representations', *JMT*, xli (1997), 1–66
R. Cohn: 'Introduction to Neo-Riemannian Theory: a Survey and a Historical Perspective', *JMT*, xlii (1998), 167–80
P.J. Telesco: 'Enharmonicism and the Omnibus Progression in Classical-Era Music', *Music Theory Spectrum*, xx (1998), 242–79
V.F. Yellin: *The Omnibus Idea* (Warren, MI, 1998)

D: HARMONY IN 20TH-CENTURY MUSIC

D. Alaleona: 'L'armonia modernissma: le tonalità neutre e l'arte di stupore', *RMI*, xxviii (1911), 769–838
R. Lenormand: *Etude sur l'harmonie moderne* (Paris, 1913; Eng. trans., 1915, enlarged 2/1940–42/R by M. Carner)
A.E. Hull: *Modern Harmony: its Explanation and Application* (London, 1914/R)
E.L. Bacon: 'Our Musical Idiom', *The Monist*, xxvii (1917), 560–607
A. Gentili: *Nuova teorica dell'armonia* (Turin, 1925)
H. Erpf: *Studien zur Harmonie- und Klangtechniker neueren Musik* (Leipzig, 1927, 2/1969)
A. Hába: *Neue Harmonielehre* (Leipzig, 1927)
H. Cowell: 'New Terms for New Music', *MM*, v/4 (1927–8), 21–7
H. Cowell: *New Musical Resources* (New York, 1930, rev. 1996 by D. Nicholls)
H.A. Miller: *New Harmonic Devices: a Treatise on Modern Harmonic Problems* (Boston, 1930)
E. van der Nüll: *Moderne Harmonik* (Leipzig, 1932)
H.K. Andrews: *Modern Harmony* (London, 1934)
P. Hindemith: *Unterweisung im Tonsatz*, i: *Theoretischer Teil* (Mainz, 1937, 2/1940; Eng. trans., 1942 as *The Craft of Musical Composition*, 2/1948)
J. Schillinger: *The Schillinger System of Musical Composition*, ed. L. Dowling and A. Shaw (New York, 1941/R, 3/1946/R)
J. Schillinger: *Harmony* (New York, 1947)
F. Reuter: *Praktische Harmonik des 20. Jahrhunderts* (Halle, 1952)
G.A. Russell: *The Lydian-Chromatic Concept of Tonal Organization for Improvisation* (New York, 1959)
H. Hanson: *Harmonic Materials of Modern Music: Resources of the Tempered Scale* (New York, 1960)
V. Persichetti: *Twentieth-Century Harmony* (New York, 1961)
K. Janeček: *Základy moderní harmonie* [Bases of modern harmony] (Prague, 1965)
V. Dernova: *Garmoniya Skryabina* (Leningrad, 1968; Eng. trans., 1979)
A. Forte: *The Structure of Atonal Music* (New Haven, CT, 1973)
G. Perle: *Twelve-Tone Tonality* (Berkeley, 1977, rev. and enlarged, 2/1996)
J. Samson: *Music in Transition: a Study of Tonal Expansion and Atonality, 1900–1920* (London and New York, 1977)
A. Chapman: *A Theory of Harmonic Structures for Non-Tonal Music* (diss., Yale U., 1978)
S. Strunk: 'The Harmony of Early Bop: a Layered Approach', *JJS*, vi (1979), 4–53
H. Martin: *Jazz Harmony* (diss., Princeton U., 1980)
J. Rahn: *Basic Atonal Theory* (New York, 1980/R)
R. Morris: *Composition with Pitch Classes* (New Haven, CT, 1987)
J. Straus: 'The Problem of Prolongation in Post-Tonal Music', *JMT*, xxxi (1987), 1–21
J. Roeder: 'Harmonic Implications of Schoenberg's Observations of Atonal Voice Leading', *JMT*, xxxiii (1989), 27–62
S. Block: 'Pitch-Class Transformations in Free Jazz', *Music Theory Spectrum*, xii (1990), 181–202
M. Delaere: *Funktionelle Atonalität: analytische Strategien für die frei-atonale Musik der Wiener Schule* (Wilhelmshaven, 1993)
A. Forte: *The American Popular Ballad of the Golden Era, 1924–1950* (Princeton, NJ, 1995)
W. Gieseler: *Harmonik in der Musik des 20. Jahrhunderts: Tendenzen, Modelle* (Celle, 1996)
J.W. Bernard: 'Chord, Collection, and Set in Twentieth-Century Theory', *Music Theory in Concept and Practice*, ed. J.M. Baker, D.W. Beach and J.W. Bernard (Rochester, NY, 1997), 11–51

E: SPECULATIVE, EMPIRICAL, PAN-HISTORICAL AND PEDAGOGICAL WRITINGS

MGG2 (P. Rummenhöller: 'Harmonielehre')
L. Euler: *Tentamen novae theoriae musicae, ex certissimis harmoniae principiis dilucide expositae* (St Petersburg, 1739; Eng. trans., 1960); repr. in *Opera omnia*, iii/1, 197–427
J.-J. de Momigny: *Encyclopédie méthodique* (Paris, 1791–1818)
C.S. Catel: *Traité d'harmonie* (Paris, 1802, enlarged 2/1848 by A. Leborne)
A. Choron: *Sommaire de l'histoire de la musique* (Paris, 1810; Eng. trans., 1825)
F.H.J. Castil-Blaze: *Dictionnaire de musique moderne* (Paris, 1821, 2/1825)
P. de Geslin: *Cours d'harmonie* (Paris, 1826)
D. Jelensperger: *L'harmonie au commencement du dix-neuvième siècle et méthode pour l'étudier* (Paris, 1830)
J.A. André: *Lehrbuch der Tonsetzkunst* (Offenbach, 1832–40)
A. Day: *A Treatise on Harmony* (London, 1845); ed. G.A. Macfarren (London, 1885)
H. Helmholtz: *Die Lehre von den Tonempfindungen* (Brunswick, 1863, 6/1913/R; Eng. trans., 1875, as *On the Sensations of Tone*, 2/1885/R)
F.-J. Fétis: *Histoire générale de la musique* (Paris, 1869–76/R)
P.I. Chaykovsky: *Rukovodstvo k prakticheskomu izucheniyu garmonii* [Guide to the practical study of harmony] (Moscow, 1872)
L. Bussler: *Praktische Harmonielehre in vierundfünfzig Aufgaben* (Berlin, 1875, rev. 10/1929 by H. Leichtentritt)
S. Jadassohn: *Lehrbuch der Harmonie* (Leipzig, 1883, 23/1923; Eng. trans., 1884–6, 7/1904)
C. Stumpf: *Tonpsychologie* (Leipzig, 1883–90/R)
N.A. Rimsky-Korsakov: *Uchebnik garmonii* [Textbook of harmony] (St Petersburg, 1884–5, 2/1886 as *Prakticheskiy uchebnik garmonii*, 19/1949; Eng. trans., 1930)

S. Jadassohn: *Explanatory Remarks and Suggestions for the Working of the Exercises in the Manual of Harmony, with Special Consideration for Self-Instruction* (Leipzig, 1886)
E. Prout: *Harmony: its Theory and Practice* (London, 1889, 20/1903)
S. Jadassohn: *Die Kunst zu moduliren und zu präludiren: ein praktischer Beitrag zur Harmonielehre in stufenweise geordnetem Lehrgange dargestellt* (Leipzig, 1890, 2/1902)
S. Jadassohn: *Aufgaben und Beispiele für die Harmonielehre* (Leipzig, 1891, 8/1918)
H. Riemann: *Vereinfachte Harmonielehre oder die Lehre von den tonalen Funktionen der Akkorde* (London and New York, 1893, 2/1903; Eng. trans., 1896)
H. Riemann: 'Ideen zu einer "Lehre von den Tonvorstellungen', *JbMP 1914–15*, 1–26; Eng. trans., in *JMT*, xxxvi (1992), 69–117
H. Riemann: 'Neue Beiträge zur einer Lehre von den Tonvorstellungen', *JbMP 1916*, 1–21
M. Shirlaw: *The Theory of Harmony* (London, 1917, 2/1955/R)
R.O. Morris: *Foundations of Practical Harmony and Counterpoint* (London, 1925/R)
C. Koechl: *Tratié de l'harmonie* (Paris, 1927–30)
W. Maler: *Beitrag zur Harmonielehre* (Leipzig, 1931, rev. 6/1967 by G. Bialas and J. Driessler as *Beitrag zur durmolltonalen Harmonielehre*)
W. Piston: *Principles of Harmonic Analysis* (Boston, 1933)
W. Mitchell: *Elementary Harmony* (New York, 1939, 3/1965)
H. Distler: *Funktionelle Harmonielehre* (Kassel, 1941)
W. Piston: *Harmony* (New York, 1941, 2/1948, rev. 5/1987 by M. DeVoto)
P. Hindemith: *A Concentrated Course in Traditional Harmony* (New York, 1943, 2/1949; Ger. trans., 1949); ii (New York, 1948, 2/1953; Ger. trans., 1949)
A. Katz: *Challenge to Musical Tradition: a New Concept of Tonality* (New York, 1945/R)
J. Handschin: *Der Toncharakter: eine Einführung in die Tonpsychologie* (Zürich, 1948)
D.F. Tovey: 'Musical Form and Matter', *The Mainstream of Music and other Essays*, ed. H.J. Foss (Oxford, 1949), 160–82
J. Rohwer: *Tonale Instruktionen und Beiträge zur Kompositionslehre* (Wolfenbüttel, 1951)
R. Sessions: *Harmonic Practice* (New York, 1951)
F. Salzer: *Structural Hearing: Tonal Coherence in Music* (New York, 1952/R)
S. Levarie: *The Fundamentals of Harmony* (New York, 1954, 2/1962)
J. Mehegan: *Jazz Improvisation* (New York, 1959–65)
A. Forte: *Tonal Harmony in Concept and Practice* (New York, 1962, 3/1979)
E. Terhardt: 'Pitch, Consonance, and Harmony', *JASA*, lv (1974), 1061–9
W. Mickelsen: *Hugo Riemann's Theory of Harmony: a Study* (Lincoln, NE, 1977)
E. Aldwell and C. Schachter: *Harmony and Voice Leading* (New York, 1978, 2/1989)
R. Browne: 'Tonal Implications of the Diatonic Set', *In Theory Only*, v/6–7 (1981), 3–21
E.D. Carpenter: 'Russian Music Theory: a Conspectus', *Russian Theoretical Thought in Music*, ed. G.D. McQuere (Ann Arbor, 1983), 1–81
D. Lewin: 'Music, Theory, Phenomenology, and Modes of Perception', *Music Perception*, iv (1986–7), 327–92
D. Lewin: *Generalized Musical Intervals and Transformations* (New Haven, CT, 1987)
F. Lerdahl: 'Tonal Pitch Space', *Music Perception*, v (1987–8), 315–49
R. Parncutt: *Harmony: a Psychoacoustical Approach* (Berlin, 1989)
C.L. Krumhansl: *Cognitive Foundations of Musical Pitch* (Oxford, 1990)
Z. Gardonyi and H. Nordhoff: *Harmonik* (Wolfenbüttel, 1990)
E. Agmon: 'Linear Transformations between Cyclically Generated Chords', *Musikometrika*, iii (1991), 15–40
J. Clough and J. Douthett: 'Maximally Even Sets', *JMT*, xxxv (1991), 93–173
B. Rosner and E. Narmour: 'Harmonic Closure: Music Theory and Perception', *Music Perception*, ix (1991–2), 383–411
M. Beiche: 'Tonalität' (1992), *HMT*
W. Thomson: 'The Harmonic Root: a Fragile Marriage of Concept and Percept', *Music Perception*, x (1992–3), 385–415
M. Ernst: *Harmonielehre in der Schule: Überlegungen zu einem handlungs- und schülerorientierten Musikunterricht in der Sekundarstufe I* (Essen, 1993)
R. Gauldin: *Harmonic Practice in Tonal Music* (New York, 1997)
J. Douthett and P. Steinbach: 'Parsimonious Graphs: a Study in Parsimony, Contextual Transformations, and Modes of Limited Transposition', *JMT*, xlii (1998), 241–63

CARL DAHLHAUS (1–2, 3(i)–(iv), 4), JULIAN ANDERSON, CHARLES WILSON (3(v)), RICHARD COHN (5–6), RICHARD COHN, BRIAN HYER (bibliography)

Harmony box. *See* APPALACHIAN DULCIMER.

Harmony of the spheres. *See* MUSIC OF THE SPHERES.

Harmony Society [Harmonie Gesellschaft]. American Separatist group founded by George Rapp (*b* Iptingen, Württemberg, 1 Nov 1757; *d* Economy [now Ambridge], PA, 7 Aug 1847). Rapp and several hundred followers emigrated from Germany to the USA in 1804, and formed a communal society near Pittsburgh; they chose their name to reflect the intense religious spirit that bound them together. They built three towns (Harmony and Economy, Pennsylvania, and Harmony, Indiana) and grew wealthy through agricultural and industrial enterprises, but the practice of celibacy gradually reduced their membership and the society disbanded in 1906.

Harmonist musical activities were extensive, and were encouraged by Rapp, who was perhaps a flautist. Between 1825 and 1831 the society's physician, Johann Christoph Mueller (1777–1845), led an orchestra with a repertory of over 300 marches, dances, overtures and symphonies by Vanhal, Sterkel, Pleyel, Jommelli, Rossini, Mozart, Joseph Haydn and others. The orchestra and Harmonist choirs performed works by Haydn, Cherubini and J.G. Schade. Much of the music was arranged by Mueller and by the music publisher William C. Peters, a non-member engaged in 1827–8 to teach the society's musicians; Peters also wrote a Symphony in D (1831) for the orchestra. Charles von Bonnhorst, a Pittsburgh attorney and amateur violinist who was a close friend of Rapp, wrote more than 30 quadrilles and waltzes for the orchestra during the 1820s. Mueller and Jacob Henrici (1804–92), both Harmonist composers, wrote short keyboard pieces, odes for voices and instruments and hymns; five compilations of hymn texts and tune names were printed, some on the society's own press.

A schism in 1832 greatly depleted the musical ensembles, but after 1835 singing classes and brass bands thrived, notably under Jacob Rohr (1827–1906), an Alsatian-born bandmaster who was employed by the Harmonists from 1878. Musical activities of the society culminated with John S. Duss (1860–1951); an admirer of Patrick Gilmore, he used Harmonist funds to organize professional bands and to hire the New York Metropolitan Opera orchestra, its leader Nahan Franko and two of its singers, Lilian Nordica and Edouard de Reszke, with whom he toured the USA and Canada between 1903 and 1907. Duss composed marches (*America up to Date*, *March G.A.R. in Dixie*), foxtrots and two-steps, sacred solos and choruses and a *Mass in Honor of St Veronica*. Most of his works were published by the W.C. Ott Co., which he financed, and by Volkwein Bros. in Pittsburgh.

BIBLIOGRAPHY

R.D. Wetzel: *The Music of George Rapp's Harmony Society, 1805–1906* (diss., U. of Pittsburgh, 1970)
K.J.R. Arndt and R.D. Wetzel: 'Harmonist Music and Pittsburgh Musicians in Early Economy', *Western Pennsylvania Historical*

Magazine, liv (1971), no.2, pp.125–57; no.3, pp.284–311; no.4, pp.391–413
R.D. Wetzel: *Frontier Musicians on the Connoquenessing, Wabash, and Ohio: a History of the Music and Musicians of George Rapp's Harmony Society (1805–1906)* (Athens, OH, 1976) [with catalogue of the Harmonist music library, Economy Village, Ambridge, PA]
L.S. Spear: *Vocal Music in the Harmony Society, 1804–1832* (diss., U. of Cincinnati, 1979)
R.D. Wetzel: *'Oh! Sing No More That Gentle Song': The Musical Life and Times of William Cumming Peters (1805–66)* (Warren, MI, 2000)

RICHARD D. WETZEL

Harms. American firm of music publishers. It was founded in New York in 1875 by the brothers Alexander T. Harms (*b* New York, 20 Feb 1856; *d* New York, 23 Oct 1901) and Thomas B. Harms (*b* New York, 5 Jan 1860; *d* New York, 28 March 1906). T.B. Harms & Co. issued contemporary popular music, and the success of such early publications as *When the robins nest again* (1883) and *The letter that never came* (1886) led other Tin Pan Alley publishers to emulate the firm's promotional activities. In 1901 Max Dreyfus (*b* Kuppenheim, 1 April 1874; *d* Brewster, NY, 12 May 1964), who had been working for Harms as an arranger, bought a 25% interest in the firm, and though over the next few years he achieved complete managerial and financial control, he retained the Harms name for the firm, making it the leading publisher of musical stage songs. In 1903 he employed Jerome Kern as a composer; Kern subsequently became a partner. The firm also issued the works of George Gershwin, who was engaged in 1918 as a songwriter, and in the 1920s it began to publish the music of Richard Rodgers. Dreyfus sold his interest in the company to Warner Bros. in 1929 when it became part of the Music Publishers Holding Corporation; he stayed on as a consultant until he set up in 1935 the American branch of Chappell, a company affiliated with Chappell of London, owned by his brother Louis Dreyfus (1877–1967). In 1969 that part of Harms connected with the estates of Louis Dreyfus (who had been a director of Harms) and Kern was bought by Lawrence Welk and became part of the Welk Music Group.

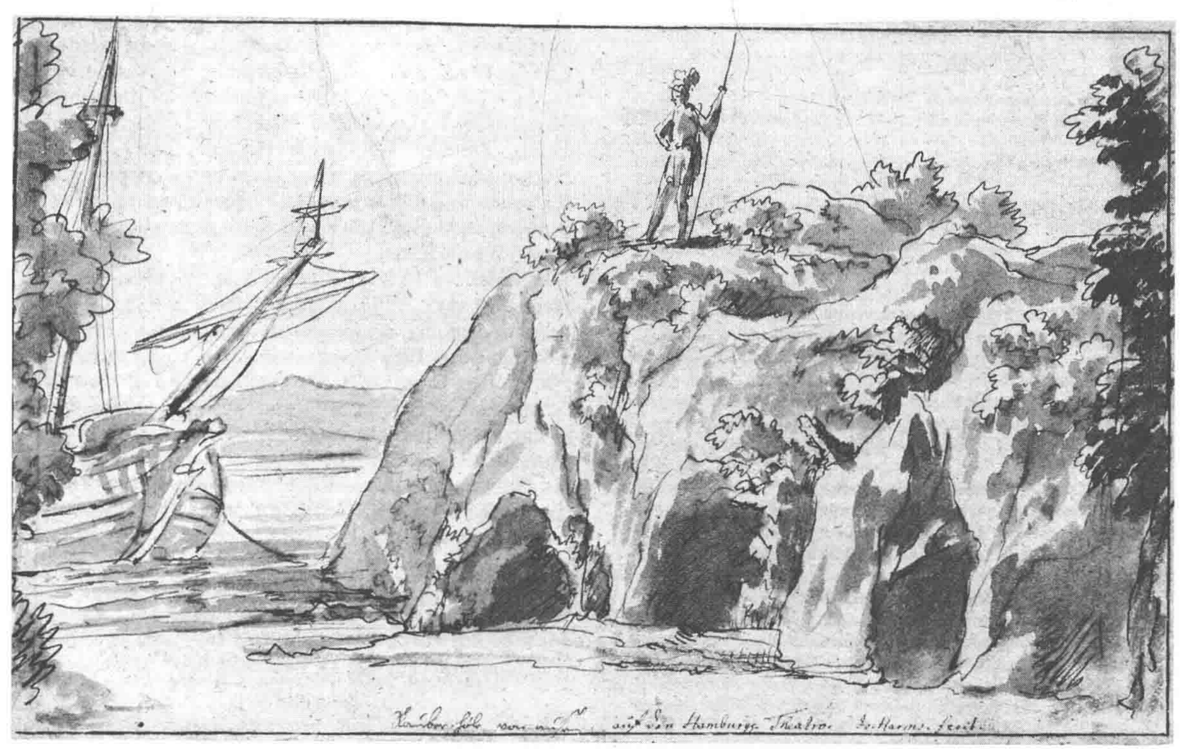
BIBLIOGRAPHY

S.N. Behrman: 'Profiles', *New Yorker* (6 Feb 1932), 20–24
D.A. Jasen: *Tin Pan Alley* (New York, 1988)

FRANCES BARULICH

Harms, Johann Oswald (*b* Hamburg, bap. 30 April 1643; *d* ?Brunswick, 1708). German stage designer and painter. He was a pupil of the Hamburg painter Ellerbrock and from the mid-1660s studied panel and mural painting in Rome in the circle of Salvator Rosa and Pietro da Cortona. A stay in Venice from about 1669 made him familiar with the artistically and technically most advanced forms of opera production and stage design. On his return to Germany Harms worked first as a painter of panels and murals, but from the time of his appointment as the chief theatrical designer to the Dresden court (1677), most of his work was done in the theatre, in the operatic centres of north and central Germany (about 50 works): Dresden (1677–81), Eisenberg (1681–6), Weissenfels (1681–6), Hanover (1684 and later), Wolfenbüttel (1686–90 and later), Brunswick (1691–8) and Hamburg (1695–1705).

Harms was the most important designer for the German Baroque operatic stage, designing sets for numerous first performances of operas by Kusser, Steffani, Krieger, Keiser, the young Handel and others. His designs for the stage benefited, in particular, from his experience as a muralist; he united the middle-class realism typical of art



Stage design by Johann Oswald Harms for Keiser's Singspiel 'Störtebecker und Jödge Michaels', Theater am Gänsemarkt, Hamburg, 1701: pen and ink with wash (Herzog Anton-Ulrich Museum, Brunswick)

in Hamburg with the bold, expansive compositional techniques of Italian mural painting. His artistic achievement advanced beyond his Venetian and Viennese models: the realism of his urban and rural settings, especially those for Kusser's *Cleopatra* (1690, Brunswick) and Keiser's *Störtebecker und Jödge Michaels* (1701, Hamburg; see illustration), anticipate the principle of the imitation of nature that was a cornerstone of later theories of design for middle-class theatre in Germany.

BIBLIOGRAPHY

ES (H. Richter); *GroveO* (M. Boetzkes) [incl. further bibliography]
Ballet von Zusammenkunft und Wirckung derer VII Planeten auf Ihr. Churf. Durchl. zu Sachsen grossem Theatro gehalten den 3. Februarii 1678 (Dresden, 1678) [with 9 engravings]
Opera-Ballett von dem Judicio Paridis und der Helenae Raub (Dresden, 1679) [with 8 engravings]
A.F. Harms: *Tables historiques et chronologiques des plus fameux peintres anciens et modernes* (Brunswick, 1742), no.xxxi
H.C. Wolff: *Die Barockoper in Hamburg* (Wolfenbüttel, 1957), 347, 359ff
H. Richter: *J.O. Harms: ein deutscher Theaterdekorateur des Barock* (Emsdetten, 1963)

MANFRED BOETZKES

Harness bells. *See* JINGLES.

Harney, Ben(jamin) R(obertson) (*b* Middletown [now in Louisville], KY, 6 March 1871; *d* Philadelphia, 11 March 1938). American ragtime songwriter, pianist and singer. Despite statements to the contrary by Eubie Blake, Harney came from an established white Kentucky family. He apparently received formal training on the piano for, in later years, he played classical compositions as written and then repeated them in ragtime. At the age of 14 he entered a military academy in Kentucky, where he remained for four years. During this period he probably visited saloons where black pianists played because, one year before leaving school, he composed what is now considered the earliest ragtime song, *You've been a good old wagon but you've done broke down*. From 1889 he was active in Louisville, playing in a saloon at the corner of Eighth and Green Streets. In 1895 a Louisville businessman financed the publication of *You've been a good old wagon* and it became an immediate hit. On the strength of this success Harney moved to New York where, in 1896, he achieved popularity playing and singing in the new musical style. From this time until 1923, when he suffered a heart attack, Harney pursued a successful career in show business, touring throughout the USA, England, Europe and East Asia. Thereafter he seldom performed, and with the eclipse of ragtime by jazz he was soon forgotten. By 1930 he was living in poverty in Philadelphia.

Harney produced a large number of ragtime songs, but three stand out from the others: *You've been a good old wagon* (1895), *Mr Johnson turn me loose* (1896), perhaps his most popular song, and *The Cakewalk in the Sky* (1899). The syncopated rhythm in these songs, and Harney's own renditions of them, were described by contemporaries as being black in character. Harney's *Ragtime Instructor* (1897) was the first method book to teach the new syncopated piano style.

WORKS
(*selective list*)

Songs (lyrics by Harney unless otherwise stated): You've been a good old wagon but you've done broke down (1895); Mr Johnson turn me loose (1896); I love my honey (1897); There's a knocker layin' around (1897); Draw that color line (1898); If you got any sense you'll go (1898); You may go but this will bring you back (1898); The Black Man's Kissing Bug (1899); The Cakewalk in the Sky (1899); The hat he never ate (H.S. Taylor) (1899); Tell it to me (1899); The only way to keep her is in a cage (1901); T.T.T. (1903)

Principal publisher: Witmark

BIBLIOGRAPHY

DAB (R. Blesh)
R. Blesh and H. Janis: *They All Played Ragtime* (New York, 1950, 4/1971)
W.H. Tallmadge: 'Ben Harney: White? Black? Mulatto?', *Sonneck Society Newsletter*, v/3 (1979), 16
Unpublished material on Harney in library of the Kentucky Historical Society in Frankfort, KY

WILLIAM H. TALLMADGE

Harnick, Sheldon. *See under* American composer and lyricist BOCK, JERRY.

Harnisch, Otto Siegfried (*b* Reckershausen, nr Göttingen, *c*1568; *d* Göttingen, bur. 18 Aug 1623). German composer. From 1585 to 1593 he studied at the University of Helmstedt, though in 1588–9 he was Kantor at Brunswick Cathedral. In 1593–4 he was Kantor at Helmstedt and from 10 March 1594 until 1600 at the Gymnasium and also at the Marienkirche, Wolfenbüttel. In the latter capacity he was required from 1597 onwards to teach the choirboys of the ducal chapel, whose director was Thomas Mancinus, and to conduct them from time to time in the court church. Probably in 1600 he became Kapellmeister to the Duke of Wolfenbüttel's brother, Duke Philipp Sigismund of Brunswick-Lüneburg, at Iburg, near Osnabrück. In 1603 he moved to Göttingen as Kantor at the Academy and the Johanniskirche, and he held both appointments until his death. That he dedicated several of his late works – as he had some of his earlier ones – to members of the Brunswick nobility testifies to the goodwill that he continued to enjoy in influential Brunswick circles. He was one of the first German composers to adopt the style of the three-part Italian villanella; his numerous pieces in this genre constitute the core of his creative work. Three other facets of his work are also important: the settings of humanist odes dating from his years at Helmstedt, his theoretical and practical works for school use, and especially his sacred music. His responsorial *Passio dominica* (or Passion according to St John), probably inspired by Mancinus's setting, constitutes an important advance in the history of the Passion, since it is the earliest in which the turbae are scored for five voices.

WORKS

Neue kurtzweilige teutsche Liedtlein, 3vv (Helmstedt, 1587)
Gratulatio harmonica: Exhilaret te uxor ... in honorem nuptiarum ... Iacobi Schonebergii ... daneben ein teutsche Villanellen aus dem 26. Cap. des Buchs Syrach, 5vv (Helmstedt, 1587)
Neuer teudscher Liedlein ... ander Theil, 3vv (Helmstedt, 1588; rev. and pubd with rev. version of Neue kurtzweilig teudsche Liedlein, and with added 3rd vol. as Neue lustige teudsche Liedlein, Helmstedt, 1591)
Neue auserlesene teutsche Lieder, 4, 5vv (Helmstedt, 1588)
Neue lustige teutsche Liedlein, 3vv (Helmstedt, 1591)
Fasciculus novus selectissimarum cantionum, 5, 6 and more vv (Helmstedt, 1592)
Hortulus lieblicher lustiger und höflicher teutscher Lieder, 4–6vv, samt einem neuen Echo, 8vv (Nuremberg, 1604); 1 ed. in *Handbuch der deutschen evangelischen Kirchenmusik*, ed. K. Ameln and C. Mahrenholz, ii/1 (Göttingen, 1935)
Rosetum musicum etzlicher teutscher und lateinischer lieblicher Arth Balletten, Villanellen, Madrigalen, Saltarellen, Parodien und anderer Cantionen, 3–6vv (Hamburg, 1617[21])
Passio dominica, 5vv (Goslar, 1621)
Psalmodia nova simplex et harmonica ... neue Compositio etzlicher fürnehmer Psalmen und Lieder, 4vv (Goslar, 1621)

Resurrectio dominica, 1–5vv (Goslar, 1621) [rev. version of A. Scandello: Osterliche Freude der siegreichen ... Auferstehung ... Jesu Christi (1568)]

THEORETICAL WORKS

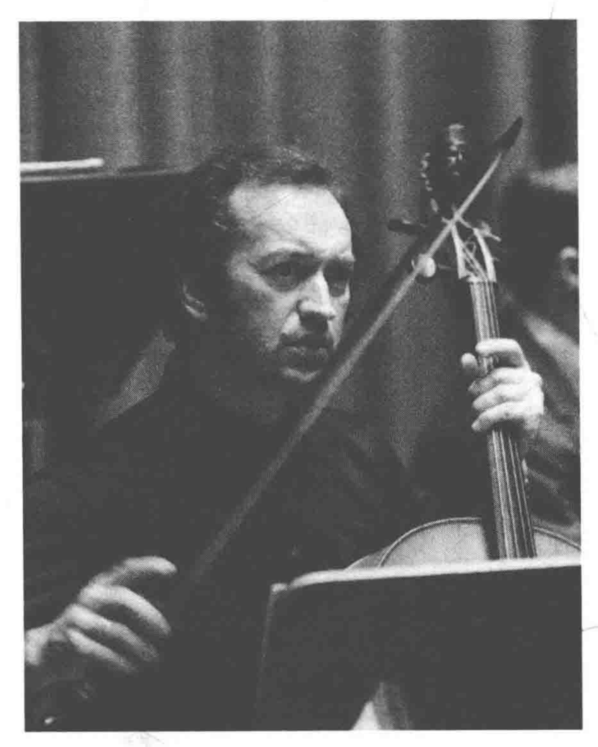
Artis musicae delineatio (Frankfurt, 1608)
Idea musicae (1601), cited in *MGG1*, is not by Harnisch; see Niemöller, 163

BIBLIOGRAPHY

O. Kade: *Die ältere Passionskomposition bis zum Jahre 1631* (Gütersloh, 1893/*R*)
R. Velten: *Das ältere deutsche Gesellschaftslied unter dem Einfluss der italienischen Musik* (Heidelberg, 1914)
W. Vetter: *Das frühdeutsche Lied* (Münster, 1928), i
E. Preussner: *Der Schulchor vom 16. Jahrhundert bis zur Gegenwart* (Leipzig, 1929)
H. Osthoff, ed.: *Das deutsche Chorlied vom 16. Jahrhundert bis zur Gegenwart*, Mw, x (1955); Eng. trans., 1965
H.-O. Hiekel: *Otto Siegfried Harnisch: Leben und Werk* (diss., U. of Hamburg, 1956)
W. Braun: *Die mitteldeutsche Choralpassion im achtzehnten Jahrhundert* (Berlin, 1960)
M. Ruhnke: *Beiträge zu einer Geschichte der deutschen Hofmusikkollegien im 16. Jahrhundert* (Berlin, 1963)
K.W. Niemöller: *Untersuchungen zu Musikpflege und Musikunterricht an den deutschen Lateinschulen vom ausgehenden Mittelalter bis um 1600* (Regensburg, 1969)
J. Lester: 'Root-Position and Inverted Triads in Theory around 1600', *JAMS*, xxvii (1974), 110–19

WALTER BLANKENBURG/CLYTUS GOTTWALD

Harnoncourt, Nikolaus (*b* Berlin, 6 Dec 1929). Austrian conductor, cellist and viol player. Brought up in Graz, he was a cello pupil of Paul Grümmer, and of Emanuel Brabec at the Vienna Music Academy. During his years as cellist with the Vienna SO (1952–69) he became interested in early music, and his studies, alongside experiments in period instruments, led to the formation in 1953 of the Concentus Musicus of Vienna. The ensemble, of which his wife Alice (*b* Vienna, 26 Sept 1930) was for many years leader, was one of the first to specialize in performing early music with instruments appropriate to the period. After four years of preparation they began giving concerts, and in 1962 made their first recording, of Purcell's Fantasias for viol consorts. This was followed by highly acclaimed recordings of Bach's Brandenburg Concertos (1964) and orchestral suites (1966) which Harnoncourt directed from the cello desk, the *St John Passion* (1965), the B minor Mass (1968), the *St Matthew Passion* (1970) and the *Christmas Oratorio* (1972). A major pioneering project, shared with Gustav Leonhardt, to record all of Bach's sacred cantatas was launched in 1971 and completed in 1990. This enterprise established a landmark in Bach recording, both for its overturning of hitherto accepted interpretative conventions and for the almost invariable use of boys' voices to sing the soprano solos. His other notable Baroque recordings with the Concentus Musicus include Monteverdi's three surviving operas (which he conducted at Zürich (1975–9) and later at the Edinburgh Festival and elsewhere), Rameau's *Castor et Pollux*, Telemann's oratorio *Der Tag des Gerichts* and his *Musique de table*, and music by Biber, Schmelzer and Fux, with whose styles Harnoncourt shows a particular affinity.



Nikolaus Harnoncourt

More recently Harnoncourt has extended his activities to Classical and Romantic repertory, both with the Concentus Musicus (with whom he has recorded sharply etched, highly individual readings of symphonies and choral works by Haydn and Mozart) and with modern instrumental groups, above all the Chamber Orchestra of Europe, with whom he has toured extensively, and the Concertgebouw Orchestra. His recordings with the Chamber Orchestra of Europe, which include the symphonies of Beethoven and Schubert, have won many international prizes. He has also made a number of operatic recordings, notably a compelling, if characteristically provocative, series of Mozart operas. Harnoncourt has taught and lectured extensively, and was appointed a professor at Salzburg University and the Salzburg Mozarteum in 1972. His research into period instruments and performance has played an important part in the revival of early music and its wider public dissemination. His views on performance are outlined in his books and in numerous articles.

WRITINGS

(*selective list*)

'Zur Geschichte der Streichinstrumente und ihres Klanges', *ÖMz*, xvi (1961), 518–19
'Das Musizieren mit alten Instrumenten: Einflüsse der Spieltechnik auf die Interpretation', *Musica antiqua: Brno II 1967*, 34–8
'Das quasi Wort-Ton-Verhältnis in der instrumentalen Barockmusik', *Music and Word: Brno IV 1969*, 225–8
'Probleme der Wiedergabe von Bachs Chor-Orchester-Werken', *ÖMz*, xxiv (1969), 76–80
'Notenschrift und Werktreue', *Musica*, xxv (1971), 564–6
Musik als Klangrede: Wege zu einem neuen Musikverständnis (Salzburg and Vienna, 1982; Eng. trans. as *Baroque Music Today*, London and Portland, OR, 1988)
Monteverdi, Bach und Mozart (Salzburg and Vienna, 1984; Eng. trans., London and Portland, OR, 1989)
Was ist Wahrheit? (Salzburg, 1995) [Two lectures given to mark the 75th anniversary of the Salzburg Festival]

BIBLIOGRAPHY

M. Elste: 'Nikolaus Harnoncourt: a Profile', *Fanfare*, xiii/3 (1989–90), 449–52
S. Johnson: 'Making it New', *Gramophone*, lxix/May (1992), 26–7
P. Kennicott: 'Uncovering the Real Brahms', *Gramophone*, lxxv/Nov (1997), 16–18

NICHOLAS ANDERSON

Harp (Fr. *harpe*; Ger. *Harfe*; It., Sp. *arpa*). Generic name for chordophones in which, as defined in the classification system by Hornbostel and Sachs, the plane of the strings is perpendicular to the soundboard. *See also* ORGAN STOP.

I. Introduction. II. Ancient harps. III. Africa. IV. Asia. V. Europe and the Americas.

I. Introduction

Normally triangular in outline, all harps have three basic structural components: resonator, neck and strings. Hornbostel and Sachs divided them into two categories: 'frame harps' and 'open harps'. Frame harps have a forepillar or column which connects the lower end of the resonator to the neck, adding structural support and helping to bear the strain of string tension. Harps without forepillars are 'open harps'. Only European harps and their descendants are consistently frame harps: most others are open. Hornbostel and Sachs further subdivided open harps into two sub-categories: 'arched' and 'angular' harps. According to Hornbostel and Sachs, the neck of an arched harp curves away from the resonator while the neck of an angular harp makes a sharp angle with it. The termBOW HARP is often applied to arched harps; some organologists have applied the term to a type of MUSICAL BOW with attached resonator. The GROUND HARP (or ground bow) has characteristics of both harps and musical bows.

Resonators of harps may be spoon-shaped, trowel-shaped, boat-shaped, box-shaped (square, trapezoidal or rectangular, often with rounded edges), hemispherical or, rarely, waisted. Resonators are topped with a wood or skin soundtable and a string holder to which one end of a string is usually attached. In some West African BRIDGE HARPS (harp-lutes) the strings pass over a bridge and are then attached in some manner to the lower end of the harp. The other end of a string is attached to the neck either directly with special knots or indirectly to fixed plugs, movable tuning-pegs, or to tuning-rings or nooses which are themselves attached to the neck. Mechanisms which themselves buzz or which modify the string's overtones and vibratory patterns, or both, may be attached near one end of the string, either on the neck or the soundtable, and activated by the plucked string. Mechanisms of these types were used on European harps from the Middle Ages to the early Baroque (i.e. brays; see §V, 1, below) and are used on many African harps. The number of strings on a harp can range from only one to over 90. Mechanisms for chromatic alteration of the strings range from manually operated hooks or levers to complex pedal-activated systems.

The earliest known use of the word 'harpa' was by Venantius Fortunatus, Bishop of Poitiers, in about 600; he wrote, for example: 'Romanusque lyra, plaudat tibi barbarus harpa'. The old Norse word 'harpa' is believed to have been a generic term for string instruments. Around the year 1000, Aelfric glossed *hearpe* as 'lyre'. By this broad definition, even the Sutton Hoo instrument, reconstructed for the second time in 1969 in the form of a long lyre, might have been called a harp. Similarly, the word 'hearpan' in *Beowulf* and other Anglo-Saxon literature is taken to mean playing a string instrument. Early medieval Latin terminology is also ambiguous. 'Cithara' was used for both lyres and harps, while in the 10th and 11th centuries the terms 'lira' and 'lyra' were used for a certain type of bowed instrument. A rare example of a specific use of 'cithara' is in an illustration, said to be from a 12th-century manuscript, which was reproduced in the 18th century by Martin Gerbert in his *De cantu et musica sacra*. It shows a 12-string harp, captioned 'Cythara anglica'. Confusions as to terminology still existed as late as 1511, when Virdung wrote: 'What one man names a harp, another calls a lyre'. Further confusion persists in the application of such terms as 'table harp' to a type of zither, 'mouth harp' to the harmonica, 'jew's harp' to a plucked idiophone (the *guimbarde*) and 'glass harp' to a form of musical glasses. The instruments described by Hornbostel and Sachs as 'harp-lutes' have now been redefined as bridge harps; see §III below. Hybrid instruments with harp-like features include the HARP-PIANO (or keyed harp) and an English guitar-like instrument of the early 19th century (*see* HARP-LUTE (ii)).

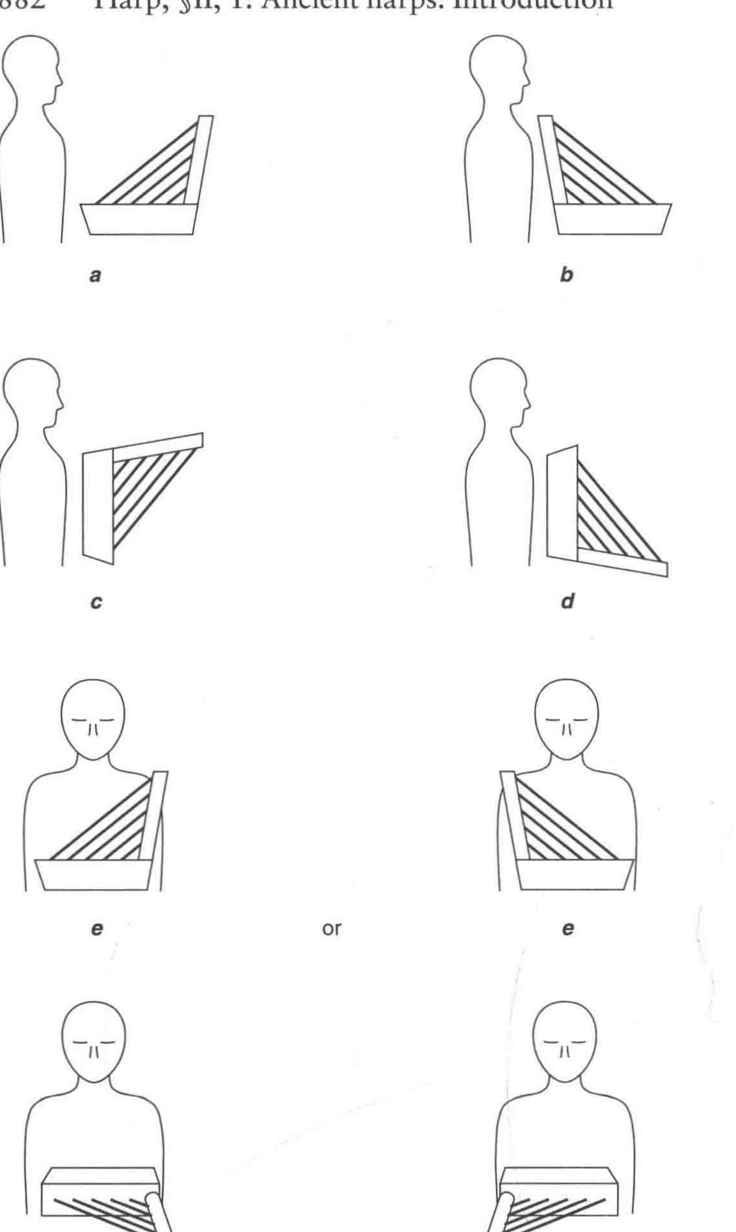
The harp is played in six basic performing positions (fig.1), of which five were used in ancient civilizations and are still in use today; the sixth (position F) appears only in Africa. Analysis of performing positions along with structure is vital to understanding the dispersal and evolution of the harp across time and the globe. Harp tunings are pentatonic, tetratonic, heptatonic (including diatonic) and chromatic. Strings are usually plucked with the fingers, but they may also be struck with a stick or strummed with a plectrum while strings which are not wanted to sound are damped; occasionally the bass wire strings may be stroked with the palm of the hand. Resonators may be used as percussion instruments and struck with the fingers, hands or with hooked rattles. Harpists may use any number of digits from the thumb of one hand with the thumb and forefinger of the other to the thumb and first three fingers of both hands; rarely only a single index finger is used. The fifth finger is seldom used because of its lack of strength and its shortness, which generally causes a clawlike and nearly unusable performing position when all five digits are placed on the strings.

The harp's use ranges from religious ritual to pure entertainment. Harpists are depicted in royal chambers, salons, banquet scenes and processions as soloists or in ensembles. Harpists have accompanied themselves singing ballads, reciting oral history and epic poetry or accompanying rituals of various types. In the ancient world, solo harpists and harpists in large ensembles were usually men while harpists who played in small chamber ensembles were often women. In the Western world until the late 19th century, professional harpists were usually men, while women played the harp as a domestic instrument probably from the 17th century. Today, men and women play harps throughout the world; but throughout Africa, in India, Georgia and Siberia women are rarely professional harpists and, in a few cases, are not even allowed to touch the instrument.

II. Ancient harps

1. Introduction. 2. Numbers of strings. 3. Regional inventories: (i) Iraq (Mesopotamia) (ii) Iran (Persia) (iii) Egypt (iv) Greece.

1. INTRODUCTION. In ancient times harps were, with some isolated exceptions, all of the 'open' type, arched or angular. Many kinds and sizes were developed, with various performing positions and playing techniques (see figs.2, 3, 4 and 7 below). The way that the harp is held determines the angle of the strings to the body of the performer. The evidence shows that the majority of



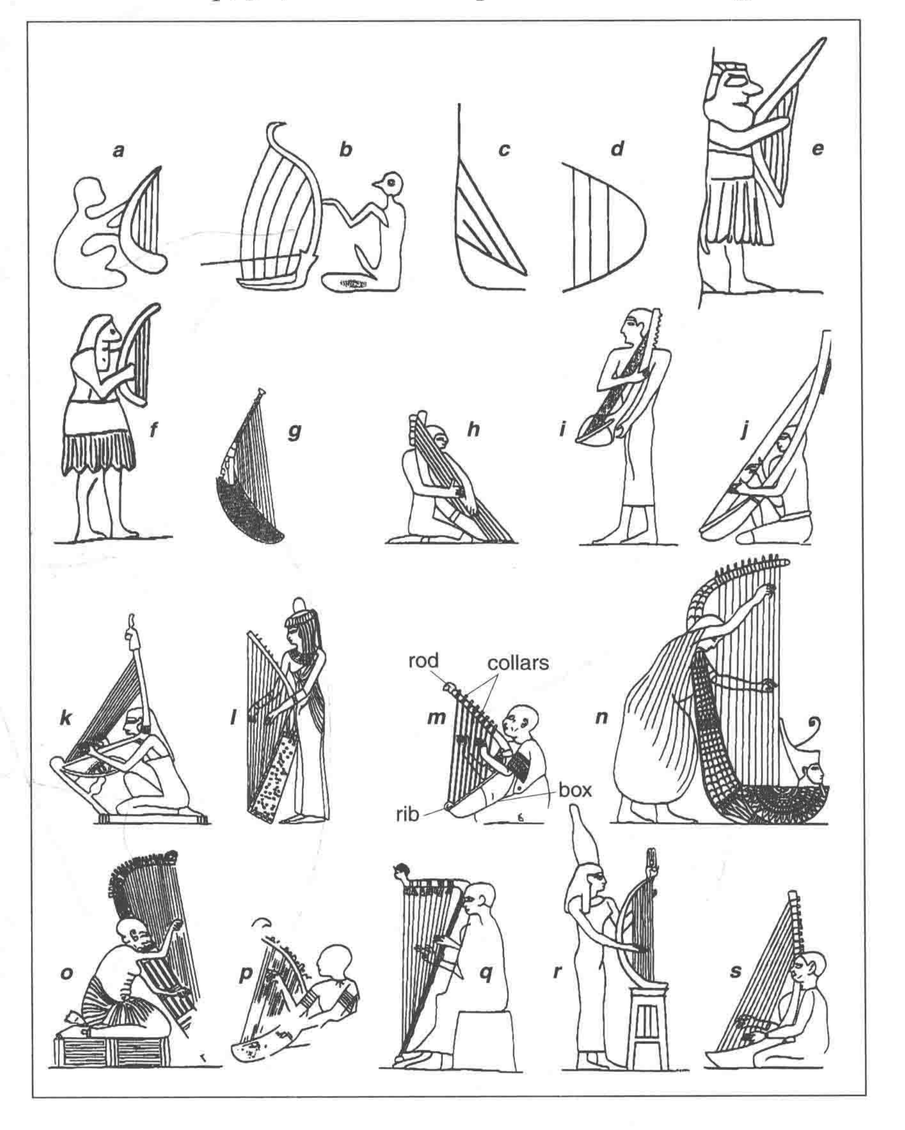
1. Worldwide distribution of performing positions on harps, regardless of historical period (there are minor variations in the angle of the harp in relation to the human body; the depicted harp is intended to be generic and does not represent any particular type; information on some performing positions is derived from iconographic sources):

a – Uganda, Democratic Republic of the Congo (East), Gambia, Senegal, Guinea, Guinea-Bissau, Sierra Leone, Liberia, Mali, Ivory Coast, Ghana, Burkina Faso, Siberia; formerly Mesopotamia
b – Mauritania; formerly Egypt, Minoan, Mesopotamia
c – Gabon, Cameroon, Chad, Congo, Central African Republic; all Western harps, and Western-influenced harps in the Philippines, Mexico, Peru, Paraguay, Ecuador, Venezuela, Colombia, Argentina, Chile; formerly Egypt
d – Chad (south-west); Chile and Peru (only in processions; the harp is turned upside-down and the neck of the harp rested on the shoulder of the harpist, who can then play while walking); formerly Mesopotamia, Middle East and East Asia, Central Asia, west Asiatic areas; Italo-Greek areas
e – Central African Republic, Democratic Republic of the Congo (only Zande and Zande-influenced peoples), Gambia (Jole), Guinea (Wasulu), Georgia (Caucasus), Afghanistan, India, Myanmar; formerly Middle East and East Asia, Central Asia, Indonesia
f – Chad (south-west), Cameroon (north) [the harp rests entirely on the ground and the performer squats with the resonator close to the body]

ancient harps were held with the strings either vertically (figs.2 and 3) or horizontally (fig.4). (A few were held with the strings at an oblique angle, but classifying harps according to whether they are horizontal or vertical, and arched or angular, is still useful when considering general trends in the development of ancient harps.) The strings were either plucked by the fingers (figs.2*f*, *g*, *k–s*; fig.3*a–c*, *e*; fig.7*b* and fig.8 below) or struck with a long plectrum held in the right hand (figs.3*f* and fig.4*c–e*). Both methods are seen on ancient representations by the 2nd millennium BCE, but vertical harps were often plucked with the fingers and horizontal ones with a plectrum. In representations with plectra, the left hand is often obscured by the strings, but it may have been used to dampen the strings that should not sound when the plectrum was strummed across all strings. On most of the earliest harps tuning was effected by rotating collars ('tuning nooses') encircling the neck, although some had tuning pegs (see fig.8 below).

Arched harps were first introduced during the 3rd millennium BCE in the Middle East (fig.2*a*, *c–g*) and Egypt (fig.2*i–j*) and angular harps appeared in about 1900 BCE in Mesopotamia, from where they quickly spread. The latter were used throughout the Hellenistic period, entered the Buddhist and Islamic worlds, but died out after the end of the 17th century CE.

There were two major types of vertical angular harp, 'heavy' and 'light'. Up until 600 CE a sturdy design predominated, with a thick neck passing through the robust resonator. This gave way to a much more delicate design where a thin neck was attached to an extension or 'tail' below the resonator and rested against a short pin extruding from the resonator (fig.7*d*). In effect, the neck

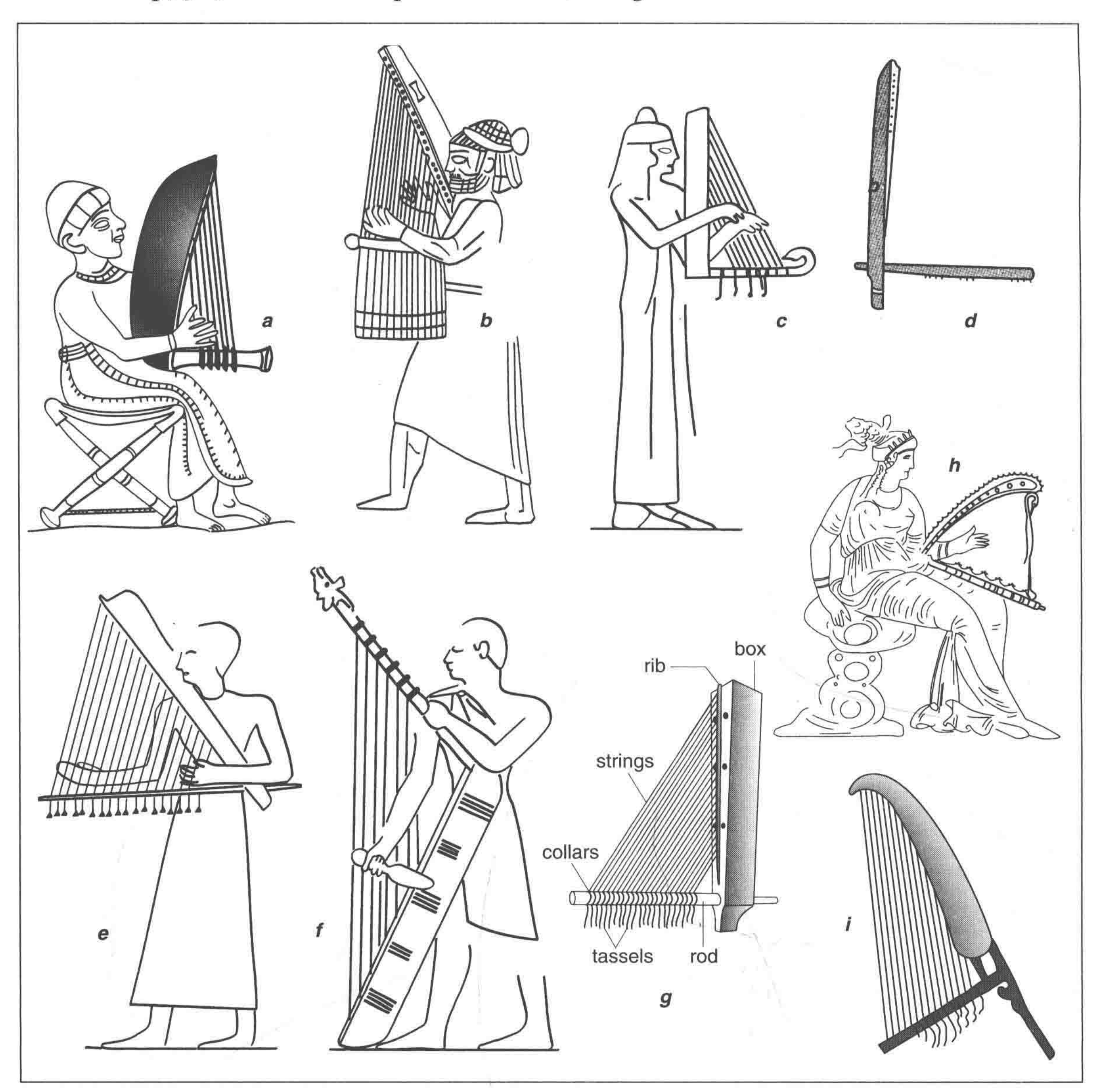


2. Vertical arched harps found in (a) Iran, (b) the Aegean, (c–h) Mesopotamia and (i–t) Egypt: (a) Chogha Mish, 3300–3100 BCE, seal impression on clay; (b) Keros, Greece, 2600 BCE, marble statuette (hypothetical strings); (c) Mesopotamia, 3100–2900 BCE, cylinder seal impression; (d, e) Uruk, 3000 BCE, inscribed clay tablet; (f) Khafajeh, 2600 BCE, relief on limestone; (g) Ur, c2500 BCE, composite of extant silver covers of two surviving instruments (see also MESOPOTAMIA, fig.4); (h) shovel-shaped harp, Giza; 2300–2206 BCE, wall relief; (i) shovel-shaped harp, Hagarsa, 2632–2510 BCE, wall painting; (j) shovel-shaped harp, Giza, 2400 BCE, wall relief; (k) ladle-shaped harp, Thebes, 1504–1419 BCE, wall painting; (l) boat-shaped harp, Thebes, 1419–1410 BCE, wall painting; (m) ladle-shaped harp, Saqqara, 1350–1323 BCE, wall relief; (n) 7-shaped harp, Thebes, 1166 BCE, wall painting; (o) 7-shaped harp, Thebes, 1198–1160 BCE, wall painting; (p) round ladle-shaped harp, el-Amarna, 1382–1365 BCE, wall painting; (q) 7-shaped harp, Thebes, 710–656 BCE, stele; (r) crescent-shaped harp, Dendara, 300–200 BCE, wall relief; (s) shovel-shaped harp, Memphis, 600–400 BCE, relief

formed a lever and the pin a fulcrum. The contraption was stable because the torque of the strings around the fulcrum was counteracted by the torque of the tail. Light vertical angular harps appeared on Iranian and East Asian monuments within a few decades of 600 CE, but because of the closeness of dates it is difficult to be certain which region first adopted them or whether they were invented in some intermediate region. The latter possibility is suggested by the rounded ends of their resonators (fig.7*a*, *c* and *d*), a feature already present on a horizontal angular harp dating from 400 BCE found near Pazïrïk in the Altai mountains. Mouth organs typical of China were depicted alongside light vertical angular harps in the rock reliefs at Taq-e Bostan, Iran (7th century CE, *see* IRAN, §I, fig.8); as the former were certainly imported from the East, this kind of harp may also have had its origin there.

Frame harps appeared briefly in Greece (*c*450–350 BCE, fig.3*h*) and Italy, when some angular harps had a forepillar inserted between the top of the resonator and the far end of the neck. They were subsequently forgotten, and did not return until the modern harp emerged in Europe in about 800 CE. Just as the classical Greek frame harp was an isolated case, so was the Cycladic harp (fig.2*b*) two millennia earlier. The latter has sometimes been identified as a frame harp, but is more likely to have been an arched harp: the 'forepillar' being nothing more than a long and curved extension to the neck.

2. NUMBERS OF STRINGS. Iconographical evidence is helpful in showing the ways in which ancient harps were constructed, but to determine the number of strings employed on the various types one must turn to the fragments of instruments that have survived, since pictures and carvings are often sketchy or schematic. The dry sands of Egypt have preserved a large number of harp fragments dating from the middle of the 3rd millennium to the end of the 1st millennium BCE, and several have been excavated elsewhere, e.g. several horizontal arched harps at Ur (*c*2500 BCE, now housed in the British Museum; see §II, 3(i), below) and the angular harp at Pazïrïk (400 BCE; now in the Hermitage, St Petersburg). Fragments of two light vertical angular harps that were brought to Japan from China in the 8th century BCE have been held ever since in the Imperial Treasury of the Shōsōin, Nara.



3. *Vertical angular harps: (a) Tell Asmar, Mesopotamia, 1950–1530* BCE, *terracotta relief; (b) Nineveh, Mesopotamia, 660–650* BCE, *wall relief; (c) Thebes, Egypt, 1454–1419* BCE, *wall painting; (d) Egypt, 1500–1100* BCE, *extant harp (Metropolitan Museum of Art, New York); (e) Medamud, Egypt, 304–30* BCE; *(f) Kawa, Egypt, 710–656* BCE; *(g) Egypt, 700–500* BCE, *extant harp; (h) Athens, Greece, 5th century* BCE, *Red-figure vase painting; (i) Herat, Iran, 1426* CE

Although these survivals demonstrate a considerable variety in the number of strings used, the overall trend is that the early arched harps had few strings (usually less than ten, in one case only three) but angular harps, from their first appearance onwards, always had many (between 15 and 29, but averaging at 21). The re-invented frame harp of medieval Europe could support many more strings, partly because the structure was stronger and partly because, with the 'harmonic' curve of the neck, the string lengths increased exponentially, resulting in an even distribution of tension across a wide compass.

Because the number of strings used on ancient harps discloses the number of pitches available to the harpist (considering that unison strings are unlikely), the increase in compass made possible by the switch from arched to angular harps presumably reflects contemporary changes in the musical material.

3. Regional inventories.

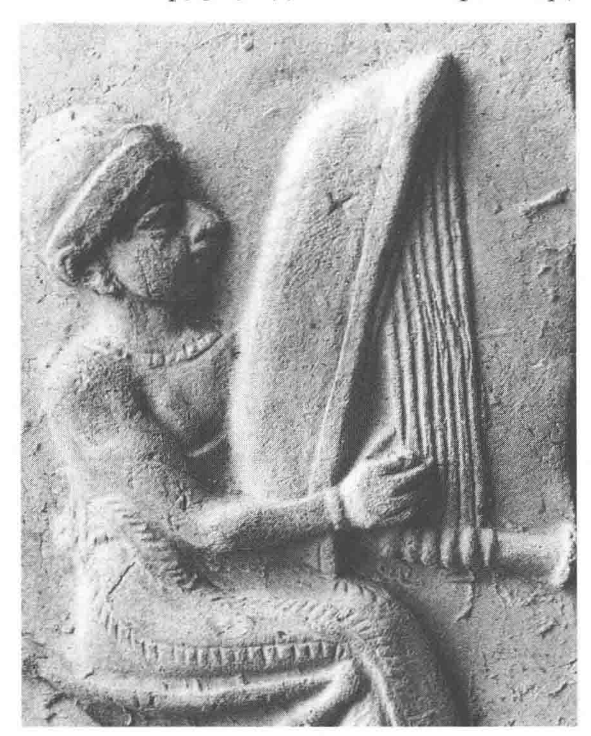
(i) Iraq (Mesopotamia). The image of a vertical arched harp was used in a Sumerian pictogram of 3000 BCE (fig.2*d–e*; *see also* Mesopotamia, fig.1). The same shape is found on stone plaques (2600 BCE; fig.2*f*) and seals (3000 BCE; fig.2*c*). A horizontal arched harp is shown on a vase from Bismaya (fig.4*c*) dating from the later half of the 3rd millennium BCE. No complete harp has been found, but a reconstruction has been made of a composite of two fragments of an arched harp with 13 strings from the Royal Cemetery at Ur (*c*2500 BCE; the original neck is in the British Museum, and the resonator is in the



4. Horizontal arched (a, d, e, g, h, j, k) harps and angular harps (c, f, i), and frame harp (b): (a) Iran, 2300–2100 BCE, seal impression (see also IRAN, *fig.3c); (b) Cyclades, Greece, 2600 BCE, marble statuette; (c) Shar-i Sokhta, Iran, ?2400 BCE, terracotta plaque; (d) Bismaya, Mesopotamia, 2100 BCE, relief on stone vase; (e) Tell Asmar, Mesopotamia, 1950–1530 BCE, terracotta plaque; (f) Tell Asmar, Mesopotamia, 1950–1530 BCE, terracotta plaque; (g) shoulder harp, Thebes, Egypt, 1504–1452 BCE, extant shoulder harp; (h) Thebes, Egypt, 1380–1320 BCE, extant harp; (i) Iran, 400–800 CE, silver plate; (j) Pendzhikent, Tajikistan, 700–20 CE, wall painting; (k) Nāgārjunakonda (India), 100–300 CE, stone sculpture*

University of Pennsylvania Museum, Philadelphia; *see* MESOPOTAMIA, fig.4). Although all the wooden parts had decayed, their shapes were discernable by the silver and gold foil that partly covered the instruments and from the bitumen that had been used as a filler. Stauder (A1957) arrived at a similar reconstruction based on iconography.

Angular harps were introduced in about 1900 BCE to the complete exclusion of arched ones, and the conversion brought about a sudden increase in the number of strings available to harpists (see §II, 2, above). It is not surprising that this change occurred in Mesopotamia since, as shown by the Ur harp, Sumerian harp makers were already



5. Vertical angular harp: clay plaque from Tell Asmar, 1900–1500 BCE (Musée du Louvre, Paris)

making arched harps with as many as 13 strings by about 2600 BCE. By contrast, contemporaneous harps in Egypt typically held only four or five strings. The switch may be linked to the development in Mesopotamia of codified tuning systems in the middle of the 2nd millennium BCE (*see* MESOPOTAMIA, §8). The known tuning texts, which include tuning instructions, concern a nine-string *sammû*, but the theory could in principle apply to any number of strings. (There are two interpretations of the Old Babylonian term *sammû*: Gurney and Lawergren (A1987) argue that it was a harp; see fig.4*d–e*. According to Kilmer it meant 'lyre'; *see* MESOPOTAMIA, §5.)

Side-views of Old Babylonian vertical angular harps (fig.3*a*) show an incised cross near the top of the resonator, and similar figures can be found on neo-Assyrian harps (800–650 BCE; fig.3*b*). It was known as the 'ear of the *sammû*', i.e. its soundhole. Angular harps were prevalent throughout the neo-Assyrian period. The pinnacle of their popularity was reached in the palace of King Ashurbanipal (reigned 668–627 BCE), where wall reliefs show large numbers of harps: for example, one depicts a victory celebration accompanied by five angular harps.

(ii) Iran (Persia). Harps were depicted in Iran from at least 3100 BCE to 1600 CE, a longer period than elsewhere. Arched harps were shown on seals, being played vertically at Chogha Mish (fig.2*a*; *see also* IRAN, fig.2*a*; 3300–3100 BCE) and Susa (2750–2600 BCE), but horizontally at Shar-i Sokhta (fig.4*b*; 3000–2300 BCE) and in south-eastern Iran (*see* IRAN, fig.2*c*). In the 2nd millennium BCE the focus shifted to the Elamite region in western Iran. As in Mesopotamia, Elamite harps were angular, but the latter were smaller. During the 1st millennium BCE Elamite harps acquired full size, as shown on a metal bowl dating from about 650 BCE, found at Arjan, Elam (*see* IRAN, fig.7). Judging from the presence of large harp ensembles (larger than those of Mesopotamia), Elam had a major harp culture. Nine harps are shown at Madaktu and groups of six, three and two harps at Kul-e Fara (9th–7th century BCE; *see* IRAN, §I, 4(i) and IRAN, fig.7).

In Iran light vertical angular harps appeared first at Taq-e Bostan (600 BCE; fig.7*b*). They co-existed with heavy vertical harps, but grew to dominance from 1400 to 1600 (see fig.3*i*). Islamic book illustrations during this period form the largest corpus of harp iconography before the standardization of modern instruments. Angular harps continued to be used in the Islamic world up to the end of the 17th century. In his census of instrument makers living in Istanbul (*c*1650) Ewliya Çelebi reported ten *chang* (angular harp) makers (Farmer, 1936). The question remains as to why they then disappeared after such an illustrious history spanning 3500 years. Perhaps the delicate design of light angular harps was unable to keep stable tuning, or that compared to lutes and zithers, which steadily increased in popularity, harps may have come to be seen as unwieldy anachronisms, incapable of adapting to new musical demands.

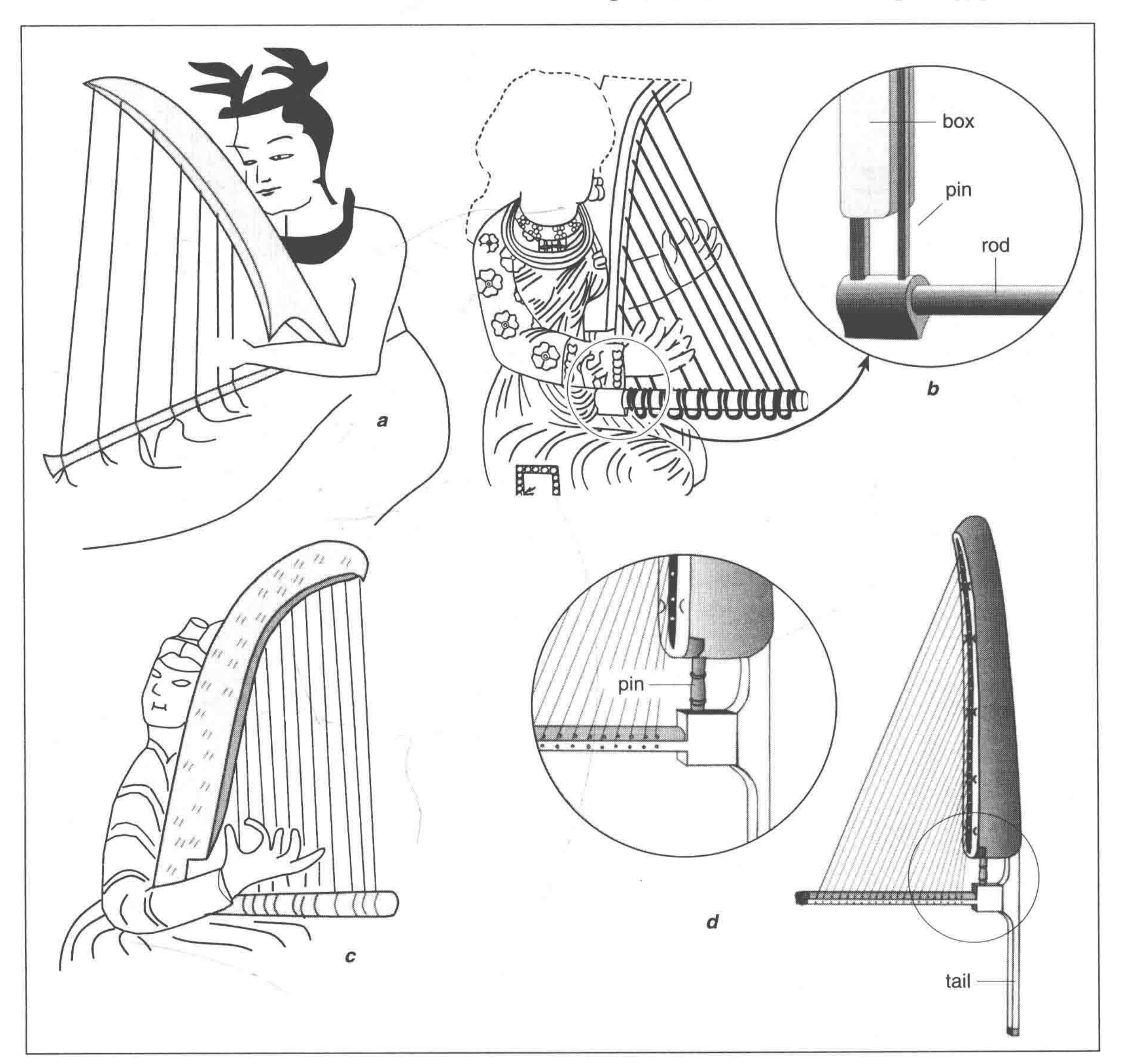
In Europe Islamic travellers brought angular harps as far West as Spain.

(iii) Egypt. Harps were the most prominent type of Egyptian instrument and they existed through most of the pharaonic period. Some were covered with 'silver, gold, lapis lazuli, malachite, and every splendid costly stone, for the praise of the beauty of his majesty' and others with 'ebony, gold and silver'. The generic Egyptian name for harp was *benet*.

During the Old and Middle Kingdoms (2600–1500 BCE) there was only one type – the shovel-shaped harp – but it existed in several sizes (figs.2*h–j* and fig.8). Since the harp arose later in Egypt than in the Middle East, Sachs (*SachsH*) assumed that the harp came to Egypt from the Middle East. However, the Egyptian shape differed from the contemporary Sumerian one (fig.2*g*): Egyptian harps had a thick neck and relatively small resonator while Mesopotamian ones had the reverse proportions.



6. Horizontal arched harp (sammû): terracotta relief from Tell Asmar, 1900–1500 BCE (Musée du Louvre, Paris)



7. Light vertical angular harps: (a) Dunhuang, China, 535–56 CE, cave painting; (b) Taq-i Bostan, Iran, 600 CE, rock relief; (c) Henan province, China, 551 CE, stone stele; (d) Nara, Japan, 8th century CE, parts of extant harp.

During the New Kingdom (1500–1200 BCE) new types with Mesopotamian proportions were introduced with ladle shapes (fig.2*k* and *m*). Another shape has also been identified: the seven-shaped harp (fig.2*o*, *q* and *n*, the latter with an added ladle-like base and a finial head). Strongly curved harps are called 'round ladle-shaped harps' (fig.2*p*). Shoulder harps (fig.4*f*) also flourished during this period. During the Ptolemaic period (332–30 BCE) crescent-shaped harps were introduced (fig.2*r*). Angular harps were subject to much experimentation with the angle of the neck to the resonator and with playing position (fig.3*e–g*). Similar experiments were being carried out contemporarily in Greece. Ladle-shaped harps are the most prevalent types still being played in Africa today (see §III below).

The relative popularity in Egypt of the various types of harp is summarized in fig.9. The most notable trend is the slow but steady increase in proportion of angular harps, which grew from a modest start in the New Kingdom to dominance in Hellenistic period. At the time of Athenaeus (160–230 CE) a *trigōnon* (angular harp) player from Alexandria had become so popular that Roman citizens were whistling his tunes in the streets (*Deipnosophistae*, iv.183e).

Angular harps conquered Egypt nearly two millennia after they had replaced arched harps in Mesopotamia, i.e. the latter region craved instruments with many strings, whereas Egypt did not. Egyptian musicians may have resisted angular harps because they feared the consequences of easy access to many pitches. That was the attitude of Plato when he condemned harps in *Republic* (iii.399c):

> "Then", said I, "we shall not need in our songs and airs instruments of many strings or whose compass includes all the modes." "Not in my opinion", said he. "Then we shall not maintain makers of harps [*trigōnon*, *pēktis*] and all other many-stringed and polymodal instruments."



8. The singer Iti and the harpist Hekenu, who plays an arched harp with a shovel-shaped resonator: detail of a relief from a tomb at Saqqara, 5th Dynasty, 2563–2423 BCE *(Egyptian Museum, Cairo)*

In fact, Greece too had been very slow in accepting the angular harp. It preferred lyras and kitharas with approximately seven strings. Egypt's long preference for harps of narrow pitch range amounted to inveterate musical conservatism, a condition praised by Plato (*Laws*, 656d):

CLINIAS: How, then, does the law stand in Egypt?
AN ATHENIAN STRANGER: . . . It appears that long ago they determined on the rule . . . that the youth of a State should practice in their rehearsals postures and tunes that are good: these they prescribed in detail and posted up in the temples, and outside this official list it was, and still is, forbidden . . . to introduce any innovation or invention . . . in any branch of music.

There were, however, attempts to increase the numbers of strings on Egyptian arched harps, especially during the reign of the heretic pharaoh Akhenaten (1353–1335 BCE), when foreign harps seem to have gained temporary acceptance.

(iv) Greece. Marble statuettes from the Cycladic islands show some arched harps in the Aegean by the middle of the 3rd millennium BCE (fig.2*b*), but angular harps did not arrive until about 400 BCE when they are shown on Red-figured Attic and Apulian (south Italian) vases. Some were actually frame harps, being made with a forepillar, often given a fancy shape, such as the bird shown in fig.3*b*. Frame harps disappeared with the demise of the classical Greek civilization. (*See also* TRIGŌNON.)

Harps with a cigar-shaped resonator are called spindle harps. Their odd shape may be an attempt to acquire the beneficial acoustical properties now associated with exponential string-length distribution (i.e. the curve given by the increase in the length of strings which, with the same tension and thickness, give a musical scale; it is given on modern frame harps by the 'harmonic curve' of the neck). As drawn on the example from an Attic Red-figure vase in fig.10, the exponential curve lies quite close to the spindle shape of the resonator.

According the ancient texts, the *sambyke* ('siege-engine'; *see* SAMBUCA) was a musical instrument that looked like a warship used to attack harbour forts. Most likely, it was a horizontal angular harp. During the Hellenistic period angular harps remained popular, but their design had reverted to the earlier Near Eastern model that lacked a forepillar.

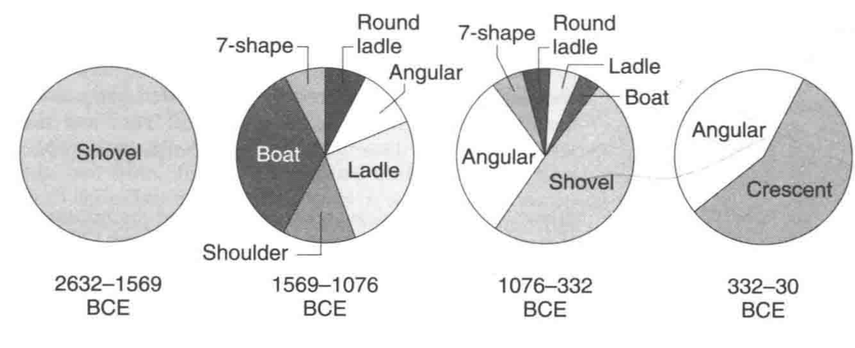
To understand the relatively late introduction of harps in the Aegean, Plato's *Republic* again serves us well. But his opinion was formulated at the beginning of the 4th century BCE and does not explain why Aegean inhabitants did not adopt the harp in the 2nd millennium when neighbouring regions (Anatolia, Mesopotamia and Egypt) all enjoyed harps with wide compasses. Instead they took to the relatively narrow compass of the lyre (*see* LYRE, §2). The reason for the choice is an enigma, but it resulted in a segregation between lyre and harp cultures in the eastern Mediterranean.

III. Africa

Nowhere is there a larger variety of harps than in Africa. The harp has a place in the traditions of nearly 150 African peoples. The variations in the construction and decoration of African harps serve as excellent examples of the ingeniousness of African instrument makers in creatively utilizing locally available materials. African harp makers – often harpists themselves – incorporate formal and design elements that make each instrument a unique expression of a particular culture and performing practice. Harps and harp playing often have rich symbolic meanings; harpists are frequently historians and genealogists as well as the central figures in religious rituals.

For further details of West and central African harps, *see* BRIDGE HARP and KORA.

1. History and distribution. 2. Organology and construction: (i) Harps with longitudinal string-holders (ii) Harps with vertical string-holders or bridges (iii) Construction, materials and stringing. 3. Performing techniques. 4. Performing practices.



9. Diagram showing how the relative population of different types of harp developed in Egypt over time; all shaded areas refer to variant shapes of arched harp

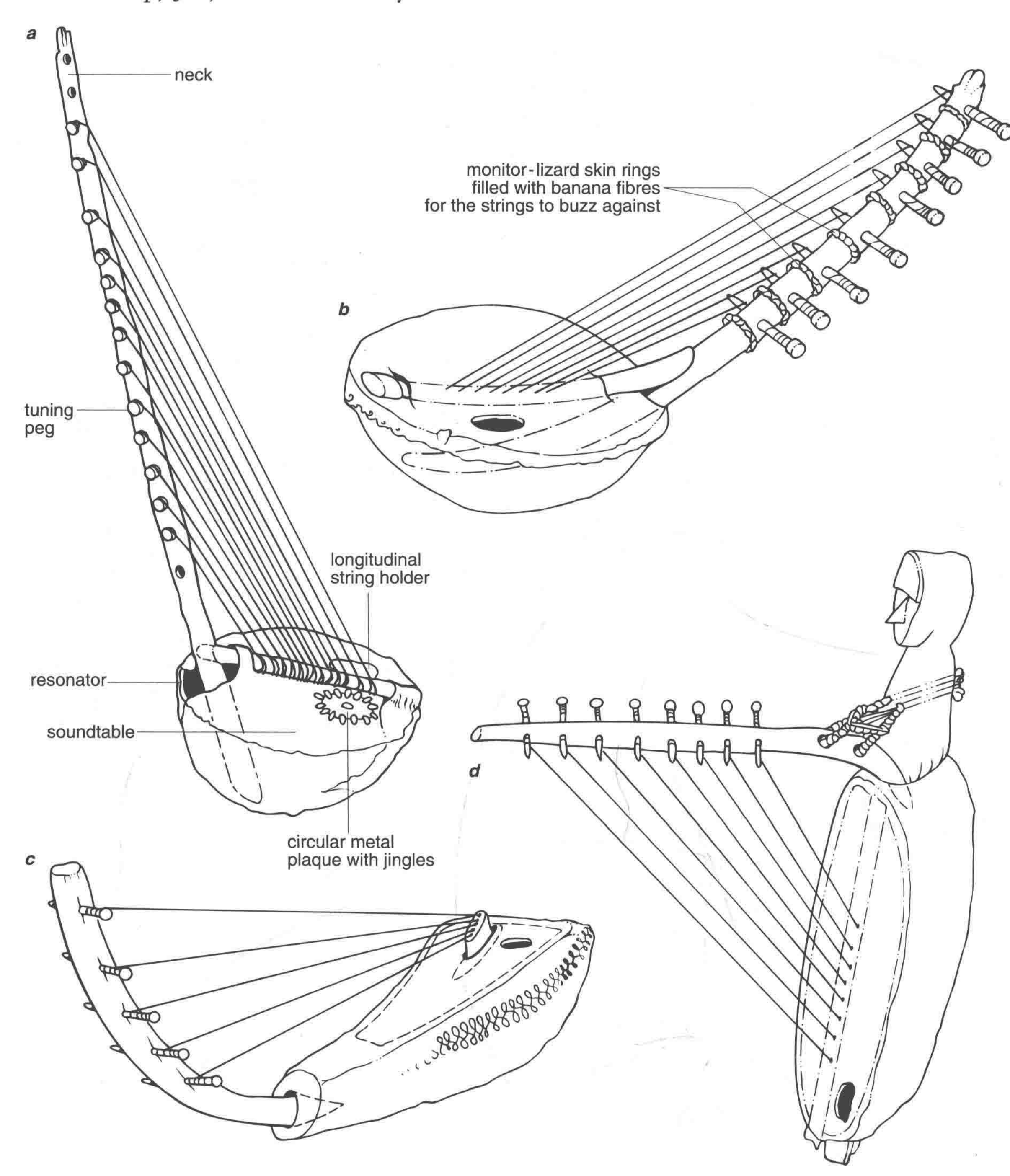


10. Spindle harp painted on an Attic Red-figure vase (5th century BCE); the white line is added to show the exponential curve

1. History and distribution. In construction, the harps of Africa belong to a continuous tradition that is at least 5000 years old. Several types of African harps, especially those of Mauritania, Gabon, Central and East Africa, are so strikingly similar to ancient harps, that one suspects harps began to be played in Africa south of the Sahara in ancient times. The ancient construction methods were quite probably preserved through oral tradition because of the extraordinary importance of the cultural functions and meanings assigned to African harps. While one would assume from the construction of African harps that they are most closely related to those of ancient Egypt, it is surprising to discover that some of the basic performing positions used on African harps resemble those of ancient Mesopotamia and were not found in Egyptian iconography. Whether harps originated in the Middle East and spread to Africa or vice versa is still a matter for debate. While there is specific iconographic evidence to prove the existence of black harpists in ancient Egypt, there is nothing for the remainder of Africa in ancient times; however, the presence of at one basic type of African harp in Praetorius's *Theatrum instrumentorum* (1620; the *ngombi* type: see fig.11*d*) suggests that it has remained virtually unchanged at least since the early 17th century.

African harps share some basic structural components with the Pluriarc and the Lyre. On the harp-like pluriarc, each string has its own neck rather than sharing a common one. The similarity of the wooden bowl-resonator and soundtable lacing of the Ganda harp, *ennanga* (fig.11*b*), to those of the Soga lyre indicates a relationship between them.

Harps, lyres and pluriarcs each predominate in their own geographical area to the exclusion of the others. Harps are distributed in a belt across Africa from Mauritania to Uganda and occur mostly north of the equator. Lyres occur east and north-east of harp territory, while pluriarcs appear south of the equator. In the few locations where more than one of these categories of instrument co-exist, the older instrument seems to die out as the newcomer to the area takes over (in parts of Uganda, for example, the lyre is slowly replacing the harp). Closer relationships between these categories could probably be established on the basis of a comparative study of bridges and string-holders, musical and social customs, geographic distribution and, most importantly, performing techniques. However, only those instruments considered as harps in the classification system of Hornbostel and Sachs (where the defining characteristic



11. Three structural types of African harps with longitudinal string-holders: (a) ardin (Mauritania), structural type 1, 'spoon in a cup'; (b) ennanga (Uganda), type 1, 'spoon in a cup'; (c) kinde (Lake Chad area), type 2, 'cork in a bottle'; (d) ngombi (Gabon), type 3, tied to a 'shelf'

is that the plane of the strings is perpendicular to the soundtable) are discussed here.

2. Organology and construction. All members of the African harp family share basic structural components (see fig.11*a* and 12*b* below): (1) a neck, usually made from the branch of a tree, and fitted with tuning pegs or tuning nooses to which one end of the strings are tied; (2) a resonator, the hollow body of the harp which amplifies the sound of the strings; (3) a soundtable, usually of skin stretched over the open top of the resonator, which vibrates when the strings are plucked, thereby enhancing the duration of the sound of the strings as well as helping to transmit their vibrations into the resonator to be amplified; and (4) either a string-holder, to which the other end of the strings are tied, or a bridge, which the

strings pass over before being tied in some way to the far end of the harp. All African harps are thus classed as 'open' harps because they lack the additional structural support of a forepillar of most Western or 'frame' harps.

DeVale (New York, B1989) has classified instruments in the African harp family as belonging to two basic groups based on whether the string-holder or bridge is placed lengthways on the soundtable in line with the neck, or whether it stands perpendicular to the soundtable (or leaning somewhat toward the neck).

(i) Harps with longitudinal string-holders. African harps with longitudinal string-holders are the direct relatives of ancient harps and are related by their basic construction to all the harps of the world outside of Africa. In these harps, the string-holder lies on (fig.11*a*) or under (fig.11*b* and *d*) the soundtable, or is inserted pin-like into it (fig.11*c*), and lies parallel to the centreline of the soundtable in line with the neck. In addition to the placement of their string-holders, the tuning mechanisms for all harps of this group are tuning pegs inserted into the neck of the harp. Harps with longitudinal string-holders are found throughout Central and East Africa but not in West Africa, with the exception of the Mauritanian *ardin*.

Harps with longitudinal string-holders have been classified into three types by Klaus Wachsmann (B1964) based on the manner in which the neck is attached to the resonator. In the first type (fig.11*a* and *b*), found in Mauritania and Uganda (the extreme ends of African harp territory), the neck simply rests in the resonator like a 'spoon in the cup', and if the strings were removed, the whole structure would collapse. Harps of this type are arched, except for the *ardin* (fig.11*a*) which is angular. The second type (fig.11*c*) is the most common, being found throughout Central and parts of West Africa and related to one type of Asian harp. Its neck is tanged and fitted into a hole at one end of the resonator or sometimes forced in like a cork into a bottle. Harps of this type are all arched. The third type (fig.11*d*) is known as a 'shelf' harp. When this type of harp is carved, a projection ('shelf') is left remaining at the back half of the top of the resonator and sometimes carved into an anthropomorphic form (see §III, 4, below). The neck is either laced to the shelf with fibre or thong (fig.11*d*) or tanged and fitted into it (in either case this type is classified as an angular harp). Shelf harps are found primarily in Gabon and the Central African Republic and are related in basic structure and performance position to Western European harps and their descendants.

(ii) Harps with vertical string-holders or bridges. Although harps with vertical string-holders or bridges (fig.12) are classified in the system of Hornbostel and Sachs as 'harp-lutes' (*see* CHORDOPHONE), they have little in common with lutes except that some have straight necks and some have bridges. Unlike lutes their string-holders and bridges are vertical not horizontal, and the plane of their strings is perpendicular to the soundtable (like all harps), not parallel. Additionally, the performing position, in which the neck is pointed away from the performer (fig.1, Type A), and the techniques used are unquestionably those of a harp, and are nearly identical to those of most harps of Uganda and the eastern part of the Democratic Republic of the Congo. It is this basic position, not found in ancient Egypt, that relates all of these harps to the horizontally-held harps of ancient Assyria.

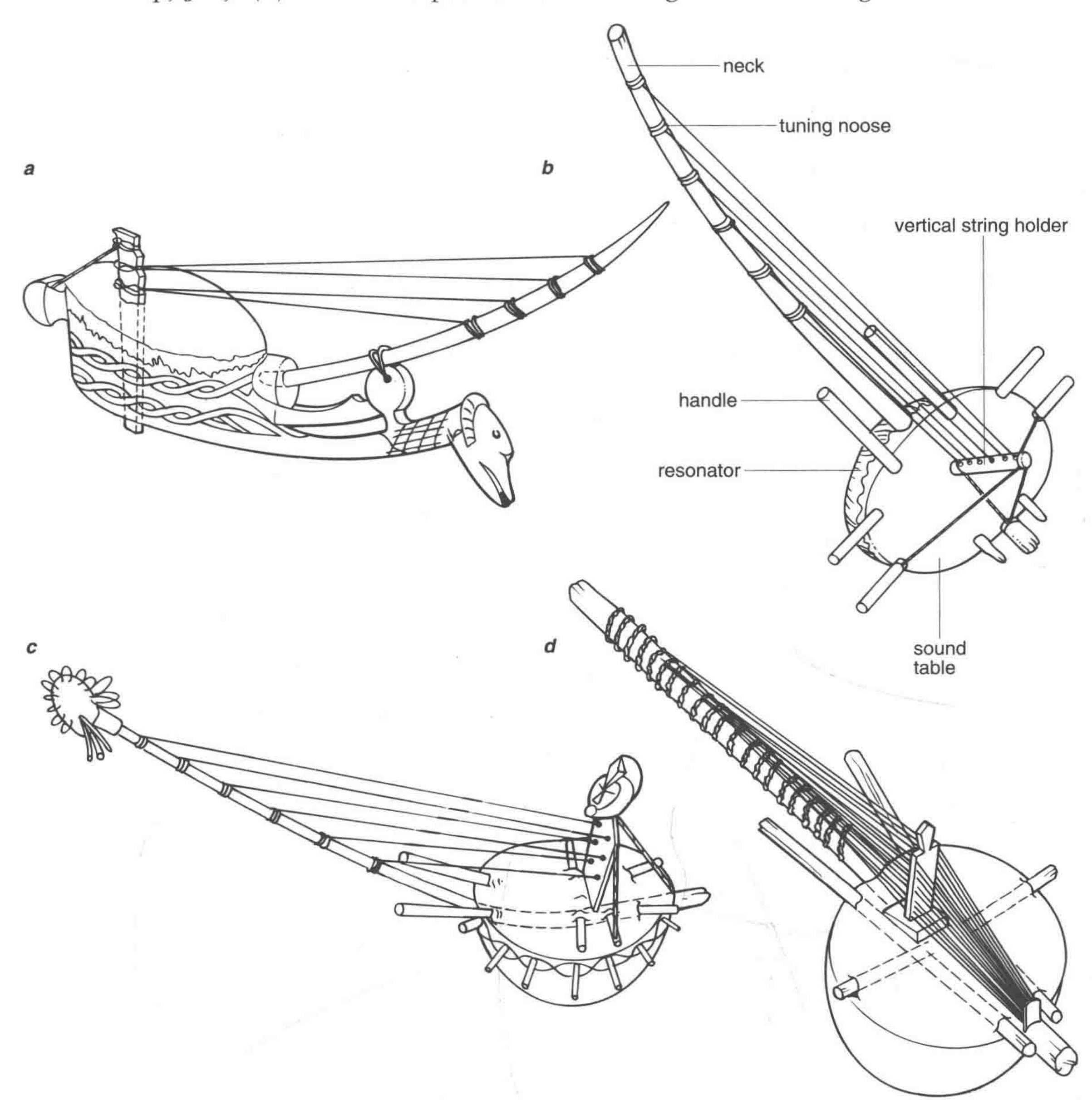
Harps with vertical string-holders or bridges are the unique creation of West African harpists and harp makers. Bridges are usually placed perpendicular and string-holders sometimes at an angle to the soundtable. The necks are not fitted with tuning pegs; instead, either each string is tied to its own ring made of braided hide which is 'strung' onto the neck, or 'nooses' in the form of rope or leather extensions are tied to each string on one end and then wrapped around the neck in some fashion.

Following Wachsmann's lead in classifying harps with longitudinal string-holders by the manner in which the neck is connected to the resonator, DeVale has identified two types of harp with a vertical string-holder or bridge: tanged and spiked. In the first type (fig.12*a*), the neck is tanged and fitted into a hole in the end of the resonator or, like its counterparts with longitudinal string-holders, forced in like a cork into a bottle. The tension of the strings on the string-holder is counterbalanced by cordage which anchors the tip of the sound holder directly to a stubby protrusion on the far end of the resonator. Its resonator is carved from wood, and the morphology of the harp as a whole resembles a ship, often complete with masthead, a sculptural form peculiar to this type of harp. Because 'shiplike' harps are found primarily in museums in Western countries and there is little evidence that they were played in Africa, speculation has it that they are either obsolete or may have been made only for tourists.

The neck of a 'spike harp' passes entirely through the resonator like a spike, protruding a bit at the lower end (fig.12*b–d*). There are two categories of spike harp, those with string-holders and those with true bridges. In the first category the vertical string-holder is anchored with cordage to the short protruding end of the neck (fig.12*b* and *c*). Instruments in the second category (fig.12*d*), named 'bridge harps' by Knight (B1972), have a bridge in place of a string-holder, which the strings pass over before being tied, usually to a metal ring or a small metal arch (like a croquet hoop) nailed into the protruding end of the spiked neck.

The resonator of a spike harp is usually made from a calabash (a prevalent material in West Africa), and ranges from hemispherical to nearly spherical in shape. Occasionally it is made of wood, as in the now rare *seperewa* of the Asante of Ghana whose resonator is a rectangular box. Most spike harps have two handles threaded through the skin soundtable, which the harpist holds with the last three fingers of each hand while plucking the strings with the thumbs and forefingers, the neck pointing away from the performer. The handles allow the resonator to be braced securely against the harpist's body or the ground, and thus the harpist has great control over the pressure exerted to pluck the strings, whether strolling or sitting while playing. In the Jola *furakaf* and the Wasulu *donso ngoni* traditions, however, the harp is held with the neck pointed guitar-like to the side: the harpist wraps one arm around the harp to hold the handle, plucking with the thumb and index finger, while the other hand holds the neck about two-thirds of the way up its length and only the thumb plucks.

Spike harps can have one or two parallel ranks (rows) of strings. In those with one rank of strings (fig.12*a* and *b*), the string-holder is usually a rod drilled with a single row of holes. In those with two ranks of strings (fig.12*c*),



12. Two structural types of African harps with vertical string-holders or bridges: (1) tanged harp: (a) 'shiplike harp' (?Sierra Leone); (2) spike harps: (b) simbingo (Gambia), with one rank of strings, (c) kori (Côte d'Ivoire), with two ranks of strings, and (d) kora (Gambia), with two ranks of strings and bridge replacing string-holder

the string-holder is usually rectangular with holes drilled along each of the long sides resulting in a rank of strings tied to each side, the rank on the right played by the thumb and forefinger of the right hand, and the rank on the left played by those of the left hand. Bridge harps always have two ranks of strings fitted into notches on each side of the rectangular bridge (fig.12*d*).

The bridge-harp category, prevalent in Senegal, Gambia, Guinea and Guinea-Bissau, includes the largest members of the African harp family. The 21-string Mandinka *kora* is the best known. Smaller bridge harps, usually with four to eight strings, have been played in the Ivory Coast, Mali and Ghana. Bridge harps are believed to be the newest members of the African harp family, developing from spike harps with string-holders probably sometime during the 17th or 18th centuries.

(iii) Construction, materials and stringing. African harp makers demonstrate imaginative use of local materials in making their instruments. The resonators of African harps come in a wide variety of forms including boat-shaped, waisted, triangular, trapezoidal, ovoid, hemispherical and, most rarely, rectangular. They are usually carved from a solid piece of wood, but, in West Africa, often a hollow gourd (calabash) is used, resulting in a hemispherical resonator, while the Acholi, Lango and Labwor peoples of Uganda generally use a tortoise carapace. The soundtables are usually mammalian skin or, more rarely, of lizard or snakeskin. Soundholes in the soundtables amplify the sound, and for most harps with longitudinal string-holders also provide access for the replacement of strings. The skin of the soundtable is fastened to the harp

in various ways, usually requiring twisted hide or vine thongs. Sometimes the skin is tied to itself, its ends being stretched over the back or sides of the resonator, or laced through holes in a ledge which encircles and projects from the body of the resonator. Or, as on the *ennanga*, a separate smaller piece of skin placed over the bottom of the resonator is decoratively laced to the soundtable skin. Often in West Africa the soundtable is nailed to the sides of the resonator and then the nails are covered with upholstery tacks; nailing is rare in Central and East Africa. Strings were formerly made of animal tendons, twisted hide, metal, vine or raffia, but nylon fishing line, which comes in a variety of gauges perfect for strings, is rapidly replacing traditional materials. Nearly all African harps have bowed or curved necks; but the Mauritanian *ardin* and the Mandinka *kora*, both from West Africa, have straight necks. String-holders and bridges, necks and tunings pegs are traditionally made of wood. Any part of a harp (except, of course, the strings) may be decorated; many carved or even sculpted. The elaborate ivory-necked harps of the Mangbetu (Democratic Republic of the Congo) found in many museums were probably carved for collectors.

The aesthetic of 'buzzing' sounds is integral to the timbre of many African harps, as to many other African instruments. The objects added to create these effects – an intensification of sonority or an increase of the noise to pitch ratio – are usually activated, directly or indirectly, by plucking the strings, but their material and position on the harp vary widely. On the *ennanga* rings of banana fibres wrapped with the skin of a monitor lizard are placed below each tuning-peg at a point where the strings can vibrate against the rings (fig.11*b*). Circular metal plaques attached to the *ardin* soundtable skin are bordered with tiny loose metal jingles (fig.11*a*). West African *kora* players may attach a similarly constructed metal plaque, but rectangular in shape, to the tips of the bridge. One soundhole of the *ougdyé* of the Kirdi is covered with membranes from spider's-egg cocoons.

On harps with longitudinal string-holders, i.e. those in Central and East Africa, there are usually five to ten strings (although nine-string harps are exceedingly rare), notable exceptions being the *ardin* (ten to 16 strings) and the single-string *zamataba* of Gabon. These two are also the only African harps played exclusively by females: the former by professional musicians of the *griot* caste, the latter by Fang adolescents. Harps with five or more strings are generally tuned to a pentatonic scale, but not necessarily diatonically (see the tuning key in ex.1). The Gwere of eastern Uganda, however, tune their six-string

Ex.1 *Twamusanga ng'azina: twamusanga ng'aloga!* Kiganda song (Kyagambiddwa, 1955)

Postulated equidistant tuning

−40 +20 −20 +40 −40 +20 cents

♪ = 360 - 540

L R L R L R L R L R L R L R L R

Vocal line Twa-mu-sa-nga ng'a-zi-na: twa-mu-sa-nga ng'a-lo-ga!

tongoli to a tetratonic scale with nearly equal intervals (sounding like a chain of 3rds to Western ears) and the *ardin* player frequently changes her tuning to fit the particular mode of the classical poetry she sings. Harps with vertical string-holders, i.e. those of West Africa, range from one (rare) to 21 strings, with several having three or four to eight strings. Those with large numbers of strings (seven to 21) are usually tuned heptatonically; those with fewer strings, pentatonically. Like the *ardin* players, *kora* players are also professional musicians of the *griot* caste and have multiple scales to which they tune their harps, both traditions reflecting their synthesis of African and Islamic musical traditions.

3. Performing techniques. In the history of the harp throughout the world, harpists have used only six basic performing positions (see fig.1); only in Africa are all still used, where they depend on local tradition. The position directly affects what can be played on the harp, and harps of the same structural type are often played in different positions. For example: among harps with longitudinal string-holders, harps of the first structural type ('spoon in a cup') are used in positions A (the *ennanga*) and B (the *ardin*); harps of type 2 ('cork in a bottle') are used in positions A (the *kinanga* of the Konjo in western Uganda and eastern Democratic Republic of the Congo), C (the *dilli* of the Masa), D (the harp of the Mara of Chad), E (the *kundi* of the Zande of northern Democratic Republic of the Congo) and F (the *kinde* of the Barma and others south-east of Lake Chad); harps of type 3 ('shelf harps'), like harps of European origin, are apparently played only in position C (e.g. the *ngombi* of the Fang and other neighbouring peoples). Among harps with vertical string-holders and bridges, most are played in position A (e.g. the Mandinka *kora* and *simbi*) although two (the Jola *furakaf* and the Wasulu *donso ngoni*) are played in position E.

In Africa, the harp is performed most often as a solo instrument in dialogue with the harpist's own voice, and a repertory of songs or sung poetry is performed either for an audience or for the harpist's own pleasure. African harp songs generally have the same basic form. While the harp is usually played throughout a song, predominantly instrumental and vocal sections alternate. It is sometimes impossible to make a rigid distinction between vocal and instrumental sounds: although the preludes and postludes are almost entirely harp solos, during the interludes the harpist may hum or utter syllables which duplicate the pitches of the harp pattern and imitate the sound of the plucking, or use glottal stops in imitation of a percussion instrument. In the large-harp traditions of West Africa, the interludes are frequently elaborate improvisations.

African harpists generally play repeated patterns which vary in length from one song to another but remain constant within a song. Patterns range from simple ostinatos to those which closely imitate the vocal melody. Particularly in West Africa, the patterns may be ornamented during repetitions. Sometimes a people use more than one style, even within the same song. Strings are seldom plucked simultaneously, but when they are the intervals produced are mostly octaves (ex.1) or 4ths, a notable exception being the 5ths of the Teso of Uganda. The vocal melody of a harp song is usually hidden within, although its range is not necessarily limited by, the harp pattern (see ex.1), and during the course of a song both

the harp pattern and the vocal line may be varied, or, more rarely, changed for another.

Harp patterns are divided between both hands, but the division is most often melodically and rhythmically unequal; however, *ennanga* patterns have equal parts which dovetail: the *ennanga* player uses the thumb and first finger of each hand, the patterns consisting of the isochronal notes of a single melody presented successively by the alternation of hands (see ex.1). This form of dovetail interlocking has also been noted as peculiar to Kiganda xylophone playing.

4. Performing practices. The subject matter of harp song texts is extremely varied. Topical songs, apparently the commonest, are often oblique in meaning and laden with personal allusions. Harp songs frequently record historical events and the deeds of legendary heroes, and are performed in ritual or social contexts. Genealogy, praise, and eulogy are sometimes included, as is the performer's name and people. Songs about war and love, those used to incite warriors to battle or to protect and encourage hunters, are also common. Often the harpist improvises repetitions of important musical and textual phrases or entire verses; the frequency and method of repetition depends on the performer's emotional involvement at the moment, sense of timing and responsiveness to the audience.

The harp is sometimes used in ensembles with other harps. Harp duos are frequent among the Nzakara *ba-yabia* (poet-musicians) of the Central African Republic who play the harp patterns together but alternate in singing the text. Trios are played on the *dilla* of the Masa. In Kotoko exorcism rituals three harps (*galdyama*, *direndana* and *kolo*) form a family with overlapping ranges. In both these trios one harpist is considered the leader and does all the singing. Among the Barma a women's song and dance encouraging warriors to battle is accompanied by men playing a quartet of *kinde* harps and a calabash rattle. Acholi harpists form a quintet and play the same pattern simultaneously while the leading harpist sings; the others softly sing the refrain with him. The harp is also played in mixed ensembles. The *ardin* player is usually accompanied by one or more of the following: another *ardin*, a *tbol* (drum), a *tidinit* (four-string lute) or another singer. During a performance she sings in dialogue with another singer, or stops plucking the strings and beats the rhythm on the resonator, or another member of her group taps on the resonator while she continues to play. In Busoga (Uganda) a harpist playing a *kinzasa* is sometimes accompanied by three other performers, one playing a single-headed drum (of *engabe* type), another, a small pair of kettledrums, and the third alternately striking the edge of the harp's resonator with a drumstick in his left hand, and the soundtable of the harp with a rattle on a hooked beater held in his right hand; at the same time they all sing together. When two Jola harpists perform together, only one of them normally plays the harp while the other, with two sticks, beats a simple rhythmic pattern on the calabash of the harp being played. In a Padhola dance a solo harpist is sometimes accompanied by a percussion trough, single-headed drum, cone flute, side-blown trumpet, the pellet bells on the dancers' ankles and a chorus.

Symbolism is an important aspect of African harps and can lie in the intangible, such as the names given to strings, or in the tangible, in the form of geometric, anthropomorphic or zoomorphic designs. For example, the *ngombi* is the most important instrument used in Bwiti rituals of the Fang, and represents Nyingwan Mebege, the sister of their god and a benevolent life-giver to whom the Bwete appeal in their songs. The strings of the *ngombi* are considered to be her sinews and tendons; the tuning pegs, her spine; the resonator, her womb; her features are represented in the carved anthropomorphic figure ('shelf') on the top of the resonator; the sound of the harp is her voice.

IV. Asia

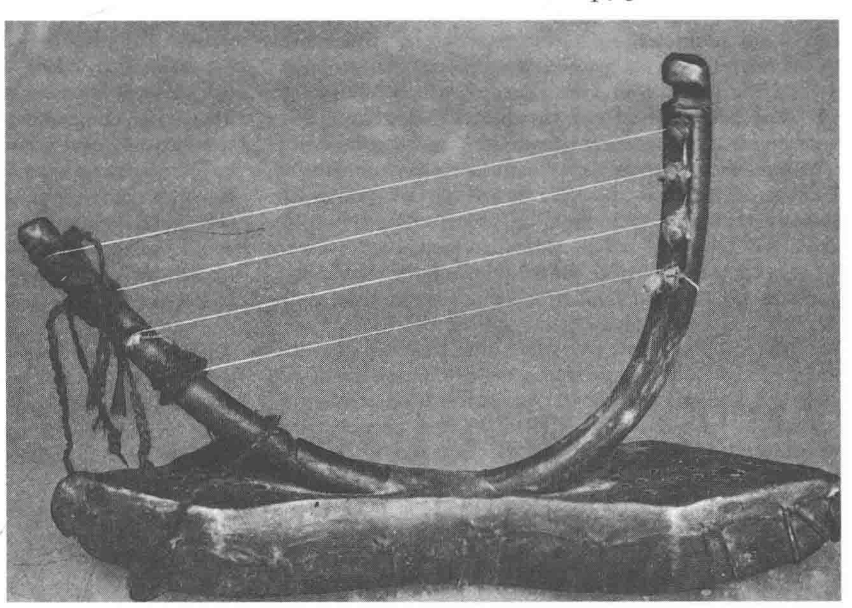
Both the arched and angular harps of the ancient world (see §2 above) were carried eastwards: the arched to South and South-east Asia, where it has been played continuously to this day, and the angular to East Asia where it was revived in the 20th century.

The earliest depictions of arched harps in India are ideograms in the Indus script from before 1800 BCE. After the demise of the Indus civilization, harps were not shown again in Indian iconography until the 2nd century BCE with a narrow, boat-shaped resonator and a strongly bent neck (fig.4*j* above, and fig.13). Their dispersal coincided with the spread of Buddhism. According to the *Nāṭyaśāstra* (300 CE), this harp – the Vīṇā – had seven or nine strings, but soon after 600 CE the term *vīṇā* came to refer to a stick zither. Arched harps spread eastwards through India to Myanmar (Burma), Thailand, Cambodia and Indonesia. Harps betraying distant Indian influences appear in Javanese stone carvings at the Buddhist monument of Borobudur in Central Java dating from the 9th century and at the Cambodian site of Angkor Wat (12th century), but it is debatable whether they were ever popular in Java, perhaps played only among the upper classes. Chinese documents reported that a large Burmese ensemble including an arched harp with 14 strings visited China in 801–02.

While the arched harp appears to have died out in most of South and South-east Asia after the end of the 17th century, three living harp traditions remain: the Saùng-gauk, the classical harp of Myanmar which goes back at least to the 7th century, the *bīṇ-bājā* that survives among the Pardhan of Madhya Pradesh, and the *vaj* or *waji* of



13. Arched harp: Indian terracotta, Gupta period, c320–500 CE *(British Museum, London)*


14. *Vaj of Nuristan*

Nuristan (Afghanistan; fig.14). The *saùng-gauk*, played by both sexes, is plucked with the right hand. No plectrum is used; instead the left hand rests on the neck of the harp so that the left thumbnail, the tip v-notched for accuracy and clarity, can be used to stop a string to raise its pitch. The *bīṇ bājā* and the *vaj* are played only by men, but with the same technique as that depicted in the 2nd millennium BCE in Mesopotamia (see fig.4*e*) and in ancient India at least until the Gupta period (4th and 5th centuries CE; *see* VĪṆĀ, §1): they are strummed with a plectrum in the right hand while the left damps the strings.

Although strikingly different in appearance, both the *bīṇ bājā* and the *vaj* probably derive, ultimately, from the Mesopotamian and Iranian traditions of the 4th–3rd millennia BCE. Whether they can be linked morphologically with the Indian *vīṇā* tradition is uncertain, but they are etymologically related in that *bājā* and *vaj* are both derivatives of the Sanskrit word meaning 'instrument'. In addition to sharing performing positions and techniques, both have a neck/string-holder that is one continuous piece of wood. The strings are attached to the neck end with tether cords creating tuning collars, and are fed through holes in the string-holder end and then knotted there. Like ancient Egyptian harps (fig.4*g*), the *vaj* has 'guide pegs' (not tuning pegs) in its neck over which the strings are draped to prevent them from sliding down the neck; the *bīṇ bājā* is pegless. In neither case do the strings penetrate their skin soundtables. The strings of the *bīṇ bājā* are made of cow or deer veins; those of the *vaj* of calf or cow tendons. Both have waisted resonators, that of the *vaj* wide with a rectangular cross-section, while the resonator of the *bīṇ bājā* is long, smooth and slim. The method of fastening their continuous neck/string-holders to their resonators, however, is very different. That of the *vaj*, a pronounced C-shape resting on its side, is pinned through the soundtable so that only a small amount of it is in contact with it. The neck/string-holder of the *bīṇ bājā* is pinned into the skin soundtable at both ends of the notched string-holder section which is thus entirely in contact with the soundtable. The *bīṇ bājā* has five long strings (although there are eight sawtooth notches on its stringholder) with a low tuning, and the *vaj* has four (there are some reports of five) strings and a higher tuning, approximately within a tetrachord. The *vaj* is played as a melodic instrument and is apparently not accompanied by singing, while the *bīṇ bājā* produces a kind of rhythmic ostinato or drone to accompany the narrative singing of excerpts from the *Mahabharata* or from Gond epic poetry.

The vertically held angular harp spread eastwards through Central Asia, probably along the Silk Road. Cave paintings along this route show harps being played in Buddhist ensembles: the arched harp seen in Pendzhikent, Tajikistan (700–20 CE; fig.4*i*), suggests Indian influence, but most sites display the light angular type (e.g. fig.7*a*) of Persia. According to written histories, the angular harp entered China during the Han Dynasty (206 BCE to 220 CE) and was later taken from there, apparently along with Buddhism, to Korea and Japan. The dominant type remained the light angular type which in China (called *konghou*) reached the zenith of its popularity during the Sui and Tang dynasties (581–907). The only two surviving Chinese harps (collected in the 9th century, but possibly manufactured some centuries earlier) are now in the Shōsōin Repository at Nara, Japan. By about 1100 when purges had decimated Buddhism in China, the harp ceased to be illustrated, although Tang dynasty paintings were continuously copied (including the harps), a fact that is apt to cause confusion among scholars.

Vertically held angular harps probably continued to be played for several more centuries in the Middle East, possibly reaching India during the Muslim period (13th century or later); they were depicted in Persian and Mughal miniature paintings until the 17th century. Occasionally these later harps were depicted with what appears to be a thin forepillar. Most frequently the strings were attached to the neck via tuning nooses as they were in most previous Asian iconography; a few depictions showed tuning pegs but only in the later centuries.

In Japan the angular harp was once used in gagaku, the court orchestral tradition. In the 1970s, the Japanese Gagaku Society commissioned a replica of the larger of the two Shōsōin harps, thus reviving the tradition. However, the replica omitted the small pin between the neck and the resonator (fig.7*d*), the original of which was

not found until later, but a more exact replica was made in the early 1980s. It then became apparent that the light angular harp had a crucial weakness: when one string was tuned, others were strongly affected. Most likely, this shortcoming affected most harps of the light angular type.

Harps spread to regions far north of the ancient Middle Eastern heartland. In Georgia (see GEORGIA, §II, fig.3) there is an angular harp, the *changi* (derived from *chang*, the Persian term for harp). An arched harp, the *tor-sapl-yukh* is an arched harp of the Khantys, one of the Finno-Ugric people of western Siberia. Both harps survived well into the 20th century and may still be played in some regions. Although these two harps have been classified as angular and arched respectively, the distinction is not as clear-cut as on ancient harps. Georgian and Khanty harps sometimes have a thin forepillar inserted between the distal ends of the resonator and the neck and, in view of the formalistic nature of classification schemes, one might call them 'frame harps'. But the very light dimension of the sticks, and their absence on some specimens, suggest that they may be disregarded for the purposes of classification, and the harps can still be regarded as arched and angular. The Khanty harp is laminated so that the neck end rises smoothly from the resonator like the neck of a swan. On the Georgian harp the neck is also laminated to the body, but it forms a 90° angle with the body.

V. Europe and the Americas

1. The Middle Ages and the early Renaissance. 2. Ireland and Scotland: diatonic harps from the 14th century to the 18th. 3. Other single-rank harps. 4. Spain, mid-16th century to the early 18th. 5. Multi-rank harps in Europe outside Spain: (i) The instruments (ii) Harpists and repertory (iii) Wales and England. 6. Latin America: (i) History and distribution (ii) Structure and performance. 7. Mechanized harps and later *harpes chromatiques*: (i) Hook harps and single-action pedal harps (ii) The Pleyel harp and other later experimental harps (iii) The double-action pedal harp (iv) Technique and repertory (v) Lever harps. 8. Electronic harps. 9. Local traditions: (i) Norway (ii) Austria, Hungary and Germany (iii) Italy. 10. Revivals: (i) The Celtic revival (ii) Early music.

1. THE MIDDLE AGES AND THE EARLY RENAISSANCE. The distinguishing characteristic of the medieval harp is its resonator carved out of a single piece of wood. Harps made in this way were played in Europe from the 8th to the 18th centuries. Some resonators may have been carved from the front and covered with leather, tightly stitched up behind, so that the skin served as the soundboard. Strings were probably made from materials close to hand, including those derived from animals (gut, sinew, leather, horsehair), metal (brass, bronze), precious metal (electrum, silver) and exotic materials (silk). Medieval harps generally had a range no wider, and often much narrower, than the human voice.

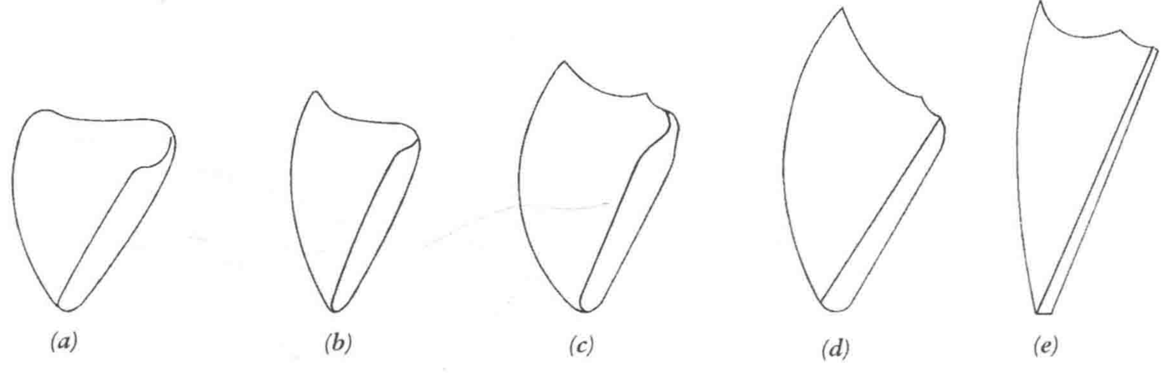
Though the oldest extant European harps date from the 14th century CE, the earliest European depictions of harps are those on Greek and Italo-Greek vases of the 5th and 4th centuries BCE. These, however, show Asiatic-type harps, mostly derived from Mesopotamian and Persian harps of the previous millennium (see §II above). At present, no iconographical evidence is known that suggests the existence of harps in western Europe in the millennium between the Italo-Greek depictions and those of the 8th century CE. The origins and early development of European harps remain a matter for speculation and debate. Terminology provides little assistance. The Anglo-Saxon *hearpe*, from which the word harp is derived, originally denoted a Teutonic lyre. In some early Western depictions, harps are labelled 'cithara', 'lyra' or even 'barbitos': Greek terms for various kinds of lyre.

The primary source of information about medieval European harps is in Christian iconography. Open harps continued to be depicted occasionally up to the 12th century; after that time, frame harps are virtually the only kind shown. Most appear in illustrations of the psalms, in the hands of David himself or one of his attendants.

The Dagulf Psalter, a product of the Court School of Aachen, was presented to Pope Hadrian I by Charlemagne some time before 795. Its carved ivory cover carries two David scenes, one with harp. In the lower scene, soldiers look on as an enthroned David plays the harp accompanied by two musicians: one with clapper cymbals, the other with a plucked three-string lute (fig.15). This harp is reminiscent of a Greek type, but it has only a vestigial resonator and is held in medieval and not west Asiatic position (see fig.1, positions C and D respectively). There is no trace of such a harp in European use, but similar depictions continue to occur later; for example, in a Greek psalter written and illustrated by Theodorus of Caesarea in 1066. As many as 12 frame harps are found on Picto-Scottish cross slabs and free-standing crosses, dating from the 8th to the 10th centuries, all shown within the context of David iconography. If the dating of the stone at Nigg (Scottish Highlands) to the second half of the 8th century is accurate, its depiction of a triangular frame harp would be the earliest known (post-Classical) appearance of the instrument in northern Europe, although it soon spread south to the Continent and west to Ireland. Pictish stones from Lethendy, near Perth, and Ardchattan, near Oban, both 10th century, present harp players alongside other instrumentalists, including triple-pipers and a horn player, evoking Davidic choirs, such as that seen in the Dagulf Psalter.



15. King David playing a harp: detail from the ivory cover of the Dagulf Psalter, Court School of Aachen, 783–95 (Musée du Louvre, Paris)



16. Schematic profiles of European harps from the 11th century to the 16th

Harps in the Byzantine-influenced Utrecht Psalter (816–35) continue to have straight necks as found on all angular harps, with five to eight strings and forepillars either imperfectly delineated or absent. In some cases there is a suggestion of a trefoil or clawed foot at the base of the resonator. Harps are more clearly drawn in the 11th-century Harley Psalter and the Canterbury Psalter (before 1170), both of which derive from the Utrecht Psalter. These harps demonstrate features common to most European harps for several following centuries: the neck is slightly curved inwards towards a trapezoidal box resonator; the neck is joined to the narrower end of the resonator by a narrow shank; and the forepillar is curved outwards, away from the longest string.

Variations on this basic shape (fig.16*a*), perhaps regional, can be seen. The harp played by the seated figure on the 11th-century Irish Shrine of St Mogue (in the National Museum of Ireland, Dublin) already has the characteristic Irish T-formation strengthening the forepillar (see §V, 2 below). The late 12th-century Hunterian and Westminster Psalters depict harps with about 13 strings, zoomorphic, slightly overhanging neck finials, carved or turned forepillars, and resonators whose quatrefoil and oblong markings are probably nonperspective representations of soundholes.

In psalm illuminations dating from the 12th to the 14th centuries, David is often tuning his harp, symbolically imposing order on the world. In the Hunterian initial, David is plucking a 5th with his right hand (assuming the forefinger and not the middle finger is used and the harp is tuned diatonically) while turning the peg of the upper string with a tuning key in his left (fig.17). This hand position is also often shown in depictions where he is not tuning; it appears to be a thumb and two-finger technique that continued to be the primary playing method used in Spain until the mid-18th century.

Another small harp-type instrument was quadrangular. Its string holder was at the top and it had a slim forepillar. Such an instrument is depicted on the cover of a book probably made between 1131 and 1144 for Melissenda, Countess of Anjou, played by one of David's musicians, while another plays a small triangular harp (*see* DULCIMER, fig.10). Other examples are in a Greek psalter and canticles of Eusebius Pamphili, 11th-century Bishop of Caesarea, and on the North and South Crosses at Castledermot in Ireland, probably from the same century.

In the 12th century harps were often shown in the hands of some of the 24 Elders. Large examples with zoomorphic finial and plain forepillar are found on the Pórtico de la Gloria of the cathedral in Santiago de Compostela and the Portail Royal of Chartres Cathedral. A book of Old Testament illustrations of about 1250, with text in an Italian hand and pictures probably by various French artists, shows small, highly decorated 12- or 13-string harps of this type with trefoil foot. Plainer forms were still depicted in the 14th century; one example of 1376 (the Irish Shrine of St Patrick's Tooth, National Museum of Ireland, Dublin) has 22 strings, and was made after French models for Thomas de Bramighem, Baron of



17. King David tuning a frame harp: miniature from the Hunterian (or York) Psalter, English, c1170 (GB-Gu Hunter 229, f.21v)

Athenry. Another with 22 strings, played by one of six attendant angels, was portrayed by the Catalan painter Pere Serra (1375–1404) in his *Virgen de Tortosa* (Museu Nacional d'Art de Catalunya, Barcelona).

A significant change can be seen in some instruments depicted in the 13th century. While the gentle curve of the neck is retained, the neck extends upwards somewhat at the front, thus giving slightly more length to the lowest strings, and the forepillar is now only gently curved (fig.16*b*). The stained glass in Chartres Cathedral contains a figure of David with this kind of harp, as does the Beatus initial in the English Peterborough Psalter (*c*1300).

By the 14th century, another harp form had developed: its forepillar was still strongly curved, but its neck swept up at the front into a pointed finial balanced by another pointed finial at the neck-to-shank joining point (fig.16*c*). A harp of this type, with nine strings, is depicted being tuned by David in the Tree of Jesse on an orphrey of *opus anglicanum* made between 1310 and 1340 (fig.18). Stringing can be deduced from the remains of a late 14th- or early 15th-century ivory harp (now in the Louvre); it has 24 original pegholes and one which seems to be a later addition, bringing the total to the number given by Machaut in his poem *Dit de la harpe* (*Oeuvres de Guillaume de Machaut*, ed. Hoepffner, 1908–21). If modally tuned throughout, it would have a range of a little more than three octaves. With a more probable partly chromatic tuning in at least one octave, it would have slightly less than three octaves overall. The forepillar is 47 cm high on the external curve and is mortised into the neck. Presumably this was the kind of harp used in French 14th-century polyphonic music. The performing



18. King David tuning a harp: detail from an embroidered orphrey of opus anglicanum, 1310–40 (Victoria and Albert Museum, London)

instructions of Jacob de Senleches's *La harpe de melodie* (a copy in *US-CHAhs* 54.1 is uniquely notated in the shape of a harp) indicate that its somewhat slow-moving tenor was to be played on the harp and the injunction 'harpe toudis sans espasse blechier' seems to imply that its long notes should be sustained by reiteration.

While most medieval and Renaissance harps were probably gut-strung, it is likely that a proportion were metal-strung. Irish harps, in which many medieval features were retained, had brass strings which were alternately plucked with long fingernails and damped or stopped with the fingerpads. The fingernail technique is mentioned in the 13th-century *Geste of Kyng Horn*, where the direction 'Teche him to harpe with nayles scharpe' occurs. Extant tuning-pegs from the 12th, 14th and 15th centuries are either perforated or slotted; most are made of bone, which has a higher chance of survival than wood or metal, though the latter materials were also used.

During the early 15th century considerable experimentation in harp design took place, resulting in several forms, with some common and some individual features. These changes were contemporary with the downwards extension of bass registers in general and with the development of keyboard instruments. In the late 14th and 15th centuries the harp and organ were frequently depicted with clerics (as well as in the earlier context with angels), and both instruments must have fulfilled functions which were parallel in some ways.

The methods of achieving a downwards extension of harp compass involved changes in the angles between the rigid parts of the instrument. In one type of harp the neck and curved forepillar were swept upwards to form a high point (i.e. 'high-headed'), accommodating bass strings considerably longer than was possible on earlier harps (fig.16*d*). The other type showed more fundamental changes. Longer string length was achieved by lowering the bass end of the resonator in relation to the neck. The angle of the forepillar-to-resonator joint thus became more acute at the lower end, while that of the neck-to-resonator joint became wider. The forepillar, at first gently curved, was later straight or nearly so, and of T-formation in section. The neck was no longer set directly into the treble end of the resonator but was set on a slim shank. To some extent this improved the line-up of the shortest strings, which had been somewhat splayed and out of plane on earlier harps. Points or scrolls decorated the forepillar finial and the neck-to-shank point (fig.16*e*).

There was little change in the size of the resonator in either type of harp. It remained slim and fairly shallow, though there was some variation in shape, later examples being generally oval or hexagonal in section and made from two hollowed-out parts put together length-ways. There was one completely new feature common to both types. Each string was fixed into the resonator with a right-angled wooden pin, which later became known as a bray (Fr. *harpion*; Ger. *Schnarrhaken*; It. *arpione*; Welsh *gwrach*). When a string was plucked, it vibrated against the bray, producing an aesthetically desired buzzing quality. This was comparable with the sound obtainable on other contemporary instruments, such as the krummhorn and the hurdy-gurdy; an annotation in a copy of Mersenne's *Harmonie universelle* (1636–7) likened the effect to 'le doux tremblement d'une orgue'. There are a few instances of brays on much later types of harp, including two-rank chromatic harp s (see §V, 5 and fig.25

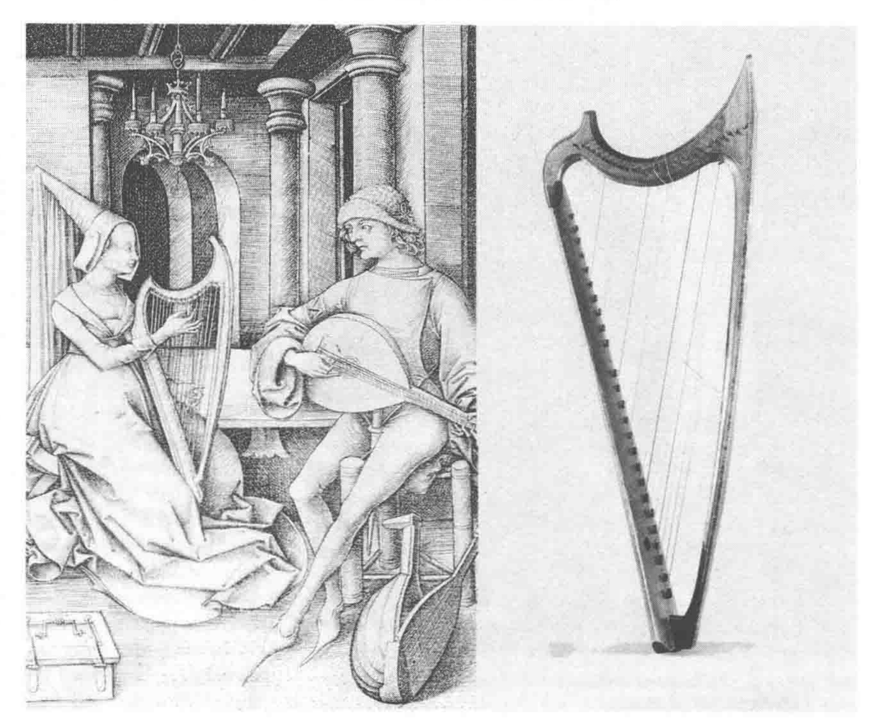
below) and high-headed single-strung harps with ribbed-back resonators (see §V, 3 below). The new Renaissance harps were gut-strung; some continued to be played with the older nail technique in the stopped style and others may have been played with the fingertips. This Renaissance harp must have been well suited to the music of the time as it remained in use, across the British Isles and into central Europe, until well after the next significant redesigning of harps at the end of the 16th century.

Besides a great number of depictions of Renaissance harps, several instruments have survived. The earliest, now in Eisenach, was made in the Tyrol, possibly in the 15th century. It has 26 strings, stands 104 cm high and has delicate inlaid geometrical decoration of a kind found on other 15th-century instruments. Two undecorated 16th-century examples, now in the collections of Leipzig University and the Germanisches Nationalmuseum, Nuremberg (fig.19*b*), are 92 cm and 102 cm high, with 25 and 26 strings respectively.

A method of sharpening individual notes by stopping or pinching the string near the neck or close to the soundboard was used to some extent, but sustained change of mode required retuning of some strings. Simple tunings of a kind already in use were given in several 16th-century printed treatises: Martin Agricola (*Musica instrumentalis deudsch*, 1529) mentioned a harp with one row of 26 strings (*F* to *c‴*) in which the B strings could be tuned either flat or natural; Venegas de Henestrosa (*Libro de cifra nueva*, 1557) indicated that the fourth string (B) and the seventh (E) could be tuned either natural or flat. Mersenne also illustrated the simple single-strung harp with brays (which had been superseded in France by his time), giving the range of the 24-string harp as G to *g″* with natural B in the lowest octave and both flat and natural Bs in the other two. He said the performers of his day tuned by 'putting flats in all sorts of keys', though the tuning of certain strings (known as *modales*) was constant. These tuning methods continued to be used on later single-rank harps.

In Wales the classic Renaissance harp had brays, horsehair strings, bone tuning pins and mare's skin stretched over the soundbox. Descriptions of such instruments appear in many Welsh poems of the 15th and 16th centuries, soliciting the gift of a harp. A small silver model of a Renaissance harp, made by a Chester silversmith, was one of the awards at the Eisteddfod at Caerwys in Flintshire in 1567. Renaissance harps were still used in Wales long after they had been abandoned elsewhere. James Talbot, Regius Professor of Hebrew at Cambridge (1689–1704), made extensive notes on many instruments in use towards the end of the 17th century (Talbot MS; *GB-Och* Music 1187). 'The proper Welch harp' and 'Welch or Bray Harp' referred to by some of his informants were in fact large Renaissance harps, with either 31 (*A′* to *c‴*) or 34 (*G′* to *e‴*) strings. Welsh harp players employed five standard and guaranteed tunings, as enumerated in 16th-century treatises and repertory lists: *is gywair*, *cras gywair*, *lleddf gywair y gwyddil*, *go gywair* and *bragod gywair*; *tro tant* was not a standard tuning, but was commonly used. Such tunings are required by the music of the ROBERT AP HUW manuscript (*GB-Lbl* Add.14905). This manuscript, written in a unique tablature, contains examples of harp music composed by 14th- and 15th-century bardic harpers in Wales and gives precise playing instructions, indicating specific fingerings for both striking and stopping the strings.

2. IRELAND AND SCOTLAND: DIATONIC HARPS FROM THE 14TH CENTURY TO THE 18TH. The Irish and Gaelic name for the harp, CLÁIRSEACH (Scottish: CLÀRSACH), is documented from the 15th century onwards; the terms 'ceirnin' and 'cruit' are also found. Harps depicted in medieval shrines (see §5(i) above) show structural features of the type of instrument used in Ireland until the late 18th century (*see* IRISH HARP (i)).



19. (a) Renaissance harp with brays, and lute: engraving by Israhel van Meckenem (ii), second half of the 15th century; (b) Renaissance harp with brays, German, maker unknown, 16th century (Germanisches Nationalmuseum, Nuremberg)

The oldest extant Irish harp, now at Trinity College, Dublin, had legendary associations with Brian Boroimhe (or Boru, 926–1014), but dates in fact from no earlier than the 14th century (fig.20). This harp is low-headed: the upper end of its forepillar meets the neck at a point only slightly higher than the joint between the treble end of the neck and the resonator. Two other harps, known as the Queen Mary and Lamont harps (now in the Royal Museum of Scotland, Edinburgh), are also of this type and have been dated to the 15th century. Later, perhaps by the beginning of the 16th century, a larger but still low-headed form emerged.

These three instruments share features which characterize the Irish harp as it was used in Ireland, Scotland and Europe until its disappearance: brass wire as stringing material; large, flat soundboxes hewn from a single piece of wood with metal 'shoes' to protect the string-holes and a thin panel rebated into the back; strong, deeply curved necks further reinforced by metal cheek-bands which sandwich the timber and are pierced by bronze or brass tuning pins of large diameter; and curved pillars with T-formation. The neck, pillar and resonator are held together by the tension of the strings alone, without glued joints.

By the 18th century, however, the typical instrument, as played by itinerant Irish harpers, was much larger. Whereas the panels which closed the backs of the medieval instruments had no holes, causing stringing to be done through open sound-holes in the bellies of the harps, from the 17th century onwards most instruments had sound-holes filled with tracery, so stringing was done through large holes in the back panel. Unlike previous harps with solid backs, these had a drier, simpler tone. The big, one-piece resonator was retained but the forepillar, now only slightly curved, was very tall (the low-headed Lamont harp has a forepillar height of 59·7 cm; that of the high-headed, 18th century Sirr harp – in the National Museum of Ireland, Dublin – measures 111·8 cm) and the neck swept upwards to meet it. The bass strings were therefore much longer in relation to the treble strings than on a low-headed harp. Irish harps were strung to the left side of the neck, but tuning was done from the right; the left hand played the treble, the right hand the bass. Irish harpers struck the brass strings of their harps with specially trimmed long fingernails. It seems unlikely that this technique was used by gentleman amateurs in England who took up the Irish harp in the later 17th century.

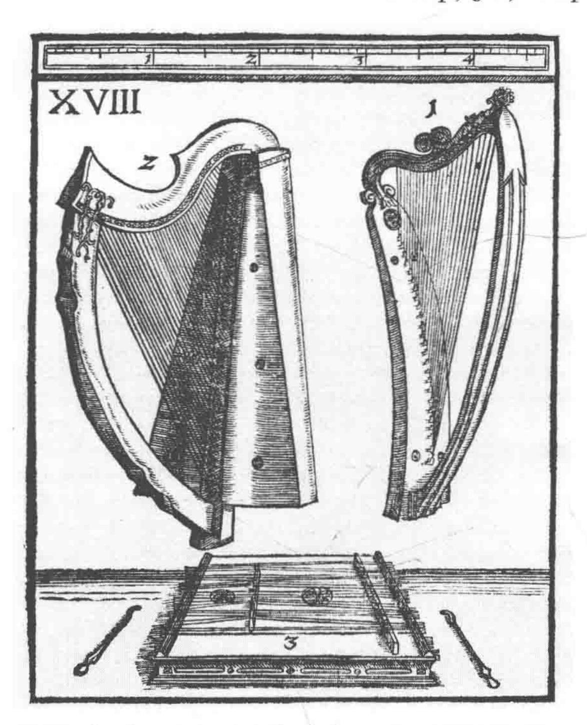


20. Oldest extant Irish harp, known as the 'Brian Boru' harp, 14th century (Trinity College, Dublin)

The sonority of the individual notes varies greatly, depending on whether the wires are struck by the fleshy fingertips or the fingernails; the use of the latter implies a quite different playing technique and type of attack. It also means that the melodic ornamentation typical of Irish performance on an Irish harp properly 'strung with brass strings and beaten with crooked nails' cannot be reproduced by a player using the fingertips. Even in Ireland the old technique gradually died out in the 17th and 18th centuries, and of the ten harpers present at the famous harpers meeting in Belfast in 1792 only one, Denis Hempson, then 97 years old, used the traditional fingernail technique. It was very soon to die out altogether – during a period, ironically, of revived interest in Irish music and the Irish harp (see §10(i), below).

3. OTHER SINGLE-RANK HARPS. Diatonically or partly chromatically tuned harps with one rank of strings continued in use long after the invention of double- and triple-strung fully chromatic harps (see §V, 4–5 below) and, later, of pedal harps. In most cases, they were adaptations of earlier types, often structurally influenced in some respects by newer forms. Two chief kinds are traceable. One seems to derive from that regarded by Praetorius in Germany as the 'ordinary' ('gemeine einfache') harp (fig.21). The resonator was generally fairly shallow, four-sided and rectangular in section, though some instruments had a convexly curved soundboard; strings were pegged into a string holder, a wooden strip that ran lengthwise down the middle of the soundboard. Soundholes were sometimes circular, more often clusters of small perforations. Some instruments were plainly made; others had very elaborately carved necks with anthropomorphic or zoomorphic finials (heads of David, Cupids, warriors, lion heads etc). Forepillars were slightly curved in earlier harps, later generally straight. Though low-headed harps of this kind were made even in the 18th century, high-headed forms had already appeared in the 17th century and these were still played by some professional virtuosos at the end of the 18th century. Presumably their repertory (like that in some regions of Latin America) was not more chromatic than could be accommodated by the old system of partly chromatic tuning or different tuning in different octaves. In hooked form, some harps of this type lasted even longer in certain regions (see §V, 8, below).

The other main type had a resonator with a ribbed back, a flat soundboard, and a straight forepillar in either low- or high-headed form. Most of the later single-strung Welsh harps are of this type. Although a low-headed form became the predominant type in Latin America (see §V, 6, below) few European examples have been preserved and its early history is difficult to ascertain. It seems to have been derived from Mediterranean (not northern)



21. Woodcut from Praetorius's 'Syntagma musicum' (2/1619): (1) common harp; (2) Irish harp with brass strings; (3) dulcimer

sources and may have been a byproduct of early triple harps.

A very small harp (forepillar height of 84 cm), bearing the mark 'Stradivarius, Cremona 1681' (in the Naples Conservatory), has a flat pine soundboard (now slightly lifted with string tension) with violin-like double purfling, set on a resonator shaped as if in five ribs, though it is actually made in one piece. The 27 strings are pegged directly into the soundboard, except for the lowest three, which are toggled through large holes; there are four tiny heart-shaped soundholes. In another small Italian instrument (owned by one family since 1860 but possibly of earlier manufacture), the resonator is five-ribbed, 31 strings are pegged into a central strip on the soundboard and there are four soundhole clusters.

A small harp now in the Royal College of Music, London, must have been made for a Welsh player, who traditionally balanced the harp on his left shoulder, since it is strung to the (player's) right of the neck. Its resonator is five-ribbed; the strings are pegged into the soundboard and above each string-hole is the metal strip found on most 18th-century triple harps. The Richard Hayward harp (so-called after its last private owner, who gave it to the National Museum of Ireland, Dublin, in 1947) is similarly strung. It is 150 cm high, with a nine-ribbed resonator 109 cm long and 31 strings. Except that it is single-strung, it is structurally like 18th-century Welsh-made triple harps. The inscription in Irish ('May you never want a string while there are guts in an Englishman') and the unlikely date 1657, which are incised on the forepillar, must have been added during its use in Ireland where it is said to have been played in the streets and parks of Belfast about 1780 by the itinerant harper Paddy Murphy.

4. Spain, mid-16th century to the early 18th.

Various techniques used to obtain chromatic notes on diatonic (single-rank) harps are described or depicted in Spanish sources, mainly of the mid-16th century to the early 18th. Alonso Mudarra (*Tres libros de musica en cifras para vihuela*, 1546), Juan Bermudo (*Declaración de instrumentos musicales*, 1555; describing the technique of the harpist Ludovico) and Diego Fernández de Huete (*Compendio numeroso de zifras ... para arpa de una orden y arpa de dos órdenes, y de órgano*, 1702–4) all described sharpening the required string by stopping it close to the neck of the instrument with the thumb, and Mudarra and Huete also described re-tuning certain strings to obtain the required accidentals. Although it is never mentioned in the writings, another technique which may have been used was that of stopping the string with the tuning key, held in the fourth and fifth fingers of the right hand – which are not used for plucking the strings – in a manner similar to the current practice in some Latin American regions. This technique is depicted in a painting from the second half of the 17th century (*Herod's Banquet and Salome's Dance* by Domingo Nieto, S Juan Bautista de Taragabuena, Toro, Zamora), the only known reference in Spain to this practice.

In his *Declaración*, Bermudo described diatonically tuned, single-rank harps (of 24 to 27 strings), but he considered them imperfect compared with the fully chromatic keyboard instruments; he stated that the harp was little played on account of its difficulty and suggested adding eight or ten coloured strings to make it possible to play cadences correctly, or even five coloured strings to each octave for a complete chromatic range. A manuscript note added to the copy of Bermudo's book in the Library of Congress, Washington, DC, indicates that at the time when Bermudo was writing his treatise, Francisco Martínez, harpist to the infantas, used harps with chromatic strings added and had written tablature for harp (Stevenson, 1960). Martínez had commissioned harps for the royal household from the luthier Juan de Carrión (*d c*1606), who was probably one of those who developed the harp with two ranks of strings; it is possible that this book of tablature (now lost) was written for a chromatic harp. All this indicates that the chromatic harp, probably with crossed strings, was in use in Spain by the middle of the 16th century. The florid and fairly chromatic pieces in Hernando de Cabezón's *Obras de música para tecla, arpa y vihuela* (1578) could have been played only on a harp with considerable chromatic possibilities.

Ever since it first appeared in musical sources in the middle of the 16th century, the harp has been linked with keyboard instruments in terms of musical function and repertory, and in the chromaticism required of these instruments. The first known piece of music specifically written for harp is *Tiento IX, Cifras para harpa y órgano* by Alonso Mudarra (in *Tres libros de música en cifras*, 1546), written in tablature (Sp. *cifra*) for a diatonic harp of 28 or 29 strings. Mudarra stated that this was an example from an entire book of tablature for harp and organ which he had written but not published. Mudarra's Fantasía no.10 (for vihuela) was written in imitation of the playing of Ludovico, who contrived chromatic notes with good effect on a single-rank harp – perhaps by means of string stopping but more probably by pre-tuning selected strings. Another tablature, invented for harp, vihuela and keyboard by Venegas de Henestrosa (1557),

was used by several composers from the late 16th to the early 18th centuries, including Antonio de Cabezón (1578), Ruiz de Ribayaz (1677) and Diego Fernández de Huete (1702) (*see also* TABLATURE, §2(iv), fig.3). In this tablature the letters *y*, *l* and *p* are used for the fingers – index (*índice*), middle (*largo*) and thumb (*pulgar*), respectively – and *q*, *o*, and *s* for the left-hand chords (*quinta*, *octava*, *sexta*). Some harp music has survived in normal notation.

In Spain, single- and double-rank harps coexisted from the mid-16th century (slightly later elsewhere) until the 18th. In 1702–4 Huete still devoted part of his treatise to the single-rank harp, although he pointed out that double-rank ones were more commonly used. Iconographic sources, texts, and the only surviving example of a single-rank harp (made *c*1700 by Joseph Fernández de Valladolid, and now in the Museo de la Encarnación, Ávila, this harp has the resonator of a diatonic harp but a neck of a chromatic harp), all indicate that, except for in the number of strings, diatonic and chromatic harps were similar in their morphology, proportions and style of construction. One early 16th-century painting (Juan Correa de Vivar, *King David*, *c*1535; fig.22) shows a single-rank harp that displays all the main characteristics of the Renaissance and Baroque Spanish harp: several ribs in the soundbox, the head slightly raised, the forepillar narrow though still lightly curved, two soundholes with parchment, and 20 strings (though only 14 pegs; see also fig.23).



22. *King David with a single-rank harp: altarpiece panel by a follower of Juan Correa de Vivar, c1535 (Museo de Santa Cruz, Toledo)*

Spanish documentation from the 17th century to the early 18th indicates that diatonic and chromatic harps were all built according to the same set pattern, differing only in the number of strings. This pattern was possibly already established in the second half of the 16th century. The guild of luthiers, regulated since the second half of the 15th century in the Kingdom of Aragon and since the beginning of the 16th century in Castilla, was ruled by a strict set of guidelines. In Madrid there are ordinances going back to at least 1578 (which indicates a pre-exisiting tradition) requiring the use of specific woods and patterns in the construction of string instruments, among them the harp. This explains the continuity of a particular harp-making style over more than a century.

In the 1680s, there were at least six players of a Spanish kind of harp in London. The low-headed, 33-string instrument measured and described in the James Talbot Manuscript (*c*1690–1700, *GB-Och* MS 1187) was was a little over 147 cm tall, with a seven-ribbed resonator 137 cm long, widening from 12·7 cm at the top to 45·8 cm at the bottom. Like several of the cross-strung Spanish chromatic harps that have survived, its soundboard was of pine and the rest of the instrument of walnut. (Talbot mentioned the existence of a double-strung Spanish harp with five chromatic strings per octave, but he gave no measurements and appears not to have encountered one personally.)

Single- and double-strung Spanish harps from the late 17th century and early 18th, though approximately as tall as that described by Talbot, had much larger resonators, closer to those prescribed by Nassarre in 1724 (for double-strung harps). In Latin America, very large resonators are found on some instruments which are otherwise still of 17th- or early 18th-century type (see §5, 1(iv), below).

Nine complete two-rank harps and one fragment survive, all from the late 17th and early 18th centuries; several of them are signed by luthiers of the royal household. In all of them the diatonic and chromatic ranks cross approximately one third of the way up the length of the strings (i.e. they are 'cross-strung'), and in four instances numbers representing the notes as they were given in tablature are written on the neck or on the soundboard. In each example, the soundbox is made up of seven ribs, usually of walnut; the head is slightly raised and the forepillar is narrow and straight, and carved with decorative rings. The base of the forepillar is usually open, with two strips of wood crossed over it that serve as feet. There are seven polygonal soundholes in the soundboard; in two examples, both from 1704, they are rhomboidal. Inside the box there is very little reinforcement; there are wooden bars only under the soundboard; the ribs are joined together by glued strips of cloth. Two of these harps have 27 diatonic and 15 chromatic strings, and the rest have 29 diatonic and 18 chromatic. Their characteristics approximate those stated by theorists, especially Nassarre.

5. MULTI-RANK HARPS IN EUROPE OUTSIDE SPAIN.

(i) The instruments. Several types of harps were developed with more than one rank of strings to make chromatic notes available as they are on the keyboard. One type, used in Spain and Portugal, had two ranks crossing approximately one third of the way up the length of the strings, yielding the term 'cross-strung' (see §V, 4, above). In other parts of Europe, harps with two or three



23. Single-rank harp with ribbed resonator: detail from the 'Adoration of the Shepherds' by Francisco de Zurbarán, 1638–9 (Musée de Grenoble)

parallel ranks in various configurations were used, known in general by the term *arpa doppia* ('double harp': in this sense the term refers to a harp with 'additional strings', not specifically in two ranks, nor does 'double' that the instrument is 'doubled' in size – as in 'double bass' – as some scholars have speculated).

Iconographical evidence shows that experiments with more than one rank of strings began at least as early as the 14th century. A triptych of 1390 (Real Academia de la Historia, Madrid) from the monastery at Piedra shows a small medieval harp with two parallel ranks.

Literary references to harps with more than one rank of strings date from the early 16th century. In his *Tetrachordum musices* (Nuremberg, 1511) Johannes Cochlaeus reported that the English play a harp with three ranks. A second annotation scribbled in the Library of Congress's copy of Bermudo's *Declaración* (see §V, 4, above) complains that Bermudo was unaware 'que en flandres abia harpas de tres ordenes' ('that in Flanders there are harps with three ranks of strings'; see Stevenson, 1960).

The term *arpa doppia* has caused confusion since the 17th century. In *Harmonie universelle* (Paris, 1635–6), Mersenne used the term *double Harpe* when referring to a large harp with three ranks of strings, comparing it to the smaller *Harpe ordinaire à trois rangs*. In the 1770s Charles Burney referred to a three-rank harp as 'our double Welsh harp' (*Burney GN*). On another occasion, when viewing the painting *Allegory of Music* (*c*1625–34; now in the Palazzo Barberini, Rome) by Giovanni Lanfranco, which features a large three-rank harp, Burney noted that 'St Cecilia is playing a large double harp' (*BurneyFI*). A similar harp appears in the painting of King David by Domenico Zampieri ('Domenichino', 1581–1641), an artist of the school of Bologna (fig.24). Domenichino portrayed triple harps in several other paintings (*Martyrdom of St Agnes*, *c*1619–22, Pinacoteca Nazionale, Bologna; *Virgin and Child with SS John the Evangelist and Petronius*, *c*1626–9, Pinacoteca di Brera, Milan; *Dance of David*, Silvestro al Quirinale, Rome). A large *arpa doppia* (it is not quite clear if it has two or three ranks) is included in the *Portrait of the Artist's Family* (*c*1646; Pinacoteca di Brera, Milan) by Carlo Francesco Nuvolone.

Three treatises survive that contain detailed information on the structure and tuning of harps with more than one rank of strings: *Dialogo della musica antica e della moderna* (Florence, 1581) by Vincenzo Galilei, Mersenne's *Harmonie universelle*, and the *Tratado de la música* (Ms, 1634, *E-Mn* 8931) by Bartolomé Jovernardi (Bartolomeo Giovenardi, a Roman harpist working at the Spanish court). Galilei's is the only known detailed description of a harp with two parallel ranks. His schematic diagram shows 58 strings comprising a compass of four octaves and one tone (*C*–*d'''*). The two ranks were divided around *c'* into an upper half used by the right hand, where the second or chromatic rank lay to the (player's) left of the main diatonic rank, and a lower half, used by the left hand, where the chromatic rank lay to the right of the main rank; i.e. the chromatic rank changed



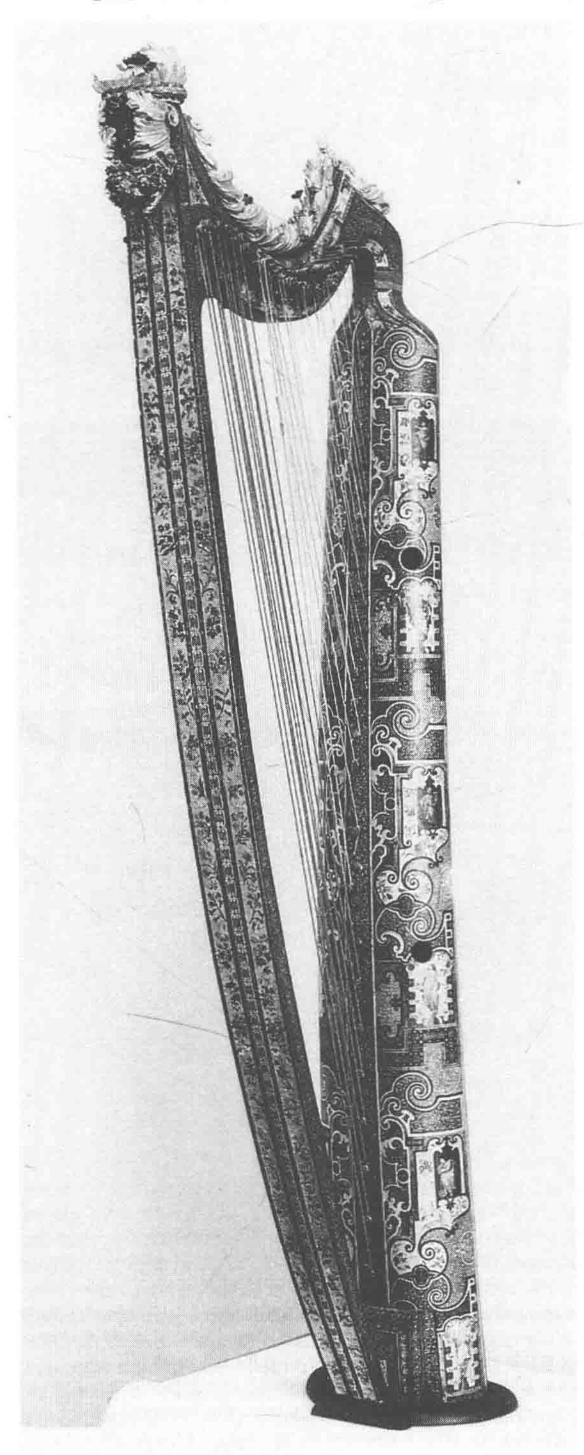
24. King David playing a triple harp; detail from a painting by Domenichino, early 17th century (Château de Versailles)

sides half way up so that with each hand the player had to reach through the outer diatonic rank to pluck the chromatic strings. The problem with this type of stringing was outlined both by Galilei and Jovernardi: when playing with the right hand below the cross-over point (*c'*) or with the left hand above, in each case the fingers must reach through the chromatic rank to play the diatonic notes, unless strings on the chromatic rank could be tuned in unison with the diatonic rank. This complication is eliminated on three-rank (triple) harps with two parallel outer ranks tuned in unison and the inner rank of chromatic notes set between them.

Jovernardi and Mersenne gave detailed descriptions of three-rank harps. In 1634, while in residence at the court in Madrid, Jovernardi observed that Spanish harps did not have three ranks of strings as did the harps in Italy. Features found on extant instruments corroborate the details Mersenne gave concerning the structure of the three-rank harp. Strings were secured to the soundboard using pegs or pins, a system that persisted in Welsh triple harps well into the 19th century. The back of the resonator was ribbed (rather like that of the lute), rather than being a three-sided box or carved out of one piece of wood. The metal tuning-pins were squared at one end to accommodate the tuning key, and pierced with a hole at the other for strings to be threaded through. Brass wires were attached to the soundboard above each peg to stop the wood, with the grain running vertically, from splitting. Mersenne said that harps could be made to whatever size one wished, but he suggested a height of 4 or 5 feet (1·2–1·5 metres). Large Italian triple harps were over 6 feet (1·8 metres) tall.

Some basic characteristics of two- and three-rank harps of the late 16th and early 17th centuries emerge from these sources. Compasses varied from over three octaves to four octaves and a 5th. The latter (*G'–d'''*) is the largest range required in works where *arpa doppia* is specified, including the *Toccata* by Trabaci and the solo in Monteverdi's *L'Orfeo* (see §V, 5(ii), below). Two- and three-rank harps could be tuned with either B♮ or B♭ in the diatonic ranks. The chromatic ranks contained all the accidentals needed corresponding to the diatonic ranks and could include D♮ and A♮, in unison with the diatonic ranks, or D♯ and A♭. Mersenne said that the exact size of the semitones on the harp was not easily determined, but that they could be variable, and tuned equal or unequal. No particular temperament was specified. Two- and three-rank harps were usually strung with gut. Jovernardi referred to 'reinforced strings', but what these were made of has not been determined (possibilities include gut strings with a higher twist or some kind of overwinding with metal). Silk or metal strings may also have been used. These harps were played resting on the right shoulder, and strings were plucked with the pads of the fingers, sometimes close to the nails. Damping the strings was sometimes necessary to avoid dissonances created when notes rang over. Great dynamic range was possible with the proper touch.

The lavishly decorated harp known as the 'L'arpa de Laura' is the most beautiful surviving example of a two-rank harp (Galleria Estense, Modena; fig.25). It was ordered for the singer and harpist Laura Peverara (*c*1550–1601) by the Duke of Ferrara, Alfonso II d'Este, and built in Rome in 1581. Two 17th-century two-rank harps are in the Musée des Instruments de Musique, Brussels. The first, which displays some structural similarities to the harps depicted by Domenichino and Nuvolone, is called the 'Kaiser' harp due to a possibly anachronistic label reading 'Martinus Kaiser 1675'. This harp has a five-staved, cypress resonator, a walnut neck and forepillar, four soundholes in the soundboard, and metal staples to prevent the strings from ripping the soundboard. The two parallel ranks have extremely narrow spacing and the strings are fastened to the soundboard with bray pins. The second of the Brussels harps – of German origin – is an elegant instrument, its forepillar terminating in an anthropomorphic finial (fig.26). It has 33 strings in the left rank and 26 in the right; the five lowest and four highest have no chromatic strings beside them. This harp is also equipped with bray pins. Another important two-rank harp (late 16th century) is in the Museo Civico, Bologna. This harp has a carved resonator, eight soundhole rosettes in the soundboard, brass staples and three ranks of strings: a continuous middle rank from treble to bass and two incomplete chromatic ranks on either side.



25. *'L'arpa di Laura': two-rank harp, 1581 (Galleria e Museo Estense, Modena)*

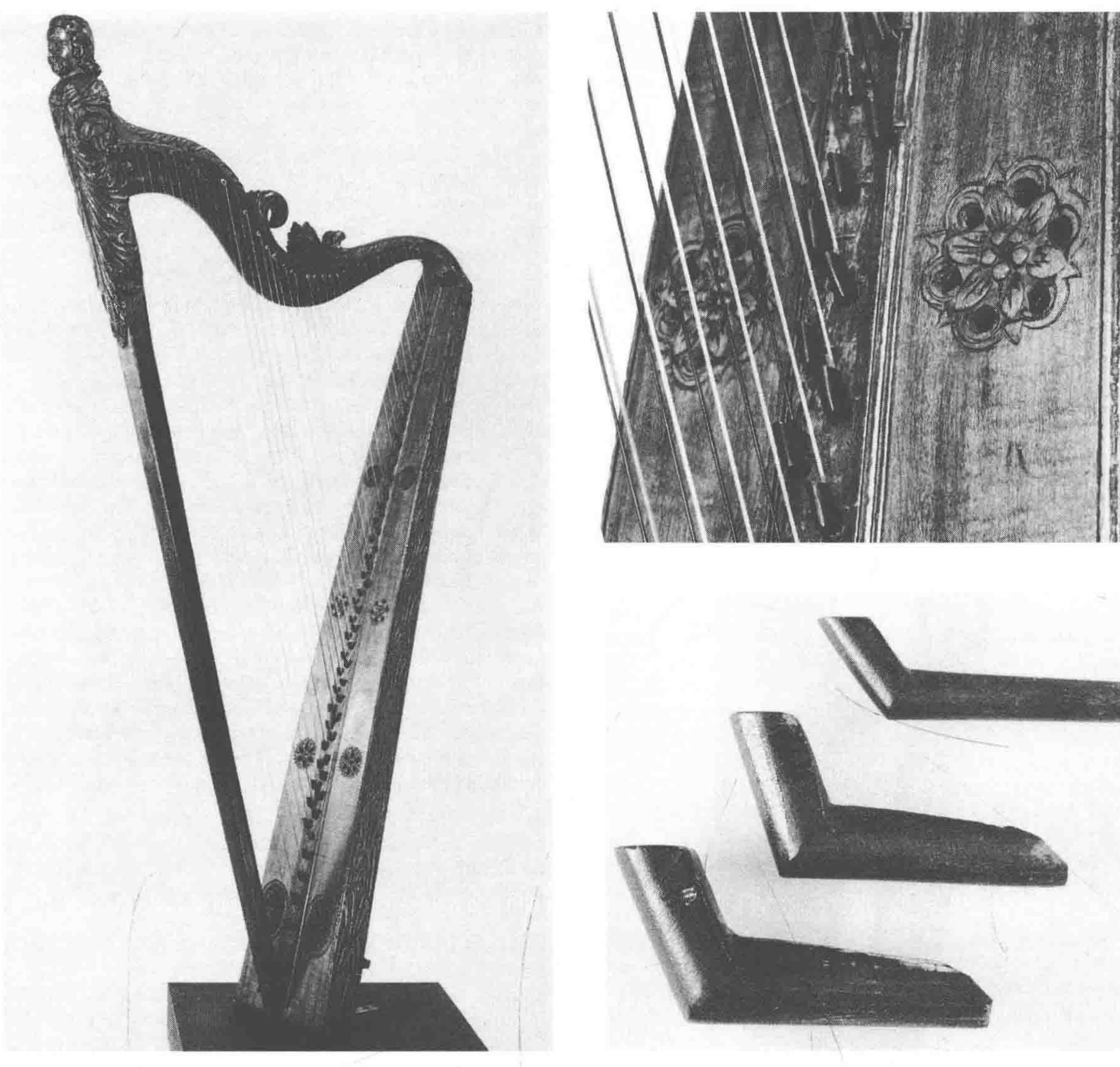
The very large, highly decorated, three-rank 'Barberini harp' (*c*1625) formerly in the Palazzo Barberini and now in the Museo degli strumenti musicale, Rome is almost certainly the harp in the painting by Lanfranco mentioned above. This harp has an extravagantly carved forepillar, a resonator made of nine staves, and a long-grain softwood soundboard with four soundholes. The number of tuning pins in the neck does not correspond with the number of pins in the soundboard, so the original configuration of this harp cannot be precisely determined. A large, three-rank harp in the Museo Civico, Bologna is probably composed from two instruments. The nine-staved, maple resonator (? early 17th century) with its two-piece, long-grain spruce soundboard with four soundholes and brass staples has a light construction. The neck and forepillar are carved and heavy, and probably come from a later, larger harp.

Pierre Trichet, in his manuscript *Traité des instruments de musique* written in Bordeaux between about 1630 and 1640, observed that while single-, double- and triple-rank harps were being used at this time, the single-rank harp was by far the most common. By the beginning of the 18th century there are no records left of players of multi-rank harps working in Naples or Rome. Filippo Bonanni (*Gabinetto Armonico*, Rome, 1722), however, indicated that the three-rank harp, though scarcely found in Italy, was being used in Germany. J.P. Eisel (*Musicus autodidactus*, Leipzig 1738) gave a diagram of a two-rank harp (which he called a 'Davids-Harfe') and described how it was played, with the left hand from *G′* to *c′* and the right hand form *c′* upwards. This diagram is similar to the two-rank harps made by the German builder Johann Volckmann Rabe of Nordhausen. One of 1740, preserved in the Musikhistorisk Museum, Copenhagen, is fully chromatic, with 52 strings in two parallel rows fastened to the soundboard with bray pins. Three other harps by Rabe are in collections in Los Angeles, Nuremberg and Brussels.

(ii) Harpists and repertory. Beginning in Naples in the 16th century, and later in Rome, Italy was home to the most important centres for builders and players of the *arpa doppia*. Galilei stated that the double harp was introduced into Italy sometime prior to 1580. The Neapolitan harp tradition was centred around Gian Leonardo Mollico (*c*1530–1602), known as Giovanni Leonardo dell'Arpa, and his students, including Flaminio Caracciola (*fl* 1579–90), Scipione Bolino (*fl* 1600) and Francesco de Auxiliis (*c*1630). By 1552, Dell'Arpa was recognized as the leading harp virtuoso in Naples and one poetic reference even claims that he invented the *arpa doppia*. Nearly fifty years later, Scipione Cerreto (*Della prattica musica vocale et strumentale*, Naples, 1601) identified Dall'Arpa, Ascanio Mayone (*c*1565–1627) and Domenico Gallo (*fl* 1600) as excellent players of the 'arpa a due ordini'. Mayone's son Giulio dell'Arpa was also an active and well known harpist.

Two publications printed in Naples include pieces designated for the harp. Ascanio Mayone included a *Recercare sopra il canto fermo di Constantio Festa per sonare all'arpa* (based on the *La Spagna* melody) in his *Secondo libro di diversi capricci* (1609). Giovanni Maria Trabaci's *Il secondo libro de ricercare* (1615) contains his *Toccata seconda, & ligature per l'arpa*, four *Partite artificiose sopra il tenor di Zefiro* and *Ancidetemi pur, per l'arpa*. Trabaci, Mayone and Luigi Rossi (?1597/8–1653; also a composer-harpist) were associated with Giovanni de Macque (*c*1548–1614), *maestro* of the Chapel of the Spanish Viceroy in Naples from 1599.

Rossi, in a manuscript collection (*GB-Lbl* Add.30491), preserved the majority of Macque's solo instrumental works along with other contemporary pieces including the four *Partite sopra Zefiro* by one Rinaldo. These are

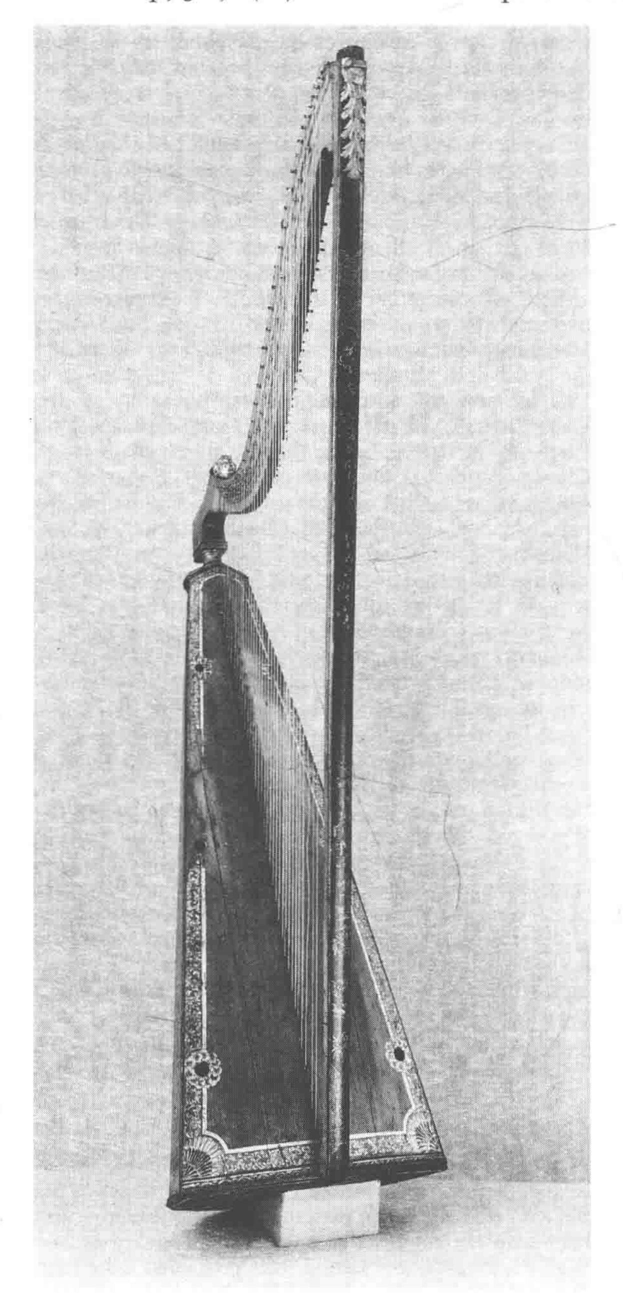


26. German double-strung chromatic harp, with details of brays and position of brays in the soundboard (Musée des Instruments de Musique, Brussels)

remarkably similar, in places virtually identical, to the Trabaci's *partite* on the *Zefiro* tenor. Although the precise identification of Rinaldo is somewhat uncertain, the most likely candidate is Rinaldo Trematerra [Rinaldo dall'Arpa] (*d* 1603), a singer and harpist who was based in Naples who visited the court of Ferrara, home to Laura Peverara, during the 1590s in the retinue of Carlo Gesualdo.

By the beginning of the 17th century the harp was also flourishing in Rome. Jovernardi claimed that the perfect triple harp (*arpa perfecta a tre ordini*), was invented in Rome in 1612. Vincenzo Giustiniani, however, wrote in his *Discorso sopra la musica* (1628) that the *arpa doppia* was invented around 1600 in Naples by Sire Luc Anthoine Eustache and then introduced to Rome by Giovanni Battista Jacomelli (del Violino) (*c*1550–1608). One of the most lauded of the Roman harpists was Orazio Michi (*b* 1594/5; *d* 1641), whose talent was praised by many Italian and French writers (including Mersenne and André Maugars), as well as by other harpists such as Caterina Baroni (daughter of the singer and harpist Adriana Basile Barone) and Costanza de Ponte, who married Luigi Rossi in 1627. Costanza's brother Paolo de Ponte was also a professional harpist active in Vienna. Rossi's younger brother Giovan Carlo (*c*1617–1692) was a noted player of the *arpa a tre registri* based in Rome, whose career also included a period in France. While there Rossi performed in the first performance of Cavalli's opera *Ercole Amante* in Paris (1662). Two other harpists held in high esteem in Rome were Marco Marazzoli (*b c*1602–5; *d* Rome, 26 Jan 1662) and Lucrezia Urbani (*fl* 1609), who was a member of an ensemble that included Girolamo Frescobaldi and the lutenist Alessandro Piccinini.

One of the most famous solos for harp in opera literature is the Ritornello for *arpa doppia* in *L'Orfeo* (1607) by Claudio Monteverdi. The *arpa doppia* was also used as a continuo instrument in operas by Marco and Domenicho Marazzoli and Stefano Landi and in other works by Sigismondo d'India, Girolamo Montesardo, Francesco Lambardi, Filippo Albini and Lelio Colista. Agostino Agazzari (*Del sonare sopra 'l basso con tutti li stromenti*, Sienna, 1607) classified the harp for use in



27. Welsh triple harp by David Evans, London, 1736 (Victoria and Albert Museum, London)

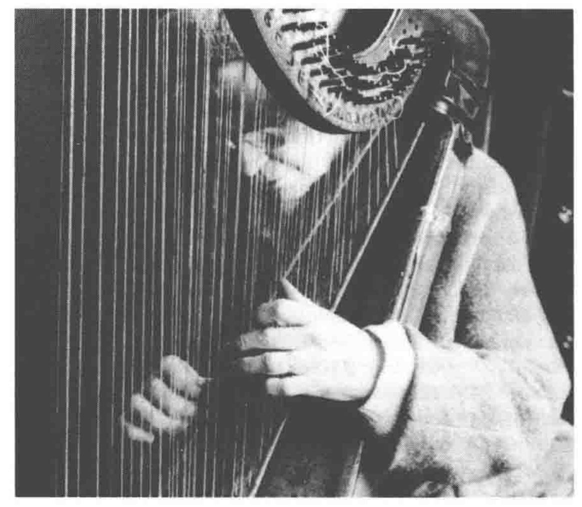
continuo realization as an instrument both of foundation and of ornamentation.

The harp began to decline in southern Italy during the second half of the 17th century. Gregorio Strozzi included two solo pieces, a *Sonata di basso solo per cimbalo et arpa, o leuto* and two variations for harp in his *Romanesca con partite*, in his Neapolitan publications of 1683 and 1687.

(iii) Wales and England. The triple harp appeared in the British Isles early in the 17th century. On 11 October 1629, the French harpist Jean le Flelle [Flesle] took the oath at the court of Charles I as 'musician for the harp', having arrived in London in 1625 in the retinue of Charles's bride, Henrietta Maria. Le Flelle, whose playing was praised by Mersenne, played the Italian triple harp with gut strings. William Lawes composed the 11 'harpe consorts' for bass viol, violin, harp and theorbo, probably for Le Flelle's own consort.

It was the triple harp, however, that seems to have been so quickly adopted by the Welsh harpers living in London during the 17th century – so much so, that by the beginning of the 18th century the triple harp was already generally known as the Welsh harp. The first known Welsh triple harpist is Charles Evans who was appointed harper to the court in 1660, and was later referred to as 'His Majesty's harper for the Italian harp'. Two outstanding Welsh makers were David Evans, who in 1736 made the splendid triple harp now in the Victoria and Albert Museum (fig.27), and his pupil John Richards of Llanrwst, who worked mostly in Wales at the estate of Sackville Gwynne at Glanbrân.

The typical Welsh triple harp is very high-headed with a steep harmonic curve. The range is generally about five octaves containing an average of 95 strings. The strings are held in place in the soundboard by round-headed wooden pegs and pass through slotted tuning-pins arranged in three stepped rows on the right side of the neck. The neck is not jointed directly to the resonator, but is set on a flat-topped shank which forms the upper part of a fluted block fixed in the upper end of the resonator. Often the neck is reinforced with an iron insert. The joint between the neck and the long, slim forepillar is held together by the tension of the strings. The resonator is coopered and strengthened on the inside with a number of wooden braces. Some Welsh triple harps have soundholes in the soundboard, others simply have an open resonator bottom. Welsh triples are designed to be played on the left shoulder, the left hand playing the treble register, the right hand the bass register and both hands accessing the inner row (fig.28). Welsh triple harps built in the 18th century were very lightly constructed, having thin, long-grained soundboards bent to form a convex belly. During the 19th century makers began to imitate pedal harp construction, using cross-grained soundboards. Late in the century Bassett Jones of Cardiff, chief harp maker to Queen Victoria and the most famous of



28. Welsh triple harp by Bassett Jones, c1850, played by Nansi Richards-Jones, 1970

the 19th-century makers, introduced a brass bar, or gallery, along the neck, improving the distribution of tension and justifying the plane of the strings. Compared to that of Italian triple harps, the tone is less defined but richer in the bass, and sweeter and less bright in the treble, both characteristics well suited to the 18th- and 19th-century repertory, particularly that of Welsh airs.

A good description of the Welsh triple harp is given by the harpist and composer JOHN PARRY (ii) (1776–1851) in the preface to the second volume of his collection of Welsh airs, *The Welsh Harper* (London 1839):

> The compass of the Triple Harp, in general, is about five octaves, or thirty-seven strings in the principal row, which is on the side played by the right hand, called the bass row. The middle row, which produces the flats and sharps, consists of thirty-four strings; and the treble, or left hand row, numbers twenty-seven strings. The outside rows are tuned in unison, and always in the diatonic scale, that is, in the regular and natural scale of tones and semitones, as a peal of eight bells is tuned. When it is necessary to change the key, for instance, from C to G, all the Fs in the outside rows are made sharp by raising them half a tone. Again, to change from C to F, every B in the outside rows is made flat, by lowering it a semitone. When an accidental sharp or flat is required, the performer inserts a finger between two of the outer strings, and finds it in the middle row. Many experiments have been made, with a view of obviating the necessity of tuning the instrument every time a change in the key occurred. Brass rings were fixed near the comb, but those rattled and jarred; in short, every attempt failed until the invention of the Pedals. ... Yet my old country Triple Harp, though it has its imperfections, possesses one advantage, and that is the unisons. Who has ever heard some of the old Welsh airs with variations, and not been quite delighted with the effect of the unisons?

The effect of 'unisons' mentioned in the last two sentences refers to a characteristic effect of Welsh technique, obtained by playing a pair of unison strings on both the outside rows using the right and left hands in rapid succession. Examples of this technique can be found in many of the publications of Welsh airs. One of the most famous of the 18th-century Welsh triple harp players was JOHN PARRY (i) ('of Rhuabon'; *c*1710–82). From 1734 until his death he was harper to the family of Sir Watkin Williams Wynns of Wynnstay, Ruabon. Parry and his amenuensis Evan Williams (Parry being blind from birth) published the first collection of Welsh melodies for the triple harp, *Antient British Music* (London, 1742). His 1761 *Collection of Welsh, English & Scotch Airs with New Variations* also contained four 'New Lessons' of his own composition. Parry's playing was much admired by Handel, and gave three performances of Handel's Harp Concerto in B♭ (published as op.4 no.6, 1738) in 1741–2. According to Sir John Hawkins, however, Handel had composed this work (which had originally been intended for the first performance of *Alexander's Feast*, 1736) for another Welsh harp virtuoso, William Powell (*d* 1750). Powell was almost certainly the harpist for Handel's first composition with an obbligato harp part, the air 'Praise the Lord with Cheerful Noise' in *Esther*, composed about 1718 when both Handel and Powell were in the employ of the Duke of Chandos. Handel also included harp parts in *Giulio Cesare* (1724), *Saul* (1739; including a solo 'symphony') and *Alexander Balus* (1748). EDWARD JONES, *Bardd y Brenin* ('the King's Bard'), was appointed harper to the Prince of Wales in 1788. He published *Musical and Poetical Relicks of the Welsh Bards* (1784; enlarged editions in 1794 and 1808), *The Bardic Museum* (1802) and *Hên Ganiadau Cymru* (1820), each consisting of Welsh airs. These constitute the largest source of Welsh airs, and some of the plates were reprinted in the publications of John Parry (ii). Jones also published many of his own sonatas, marches and dances for solo harp or keyboard, written in the idiom of the day.

During the 19th century Augusta Hall (Lady Llanover) (1802–96) invited harpists and harp makers to live on her estate in Llanover, Gwent, and many fine triple harps were built there during her lifetime. Many Welsh triple harps from the 18th and 19th centuries remain in public and private ownership throughout Europe and in the USA although few are still playable. Several important examples are in the collection at the Victoria and Albert Museum, London, and the largest collection is housed in the Welsh Folk Museum in Cardiff.

A line of Welsh harp tradition can be traced back to Robert Parry of Llanllyfni, a relative and teacher of John Parry of Rhuabon (whether the line goes back as far as Charles Evans has not been confirmed). Robert Parry supposedly had a link with the ancient traditions of Welsh harp playing. John Parry of Rhuabon taught William Williams (Wil Penmorfa) (1759–1828), who taught Richard Roberts of Caernarfon (1769–1855), who in turn was the teacher of John Wood Jones (*d* 1844). Wood Jones was a great grandson of Abram Wood (*d* 1799), a Romany gypsy who came to Wales in about 1750. Many more of Abram Wood's direct descendents were famous harpists, including Jeremiah Wood (*c*1778–1867), Edward Wood (1838–1902), and John Roberts (1816–94) who was himself the father of a family of harpists. The continued practice of the Welsh triple harp throughout the 19th century is largely thanks to the members of the Wood and Roberts gypsy families.

After the early 20th century triple harps were almost completely abandoned in Wales in favour of the pedal harp. Were it not for one player, Nansi Richards-Jones (1888–1979), who learnt to play from itinerant harpists in the Bala area at the turn of the century and who played both triple and pedal harp on the left shoulder (fig.28), the traditional techniques would have been lost completely. Current performers of the Welsh triple harp include Eleanor Bennett, Robin Huw Bowen, Cheryl Ann Fulton, Ann Griffiths and Llio Rhydderch.

6. LATIN AMERICA.

(i) History and distribution. The *arpa* (harp), single-strung, diatonic and without pedals, was brought to the New World from Spain with the first conquistadors, and later with lay colonists and various missionary orders. With the *vihuela*, it is said to have prospered more than any other European instrument in New Spain. Just as early 16th-century luthiers of Seville were required by ordinance to be able to make harps, so were instrument makers of Mexico City by an ordinance of 1568. A link remains between 20th century Latin American diatonic harp traditions – for example those of Paraguay and the Colombian–Venezuelan plains – and Jesuit settlements of the 17th and 18th centuries. The harp and violin played significant roles in Jesuit evangelistic activities in Paraguay and in the Peruvian–Ecuadorian Oriente; in the mid-18th-century, the harp is said to have been the most common instrument among Indians in the Quito area of Ecuador.

In the early colonial period, the harp was also used in cathedrals, for example in the orchestra of that of Mexico City in the late 16th century and throughout the 17th. It was the required instrument for the accompaniment of religious music in 18th-century Montevideo, Uruguay;

and the cathedral of Concepción, Chile, boasted an organ and an ensemble of clavichord, two violins, drum, fife and harp in the 18th century. Around 1630 in the Lima Cathedral *capilla de música*, the harp assumed the bass role of the sackbut and continued until 1832 when the position of harpist was abolished.

There is evidence of such a bass role in numerous Mexican and South American archives, which allude to the harp's use as a continuo instrument up to the end of the 18th century. Stevenson's aggregation of colonial manuscripts from different archival sources gives an idea of the instrument's use as a continuo instrument in Hispanic-American Baroque music (as in Iberian music; *Stevenson RB*).

In the 19th century, following the 1767 expulsion of the Jesuits and the widespread replacement of the harp by the organ as a church continuo instrument, descriptions of the harp focus more on folk and salon usage. In the Mexican *son jarocho*, a musical–choreographic genre now centred in the southern coastal plain of Veracruz, the use of the harp dates back at least to 1803. Female harp virtuosos are described in various accounts of 16th-century Spain, and in Chile the tradition of women harpists is documented back to the 18th century; they also performed in 19th-century salons and in outdoor booths set up in towns. The tradition of harp playing in 17th- and 18th-century Córdoba, Argentina, continued in northern Argentina in the following century; in Santiago del Estero, dances at country posts included performances by blind harpists. There are numerous historical references to blind harpists, and still today this occupation is often selected by blind men of rural Latin America who are unable to earn a living by working the fields.

There is iconographical evidence for the use of harps outside the church in 19th-century Peru; Pancho Fierro (1803–79), the watercolourist, portrayed musicians carrying the instrument on their shoulders, often in procession, as they still do. It should be noted that the harp was used in processions for Corpus Christi in the 17th and 18th centuries in the Spanish Marañón (as they may have been in 16th-century Spain under Charles V). Illustrations of Peruvian harp usage, including holding the instrument on the shoulder, appear on 19th-century vessel fragments; one portrays the Ayacucho region scissors dance, which is still performed.

The harp was used in 19th-century Venezuela in salons and in shops. By the end of the century it was found throughout the Venezuelan plains, played by men; in Caracas, women performed on European made harps. Along the Atlantic coast, in Cartagena, Colombia, the harp was a favourite instrument in the early 19th century, played by either sex. In Bogotá, in the 1820s, it was used in the home and in the theatre. In Guayaquil, Ecuador, in the early 19th century, the harp, guitar or violin was often used to accompany dance.

An important early description of Quechua harp playing in highland Ecuador (by F. Hassaurek for San Juan festivities in 1863) details how the harp was carried in a procession of dancers, the instrument being played as it rested on a boy's back, while a second musician beat it rhythmically. Late 19th-century Ecuadorian Indians also used the harp in a radically different context: for a child's wake. In the style of the late 19th-century Quito School, Joaquín Pinto's painting *Velorio de indios* depicts a highland Ecuadorian Indian home, where a harpist plays as one couple dances in the patio and the corpse of a winged figure – probably a child – is visible on a platform within. In the 1980s and 90s Quechua communities outside Cotacachi (near Otavalo) still employed a harpist-cum-beater (*golpeador*) for the ritual celebration of a child's wake (a *golpeador* is shown beating the harp in fig.30*b* below).

In the 20th century, according to the Paraguayan harpist Alfredo Rolando Ortíz, the harp is particularly used in six countries: Argentina, Chile, Mexico, Paraguay, Peru, and Venezuela. Although its importance in these cultures is beyond dispute, it should be emphasized that the instruments show unique physical features and possess distinct musical repertories, often representing different cultures, in each country.

Yaqui Indians of Sonora, Mexico, and Arizona, USA, perform the Pascola dance around Holy Week to the music of a harp and a violin (*see* MEXICO, fig.7); this combination is also used by the Mayo of Sonora for their Pascola dances. In Chiapas, southern Mexico, a favoured trio combination among Tzotzil, Chamula and Tzeltal musicians is harp–violin–guitar (fig.29); it has been suggested that the nature of these instruments, their performing techniques and the structure of their music derive from 16th- and 17th-century Spanish sources (see fig.23 above). The Veracruz *jarocha* harp shows four principal melodic tendencies: homophonic, with slow rhythmic movement; tremolo arpeggios; arpeggios with 'melodic intent'; and undulating conjunct motion. In Jalisco, some *mariachi* groups include harp, several violins and *jarana*, possibly with *vihuela*, *guitarrón*, other guitars and several trumpets, though the harp is now rare in this context. The harp tradition in Apatzingán, Michoacán, is sufficiently strong to support an annual contest; in that region, rhythmic *sones* and lyric-declamatory *balonas* are sung to harp and vihuela accompaniment.

Paraguay now has one of the most influential harp traditions in Latin America. The harp is the country's official national instrument and is featured in hundreds of *conjuntos* (*see* PARAGUAY, fig.3). Paraguayan folk groups exist in most South American countries and the Paraguayan-style harp (see V, 6(ii), below) is also used in Chile, Ecuador and Venezuela. The Paraguayan harp repertory includes the *galopa* and *guarania*, both in sesquialtera rhythm, the latter having frequent arpeggios and great melodic freedom.

According to Isabel Aretz, the harp in Tucumán, northern Argentina, has a tradition that lasted 350 years; it was widely used solo or in dance *conjuntos* both in the countryside and in the city until just after 1900, when the tradition weakened.

In Chile (as in Michoacán-Guerrero, Mexico, Argentina, Peru and highland Ecuador) the practice of *cajoneo* (rhythmic beating of the resonator) is common. The national dance is the *cueca*, in which the harp accompaniment, when present, is played by women; *tonadas* and *romances* may also be accompanied by the harp.

Throughout Venezuela the harp is closely tied to the performance of the rhythmically complex national dance, *joropo*, but there are two distinct traditions: in the Plains (extending into eastern Colombia) the 'llanera' tradition has a fixed playing style and compositional form, while the 'aragüeña' tradition of Aragua-Miranda has melodic, rhythmic and textual variants. The Aragua harp normally performs with maracas accompaniment (*see* VENEZUELA,



29. Single-rank harp with ribbed resonator, guitar and violin, Zinacantán, Chiapas, Mexico, 1966

fig.4), the Plains harp with that of maracas and four-string *cuatro*.

Peruvian harps may be divided into two types: a longer instrument, generally found in 20 of the 23 states (covering much of the central and southern coast and the central and southern Sierra), and the *domingacha*, a small harp found principally in the state of Cuzco. Gourd harps, a type observed in 19th century Colombia (there are examples in the Pedro Traversari Collection of Musical Instruments, Quito, Ecuador), are still played in Piura, north-west Peru. Peruvian harpists perform *waynos* (HUAYNO), song-dances in rhythmic duple metre, often with the violin and sometimes other instruments, and lyrical, elegiac *yaravís*, which are frequently performed solo. Each region of Peru may be identified by particular left-hand, or bass patterns, notably for the *wayno*. The Peruvian performance practice of carrying and playing the harp upside down in a sling resting on the harpists shoulder while in procession, is traditional and distinctive for Latin America (*see* PERU, fig.3). In Quechua-speaking areas of Bolivia, harpists attend *farras* (or *fiestas*), where they perform *cuecas*, *bailecitos* and *kaluyos* with the *kena* (flute) and occasionally other instruments.

In the Ecuadorian highlands the two major harp traditions are that of primarily mestizo culture, in Tungurahua province, and that of Quechua culture, in Imbabura province. In central highland Tungurahua, harpists of average ability perform national folk musical genres such as *pasillo* and *albazo*, but there are also players with a broader, sometimes international repertory. Distinctive in the repertory of northern highland Imbabura Quechua harpists, is the *vacación*, a cyclical, ametrical non-dance music closely allied to ceremonies for a child's wake. The dance music of the same child's wake ritual comprises the *sanjuán*, a vigorous music with isorhythmic phrase structure, and the slightly faster *pareja*, a music associated with newly-weds, dancing and the dawn. (For further discussion *see* ECUADOR, esp. §II, 1(ii) and fig.1.)

(ii) Structure and performance. A variety of sources, both written and iconographical, give details of 16th-and 17th-century Spanish harps. Some characteristics are: varnishing; bone or brass pegs; relief work; single-rank (diatonic) or double-rank (chromatic); three parallel sets of soundholes on the soundboard, astride the forepillar, or violin-type f-holes; resonator with seven ribs; a compass of at least two octaves, and up to 46 strings; a C-shape (inverted arch) neck; a long, thin and straight forepillar, turned; a roundish soundboard, large in proportion to the low, slender superstructure of forepillar and neck; a low, walnut head; and gut strings (see fig.23). Many Latin American harps exhibit these features, notably the turned forepillar, inverted arched neck and gut strings. The most important features of Mexican harps are: their straight and turned forepillars; the shape of soundholes in Sonora and Chiapas Indian harps; the neck relief-carving of Chiapas harps (see fig.29); and the gut strings on some Guadalajara harps.

20th-century Paraguayan harps are long and slender (with a resonator of 140 x 40 cm at its widest point). The sound escapes through a large round hole on one side of the resonator (there are no holes in the soundboard). The resonator is traditionally of cedar, surfaced in pine. The

strings are secured to the soundboard by a thin external belt of wood (cedar) down its middle, into which bone incrustations are fitted. The tuning-pegs are traditionally of wood, though now aluminium is also used, as are guitar-type, mechanical tuning-pegs. Rural Paraguay harps of about 1940 had a curved neck with a circular finial on top of the forepillar, a feature retained in most recent harps though in an exaggerated form, in effect consisting of two curved segments connected at nearly a right angle. The neck, sometimes painted with an abstract design, consists of two facing halves of laminated cedar, the strings emerge from holes in the bottom. The result of this design, apparently peculiar to Latin America, is a truly vertical harp with centralized pressures permitting a very light construction not achieved on other harps. The straight, round forepillar has little or no turning. Up to the mid-20th century the instrument had 32 strings; later examples have 36 or even 40 nylon strings, some of them coloured (e.g. red to mark octaves), with a range of five octaves, often tuned in G. It is played seated for solo music and standing in ensembles.

The mestizos people of Tucumán, Argentina, use harps with extensively turned forepillars whose finial is often a small ball or other turned extension; there are seldom holes in the soundboard (when present there is only one or a parallel pair). Other structural features include short, flat-planed legs; a narrow but deep ribbed resonator; and a neck that is uncarved but occasionally painted. The instrument is played seated.

The neck of 20th-century northern highland Ecuadorian harps is uncarved and lightly curved. The forepillar is straight, with rounded edges; it is turned with two concentric incisions, commonly in three places; and occasionally has black painted rings at either end of each incision group. The forepillar is short, creating a low head, and there is usually no forepillar finial. The resonator is slightly arched, wide and deep. Harps in the northern highland Imbabura province have 17 to 27 strings, yielding a range of three octaves and a 5th or four octaves. The general pattern is hexatonic tuning in the treble, which has steel strings over a range of about a 12th, diatonic but lacking the minor supertonic. Harpists can thus play all pentatonic pieces (the bulk of the repertory) as well as the few, but widely played, hexatonic pieces.

The harp in the central highland Tungurahua province is made of a combination of several types of wood, usually cedar, walnut and cinnamon. Played seated or standing, it has three soundholes, which are circular or oblong, sometimes flanged and occasionally wood-inlaid; these are present on all Ecuadorian and Venezuelan harps. The neck is elaborately carved, often in a floral pattern; its curvature is substantial, resulting in a near-S shape (similar to the neck of the NADERMAN single-action harp of 1780). The forepillar is tall, straight, squared and unturned, with a carved finial, often in the form of a human or animal head. Master harpists tune the large 34-string harp, with four octaves and a 6th, to play *sanjuanito*, in the 'natural' minor and its relative major; the range in C♯ minor/E major would be G♯′–e‴. For the slow, expressive *yaraví*, in C minor/E♭ major, the following variant tuning is used: the lowest octave, natural minor; the second, harmonic minor; the third, natural minor; the fourth, Dorian. For the *pasillo*, the alterations from the strict natural minor are, in the second and third octaves, that the subtonic is raised to the leading-note and the submediant is raised a semitone, and in the fourth the subdominant is also raised a semitone (these alterations accommodate frequent recourse to the dominant).

Many central Ecuadorian highland harpists are coming to prefer Paraguayan harps, with their distinctive sharply angled, uncarved necks and their absence of circular soundholes. Some such harps have 'figure S' soundhole patterns on either side of the forepillar, closely resembling those painted by Francisco de Zurbarán for the 17th-century Spanish harp (see fig.23). The tradition of harp-playing remains vital in Latin America. The *IV Encuentro Latinoamericano de Arpa* (The 4th Latin American Harp Meeting) held in Mexico City in May 2000, continued the study of the diffusion and development of pedal and non-pedal harps in Latin American music of all types and styles.

7. MECHANIZED HARPS AND LATER 'HARPES CHROMATIQUES'.

(i) Hook harps and single-action pedal harps. Chromatically strung two- and three-rank harps were complicated to make and cumbersome to play if more than a small number of chromatic notes were needed. Sometime during the late 17th century or early 18th a method of obtaining some chromatic notes on a diatonically tuned single-rank harp was developed. Strong metal J-shaped hooks were inserted in the neck below the tuning-pins to provide the pitch changes required in the musical styles of the time. At first these were the first, second, fourth and fifth degrees of the scale in which the instrument was tuned. When a hook was turned by the left hand to stop the adjacent string the pitch of that string was raised by a semitone. The hook method of chromaticization was applied to instruments considerably varied in structure, ranging from early 17th-century types to imitations of pedal harps. Some had rectangular resonators, some ribbed, some curved. Some had necks and forepillars of austere simplicity (fig.30), while others were elaborately decorated, occasionally with zoomorphic or anthropomorphic designs such as a lion's head or a representation of David or a satirical regional figure.

Only one string could be sharpened at a time, and the process of turning a hook temporarily prevented the left hand from playing. It was in order to remedy the inconveniences of manually operated hooks that a pedal-operated mechanism for sharpening the strings was developed. Although eventually the harp was provided with seven pedals, one for each note of the scale, initially it had five (C, D, F, G and A). These pedals, in the bottom of the resonator, were connected to wire rods that passed up through the resonator to connect with a link mechanism in a hollowed-out recess along the length of the right-hand side of the neck. The link mechanism was connected to the hooks on the outside left of the neck, and when a pedal was depressed the hooks turned and sharpened every string of the same note name in all its octaves. Single-action pedal harps are still a popular folk music instrument in the Austrian Tyrol and in Bavaria.

Jakob Hochbrucker of Donauwörth, Bavaria, is often credited with the invention of the single-action pedal harp, though it is sometimes attributed to other makers, such as J.P. Vetter of Nuremberg and Johann Hausen of Weimar. 1720 is usually given as the approximate date of the invention, but Hochbrucker's son Simon (*b* 1699), in his introduction to an undated collection of *Ariettes*,



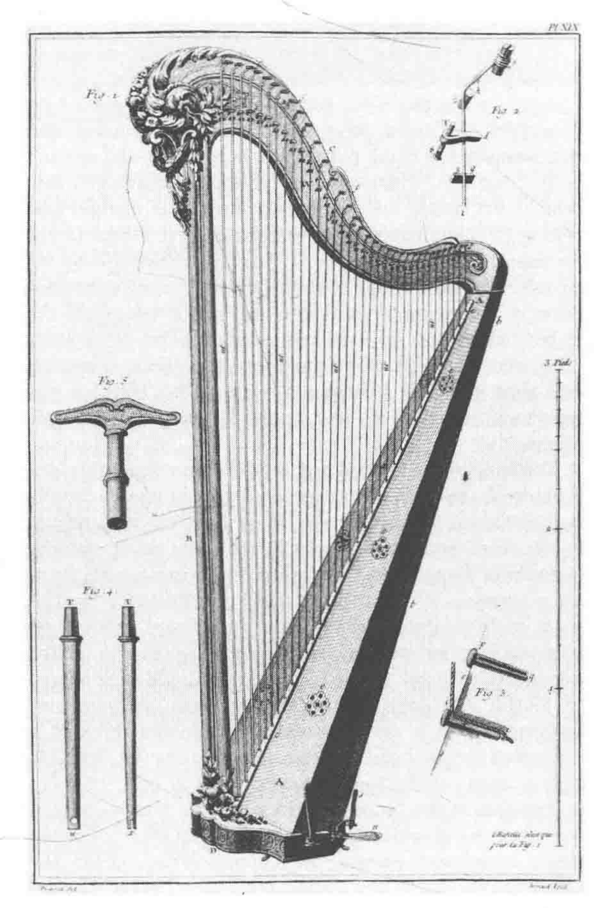
30. Hook harp by Martin Eggert, Wertingen, first half of the 19th century (Metropolitan Museum of Art, New York)

stated that the pedal harp had been invented by his father in 1697. It is not known who had the idea of enlarging the pillar and hollowing it out so that the pedal rods could be accommodated inside (rather than in the resonator), but by the time the single-action harp came to be played regularly in French aristocratic circles this placement of the pedal rods was standard.

Simon Hochbrucker introduced his father's harp to Vienna in 1729 and to Brussels ten years later. It was not until 1749 that a similar harp was played in Paris by the German harpist Goepfert (Gaiffre), who claimed to have invented it. Paris soon took a leading role, however, and with the arrival in 1770 of France's new dauphine, Marie-Antoinette – herself a harpist – Paris became pre-eminent in the harp industry. Harpists and harpist-composers converged there, and it is reported that in 1784 there were 58 harp teachers in the city. Harp makers too were numerous, and it was in Parisian workshops that all the important developments in harp construction in the second half of the 18th century took place.

Diderot and D'Alembert's *Encyclopédie* shows a typical harp of the period (fig.31). The resonator was composed of a ribbed back, lidded by a thin flexible soundboard of lateral grain. The curve of the neck varied slightly according to the number (generally 36 to 43) and pitch of the strings. A box to house the seven pedals was added at the base of the harp, and the pedal rods connected to the linkage ran up through the hollow forepillar, now of necessity absolutely straight. In response perhaps to the taste of aristocratic patrons, the simply carved forepillars were made highly ornate, sculptured and gilded. Soundboards were painted in the Vernis Martin style, and the harp itself became an important decorative element, indeed a requisite of the most elegant Parisian salons.

Improvements were made in its mechanism. The *crochets* – a French version of the hook mechanism – were right-angled rather than U-shaped. When the pedal

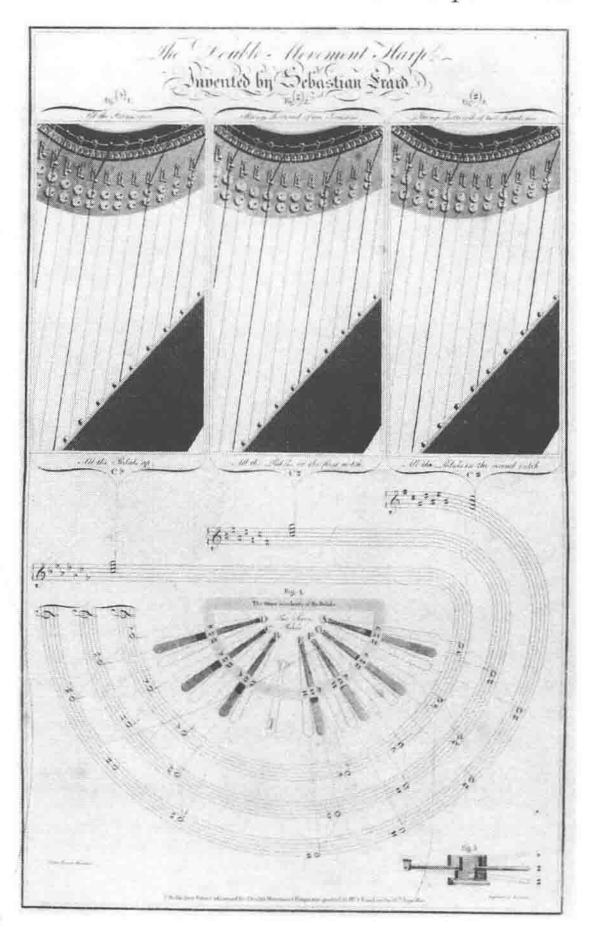


31. Single-action pedal harp with structural and mechanical details: engraving by Benard after Prevost from Diderot and D'Alembert's 'Encyclopédie', v (Paris, 1767), pl.xix

was depressed the *crochet* moved horizontally inwards towards the neck where it squeezed the string against a fixed nut, thus shortening it by approximately an 18th of its length. The disadvantage of this system – used by all the leading harp makers including Louvet, Salomon, Holtzmann, Renault and Chatelain, Naderman, and the Cousineau family – was that strings so sharpened were pushed out of vertical alignment. Their sonority was then rather dull in comparison with the open strings, and they also tended to buzz against the neck of the harp. To remedy these failings Georges Cousineau and his son Jacques-Georges contrived an improved system (*à béquilles*), in which each string is provided with two small crutch-ended levers placed to either side of it, one above the other. The downwards movement of the pedal causes one lever to turn clockwise and the other anticlockwise, tightening the string in a firmer, more controlled manner than the *crochets* (for illustration *see* COUSINEAU).

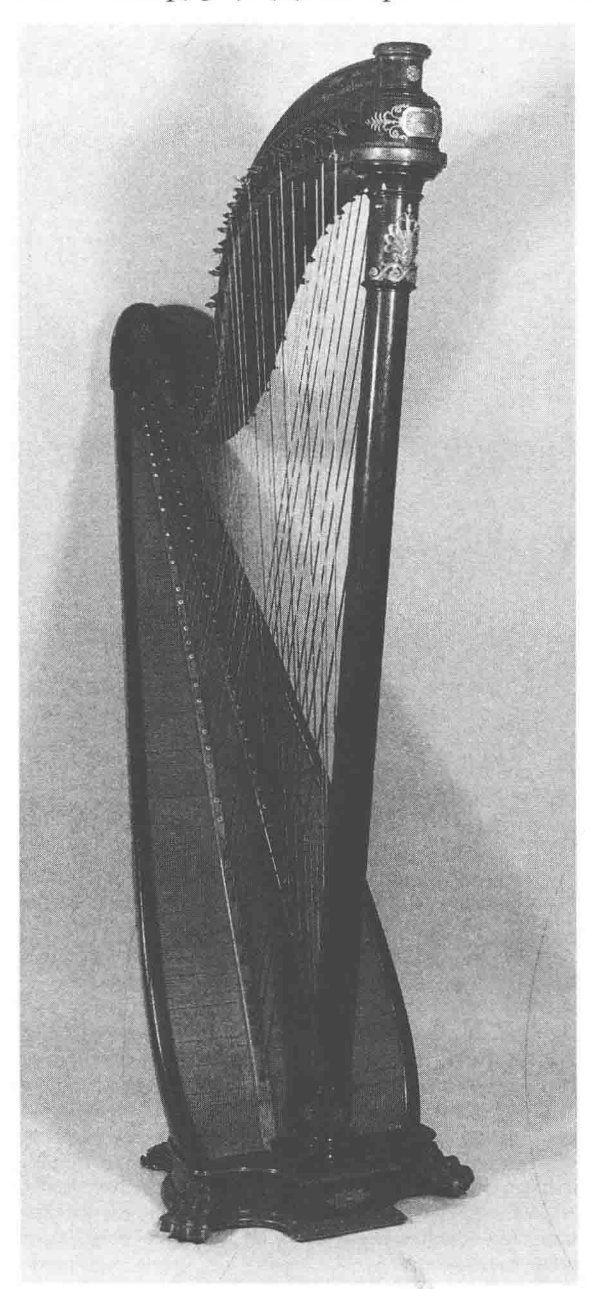
The pedals for D, C and B strings were normally placed to the left of the resonator, and those for E, F, G and A to its right. The harp was lightly strung with gut strings except for the bottom six, which were wire-covered, and C and F strings were coloured respectively red and blue, for ease of identification. The open strings were tuned in E♭ to give the widest scope for modulation, eight major and five minor keys being obtainable by different pedal combinations. For example, in E♭ all the pedals were in their open position, but in C, the B, E and A pedals were depressed and fixed into the lower notch so that B♭ became B♮, E♭ became E♮, and A♭ became A♮.

In 1794 Sébastien Erard, who by this time had established his firm in London, took out the first British patent ever granted for a harp. This instrument, the fruit of much experiment, represented a radical change in the construction of the single-action harp. The ribbed resonator was abandoned in favour of a body made in two separate parts: a soundboard of Swiss pine and a rounded back reinforced by internal ribs. For strength and stability, the neck was of laminated construction. The mechanism, mounted on two brass plates, was fixed to the neck instead of being housed inside it, and was therefore independent of the frame. Erard also made mechanical improvements to the pedals, but the really revolutionary feature of his harp was its brilliantly simple 'fork' system, which replaced the unsatisfactory *crochets* and *béquilles*. The 'fork' consists of two brass prongs mounted on a small round brass disc. The disc is screwed centrally on to an axis which passes through the brass plates. The string, resting against a bridge-pin which aligns it with the centre of the disc at a distance of approximately 5 mm, passes between the forks. When the pedal is depressed, the axis turns to bring the prongs into firm contact with the string, thus sharpening it by a semitone (figs.32 and 34 below). The string is held firmly in position by the fork, so that the problem of jarring strings, common to the *crochets* and *béquilles* systems, is eliminated. The movement of the fork also keeps the affected string perfectly parallel with the others.



32. Positions of forks and pedals, and corresponding keys obtainable on the new Erard double-action harp: engraving by W. Lowry after Pierre Erard from his 'The Harp in its Present Improved State' (London, 1821)

(ii) The Pleyel harp and other later experimental harps. The increasing use of chromatic harmony by composers such as Wagner, Fauré and Richard Strauss at the end of the 19th century posed problems in executing harp parts on the pedal harp. There were also structural imperfections in the pedal harp such as its dependence on an often imprecise mechanism in order to obtain the semitones. In August 1894, two famous French harpists, Alphonse Hasselmans and Félix Godefroid, presented the problem to Gustave Lyon, director of the firm of Pleyel, Wolff et Cie. Lyon immediately began building an 'harpe chromatique sans pédales' based on a patent of 1845 by J.H. Pape, who had essentially 're-invented' the two-rank, cross-strung harp so popular in Spain during the Renaissance (fig.33). Retaining the single neck and forepillar of other harps, the neck carrying the tuning pegs was made of aluminium instead of wood and an aluminium plate was fixed below the sounding board. The forepillar was also made of steel or aluminium so that the whole formed a non-deformable metal triangle. As a result, the harp could be tuned with great precision, it retained its tuning very well, and far fewer strings were broken. The tuning pegs were replaced by the 'cheville Albert', a micrometric screw. One rank of 46 or 48 white strings contained all the diatonic notes, with C coloured red and F blue. Each diatonic string was attached to a *cheville Albert* on the right side of the neck and threaded though an eyelet in the left side of the soundboard, below which it was knotted. The second rank consisted of black strings divided into twos (C♯ and D♯) and threes (F♯, G♯ and B♭) like the black notes on the piano. This rank ran from the left side of the neck to the right side of the soundboard. The harpist played at the point where the strings cross.



33. Cross-strung chromatic harp by Pleyel, Paris, early 20th century (Musée des Instruments de Musique, Brussels)

The Pleyel harp became particularly successful in France and Belgium and was taught at the Paris and Brussels Conservatoires for many years. There is still a class in 'harpe chromatique' at the Brussels Conservatory, although the heyday of the instrument was in the first half of the 20th century. Lyon wrote a method in 1898, followed among others by Johannes Snoer (Leipzig, 1908) and Jean Risler (Paris, 1908), a teacher in Brussels. In 1985 a didactic work for the instrument was written by Odile Tackoen. 930 instruments were built over a period of about 30 years (up to 1930). Most of the harps have been lost, but a number of the remaining instruments can be seen in museums (in Brussels, Paris, London and elsewhere) and some are still played by a small circle of harpists. The Pleyel harp is experiencing a period of renewed interest as a result of its use in jazz, and attempts are being made at present to make new designs of the instrument, particularly in Wales, Canada and the USA. A limited number of compositions have been written for the Pleyel harp, the best known of which is Debussy's *Danse sacrée et danse profane* (1904). This harp, with its many chromatic possibilities, is also outstandingly well suited to the whole piano repertory.

A number of other chromatic instruments were invented during the 19th century. The *harpe-luth* was a smaller derivative of the Pleyel harp but had only metal strings. The intention was to play harpsichord music on it. It was used as the instrument to accompany Beckmesser's serenades in Wagner's *Die Meistersinger*. To achieve the required 'cracked lute' effect, the opera orchestra harpists threaded cloth or paper strips through the strings. Another European cross-strung harp, in a private collection, has a thick neck and a unique 'inverted Y shaped' forepillar arrangement: a short distance from the head it divides into two delicate 'branches' which are attached far apart to the base of the harp (see Rensch, D(vi)1989, fig.92). H. Greenway from New York built a chromatic harp (now in the Metropolitan Museum of Art, New York) at the end of the 19th century with two necks and two complete forepillars which cross each other slightly below their midpoints. There is a similar harp, probably from about 1800, in London (Victoria and Albert Museum), which is a totally unplayable instrument, and was assembled by crossing two harps over each other.

(iii) The double-action pedal harp. In spite of mechanical and constructional improvements, musicians and harp makers alike were dissatisfied with the tonal and modulatory limitations implicit in the fact that the single-action harp could play in only eight major and five minor keys and that accidentals were extremely limited. In 1782 the Cousineau family built a harp which could play in all keys by means of a complicated apparatus with two sets of pedals placed one above the other, making 14 pedals in all. (The open strings were tuned in C♭.) Around the turn of the century Erard set out to produce a better solution, and, after continuous experiment, in 1810 he patented his double-action harp. Operating on the same fork principle as his earlier single-action harp, Erard's double-action instrument uses C♭ as its open key and has 43 strings (*E′* to *e″″*) and seven pedals, each of which can be depressed twice, housed in a box at the base of the harp. Each string passes between two fork-bearing discs, placed one above the other. When the pedal is depressed into its first notch, the upper disc turns so that the forks grip the string and sharpen it by a semitone, while the lower disc turns about 45° but does not touch the string. When the pedal is depressed a second time, and fixed into the bottom notch, the lower fork turns a further 35°, gripping the string and shortening it by another semitone (see fig.32). Each string, except the highest and the lowest one or two which have no forked discs, can therefore be sharpened two semitones, from flat to natural to sharp, and the harp can be played in any key by the simple expedient of fixing the pedals in the requisite notches. Moreover, on double-action harps, accidentals are only limited by the fact that when a pedal is activated, all strings of the same name change together. Thus, for example, one cannot play C♯ and C♮ at the same time in

different octaves unless enharmonics can be used for one or both of the two Cs, i.e. B♯ for the C or D♭ for the C♯. This ingenious mechanism has been used, with very few modifications, by most harp makers up to the present day. Between 1811 and 1835 Erard made about 4000 double-action harps, decorated in a 'Grecian' style, and many of them are still in use. They are strung with gut from *e''''* (known on the harp as 'First Octave E') to *F* (known as 'Fifth Octave F'), and from *E* to *E'* with wire-covered silk (now often replaced in restrung Erards with wire-covered nylon).

In 1835 Erard's nephew Pierre, building on the same principles, brought out a larger model (with 'Gothic' decoration) of 46 strings (*C'* to *f''''*), the wire-covered bass strings (*C'* to *F*) having steel cores. Such harps were familiar in most British and French orchestras until the early 1960s, when the age of their mechanism made most of them too unreliable for regular orchestral use and harpists began to import new instruments from Germany, Italy and the USA.

When European harps were first imported into the USA in large numbers in the second half of the 19th century, it became obvious that a more robustly constructed instrument was needed to withstand the rigours of the varying climatic conditions. Two rival Chicago-based firms – LYON & HEALY, who made their first harps in 1889, and the Rudolph Wurlitzer company (*see* WURLITZER, §2), who made harps from 1909 to 1936 – worked to this end. Mechanical precision was improved and the mechanism was entirely enclosed between the brass plates of the neck. The pedal rods within the forepillar were enclosed in individual brass tubes, which made their movement easier and less noisy.

While all of the non-mechanical structural parts of the harp were still made entirely of wood, soundboards were strengthened by covering the usual single cross grain with a veneer of vertical grain. On bigger harps the soundboard was extended to exceed the width of the body of the instrument at its lower, bass end, where the heavier strings needed greater amplification. The largest modern concert pedal harps have 46 or 47 strings (*D'* or *C''* to *f''''* or *g''''*), are about 183 cm tall and weigh about 35 kg (fig.34). The stringing is usually the same as that set by Erard, that is, gut with wire-wound strings in the bass. Some harps are strung with nylon rather than gut, while many harpists who generally prefer gut use nylon for the highest one to two and a half octaves because they are less susceptible to the temperature and humidity changes that cause frequent breakage of the strings. The total applied string tension exceeds 730 kg. There are currently many makers of this type of pedal harp around the world.

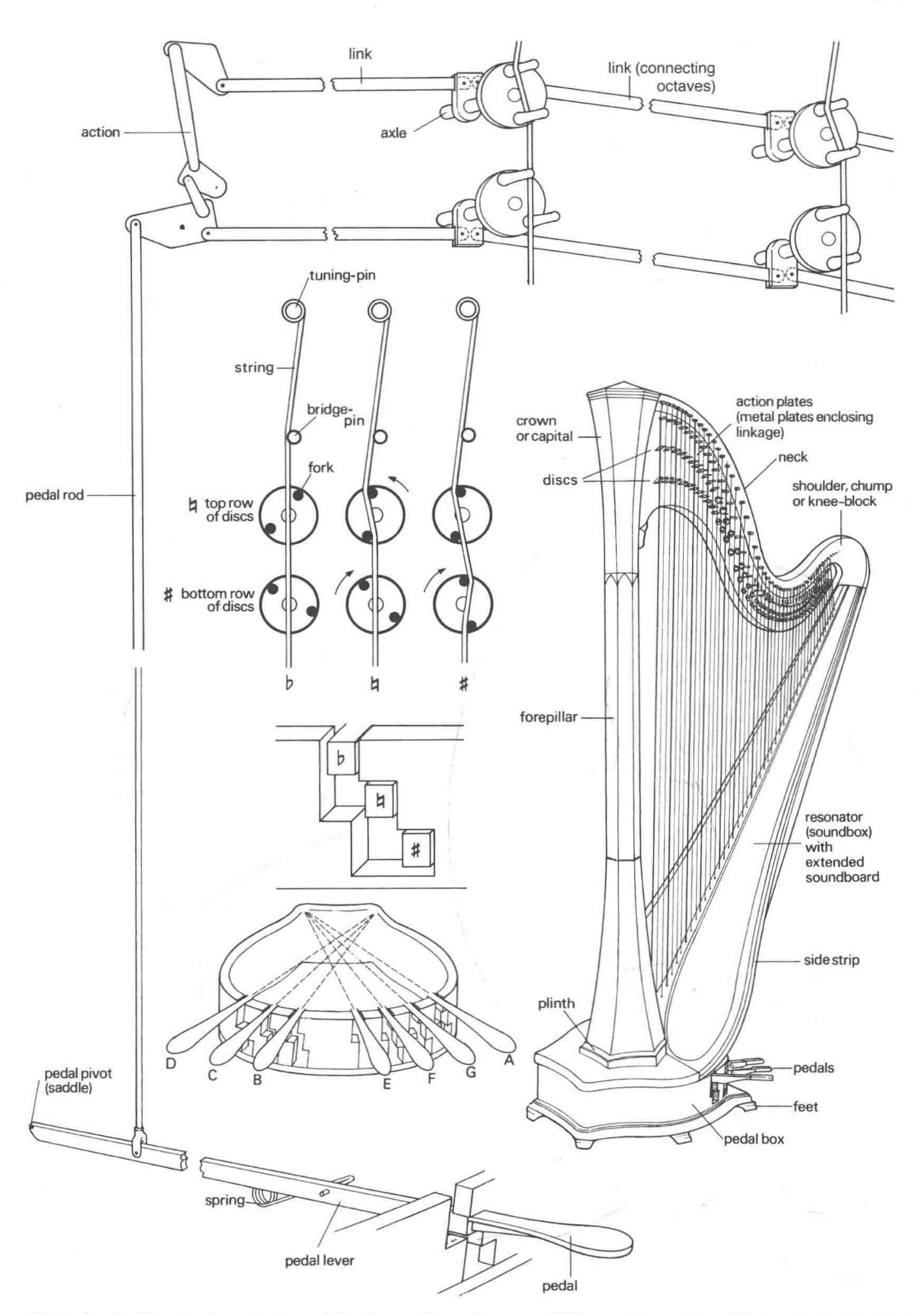
No further major innovations in the pedal harp were made for 90 years, until the French firm Camac Production, owned by Joël and Gérard Garnier and based at Mouzeil, near Nantes, introduced their 'New Generation' harps in 1996. Seven major changes – ergonomic, mechanical, acoustical and structural – were made to their harps (fig.35): (a) they reduced the weight of the harp by using an anodized aluminium alloy instead of the traditional brass for the plates along the neck, and by replacing the heavy wood of the forepillar with a hollow carbon-fibre/epoxy tube covered by a wood veneer. (b) While retaining the traditional string lengths of the harp and its overall height at the column end, they lowered the height of the harp at the rounded end of the neck near the highest strings. In so doing, Camac returned to the standard used by Erard, which enables the arms and hands to be held in a more comfortable lower position when playing the uppermost strings. (c) While the strings of most harps are essentially parallel to each other across their entire range, Camac returned to a Baroque concept of a progressive radiation for the angle of the strings to one another, most evident in the highest strings, so that the angle between the harpist's fingers and the strings stays the same from the middle to the highest range of the harp.

(d) The rods that connect the pedals to the mechanism in the neck of the harp have been replaced with more durable stainless steel flexible cables similar to aircraft control cables. A separate testing device with an electronic sensor – nicknamed 'le dohickey' – has also been designed which allows facile regulation of the length of the cables to help keep the harp equal-tempered. The device is inserted into the harp and if the cables are out of adjustment it begins beeping and does not stop until the cable is correctly adjusted by turning the cable adjustment screw. Such regulation can take less than ten minutes, and can be carried out by the harpist rather than needing the services of a technician. (e) While maintaining the basic Erard concept of double action, the mechanism inside the neck of the harp has been completely redesigned. While a forked disc on most pedal harps is a stand-alone disc screwed on the outside of the harp to an axle which turns inside a hole between the two plates on the neck (see fig.33), the Camac disc has been modified to have an extended base with a conical bore, thus making the disc an intrinsic part of the spindle system which turns inside the harp (fig.36). Thus, while the forked discs on a standard pedal harp can become easily de-regulated by the screws which hold them in place becoming loosened by the tension of the strings, the Camac conical disc-spindle system functions as a stable inert unit which resists de-regulation. In addition, the Camac natural and sharp discs rotate in opposite directions – the natural disks anticlockwise like most pedal harps, and the sharp disks clockwise – resulting in even contact pressure from both disk pins and less string deflection when engaging the sharps, which minimizes buzzing and helps maintain the tuning of the strings.

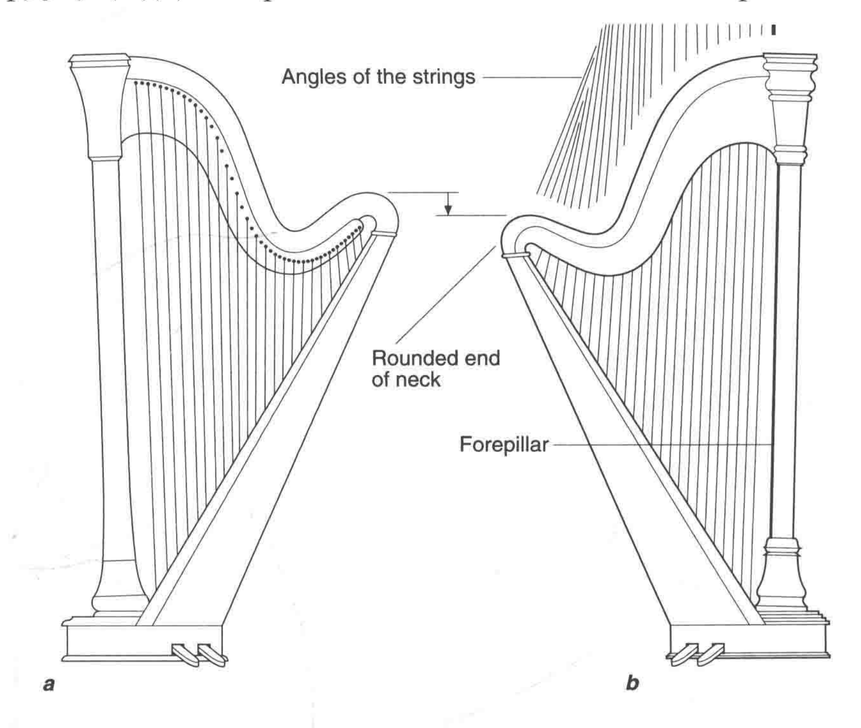
(f) Unlike the straight, tapered soundboards on most pedal harps, the Camac soundboard is stiff in the centre, where the stress from the strings is concentrated, and much lighter and more flexible along the outside edges. While still remaining pliant and extremely responsive, their soundboards result in instruments that quickly assume the full sound of 'maturity' without going through the 'green harp' phase that others require. (g) While the box-frame at the bottom of the harp that houses the pedals and connects the resonator to the column has been traditionally constructed solely of wood, Camac has added an internal assembly of aluminium alloy components, again borrowing the technology from critical aircraft structures. As a result of all the changes made to them, Camac harps have a very accurate action, stable tuning, are very light and strong, and are ergonomically much improved.

(iv) Technique and repertory.

(a) 1750–1820. The late 18th-century development and establishment of the single-action pedal harp was paralleled by developments in playing technique and repertory.



34. Modern double-action harp, showing pedal-rod/tuning disc mechanism, pedal box, and the positions of forks and pedals for the sharps, flats and naturals

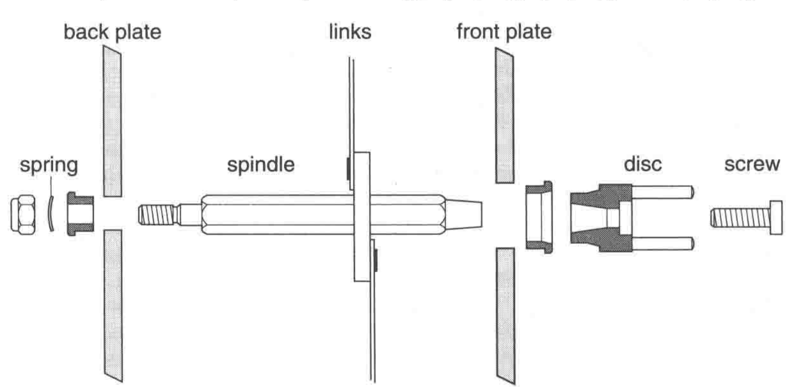


35. Side views of (a) a typical pedal harp and (b) a Camac 'New Generation' harp, showing differences in height at the rounded end of their necks and in the angles of the strings relative to their forepillars

Stéphanie-Félicité, Countess of Genlis (1746–1830), had been given harpsichord pieces to play on the harp when she had her first lessons at the age of 13 from Georges-Adam Goepfert. It appears to have been her own idea later to adapt keyboard technique to the harp, and to play it using all five fingers of both hands. Her reasons for doing so are admirably expounded in her *Nouvelle méthode pour harpe* (1802), but the only players to adopt her method were her own pupils. The normal method then, as now, was to play with the first four fingers of both hands, the little finger never being used at all on account of its lack of strength and also its shortness.

The three-movement solo for harp in G written by C.P.E. Bach in Berlin in 1762 makes no concessions to either the limitations of the harp of his day or those of the harpist; neither does Mozart's Flute and Harp Concerto (K299/297*c*) of 1778. The Mozart concerto, however, is distinctly easier to play on the lightly-strung harps of the 18th century for which it was intended than on the larger, heavier-strung double-action pedal harps now in general use.

Harp writing of the period was normally confined to scale passages, arpeggio figurations and spread chords, embellished by occasional trills and turns. The only special effects of timbre in common use were single harmonics and *sons étouffés* (damped notes), both executed only by the left hand. Modulation was unadventurous and an enormous number of sonatas, airs with variations and so on were written in E♭, the open tuning (i.e. with all pedals in the natural position) of the single-action harp. Whether such fashionable harpist-composers as Louis Cardon, Simon Hochbrucker, P.-J. Meyer and P.J. Hinner mistrusted the uncertain mechanical functioning of their harps or whether they were merely content musically to rely on the available conventional effects is not certain. However, those unafraid of experiment, particularly with the use of the enharmonic 'synonyms' made available by the pedals and by an approximation of equal temperament, were able to compose short passages of a fairly chromatic nature that were well within the harmonic limitations of the instrument. The lovely Adagio opening of Krumpholtz's Sonata no.5 ('dans le style pathétique') is a case in point: the 11 bars of Largo introduction are in E♭ minor, with written G♭ played by its enharmonic equivalent F♯, C♭ by B♮, F♭ by E♮, and D♭ by C♯.



36. Section through the neck of a Camac 'New Generation' harp showing the mechanism of the forked disc that rotates to create sharps, flats and naturals

The three composers who made the greatest contribution to the literature of the single-action harp – J.-B. Krumpholtz, J.L. Dussek and Louis Spohr – were all married to professional harpists. Krumpholtz, himself a talented harpist, engaged Erard's interest in the technical problems of the instrument, and also made improvements of his own: a short-lived damping mechanism for the bottom strings, and a more successful 'harpe à renforcements' in which the central back panel of the ribbed body of the harp was replaced by shutters which, when opened by the operation of an eighth pedal (placed centrally between those operated by the left foot and those operated by the right), prolonged and enlarged the sound of the instrument. Krumpholtz wrote several concertos, some sonatas for flute or violin and harp, duos for two harps and many solos and studies.

Dussek wrote his op.2 harp sonatas (including the well-known one in C minor) in Paris between 1786 and 1789; the op.11 duo for harp and piano, which he dedicated to Mme Krumpholtz, was probably composed after he went to London in 1789, as was the E♭ concerto (op.15). Between 1792 (when he married the harpist and singer Sophia Corri) and his departure for Hamburg in 1799, he wrote more duos, solo sonatas and three concertos. The first of these concertos, the two-movement op.30 in C, demands firm, incisive playing and impeccable articulation of the fingers. Without doubt, Dussek's best works for the harp are his late *Trois duos concertants* for harp and piano (op.69 nos.1–3), written for performance by himself and F.J. Naderman in Paris in 1810. The problem presented by the inability of the single-action harp to modulate into the remote keys favoured by Dussek is here solved by combining the two instruments in such a way that the remoter modulations are accomplished in the piano's solo passages. Although the harp parts are technically extremely demanding, Dussek did not demand of the instrument itself excessive chromaticism or key changes beyond its capabilities.

Spohr's output contains several pieces for solo harp that do not tax to any great extent the modulatory possibilities of the instrument. In the duo sonatas for violin and harp, however, like Krumpholtz he made much use of harmonies rendered possible on the harp by the use of enharmonic equivalents. Dorette Spohr's instrument was a single-action harp made by the elder Naderman, and the unsatisfactory *béquilles* system of these harps (see §V, 7(i) above) caused the sharpened strings to be dull in sound, to be pulled out of alignment, and, most annoying to the harpist, to jar. However, when the harp's pedals were in their open position, none of these problems occurred. It was normal practice when playing in A♭ to tune all the D strings down to D♭. Spohr conceived the idea of tuning all the strings a semitone flat so that pieces in D or G might be played with the pedals in their open position. The manuscript copy of his Concertante for violin, harp and orchestra (*GB-Lcm*) is provided with two harp parts, one in A♭ and one in G. Dorette Spohr eventually gave up the harp around 1820 when, though dissatisfied by the limitations of her own instrument, she found she could not adapt herself to playing one of Erard's splendid new double-action harps tuned, in the open position, in C♭.

Some other works for the single-action harp deserve mention: in Germany the concertos of Eichner (1769) and Albrechtsberger (1773); in France the four concertos and various sonatas, variations and duos of Petrini (1744–1819); and the harp and fortepiano duos of Boieldieu as well as his elegant Concerto in C of 1801. All these works are technically demanding but use only the conventional stock-in-trade of harp writing – trills, arpeggio figuration and scale passages – without any search for musical profundity or attempts to overcome the harmonic limitations of the single-action instrument.

The harp entered the modern orchestra by way of the opera house, where it was at first little used except as an instrument evocative of mythology and romantic legend. Early uses in 18th-century opera include Gluck's *Orfeo ed Euridice* (1762). Haydn used it in his *L'anima del filosofo* (1791), and in 1804 Le Sueur called for 12 harps (six to each of two parts) in his *Ossian ou Les bardes*.

(b) Modern technique and repertory. Elias Parish Alvars (1808–49), a fine composer and outstanding harp virtuoso, was the first to recognize the numerous effects and harmonic possibilities made available by the double-action harp and had an immeasurable influence on later harp writing. One of his teachers was Théodore Labarre, whose excellent *Méthode complète* (1844) indicates the techniques expected of good performers on the double-action harp. Apart from the usual scales, arpeggios and trills, Labarre particularly stressed harmonics, glissés and the use of enharmonic 'synonyms'.

Harmonics are written with the sign '○' above or below the notes, and in the left hand can be single, doubled or tripled to allow chords in harmonics. Left-hand harmonics are obtained by using the side of the palm as an artificial bridge, placing it at a point halfway down the length of the string and playing only the top half to produce a note one octave higher in pitch. In the right hand only one harmonic at a time can be obtained, as the artificial bridge is formed by the first joint of the index finger, the harmonic being obtained by playing the top half of the string with the thumb. The best range for harmonics is *A* to *g″*.

Another important technique is the sliding movement which Labarre called *glissé*, produced in a downward direction by sliding the thumb from one string to the next, and in an upward direction either with the second (index) finger alone, or with the second and third fingers together in parallel 3rds. Yet another important technique was that of producing enharmonic 'synonyms' – the unisons made possible by the positioning of the pedals. On the double-action harp, every note except D♮, G♮ and A♮ has its synonym, that is, a note of the same pitch obtainable on an adjacent string. For instance, D♭ has C♯ as its synonym, F has E♯, A♭ has G♯. When played at speed, the quickly reiterated notes of the same pitch thus produced give an impression of great virtuosity (*see* BISBIGLIANDO). It was by combining the *glissé* and 'synonym' techniques that Parish Alvars was able to produce the chordal glissando, a device that became essential for any composer writing for the harp. If, for example, the pedals are positioned so that the strings sound B♮–C♭–D♮–E♯–F♮–G♯–A♭, a diminished-7th chord is formed. Many other such combinations are of course possible, and once the pedals are fixed to produce only the notes of the chord and their synonyms, a chordal glissando (without any dissonances) can be obtained by sweeping the fingers across all the strings. Parish Alvars, the first to use this remarkable effect, called it *sdrucciolando* ('slipping'). Berlioz, who heard Parish Alvars in Dresden in 1842, and, in his treatise on orchestration (1843) described him

as 'the most extraordinary player' ever heard on the harp, understood its technique though he did not use it in his own works. Parish Alvars was also the first to combine *sdrucciolandi* with harmonics. (The best-known example of their combined effect is in the cadenza of Ravel's *Introduction et allegro*.)

Much of the solo harp repertory of the 19th century, however, was scarcely more than salon music to be performed by talented amateurs. None of the later virtuosos approached Parish Alvars either as harpist or as composer, and with a few exceptions the solos and concertos they wrote for themselves, and the music they wrote for their pupils, have little intrinsic merit, relying for their effect on some of the easier techniques used by Parish Alvars.

The harp continued to be played in opera orchestras – particularly noteworthy are the harmonics in Boieldieu's *La dame blanche* (1825), the use of two harps in Meyerbeer's *Robert le diable* (1831) and the idiomatic harp solo in Donizetti's *Lucia di Lammermoor* (1835) – but it was Berlioz who pioneered its use in the symphony orchestra (*Symphonie fantastique*, 1830; *Harold en Italie*, 1834). Not until the 1840s, however, did the double-action harp become so widespread that it was available to all Western composers. Liszt's tone poems (particularly *Orpheus*) show the harp to great advantage. Both Schumann (*Drei Gesänge* for tenor and harp op.95) and Brahms (Four Songs op.17) wrote harp parts that are idiomatic and difficult, while those in Wagner's operas are extremely difficult and unidiomatic. Verdi's later ones, on the other hand, are well written and grateful to play. Bruch's *Schottische Fantasie* op.46 (1880) has an important and well-written harp part. Occasionally in 19th-century operas multiple harps are required. Wagner apparently was the first in this: *Das Rheingold* (completed 1854) has six harps on-stage and a seventh off-stage. For the remaining three parts of the *Ring*, Wagner wrote only two harp parts but called for six harps, three on each part. Berlioz scored for six separate harp parts in *Les Troyens* (composed 1856–8).

The closing years of the century produced Richard Strauss's *Tod und Verklärung* and *Don Juan* (both 1888–9), Sibelius's *Swan of Tuonela* (1893) and Symphony no.1 in E minor (1898–9), Franck's Symphony in D minor (1886–8) and Debussy's *Prélude à l'après-midi d'un faune* (1892–4), all with parts for harp. The Debussy *Prélude* is scored for two harps, using chords, arpeggios, broken chords, glissandos and harmonics to excellent effect. Also notable are harp cadenzas by Rimsky-Korsakov (*Spanish Capriccio*, 1887) and Tchaikovsky (*Swan Lake*, 1875–6; *Sleeping Beauty*, 1888–9; and *The Nutcracker*, 1891–2).

Until the second half of the 19th century, professional harpists were usually men; women played it primarily as a 'parlour instrument' or were harp teachers. One of the first women harpists of renown was Henriette Renié (1875–1956), who was awarded the *premier prix* at the Paris Conservatoire in 1877 and later became professor of harp there.

Almost all the available harp effects of the late 19th and early 20th centuries, some of them bearing fanciful names (e.g. 'Aeolian flux' for 'glissando'), were detailed by Carlos Salzedo in his *Modern Study of the Harp* (1921). He described, for instance, a 'pedal glissando' (best used on the bass notes of the harp) that is achieved by moving the pedal to flat or sharp and back again within the duration of a note, the 'glissando' effect being produced by the sound of the movement of the fork against the still-vibrating string. The pedal glissando is used to great effect in André Caplet's *Divertissement à l'espagnole* (1924). Salzedo also mentioned the device of weaving a narrow strip of paper between the strings, an effect used by Puccini in *Turandot*. Most of the new effects introduced by Salzedo himself are of a percussive nature: 'esoteric sounds' (in which the pedals are moved without any notes being played), chordal glissandos played with the backs of the nails, plucking the strings with the nails near the soundboard and harmonics at the 12th (produced by playing the top third of the string; Salzedo wrote harmonics at the pitch at which they sound, a departure from the normal practice, both before and since, of writing them at the octave at which they are played). Many of these effects have become a common part of the harpist's technique.

Early 20th-century works featuring the harp as a solo instrument include Gabriel Pierné's *Concertstück* (1903), Debussy's *Danse sacrée et danse profane* (1904) and Ravel's *Introduction et allegro* (1905). In the opera house, the harp parts of Puccini are idiomatically written, extensive, and consistently effective. Like all harp parts by Richard Strauss, the score for his opera *Salome* (1905) is technically difficult, particularly Salome's dance with its nearly continuous chromaticism requiring rapid multiple pedal changes; it has become a required test piece for harpists auditioning for orchestra positions. In the concert orchestra, where the inclusion of two harps had become standard, Debussy and Ravel composed parts that are models of harp writing, while those by Stravinsky, though more unconventional, are nevertheless effective.

The dominant school of playing was the French, a fact reflected in the repertory, which includes solo works by Fauré, Roussel and Caplet, a concerto by Saint-Saëns (*Morceau de concert* op.154, 1918) and chamber music such as Debussy's Sonata for flute, viola and harp (1915) and Caplet's *Conte fantastique* for harp and string quartet (1924). The impetus derived from such works, allied to the ever-increasing number of good harpists, led to a proliferation of chamber works including harp, particularly in France and later in Great Britain, Germany, the Netherlands, Switzerland and North America. Among those that have remained standards in the harp repertory are the compositions of Marcel Tournier (1879–1951) including *Féerie: prélude et danse* (1920) for harp and string quartet, and *Jazz-band* (1926) for solo harp, Hindemith's solo *Sonate* (1940), and Britten's *Ceremony of Carols* (1942) for chorus with solo harp accompaniment.

Of great importance to harp repertory from the late 19th century to the present are the compositions, transcriptions and arrangements by great harpists and teachers such as Charles Oberthür (1819–95), a German-born harpist, and the Welshman John Thomas (1826–1913), both of whom flourished during the third quarter of the 19th century in London. Others included Henriette Renié, Marcel Tournier, Ada Sassoli (1881–1946), Carlos Salzédo (1885–1961), Micheline Kahn (1890–1987), Marcel Grandjany (1891–1975), Pierre Jamet (1893–1991) and Lily Laskine (1893–1988), all students of Alphonse Hasselmans (1845–1912), professor of harp at the Paris Conservatoire from 1884 to 1912. (For further details of

harpists and their compositions from the 18th century to the early 20th, see Rensch 1989).

From the late 1950s onwards composers such as Berio, Boulez, Holliger, Rands and Miroglio extended the technical vocabulary even further in their works, at the same time developing new notation and giving instructions for the performance of the required effects. New effects have included the loud 'buzzing' sound resulting from threading the lower strings with aluminium foil, an eerie whistling sound created by sliding a steel tuning fork up the whole length of several contiguous wire bass strings simultaneously, muted single-string 'glissandos' produced by plucking and re-plucking a string continuously near the soundboard with the index finger of the left hand while lightly sliding the index finger of the right hand up or down the length of the string, and a bevy of percussive sounds caused by striking groups of strings with everything from chopsticks to rubber mallets. Unfortunately, many composers have used the same effects but with different notation, much to the chagrin of harpists. In 1984, Ingelfield and Neill came to the rescue of fellow harpists with their *Writing for the Pedal Harp*, which created a standardized notation of harp effects.

Since the 1950s a considerable number of harp concertos and works for solo harp have been written, most either inspired, commissioned or composed by harp virtuosos. A call by Sue Carole DeVale for scores from composers, posted on the internet in 1995, had yielded nearly 80 such works by early 2000 by composers from around the world. Most are harp solos or small chamber works for harp with other instruments or voice, most are by women composers, and every style of composition is represented.

Since at least the mid-20th century, many pedal harpists have played diverse forms of music – classical, jazz, popular and traditional – and many compositions and arrangements reflect this fact. Composers are increasingly writing for the harp played in combination with non-Western instruments, and for combinations of Western and non-Western tunings, resulting in new explorations of tonality and sound effects for the harpist. Examples include Robert Lombardo's *Independence Day* (1983), a dance-theatre suite for Javanese GAMELAN and harp, with the latter tuned to match the gamelan's seven-note *pelog* scale; and Elaine Barkin's *Gamelange* (1993) for harp and a mixed band of selected instruments from the Javanese and the Balinese gamelan, in which harp is tuned diatonically to interplay with the three notes common to Western tuning and those of the Javanese *slendro* (five-note tuning system) and the Balinese *pelog*. The three 'common' notes are not in exact unison and thus, when played together, create audible, vibrating beats.

(v) Lever harps. In 1962, Lyon and Healy Harps in Chicago introduced their 'Troubadour harp', of 'neo-Gothic' shape, on which every string could be raised a semitone (and lowered back again) by means of a brass lever that could be flipped up with the performer's left thumb either before or (with planning) during a piece; this was the first 'lever harp'. The lever was essentially L-shaped, the longer arm being the handle, and the shorter arm having a rounded slot in its edge which would catch the string and stop it when the lever was raised. While allowing the desired sharpening effect with great ease, these original levers were unsatisfying in other respects. Firstly, the sharpness of the notch wore down the strings, causing them to break more frequently than strings without levers. Secondly, the timbre of the stopped string was deadened slightly and its volume consequently decreased. Nevertheless, the Troubadour harp was a great success because it was seen immediately as a less expensive alternative to a pedal harp for beginners.

However, it very quickly became clear that lever harps were not just for beginners, but a new form of affordable and easily transportable harp, and a genuine alternative to an expensive and heavy pedal harp. Their popularity has grown exponentially. Soon other manufacturers, both small one-man shops and larger factories, arose around the world, either devoted solely to the production of lever harps or adding lever harps to their production line. Since then, a large variety of harp styles and levers have been developed. Most are still 'neo-Gothic' or 'neo-Celtic' in shape, but now lever harps with the classic rounded column design that makes them look like miniature pedal harps are being manufactured. Newer levers have improved both the sound quality and the longevity of the strings on which they are employed. Some of these can be purchased to be used on any harp, while others remain for the exclusive use of the harp brand for which they have been invented. Even the J-hooks have returned (see §V, 7(i), above), but with the cup of the J filled in, taking the form of sharpening 'blades'. Lever harps range in size from small lap harps with 21 strings to standing harps of 1·5 metres with 40 strings. Harps can be purchased with levers only on particular notes (usually Cs and Fs) or with a 'full set' on all the strings.

At first some of the less chromatic pieces of the classic pedal-harp repertory were adapted 'on-the-spot' for lever harp, but special lever-harp (or 'pedal-free harp') arrangements soon began to be made of traditional music of Ireland and other countries, and of pieces from the classical, popular, musical comedy and film repertories. Many new compositions have been written specifically for the lever harp. The lever harp has been used for folk, classical, jazz, popular and country music with equal success.

The major manufacturers of lever harps are Lyon & Healy, Dusty Strings and Triplett Harps (USA), Salvi (Italy), Aoyama (Japan) and Camac (France). There are now several manufacturers of excellent harp kits for assembling in the home: an even more affordable alternative to owning and playing a harp.

8. ELECTRONIC HARPS. As is true of all innovations in musical instruments, electric and electro-acoustic harps have been developed to respond to changing musical aesthetics and the needs of harpists. Beginning no later than the 1940s, jazz and pop music began to be explored as sources of solo repertory for the harp. One of the early pioneers was Robert Maxwell in the United States, a classically-trained graduate of the Juilliard School of Music, whose original compositions and arrangements were first published over a ten-year period beginning in about 1946. While microphones on stands connected to public address systems could be used to amplify the sound of a harp, during Maxwell's time, the only way for a harpist to produce sound effects common today, such as instant reiteration, was to re-record over one's previous recordings in a studio, an extremely difficult task. In his recordings of 'Limehouse Blues' and 'Chinatown, My Chinatown', Maxwell did exactly that, but an astonishing 15 times for each piece.

Concomitantly, the number and types of venues available to harpists to perform (such as restaurants, nightclubs and hotels) increased. It was inevitable that harpists, like other instrumentalists, would seek more sophisticated ways to amplify their instruments so they could be heard over conversation and other ambient noise, and to explore timbral variation. Whether performing classical, jazz or pop music in such venues, harpists began to use various types of contact microphones or pickups, first connecting them to public address systems or simple separate amplifiers, and later to electronic amplifiers with built-in sound modifying capabilities. The latter allowed experimental sound effects especially used for jazz and pop. Both practices are still widely in use and pickups are attached to tuning pins, bridge pins or soundboards of small diatonic harps, lever or pedal harps whether strung with gut, nylon, wire or some combination thereof.

The first electric harp – one, like an electric guitar, that could only be heard if connected to an amplification system – was produced by Salvi Harps (who no longer makes them) in the 1980s. During the same period, in response to the demands by harpists to have amplified sound equal in quality and clarity to their acoustic harps, Lyon & Healy (Chicago) began researching and developing two such harps which they call 'Electric and Electro-acoustic'. Both types of harps are fitted with transducers on each of the strings that transform the acoustic sound of the string into an electrical signal. Both types use the same pedal mechanism and strings as all Lyon & Healy harps, and are made in two of the same sizes: the 'concert grand' with 47 strings and the 'semi-grand' with 46 strings. The difference between them lies in their soundboards and their uses.

The soundboard of the Electric harp, introduced in 1991 and designed to be used only as an electric instrument, is made of solid hardwood poplar which is immovable and less resonant, thereby suppressing feedback at loud volumes. Poplar is also used for its ruggedness for the gigging harpist, constantly moving the harp from venue to venue, and for its resistance to the radical climatic changes of some performance environments. The Lyon & Healy Electroacoustic harp (1977), has the same Sitka spruce extended tapered soundboard as acoustic concert-grand pedal harps; thus it can be played as an amplified instrument or as an acoustic one with the same sound and feel as other acoustic harps. Unlike other electric harps, both of these models have high-performance 'Stereo Active' electronics that mix and preamplify the separate string signals to produce a stereo-like output. Because each string has a specific location on the stereo spectrum, 'moving stereo sound' can be produced when the harp is amplified or recorded in stereo; this also allows adjustment of the balance between the top and bottom strings when only monaural output is available. An electro-acoustic lever-harp is in development.

Camac Harps introduced its electrified harps in 1991. The line, consisting only of electro-acoustic harps, is known as the 'Blue', and all five harp styles in it, both lever and pedal harps, are lacquered in royal blue. Like Lyon & Healy electric and electro-acoustic harps, each string has its own electric transducer and the harps can be plugged into all manner of amplifiers and sound modifiers. Unlike Lyon & Healy harps, they do not have a preamplifer built in. The 'electroharps' are a pair of lever harps of neo-Celtic shape, the larger with 36 strings; the smaller with 30 strings is dubbed 'Baby Blue'. The other three are all pedal harps with the 'New Generation' double action and construction (see §V, 2(ii), above). The smallest pedal harp, with 44 strings, is called 'Little Big Blue'; the other two are both concert-grand size with 47 strings, and are differentiated by their soundboard shape, one being called 'Straight-soundboard Blue', the other, 'Extended-soundboard Blue'.

Amplification or modification of sound is not the only way harp makers use electrification. For example, Glen Hill of Mountain Glen harps has incorporated a unique laser light system into his custom-built, electro-acoustic, 34-string lever harp. Using microchips, his trigger circuitry allows a signal from piezoelectric pickups to act as a switch that activates red diode lasers, like those in laser pointers, set under faceted crystals in the pillar and the neck. Activated in real time by plucking any of nine strings (C, D or G in three successive octaves), the laser-lit crystals sparkle in response to the tones being played by the harpist with the same intensity and decay rates shared by light and sound. Mountain Glen will also custom-fit a harp with a wireless FM radio transmitter, so the harp can be amplified but with no cables to get in the performer's way, or with a pitch-to-MIDI converter so that any MIDI sound or digital signal can be controlled by one or more of the harp's strings. Using a custom computer program, any sampled visual image can also be controlled by this same circuitry. Images can be fed into a liquid crystal display projector via a computer, and then be controlled by the harpist. Because they have their own separate circuitry, both the laser-lit crystals and the MIDI system can be plugged in separately and activated whether the harp is played either as an acoustic instrument or an electric one.

9. Local traditions. Local and primarily indigenous harp traditions on the European continent began at least by the 17th century and were found performed by musicians from Norway, several countries within the Austro-Hungarian Empire, Germany and Italy. At the present time, unbroken traditions, both stemming from 18th-century itinerant Austrian harpists, are known still to flourish in the Tyrol and in Hungary.

(i) Norway. The earliest mention of a local Norwegian harp tradition appears in 'King David's Psalter' written in 1623 by Bishop Arrebo of Trondheim in defence of his strict conduct. He lists *krogharper* along with *hackebretter* (hammered dulcimers) and *langspil* (*langeleik*, a type of dulcimer) as instruments leading to bad character among young people. Only one description of performance practice has been found. In a novel by N.R. Østgaard written in 1852, but describing events at the end of the 18th century, a woman plays *pols* and *halling* (dance tunes) as well as psalm melodies on the *krogharpe* for a wedding party. In a footnote, Østgaard explains that the *krogharpe* is similar to the common harp, has metal strings, is played with the soundbox horizontal and sounds louder than a *langeleik*.

There are nine extant Norwegian *krogharper* ('crook harps') or *bondeharper* ('peasant harps') and one fragment, all dating from 1681 to 1776. They are located in the Norsk Folkemuseum, Oslo; the Glomdalsmuseet, Elverum; the Ringve Museum, Trondheim; the Historisk Museum, Bergen; the Musikmuseum, Stockholm; and in private collections. Two of these (in Stockholm and

Bergen), presumably from the south-west coast of Norway, resemble large medieval harps. They have wooden pegs for 14 and 18 strings respectively. The resonators are carved from a solid block of wood and backed with a single wooden slab.

The other instruments are very unique in construction. They are characterized by a hollow forepillar constructed like the resonator, i.e. carved from one piece of wood and backed with slab. The soundboard is carved so that the strings rise from a peak which runs down the centre of its length. The neck is a simple yoke between the soundbox and the forepillar and is often hollow as well. The harps are decorated with wood-burnt patterns and cross-shaped soundholes. Two of them have carved zoomorphic heads at the front of the pillarbox. These harps are all from Østerdalen, the eastern-most valley of Norway.

All Norwegian harps show evidence of 12 to 20 iron or brass strings with wooden tuning blades and very wide spacing (2·5–3 cm). The name *krogharpe* is perhaps a reflection of the hook-shaped bray pins with which many of the harps are equipped. The Østerdalen harps were found at large farms and are usually decorated with the date (the earliest 1696, the latest 1776) and three initials of the owner ending in 'D' (e.g. 'M H D' for 'Maren Halvorsdatter'), which suggests that the harps were played by the women of richer farms. The *krogharpe* died out completely at the beginning of the 19th century, but in the 20th century makers in Norway and England (such as Sverre Jensen, Paul Guppy and Kjell Stokke) began building them again. Performers such as Tone Hulbaekmo, Stein Villa and Åshild Watne have used the harp for Norwegian dance tunes from the *langeleik* repertory, song accompaniment and medieval music. The harp is regularly included in the *Landskappleiken*, the Norwegian national folk music competition.

(ii) Austria, Hungary and Germany. The 19th century witnessed a rich tradition of wandering harpers in the Austro-Hungarian empire and Germany, with the earliest reports of its existence coming from Vienna at the time of Maria Theresa (1717–80). The wandering harpers were both men and women. They went from house to house, courtyard to courtyard and performed at markets, fairs, inns and gardens. The harps were termed *Lamentiergattern* ('lamenting fences') in reference to the tragic songs sung by the harpers. They had simple four-sided resonators and a straight forepillar sometimes topped with a forward-turned scroll. There is no mention of a hook mechanism, so the harps were presumably tuned diatonically and had 25–35 strings. In many orphanages children were taught to play the harp or other instruments so that they would have a means of making a living after leaving the orphanage. In the 19th century the harpers became so prolific that the Viennese authorities issued licences and instated prohibitions in an attempt to control their numbers and the quality of their music and the content of their songs, which were often obscene. Wandering harpers also played in the theatres between acts. The last of the Viennese harpers, Gustav Bergmann (*b* 1824), Paul Oprawil and Magdalena Hagenauer (*b* 1807), had died by the early 20th century.

In the second half of the 18th century, after the demise of the mining industry in the Erzgebirge mountains of German-speaking northern Bohemia, the population turned to other means of earning a livelihood. Records as early as 1745 show that wandering harp players travelled to Karlsbad to entertain the guests there. In 1787 Mozart heard the wandering harper Josef Häussler playing variations on melodies from *Le Nozze de Figaro* in Prague at his favourite inn. Mozart reportedly composed a theme upon which Häussler played several variations, which were published by Anton Schimon in 1848. Although men did play the harp, it was most common for women, called *Harfenmädchen* (harp girls), to travel alone or in pairs with their harps upon their backs. Later entire families took to the roads as *Harfenkapellen* (harp bands) became popular. The usual constellation consisted of the father on violin, the mother on guitar and the daughters on harp. The centre of this activity became the town of Pressnitz (now Přisečnice) whose entire population seems to have been engaged in some aspect of travelling music, whether performing, teaching young musicians or caring for the children of those on the road.

Sometime before 1840 the tradition spread from the Erzgebirge to the Czech-speaking areas of north-eastern Bohemia, centring around the town of Nechanice (near Nepomuk). From here impresarios travelled with large groups of harp players often made up of young children 'bought' from their parents. Smaller family groups consisted of violin, harp and sometimes transverse flute. Bohemian musicians also carried the tradition of the *Harfenkapelle* to the German towns of Hundeshagen in the southern Harz Mountains of Thüringen (by 1788; fig.37) and Salzgitter near Hanover (*c*1850). These areas of high unemployment also became centres of wandering musicians.



37. 'Harfenkapelle' from Hundeshagen, near Duderstadt, 1912

As with Vienna, certain larger German cities, such as Hamburg, Munich, Berlin and even Hildesheim (near Hanover), boasted their own *Harfenjulen* (wandering harp women). Most famous of these was perhaps Louise Nordmann, the last Berliner *Harfenjule*, who died in 1911.

At fairs, markets and inns, the wandering harpers from Bohemia, Hundeshagen and Salzgitter played dance melodies (Lanner and Strauss) and accompanied the popular songs of the time termed *Schlager*, *Moritaten* (similar to British broadside ballads) or *Küchenlieder* (lit. 'kitchen songs': those popular among servants). The harp played accompanying chords to the melody of the violin or played the melody in the right hand with chordal accompaniment in the left hand.

Bohemian and German musicians travelled throughout Europe and Asia, including Russia and Siberia, Scandinavia, the British Isles, northern Africa, the Near East, Manchuria and Mongolia. It was not uncommon for the musicians from Salzgitter to travel to the Americas.

The harps they played were built by carpenters in Pressnitz (which also supplied Hundeshagen), Nechanice, possibly Schönbach in Egerland, Markneukirchen in Saxony, areas near Salzgitter and certainly in other areas as well. The names of several 19th-century carpenter-harp builders have come down to us: Poppenberger, Reis und Bach in Pressnitz and František Kdoul in Nechanice. They were light (4–6 kg) and portable hook harps, 135–145 cm high with 36–39 strings, usually gut (although the harps from Nechanice had metal strings in the treble) and they were tuned diatonically, usually in B♭ or F. The resonators were four-sided and arched upwards towards the neck. The harps from Pressnitz and Salzgitter were equipped with hooks for each string (fig.38), those from Nechanice usually had only one or two hooks per octave.

At the end of the 19th century, the *Harfenkapellen* became eclipsed by orchestras and brass bands from Pressnitz who toured all over the world. The tradition had died out by the beginning of World War I in most areas. In Hundeshagen, which lies just 5 kilometres to the east of the former East German border, women continued to travel and perform, sometimes stealing across to the West, until 1961 when the border became impassable.

In the Egerland, the area of north-western Bohemia closest to Bavaria, harps were included in the so-called *Dudelsackkapellen* (bagpipe bands) consisting of *Bock* (bagpipe), clarinet, short-neck fiddle, bass and harp. In these groups the harp was played exclusively by men. They played local folk music rather than popular music and often marched through the streets carrying their harps and playing at the same time. The harp was most commonly a hook harp as used by other Bohemian wandering harpers, but sometimes Tyrolean single-action pedal harps were used. The tradition continued until the end of World War II when German-speaking Bohemians were deported to Germany.

One region in which the present practice represents an unbroken but continually developing tradition is the Alpine region of Austria and Bavaria. Joseph Haydn (1731–1809), born in the village of Rohrau in lower Austria, wrote glowingly of the simple melodies his father played on the harp when Haydn was a small boy (quoted in E.F. Schmid: *Joseph Haydn*, Kassel, 1934, p.95). From the middle of the 19th century the Zillertal was the centre of harp activity. The musicians played mainly dance-music – ländler, waltzes and polkas – in groups consisting of harp, one or two violins and *Bassettl* (small double bass). Sometimes harps played with accordions or brass and wind ensembles. They also played solo and duet harp pieces, or accompanied solo instruments or song.



38. Viennese itinerant harper playing a hook harp from Pressnitz, Bohemia, c1900

Records of harp builders in the Austrian Tyrol exist from the middle of the 18th century onwards. Local tradition suggests that Bohemian wandering harpers introduced the hook mechanism to the Tyrol. Most surviving non-pedal harps are simple diatonic instruments with four-sided arched resonators and straight forepillars. Very few have hooks. The first single-action pedal harp builder in Tyrol was Sepp Sappl (1862–1925). His early 32-string harps retained the four-sided arched resonators of the hook harp with the addition of three to five pedals. He used a simple hook mechanism, the pedals attached to cables running through the resonator to the neck. Later he developed the five-sided, staved, arched back with seven pedals and 36 strings which has become the typical form of the 'Tiroler Volksharfe'. This form was perfected by Franz Bradl from Brixlegg (1882–1963). His harps were tuned in E♭ and the pedals originally arranged E B F C G D A from left to right. Later he changed to the present arrangement, identical to that of the double-action pedal harp. Bradl's harps became the model for all later Tyrolean harp builders such as Josef Sappl (1909–86), Karl (*b* 1912) and Peter (*b* 1943) Petutschnigg of Lienz, Benedikt (*b* 1928) and Peter (*b* 1958) Mürnseer of Kitzbühel, Jakob (*b* 1919) and Alexander (*b* 1964) Kröll of Kramsach, Fritz Hauser (*b* 1927) of Zell am Ziller, and Karl Fischer (*b* 1912) of Traunstein in Germany. The modern Tyrolean folk harp is still a single-action harp with the cables

running through the resonator but it now uses forked mechanics like those of the double-action pedal harp. Nylon strings have replaced the original gut. Until World War II it was exclusively a man's instrument. But since then its popularity and use have spread throughout Austria and Bavaria where it is played by both men and women. It is played as a solo virtuoso instrument or in groups called 'Saitenmusi' (string music) together with *Hackbrett* (hammered dulcimer), zither, guitar and violin. Most music schools and conservatories in Austria and Bavaria offer Tyrolean harp as well as classical harp; however, without the efforts of harp players such as Berta Höller and Peter Reitmeier, who collected harp music during and after World War II, the Tyrolean folk harp and its music would not enjoy the standing it does today.

The itinerary of the 19th-century German-speaking wandering harpers also included the areas of Hungary settled by German speakers in the 18th century, particularly Transnubia. Some families of harpers and knife grinders, primarily from Austria, settled near Lake Balaton in Transnubia and continued the tradition of the wandering harper within Hungary. They played hook harps and performed waltzes and polkas as well as popular German songs, visiting mainly the German-speaking villages. Later Hungarian popular songs (gypsy songs) and folk songs were added to the repertory. In the 20th century some harpers built their own harps, adding a simple four- or five-pedal mechanism of their own construction. In the 1960s there were still 12 members of the Gertner and Horváth families carrying on the tradition of the wandering harper and some were still active in the year 2000.

(iii) Italy. Two areas of Italy – Viggiano near Naples and the Abruzzi near Rome – were also known for their wandering harpers in the period from 1780 to at least 1850. Paintings and etchings from this period usually show groups of musicians with one or two harps together with a mandolin, a violin bowed in front of the chest and a triangle; sometimes bagpipe and shawm, clarinet, guitar or bass are also pictured (fig.39). These are simple diatonic harps with straight four-sided resonators and a straight forepillar, sometimes topped with a volute. There is no evidence that a hook mechanism was used. Viggiano in Calabria is perhaps the more famous of the two areas. The Museo Storico Musicale in Naples owns a harp from Viggiano with 34 strings, a straight, four-sided resonator and straight forepillar. The musicians played and sang Italian folk melodies, tunes from operas and Neapolitan songs. Although the Abruzzi are most famous for their bagpipe and shawm players, ensembles with harps called *carciofolari*, were also known. The harp players in both locations were exclusively men. They wandered throughout Europe and to the Americas. In Italy the practice of teaching children in orphanages to play the harp was also widespread in the 19th century. In 1992 there was only one elderly Viggianese harpist, a Signore Rossi, but he still knew the traditional repertory.



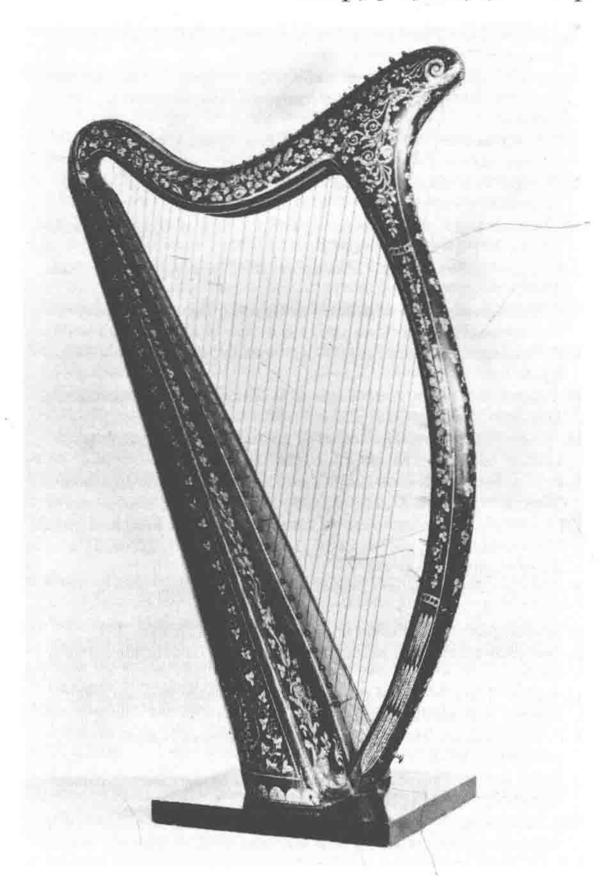
39. Ensemble of harp, violin, four-keyed clarinet and triangle: 'I Viggianesi', engraving by Francesco Pisante after Filippo Palizzi, mid-19th century

10. Revivals.

(i) The Celtic revival. In the early 19th century attempts were made to sustain and revitalize Irish harp playing traditions and repertory. The main source of information on the traditional style of harping in Ireland is the collection of Edward Bunting, originally published in three volumes as *A General Collection of Ancient Irish Music* in 1797, 1809 and 1840. A founder of the Belfast Harp Society (1808–13) and the Irish Harp Society (1819–39), Bunting acted as scribe at the meeting of harpers in Belfast in July 1792, notating the performances of Dennis Hempson and nine others who remained from the class of traditional players, of whom Hempson was the only one who still used the old fingernail technique. This characteristic playing technique for the metal strung harp, using specially trimmed long fingernails, is very different to that of the gut or nylon strung harp and probably contributed to the Irish harp's almost total disappearance. Harp teachers were mostly from a classical background which implied gut-string playing technique.

The Belfast Harp Society inaugurated the teaching of a number of children by Arthur O'Neill and Bridget O'Reilly, two of the players who had taken part in the 1792 festival. Harps were provided by local makers. Having collapsed in 1813, the society was re-established with similar aims in 1819 but closed in 1839. A Dublin Harp Society, of social rather than pedagogical character, lasted from 1809 to 1812. After 1819 John Egan, and later his nephew and successor Francis Hewson, produced a new design of 'Irish Harp' for amateurs. Although superficially resembling some 18th-century harps, Egan's instruments were much more lightly constructed and were smaller, simplified versions of the pedal harps of his day, with thin soundboards and separate, rounded backs (fig.40). Later, he produced his 'portable harp', the gut strings of which were fixed into the soundboard with pegs. A hand-operated blade not unlike that of the hook harp (see §V, 7(i), above) shortened individual strings by a semitone. In about 1819, Egan built a harp with seven 'ditals' placed in the forepillar, each of which when pressed down would affect a mechanism in the neck of the harp that shortened all strings of the same note name by a semitone. Like the single-action harp on which it was based, this harp was tuned in E♭; the technique of playing was also derived largely from that of the pedal-harp. Egan also made at least one double-action dital harp.

The upsurge of interest in Celtic culture at the end of the 19th century saw upper middle class scholars and academics encouraging interest in the harp by providing



40. Dital harp by John Egan, Dublin, c1819–31 (Victoria and Albert Museum, London)

money for prizes at competitions (e.g. the eisteddfod in Wales and the mod in Scotland) and by commissioning instrument makers to try their hands at harp making. In the early 20th century J. & R. Glen, an Edinburgh bagpipe maker, made a few reproduction harps, and Briggs, an English violin maker based in Glasgow, made some harps which are still being played today. Small harps were also being made in Dublin by Egan, in Belfast by McFall and in London by Clive Morley. By the mid-20th century, the main makers were Walton in Belfast, Imbush in Limerick, Pat and John Quinn in the Republic of Ireland and Brown and Bruce in Edinburgh who took over the business of Sanderson and Taylor. Mary O'Hara played a Brown and Bruce harp. (For a discussion of the Welsh triple harp, whose tradition never entirely died out, see §V, 5(iii), above.)

However historically incorrect the terminology, the modern harp known as 'Irish' or 'Celtic' is small and diatonic, although most small harps have blades or levers which can raise the pitch of each string by a semitone (see §V, 7(iv), above). Generally these harps have a compass of about four octaves and an average of 30 strings. Older models, such as those by Morley or Briggs, have narrower spacing between the strings, but the ones being made today are more likely to have concert-harp spacing. Some of the modern harps (e.g. by Mark Norris and John Yule, both based in Scotland) are very tightly strung, but there is a growing trend among makers to use lighter-gauge strings. Nylon strings are very popular, especially in the USA, as they are less sensitive to extremes of temperature. They are also used by the Japanese company Ayoyama which has exported many harps to Ireland since the 1970s. Camac of France are experimenting with carbon fibre strings, but there are still some makers who prefer gut (e.g. Pilgrim Harps in England, Norris and Yule). Few metal strung harps are being made even though the tradition in Ireland before the mid-18th century certainly involved metal stringing (*see* IRISH HARP (i)).

However, some revivalist gut harpers have also experimented with the metal strung harp, either in researching the old techniques and music associated with the harp (e.g. the Americans Anne Heyman and William Taylor, and Alison Kinnaird of Scotland), or playing on it the music of today, be it traditional or newly composed (e.g. Paul Dooley in Ireland, Eileen Monger in England, Alan Stivell and Paul and Herve Queffelant from Brittany, Rudiger Opperman from Germany, and Mary McMaster from Scotland). Many of these players are also teachers and makers. Other makers of metal strung harps include Jay Witcher and Chris Caswell (USA), Robert Evans (Wales), Jack Morgan (England) and Ardival Harps (Scotland).

In Ireland in the 1960s, the harp became increasingly used in a chordal style to accompany singing, a style of which Mary O'Hara is perhaps the most famous exponent. During the same period Seán Ó'Riada introduced the harp to Irish *céili* music in his Ceoltóirí Cualann group, thereby encouraging its use also as a melody instrument. Considering the large population of emigrant Irish in the USA, it is not surprising to find the harp also beginning to gain popularity in America at that time. A similar development has taken place in Scotland, with the harp being increasingly played not only as a solo instrument but as an integral part of groups of musicians (*see* CLÀRSACH). In the 1970s Alan Stivell of Brittany was playing the harp in a rock-based band to large crowds all over Europe and America, and he undoubtedly inspired many younger people who perhaps had never seen a harp before. Since that time there has been a huge increase in the numbers of people playing the small harp, and it now has a status equal to any of the other instruments being used in traditional music, and it is also finding its way into other genres of music. There are players composing music for the small harp in the traditional mode, in jazz style, and in other wholly original ways. It has also become possible to study the small harp on degree courses in Ireland, Scotland and Galicia (Spain). There are societies for the small harp in England, France, Germany, Northern Ireland, the Republic of Ireland, Scotland, the USA and Wales which promote concerts, fund teaching, host festivals and acquire harps to rent out to beginners. The small harp is being used in music therapy, especially in the USA and Ireland, and all over the world harpers find employment playing at weddings, formal dinners and in hotels.

(ii) Early music. Along with the general development of interest during the 20th century in historical performing practices using period instruments or replicas, a growing number of harpists and harp makers have been researching the playing techniques, repertory and building methods of earlier periods, and recreating them in performance on harps based on historical or iconographical models, with the help of contemporary descriptions. Harps were featured in many of the pioneering EARLY MUSIC groups

of the 1950s and later. A growing need to further the exchange of information among historical harp players, builders and researchers has led to the establishment of a Historical Harp Conference and Workshop held annually in the USA, the first of which was organized by Judit Kadar and Cheryl Ann Fulton in 1984. The Verein zur Förderung historischer Harfen (International Historical Harp Society) was founded in 1985, based in Europe. Its archive houses literature, facsimile prints of harp music, iconography, photos and descriptions of harps in museums and private collections as well as information on harp builders and players. The Historical Harp Society, founded in 1990 and based in North America, has initiated the 'Historical Harp Survey' to register all harps built before 1939 currently in North America. Symposia and workshops are held annually in various locations in the USA and Europe under the aegis of the two main societies, and a number of smaller organizations have arisen, such as the Asociación arpista Ludovico in Spain. The International Harp Centre in Basle and its journal *Harpa* were established in 1991.

Makers of historical harps include Yves d'Arcizas (France), Ardival Harps (Scotland), David Brown (USA), Catherine Campbell (USA), Simon Capp (England), Arsalaan Fay (USA), Winifried Goerge (Germany), Tim Hobrough (Scotland), Claus Hüttel (Germany), Eric Kleinmann (Germany), David Kortier (USA), Lynn Lewandowski (USA), Pedro Llopis Areny (Spain), Antonio de Renzis (Italy), Rainer Thurau (Germany), Jay Witcher (USA) and Beat Wolf (Switzerland).

BIBLIOGRAPHY
AND OTHER RESOURCES

A Ancient harps. B Africa. C Asia. D Europe and North America: (i) General (ii) Middle Ages and early Renaissance (iii) Ireland, Scotland and Wales (iv) Spain (v) Late Renaissance and the Baroque (vi) From 1800 (vii) The Pleyel harp (viii) Local traditions. E Latin America.

A: ANCIENT HARPS

MGG2 ('Harfen', §A; B. Lawergren); *SachsH*
A.K. Coomaraswamy: 'The Parts of a Vīṇā', *Journal of the American Oriental Society*, 1 (1930), 244–53
H.G. Farmer: 'Turkish Instruments of Music in the Seventeenth Century', *Journal of the Royal Asiatic Society* (1936), 1–43
W. Stauder: *Die Harfen und Leiern der Sumerer* (Frankfurt, 1957)
M.V. Fontana: *La leggenda di Bahrām Gūr e Āzāda* (Naples, 1986)
O.R. Gurney and B. Lawergren: 'Sound Holes and Geometrical Figures: Clues to the Terminology of Ancient Mesopotamian Harps', *Iraq*, xlix (1987), 37–52
E. De Waele: 'Musicians and Musical Instruments on the Rock Reliefs in the Elamite Sanctuary of Kul-e Farah (Izeh)', *Iran*, xxvii (1989), 29–38
B. Lawergren: 'The Ancient Harp from Pazyryk', *Beiträge zur allgemeinen und vergleichenden Archäologie*, ix/10 (1990), 111–18
W. Bachmann: 'Die skythisch-sarmatische Harfe aus Olbia', *Sons originels: préhistoire de la musique*, ed. M. Otte (Liège, 1994), 111–34
B. Lawergren: 'Music', *Oxford Encyclopedia of Ancient Egypt*, ed. D.B. Redford (Oxford, 2000)

B: AFRICA

B. Ankermann: *Die afrikanischen Musikinstrumente*, Ethnologisches Notizblatt, iii/1 (Berlin, 1901/*R*) 3ff, 77ff, 105–6, 118ff, 131–2
A. Schaeffner: 'Notes sur la musique des populations du Cameroun septentrional', *Minotaure*, ii (1933), 65–70
G. Balandier and P. Mercier: 'Notes sur les théories musicales maures à propos de chants enregistrés', *Conferência internacional dos africanistas ocidentias II: Bissau 1947*, 139–92
J. Chaminade and J. Guillard: disc notes, *Musique maure*, Ocora, OCR-SOR 7–8 (*c*1950)
A. Leriche: 'Instruments de musique et griots', *Bulletin de l'Institut français d'Afrique noire*, xii (1950), 744
A. Leriche: 'Poésie et musique maures: instruments de musique maure et griots', *Bulletin de l'Institut français d'Afrique noire*, xii (1950), 710–50
K.P. Wachsmann: 'An Equal-Stepped Tuning in a Ganda Harp', *Nature*, clxv (1950), 40–41
G. Rouget: disc notes, *Musique maure*, Institut français d'Afrique noire MH 54 (1952)
M. Trowell and K.P. Wachsmann: *Tribal Crafts of Uganda* (London, 1953), 393ff, 412–13, pls.112–13
J. Kyagambiddwa: *African Music from the Source of the Nile* (New York, 1955),105ff
K.P. Wachsmann: *Folk Musicians in Uganda*, Uganda Museum Occasional Paper, ii (Kampala, 1956)
K.P. Wachsmann: 'Harp Songs from Uganda', *JIFMC*, viii (1956), 23–5
H. Pepper: disc notes, *Anthologie de la vie africaine: Congo-Gabon*, Ducretet-Thomson 320 C 127 (1958)
H. Tracey: disc notes, *The Sound of Africa Series*, International Library of African Music TR 1–210 (1958–)
G.P. Murdock: *Africa: its Peoples and their Culture History* (New York, 1959), 93, 227, 231–2, 275, 280, 329–30, 347–8
J. Laurenty: *Les cordophones du Congo Belge et du Ruanda-Urundi* (Tervuren, 1960), i, 72ff, 118ff, 146ff, 179ff, 195, 205ff, 215, 219ff; ii, pls.xxiii–xxxvi
R. Brandel: *The Music of Central Africa* (The Hague, 1961/*R*), 6, 37–8, 218, 255
E. de Dampierre, ed.: *Poètes nzakara* (Paris, 1962), 13ff, 211
T. Nikiprowetzky: 'The Music of Mauritania', *JIFMC*, xiv (1962), 53–5
G. Kubik: 'Harp Music of the Azande and Related Peoples in the Central African Republic', *AfM*, iii/3 (1964), 37–76
K.P. Wachsmann: 'Human Migration and African Harps', *JIFMC*, xvi (1964), 84–8
S. Arom and G. Taurelle: disc notes, *Musics of the Central African Republic*, UNESCO BM 30 L 2310 (1965)
J.W. Fernandez: 'Symbolic Consensus in a Fang Reformative Cult', *American Anthropologist*, new ser., lxvii (1965), 902–27
F.F. Georgetti: 'Zande Harp Music', *AfM*, iii/4 (1965), 74–6
C. Duvelle: disc notes, *Anthologie de la musique du Tchad*, Ocora OCR 36–8 (1966)
C. Duvelle: disc notes, *Musique maure*, Ocora OCR 28 (1966)
S. Arom: 'Instruments de musique particuliers à certaines ethnies de la République Centrafricaine', *JIFMC*, xix (1967), 104–8
M. Brandily: 'Un exorcisme musical chez les Kotoko', *La musique dans la vie*, i, ed. T. Nikiprowetzky (Paris, 1967), 33–75
L. Anderson: *The Miko Modal System of Kiganda Xylophone Music* (diss., UCLA, 1968)
H.T. Norris: *Shinqītī Folk Literature and Song* (Oxford, 1968)
R. Barnett: 'New Facts about Musical Instruments from Ur', *Iraq*, xxxi (1969), 96–103
J. Jenkins, ed.: *Ethnic Musical Instruments/Instruments de musique ethnique* (London, 1970)
S. Swiderski: 'La harpe, en sacrée dans les cultes syncrétiques au Gabon', *Anthropos*, lxv (1970), 833–57
K.P. Wachsmann: 'Ethnomusicology in Africa', *The African Experience*, i, ed. J.N. Paden and E.W. Soja (Evanston, IL, 1970), 128–51
R. Knight: 'Towards a Notation and Tablature for the Kora', *AfM*, v/1 (1971), 23–6
K.P. Wachsmann: 'Musical Instruments in Kiganda Tradition and their Place in the East African Scene', *Essays on Music and History in Africa*, ed. K.P. Wachsmann (Evanston, IL, 1971), 93–134
R. Knight: disc notes, *Kora Manding: Mandinka Music of the Gambia*, Ethnodisc ER 12102 (1972)
J.W. Fernandez: disc notes, *Music from an Equatorial Microcosm: Fang Bwiti Music*, Folkways FE 4214 (1973)
M. Guignard: 'Mauritanie: les Maures et leur musique au XIXème siècle', *Musikkulturen Asiens, Afrikas und Ozeaniens im 19. Jahrhundert*, ed. R. Günther (Regensburg, 1973), 241–54
H. Tracey: *Catalogue of the Sound of Africa Series* (Roodepoort, 1973)
K.P. Wachsmann: 'A "Ship-Like" Instrument from West Africa', *Ethnos*, xxxviii (1973), 43–56
A. Ssempeke: 'The Autobiography of an African Musician', *Music Educators Journal*, lxi/6 (1974–5), 52–9
C. Nourrit and W. Pruitt: *Musique traditionnelle de l'Afrique noire* (Paris, 1978–85) [incl. discography]

S.G. Pevar: 'The Construction of a Kora', *African Arts*, xi/4 (1978), 66–72
B. Lawergren: 'Acoustics and Evolution of Arched Harps', *GSJ*, xxxiv (1981), 110–29
S.C. DeVale: 'Prolegomena to a Study of Harp, and Voice Sounds in Africa: a Graphic System for the Notation of Texture', *Selected Reports in Ethnomusicology*, v (1984), 285–315
R. Knight: 'The Style of Mandinka Music: a Study in Extracting Theory from Practice' *Selected Reports in Ethnomusicology*, v (1984), 3–66
S.C. DeVale: 'Musical Instruments and Ritual: a Systematic Approach', *JAMIS*, xiv (1988), 126–60
S.C. DeVale: 'African Harps: Construction, Decoration and Sound', *Sounding Forms: African Musical Instruments*, ed. M.-T. Brincard (New York, 1989), 53–62
S.C. DeVale: 'Power and Meaning in Music Instruments', *Music and the Experience of God*, ed. M. Collins, D. Power and M. Burnim (Edinburgh, 1989), 94–110
J.H.K. Nketia: 'The Aesthetic Dimensions of African Musical Instruments', *Sounding Forms: African Musical Instruments*, ed. M.-T. Brincard (New York, 1989), 21–30
E.S. Charry: 'West African Harps', *JAMIS*, xx (1994), 5–53
P. Bruguière and J.-L. Grootaers, eds.: *Song of the River: Harps of Central Africa* (Paris, 1999)

C: ASIA

J. Kunst: *Hindoe-Javaansche muziekinstrumenten, speciaal die van Oost Java* (Weltevreden, 1927; Eng. trans., 1963, rev. 2/1968)
B. Szabolcsi: 'Osztyák és vogul dallamok: újabb adalékok a magyar népi siratódallam problémájához' [Ostiak and Vogul melodies: some new data on the problems of Hungarian dirges], *Etnographia*, xlviii (1937), 340–45
A.O. Väisänen: 'Die obugrische harfe', *Finnisch-ugrische Forschungen*, xxiv (1937), 127–53
A.O. Väisänen: *Untersuchungen über die Ob-ugrischen Melodien* (Helsinki, 1939)
C. Marcel-Dubois: *Les instruments de musique de l'Inde ancienne* (Paris, 1941)
T. Alvad: 'The Kafir Harp', *Man*, liv (1954), 151–4
S. Kishibe: 'The Origin of the *K'ung-hou*' [The origin of the Chinese Harp], *Tōyō ongaku kenkyū*, xiv–xv (1958), 1–51
K. Vertkov, G. Blagodatov and E. Yazovitskaya: *Atlas muzïkal'nïkh instrumentov narodov SSSR* [Atlas of the musical instruments of the peoples of the USSR] (Moscow, 1963, 2/1975 with 4 discs and Eng. summary), 96–102, 145–6
M.C. Williamson: 'The Construction and Decoration of One Burmese Harp', *Selected Reports*, i/2 (1968), 45–77
M.C. Williamson: 'A Supplement to the Construction and Decoration of One Burmese Harp', *Selected Reports in Ethnomusicology*, ii/2 (1975), 109–15
C.E. Patrick: 'The Harp beneath the Ice', *Folk Harp Journal*, no.32 (1981), 4–11
C.E. Patrick: 'The Harp of the North Lands', *Folk Harp Journal*, no.32 (1981), 12–20
L. Picken: 'Instruments in an Orchestra from Pyu (Upper Burma) in 802', *Musica asiatica*, iv (1984), 245–70
R. Knight: 'The Harp in India Today', *Ethnomusicology*, xxix/1 (1985), 9–28
T. Kido and others: *Kodai gakki no fukugen* [Reconstructed musical instruments of ancient East Asia] (Tokyo, 1994)
B. Lawergren: 'Buddha as a Musician', *Artibus Asiae*, liv (1994), 226–40
B. Lawergren: 'The Spread of Harps between the Near and Far East during the First Millenium A.D.: Evidence of Buddhist Musical Cultures on the Silk Road', *Silk Road Art and Archaeology*, iv (1995–6), 233–75
B. Lawergren: 'To Tune a String: Dichotomies and Diffusions between the Near and Far East', *Vltra terminvm vagari: studi in onore di Carl Nylander*, ed. B. Magnusson and others (Rome, 1997), 175–92
B. Lawergren: 'Music in the Buddhist and Pre-Buddhist Worlds', *History of Civilizations of Central Asia*, iv (Paris, 2000)

D: EUROPE AND NORTH AMERICA

(i) General

MGG2 ('Harfen', §B; S. Sowa-Winter and H.J. Zingel)
F. Harrison and J. Rimmer: *European Musical Instruments* (London, 1964)
S.O. Pratt: *Affairs of the Harp* (New York, 1964)
H.J. Zingel: *Harfenmusik* (Hofheim, 1965)
R. Rensch: *The Harp: its History, Technique and Repertoire* (London and New York, 1969)
H. Charnassé and F. Vernillat: *Les instruments à cordes pincées* (Paris, 1970)
Folk Harp Journal (1973–)
H.J. Zingel: *Lexikon der Harfe: ein biographisches, geographisches und historisches Nachshlagewerke von A–Z* (Laaber, 1977)
A Checklist of European Harps (New York, 1979) [pubn of the Metropolitan Museum of Art, New York]
S. Gunji, ed.: 'Harp – Lyre', *Gakki shinyō shū* [Musical instrument resource collection], v (Tokyo, 1985)
Historische Harfen: Basle 1986
Aspects of the Historical Harp: Utrecht 1992
The Historical Harp: Proceedings of the International Historical Harp Symposium, Berlin 1994, ed., A. Riesthuis (Berlin, 1998)

(ii) Middle Ages and early Renaissance

G. Lawson: 'Medieval Tuning Pegs from Whitby', *Medieval Archaeology*, xxii (1970), 139
M. Morrow: 'The Renaissance Harp: the Instrument and its Music', *EMc*, vii (1979), 499–510
C. Page: *Voices and Instruments of the Middle Ages* (Berkeley, 1986)
M. van Schaik: *The Harp in the Middle Ages: the Symbolism of a Musical Instrument* (Amsterdam,1992)
R. Evans: 'A Copy of the Downhill Harp', *GSJ*, 1 (1997), 119–26
C.A. Fulton: 'Basic Practical Advice on Playing the Late Medieval Harp', *Historical Harp Society Bulletin*, viii/1 (1997), 3–15
R. Trench-Jellicoe: 'Pictish and Related Harps: their Form and Decoration', *The Worm, the Germ and the Thorn: Pictish and Related Studies Presented to Isabel Henderson*, ed. D. Henry (Balgavies, Angus, 1997), 159–72

(iii) Ireland, Scotland and Wales

E. Jones: *Musical and Poetical Relicks of the Welsh Bards* (London, 1784/R, enlarged 4/1825)
E. Bunting: *A General Collection of Ancient Irish Music*, i (London, 1797), ii (London, 1809), iii (Dublin, 1840); ed. D. O'Sullivan and M. O Súilleabháin as *Bunting's Ancient Music of Ireland* (Cork, 1983)
J. Parry [Bardd Alaw]: *The Welsh Harper* (London, 1839)
R.B. Armstrong: *Musical Instruments*, i: *The Irish and Highland Harps* (Edinburgh, 1904/R)
R. Griffith: *Llyfr Cerdd Dannau* [Book of music for the harp] (Caernarvon, 1913)
A.O.H. Jarman: 'Telyn a Chrwth' [Harp and violin], *Llên Cymru*, vi (1960–61), 154–75
J. Rimmer: 'The Morphology of the Irish Harp', *GSJ*, xvii (1964), 39–49
J. Rimmer: *The Irish Harp* (Cork, 1969, 3/1984)
A. Schaefer: *Le Musica neu Beroriaeth de Robert ap Huw* (diss., U. of Paris, 1973)
A. Griffiths and A. Schaefer: 'Gwilym Puw's "Trefn Cywair Telyn": a Seventeenth Century System for Tuning the Harp', *Welsh Music*, iv/8 (1975), 22–30
O. Ellis: *The Story of the Harp in Wales* (Cardiff, 1980, 2/1991)
Y. Morvan: 'Renaissance de la harpe celtique', *Breizh*, ccliii (1980), 6–9; Eng. trans. in *Folk Harp Journal*, no.31 (1980), 5–13
A. Griffiths: 'John Parry', *American Harp Journal*, viii/2 (1981), 11–25
E.E. Roberts: *With Harp, Fiddle and Folktale* (Clwyd, 1981)
C. Polin: *The ap Huw Manuscript* (Henryville, PA, 1982)
J. Rimmer: 'Telynores Maldwyn: Nansi Richards, a Welsh Harper 1888–1979', *Welsh Music*, vi/10 (1982), 18–32
A.O.H. and E. Jarman: *The Welsh Gypsies: Children of Abram Wood* (Cardiff, 1991)
D.R. Saer: *The Harp in Wales in Pictures* (Dyfed, 1991)
K. Sanger and A. Kinnaird: *Tree of Strings: a History of the Harp in Scotland* (Shillinghill, 1992)

(iv) Spain

A. Mudarra: *Tres libros de música en cifras para vihuela* (Seville, 1546/R); ed. in MME, vii (1949)
J. Bermudo: *Declaración de instrumentos musicales* (Osuna, 1555/R)
L. Venegas de Henestrosa: *Libro de cifra nueva para tecla, harpa, y vihuela* (Alcalá, 1557); ed. in MME, ii (1944, 2/1965)
A. de Cabezón: *Obras de música para tecla, arpa y vihuela* (Madrid, 1578); ed. in MME, xxvii–xxix (1966, 2/1982)
B. Jovernardi: *Tratado de la música* (MS, 1634, *E-Mn* 8931)

L. Ruiz de Ribayaz: *Luz y norte musical para caminar por las cifras de la guitarra española y arpa* (Madrid, 1677)
D. Fernández de Huete: *Compendio numeroso de zifras armónicas, con theórica y prática para arpa de una orden de dos órdenes y de órgano* (Madrid, 1702–4)
P. Nassarre: *Escuela música, según la prática moderna* (Zaragoza, 1723–4/*R*)
R. Stevenson: *Juan Bermudo* (The Hague, 1960)
M.S. Kastner: 'Harfe und Harfner in der iberischen Musik des 17. Jahrhunderts', *Natalicia musicologica Knud Jeppesen septuagenario collegis oblata*, ed. B. Hjelmborg and S. Sørensen (Copenhagen, 1962), 165–72
N. Zabaleta: 'The Harp in Spain from the XVI to XVIII Century', *Harp News*, iii/10 (1964), 2–10
R. Pérez Arroyo: 'El arpa de dos órdenes en España', *RdMc*, ii (1979), 89–107
A. Griffiths: '*El arpa de una orden*: the Single-Strung Harp in Spain in the Sixteenth and Seventeenth Centuries', *American Harp Journal*, ix/2 (1983), 10–26
M.S. Kastner: 'A harpa em Portugal, séculos XIV–XVII', *II encuentro nacional de musicología de Portugal* (Lisbon, 1984), 12–16
L. Jambou: 'La lutherie à Madrid à la fin du XVIIe siècle', *RdMc*, ix (1986), 427–52
C. Bordas Ibañez: 'The Double Harp in Spain from the 16th to the 18th Centuries', *EMc*, xv (1987), 148–63
B. Zableta Zala: *El arpa en España de los siglos XVI al XVIII: antecedentes históricos* (Madrid, 1988)
M.R. Calvo Manzano: *El arpa en el barroco español* (Madrid, 1992)
H. Devaere: 'An Organological Study of Baroque Double Harps in Spain and Italy', *Zur Baugeschichte der Harfe: Bankenburg, Harz, 1992*
M. Esses: *Dance and Instrumental Diferencias in Spain During the 17th and Early 18th Centuries*, i (Stuyvesant, NY, 1992), 185–234
C. Bordas and others: 'Arpa', *Diccionario de la música española e hispanicoamericana* (Madrid, 1999)

(v) Late Renaissance and the Baroque

ApelG; BurneyFI; BurneyGN; Grove6 ('Macque, Giovanni de'; W.R. Shindle); *MersenneHU*
L. Rossi: *Libro di canzone franzese del signor Gioanni Demaque* (MS, *GB-Lbl* Add.30491; facs. in SCKM, xi, 1987)
R. Rodio: 'Cinque ricercate, una fantasia', *Libro di ricercate* (Naples, 1575); ed. M.S. Kastner (Padua, 1958)
V. Galilei: *Dialogo della musica antica e della moderna* (Florence, 1581/*R*; partial Eng. trans. in *StrunkSR1*)
A. Mayone: *Primo libro di diversi capricci per sonare* (Naples, 1603); ed. C. Stembridge (Padua, 1981)
G.M. Trabaci: *Ricercate, canzone franzese, capricci* (Naples, 1603)
A. Mayone: *Secondo libro di diversi capricci per sonare* (Naples, 1609); ed. in Orgue et liturgie, lxiii, lxv (Paris, 1964)
G.M. Trabaci: *Il secondo libro de ricercare & altri varij capricci* (Naples, 1615)
V. Giustiniani: *Discorso sopra la musica de' suoi tempi* (MS, 1628, *I-La*); pr. in A. Solerti: *Le origini del melodramma* (Turin, 1903/*R*), 98–128; ed. and Eng. trans. in MSD, ix (1962), 63–80
G. Strozzi: *Capricci da sonare cembali, et organi* (Naples, 1687/*R*); ed. B. Hudson, CEKM, xi (1967)
J. Hawkins: *A General History of the Science and Practice of Music* (London, 1776, 1853/*R*)
H.J. Zingel: *Harfe und Harfenspiel vom Beginn des 16. bis ins zweite Drittel des 18. Jahrhunderts* (Halle, 1932/*R*)
N. Fortune: 'Giustiniani on Instruments', *GSJ*, v (1952), 48–54
N. Fortune: 'Continuo Instruments in Italian Monodies', *GSJ*, vi (1953), 10–13
W.L. Woodfill: *Musicians in English Society from Elizabeth to Charles I* (Princeton, NJ, 1953/*R*)
J. Rimmer: 'James Talbot's Manuscript, vi: Harps', *GSJ*, xvi (1963), 63–72
J. Rimmer: 'Harps in the Baroque Era', *PRMA*, xc (1963–4), 59–75
J. Rimmer: 'The Morphology of the Triple Harp', *GSJ*, xviii (1965), 90–103; xix (1966), 61–4
H.J. Zingel: *Die Entwicklung des Harfenspiels von den Anfangen bis zur Gegenwart* (Leipzig, 1969)
H.J. Zingel: *Harfenspiel im Barockzeitalter* (Regensburg, 1974)
E. Durante and A.Martelotti: *L'arpa di Laura: indagine organologica, artistica e archivistica sull'arpa estense* (Florence, 1982)
A. Griffiths: *The Development of the Non-Mechanised Harp from 1546* (diss., U. of Birmingham, 1982)
R. Jackson: 'The Harp Variations of Trabaci', *Folk Harp Journal*, no.37 (1982), 21–3
D.W. Music: 'Handel and the Harp', *American Harp Journal*, viii/3 (1982), 6–15
T. Swartz: 'Double and Triple Harps: Extant Instruments and Illustrations', *Folk Harp Journal*, no.37 (1982), 31–5
C.A. Fulton: 'For the Harpe, Base Violl, Violin and Theorbo: the Consorts of William Lawes (1602–1645)', *American Harp Journal*, x/2 (1985), 15–20
D. Fabris: 'L'arpa napoletana, simbolismo estetico-sonoro di uno strumento musicale del primo Seicento', *Modernità e coscienza estetica*, ed. F. Fanizza (Naples, 1986), 211–62
C.A. Fulton: 'The Arpa doppia in Seventeenth Century Naples: an Introduction', *American Harp Journal*, x/3 (1986), 36–43
P. Holman: 'The Harp in Stuart England: New Light upon William Lawes's Harp Consorts', *EMc*, xv (1987), 188–203
D. Fabris: 'L'arpa a Napoli nell'epoca del Viceregno spagnolo', *De musica hispana et aliis: Miscelánea en honor al Prof. Dr. José López-Calo* (Santiago de Compostela, 1990), 241–62
C.A. Fulton: *The Works for Arpa doppia by Giovanni Maria Trabaci (c.1575–1647)* (DMA diss., Indiana U., 1996)
R. Jackson: 'Performance Practice and the Harp: Twelfth to Nineteenth Centuries', *Historical Harp Society Bulletin*, vi/3 (1996), 2–13
R. Cook: 'The Presence and Use of Brays on the Gut-Strung Harp through the 17th Century: a Survey and Consideration of the Evidence', *Historical Harp Society Bulletin*, viii/4 (1998), 2–39
C.A. Fulton: 'Vincenzo Galilei's Comments on the Arpa doppia', *Historical Harp Society Bulletin*, ix/2 (1999), 2–7

(vi) From 1800

S.F. de Genlis: *Nouvelle méthode pour apprendre à jouer de la harpe* (Paris, 1811/*R*)
P. Erard: *The Harp in its Present Improved State* (London, 1821/*R*)
T. Labarre: *Méthode complète pour la harpe* (Paris, 1844)
C. Salzédo: *Modern Study of the Harp* (New York, 1921, 2/1948)
J. Marson: *The Complete Guide to the Harp Glissandi: including a Comprehensive Table of all Possible Pedal Changes* (New York, 1966)
H.J. Zingel: *Neue Harfenlehre* (Leipzig, 1967–9)
A. Griffiths: 'Dussek and the Harp', *MT*, cix (1968), 419–20
H.J. Zingel: *Harfenmusik im 19. Jahrhundert* (Wilhelmshaven, 1976; Eng. trans., 1992)
R.K. Inglefield and L.A. Neill: *Writing for the Pedal Harp* (Berkeley, 1984) [incl. CD]
R. Rensch: *Harps and Harpists* (Bloomington, IN, 1989)
P. Knoke: 'An Overview of the Development of the Pedal Harp', *Historical Harp Society Bulletin*, viii/3 (1998), 2–11
R. Maxwell: disc notes, *The Harp in Hi-Fi*, Mercury Records MG20138 (n.d.)

(vii) the Pleyel harp

H. Pape: *Notice sur les inventions et les perfectionnements de H. Pape* (Paris, 1845)
G. Lyons: 'Un nouvel instrument: la harpe-luth', *RHCM*, ii (1902), 360–62
J. Risler: *Etude des qualités artistiques et pratiques de la harpe Pleyel Chromatique sans pédales, 'système G. Lyons'* (Paris, 1908)
R. Lenars: 'La harpe chromatique et sa technique', *Encyclopédie de la musique et Dictionnaire du Conservatoire*, ed. A. Lavignac and L. de la Laurencie (Paris, 1920–31), 1968–71; Eng. trans., in *American Harp Journal*, xiii/2 (1991), 42–7; xiii/3 (1992), 22–8
H. Devaere: *La harpe Pleyel: Origines, construction, technique, accueil* (diss., U. of Leuven, 1988)
P. Clement and H. Devaere: *X-Harps: History, Playing Technique, Music and Construction of the Cross Strung Chromatic Harp* (Ontario, 1998)
O. Tackoen: *Approche de la harpe chromatique: son histoire, sa technique, son répertoire* (Brussels, 1985)

(viii) Local traditions

J. Koller: *Das Wiener Volkssängertum in alter und neuer Zeit* (Vienna, 1931)
K.M. Klier: *Volkstümliche Musikinstrumente in den Alpen* (Kassel, 1956), 58–65
A. Dieck: *Die Wandermusikanten von Salzgitter: ein Beitrag zur Wirtschafts- und Kulturgeschichte des nördlichen Harzvorlandes* (Göttingen, 1962)

H.J. Zingel: 'Zur Geschichte der Volksharfe', *Musicae scientiae collectanea Festschrift Karl Gustav Fellerer*, ed. H. Hüschen (Cologne, 1973), 707–15
L. Kunz: *Die Volksmusikinstrumente der Tschechoslowakei* (Leipzig, 1974), 91ff
F. Lippmann: 'Volksharfen in Italien', *AnMc*, no.19 (1979), 380–92
K. Kovalcsik: 'Népi Hárfák Magyarországon két Hagszerkészítö Mester' [Folk Harps in Hungary: Two Instument Makers], *Zenetudományi dolgozatok*, eds. M. Berlász and M. Domokosh (Budapest, 1980) 115–30
B. Askdal: *Med piber og basuner, skalmeye og fiol: musikkinstrumenter Norge ca. 1600–1800* (Trondheim, 1982), 62–9
N. Thym-Hochrein: 'The Tyrolean Folk Harp', *Folk Harp Journal*, no.39 (1982), 42–4
M. Bing: 'Den norske harp', *By og bygd*, xxxi (1985–6), 205–20
S. Sørensen: 'Bondeharpene fra Osterdalen', *Nytt om gammalt* (Elverum, 1987)
K. Thomas: 'Die Wandermusikanten von Hundeshagen: eine sozial- und kulturgeschichtliche Studie', *Beiträge zur traditionellen Musik: Neustrelitz 1989*, 85–93
N. Thym-Hochrein: 'Mozart and the Harper Josef Häussler', *Verein zur Förderung historischer Harfern*, iii (1989), 11–29
P. Kostner: *Die Volksharfe in Tirol: historische und instrumentenkundliche Aspekte* (diss., U. of Salzburg, 1991)
N. Thym-Hochrein: 'Die Hakenharfe: Bauweise, Spieltechnik, Geschichte', *Zur Baugeschichte der Harfe: Blankenburg, Harz, 1992*, 86–103
N. Thym-Hochrein: 'Die "Pressnitzer" Harfe', *Volksmusikalische Wechselwirkungen zwischen Deutschen und Tschechen: Regensburg 1994*, 70–79
N. Thym-Hochrein: 'Lieder und Leben der Berliner Harfenjule Louise Normann, geb. Schulze (1829–1911)', *Historical Harp Symposium: Berlin 1994*, ed. A. Riesthuis (Berlin, 1998), 21–3
N. Thym-Hochrein: '"Mit der Harfe die Dirne beschwert": die böhmischen Harfenmädchen des 19. Jahrhunderts', *Musik im Umbruch: Berlin 1997*, 368–77
J. Kleňha: *Harfenictví v Čechách* [Harp-playing in Bohemia] (Prague, 1998)
N. Thym-Hochrein: 'Zwischen Prüderie und Prostitution: das Leben und die Musik der Böhmischen Wanderharfenistinnen', *Berichte aus dem ICTM-Nationalkomitee Deutschlands*, xi–xii, ed. M. Bröcker (Bamberg, 1998), 279–99
W. Hader, ed.: *Sudetendeutsches Musiklexikon* (Regensburg, 2000) [incl. 'Harfe', N. Thym-Hochrein; also 'Pressnitz', E. Stockel]

E: LATIN AMERICA

StevensonRB
J. Byron: *The Narrative of the Honourable John Byron . . . on the Coast of Patagonia* [1740–46] (London, 1768)
B. Recio: *Compendiosa relación de la Cristiandad (en el reino-) de Quito* (Madrid, 1773)
J.P. Hamilton: *Travels through the Interior Provinces of Columbia* (London, 1827)
M. Soriano Fuertes: *Historia de la música española desde la venida de los Fenicios hasta el año de 1850* (Madrid, 1855–9)
F. Hassaurek: *Four Years among Spanish-Americans* (New York, 1867)
P.J. Chantre y Herrera: *Historia de la misión de los indios Mainas y de otras muchas naciones* (Madrid, 1901)
F. del Barrio: *Ordenanzas de gremios de la Nueva España* (Mexico City, 1920)
B. Frías: *Tradiciones históricas (República Argentina)* (Buenos Aires, 1923–4)
R. and M. d'Harcourt: *La musique des Incas et ses survivances* (Paris, 1925, rev. 2/1957–8 by S.L. Moreno as *La música de los Incas*)
P. Grenón: *Nuestra primera música instrumental: datos históricos* (Buenos Aires, 1929)
S.L. Moreno Andrade: 'La música en el Ecuador', *El Ecuador en cien años de independencia: 1830–1930*, ed. J. Gonzalo Orellana (Quito, 1930), ii, 187–276; pubd separately as *Historia de la música en el Ecuador* (Quito, 1972)
G. Saldívar: *Historia de la música en México (épocas precortesiana y colonial)* (Mexico City, 1934)
A. Palma: *Pancho Fierro: acuarelista limeño* (Lima, 1935)
R. Gallop: 'The Music of Indian Mexico', *MQ*, xxv (1939), 210–25
G. Chase: *The Music of Spain* (New York, 1941, 2/1959)
E. Pereira Salas: *Los orígenes del arte musical en Chile* (Santiago, 1941)
G. Furlong: *Músicos argentinos durante la dominación hispánica* (Buenos Aires, 1945)
I. Aretz(-Thiele): *Música tradicional Argentina: Tucumán, historia y folklore* (Buenos Aires, 1946)
A. Jiménez Borja: *Instrumentos musicals del Perú* (Lima, 1951)
L. Ayestarán: *La música en el Uruguay*, i (Montevideo, 1953)
J.M. Boettner: *Música y músicos del Paraguay* (Asunción, 1956)
V.T. Mendoza: *Panorama de la música tradicional de México* (Mexico City, 1956)
I. Aretz: 'Las arpas ústicas de Sudamérica', *El disco Anaranjado*, (May–June 1961), 29
F. Domínguez: 'Informe sobre la investigación folklórico-musical realizada en las regiones de los Yaquis, Seris, y Mayos: estado de sonora en abril y mayo de 1933', *Investigación folklórica en México: materiales*, i (Mexico City, 1962), 113–226
J.I. Perdomo Escobar: *Historia de la música en Colombia* (Bogotá, 3/1963, 5/1980)
L. Ayestarán: 'El barroco musical hispanoamericano', *Inter-American Institute for Musical Research, Yearbook*, i (1965), 55–93
P.P. de Costales and A. Costales Samaniego: *El quishihuar o el arbol de díos*, i (Quito, 1966)
I. Aretz: *Instrumentos musicales de Venezuela* (Cumaná, 1967)
F. and J. Harrison: 'Spanish Elements in the Music of Two Maya Groups in Chiapas', *UCLA Selected Reports*, i/2 (1968), 2–44
S. Milligan: 'The Harp in Latin America', *American Harp Journal*, i/3 (1968), 16–20
H. Davidson: *Diccionario folklórico de Colombia*, i (Bogotá, 1970)
A. Sas Orchassal: *La música en la Catedral de Lima durante el Virreinato* (Lima, 1971–2)
R. Robinson: 'The Harps of Paraguay', *Folk Harp Journal*, no.1 (1973), 8–10
B. Wolfe: 'Folk Harp of Mexico', *American Harp Journal*, iv/1 (1973), 3–10
M. Cárdenas Montes: *Arpa, ave fénix de la música* (Mexico City, 1978)
J.R. Pineda, ed.: *Mapa de los instrumentos musicales de uso popular en el Perú: clasificación y ubicación geográfica* (Lima, 1978)
R. Rephann: *A Catalogue of the Pedro Traversari Collection of Musical Instruments* (Washington DC, 1978)
C.A. Coba Andrade: 'Instrumentos musicales ecuatorianos', *Sarance*, no.7 (1979), 70–95
R. Garfias: 'The Venezuelan Harp', *Folk Harp Journal*, no.24 (1979), 13–18
A.R. Ortíz: *Latin American Harp Music and Techniques for Pedal and Non-Pedal Harpists* (Corona, 1979)
D.E. Sheehy: *The 'Son Jarocho': the History, Style, and Repertory of a Changing Mexican Musical Tradition* (diss., UCLA, 1979)
J.M. Schechter: *Music in a Northern Ecuadorian Highland Locus: Diatonic Harp, Genres, Harpists, and their Ritual Junction in the Quechua Child's Wake* (diss., U. of Texas, Austin, 1982)
J.M. Schechter: 'The Diatonic Harp in Ecuador: Historical Background and Modern Traditions', *JAMIS*, x (1984), 97–118; xi (1985), 123–73
D. Olsen: 'The Peruvian Folk Harp Tradition: Determinants of Style', *Folk Harp Journal*, no.53 (1986), 48–54; no.54 (1986), 41–8; no.55 (1986), 55–9; no.56 (1987), 57–60; no.57 (1987), 38–42; no.58 (1987), 47–8; no.59 (1987), 60–62
J.M. Schechter: '*Quechua Sanjuán* in Northern Highland Ecuador: Harp Music as Structural Metaphor on *Purina*', *Journal of Latin American Lore*, xiii (1987), 27–46
C.A. Coba-Andrade: *Instrumentos musicales populares registrados en Ecuador*, ii (Quito, 1992)
J.M. Schechter: *The Indispensable Harp: Historical Development, Modern Roles, Configurations and Performance Practices in Ecuador and Latin America* (Kent, OH, 1992)
J.M. Schechter: 'Latin America: Ecuador', *Worlds of Music*, ed. J.T. Titon (New York, 3/1996), 428–94

SUE CAROLE DEVALE (I; III; V, 7(iii–v), 8), BO LAWERGREN (II), SUE CAROLE DEVALE, BO LAWERGREN (IV), JOAN RIMMER/ROBERT EVANS, WILLIAM TAYLOR (V, 1, 2), JOAN RIMMER/R (V, 3), CRISTINA BORDAS (V, 4), CHERYL ANN FULTON (V, 5), JOHN SCHECHTER (V, 6), SUE CAROLE DEVALE, NANCY THYM-HOCHREIN (V, 7(i), 10(ii)), HANNELORE DEVAERE (V, 7(ii)), NANCY THYM-HOCHREIN (V, 9), MARY MCMASTER (V, 10(i))

[General Information]
书名=新格罗夫音乐与音乐家辞典　第2版　10
作者=斯坦利·萨迪（STANLEY SADIE）主编
页数=929
SS号=13762885
DX号=
出版日期=2012.10
出版社=长沙湖南文艺出版社